

Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 389

JANUARY 4, 1941

THREEPENCE

LARRY CLINTON'S
LATEST SENSATION
THE PRISONER'S SONG
as Broadcast by
KEN JOHNSON and TEDDY FOSTER.
3/2 per Set, post free.
LAWRENCE WRIGHT MUSIC COMPANY LTD.,
Wright House, Denmark Street, London, W.C.2.

HAL KEMP KILLED IN CRASH

VAN STRATEN FOR EMBASSY CLUB

FURTHER TO LAST WEEK'S ANNOUNCEMENT THAT VAN STRATEN AND HIS BAND HAD QUITTED THE MEURICE TO TAKE UP DUTIES ELSEWHERE IN THE WEST END, THE "MELODY MAKER" IS NOW ABLE TO REVEAL THAT THEIR NEW ADDRESS IS NONE OTHER THAN THE FAMOUS EMBASSY CLUB IN BOND STREET.

The band opened on New Year's Eve with a terrific send-off from the patrons, many of whom, of course, are to be numbered among the personal friends that Van has made during his long and successful tenure at the old Quaglino Restaurant.

He has taken with him Cherry Simmons, drummer and vocalist, who has been with him for fourteen years; Cyril Baker (piano and arranger), an associate of some ten years' standing; and his brother, Joe Van Straten who, as manager and saxophonist, has had over eighteen years' professional association with him.

The Embassy is now being run on the exclusive lines with which it first opened with Ambrose as leader, and is solely a membership club.

RABIN AND VOCALIST HURT IN LANCS BLITZ

ON the worst night of the recent Manchester blitz, Oscar Rabin and his Band narrowly escaped what might have been fatal injuries when a heavy calibre bomb demolished houses adjoining the theatre in the suburbs where they were giving a concert.

As it was, Oscar himself received severe cuts about the head and face, and his vocalist, Ken Beaumont, suffered also from scores of minor cuts.

They were just about to ring up when the warning was sounded. Nevertheless, the curtain went up to time.

Amid an ever-increasing din of anti-aircraft fire and falling bombs, the band gave its full stage show, at the end of which the audience was invited to remain rather than return home when the raid was at its fiercest.

THE BOMB FALLS

This they did, and the boys set about packing instruments and stands. Whilst they were doing this, a heavy calibre bomb crashed down upon houses immediately adjoining the theatre.

All the windows were blown in, and amidst flying glass, plaster, bricks and woodwork, Oscar and Ken were lucky to sustain only injuries that could be dealt with there and then.

The falling masonry had partly demolished the van which was waiting outside the theatre to transport them and their instruments, but, as it was still in running order, the whole band and a number of friends crowded on to it and, with the whole party hanging on to the one remaining side, the driver heroically set out towards Manchester.

With incendiaries falling like rain, and fires breaking out on all sides, they were lucky to reach Manchester and shelter without any further catastrophe.

It was a nerve-racking experience for all concerned. Nevertheless Oscar and the boys opened up on the following night as usual, and throughout the week continued to give as flawless and successful a show as ever.

THE Ministry of Labour announces that from February 1 the age of reservation for brass and other metal wind instrument makers will be raised from thirty to thirty-five.

Under this heading are included saxophone makers.

TOMMY JAMES and his Band, now playing at the Palais de Danse, Leicester, are in need of a good tenor sax player and also a trumpet player.

Professional musicians should get in touch with Tommy without delay.

Astronomical Attendances Greet Loss's Glasgow Season

ENORMOUS success has greeted Joe Loss's history-making resident engagement at the Playhouse Ballroom, Glasgow.

In the first week, the band attracted no fewer than ten thousand patrons, and 1,700 people crammed the ballroom for a tea dance on Christmas Day.

Furthermore, with an admission price of three shillings and sixpence, 1,400 people were attracted to a Saturday night dance.

In the States, it is the accepted thing for a top-notch band to play resident seasons at provincial dance halls, but Joe Loss has broken new ground for this country, and the great success of his example might give other leaders food for thought.

Incidentally, the formidable vocal strength of the Loss aggregation has been increased by the signing up of 20-years-old Bette Roberts, who can sing both sweet and swing.

She hails from Glasgow and has a big reputation in Scotland.

COTTON IS O.K.

FANS of Billy Cotton who may have heard an announcement over the air last week that he was ill and had to cancel his week's broadcasts, will be glad to learn that the cause was not as serious as it might have sounded.

Billy had been advised by his doctor to take a week's rest, since he was showing signs of strain after so many months' continuous work.

Normally, the band takes a fortnight's holiday each year, but since the beginning of the war neither they nor Billy had had a break.

Billy, therefore, decided that this was a good opportunity of giving the whole band a rest, and their sessions were taken over by Henry Hall and his Band.

Billy, now fully recovered, returned to the microphone this week.

Famous American Leader Dies After San Francisco Car-Accident

READERS WILL LEARN WITH THE GREATEST REGRET OF THE SUDDEN DEATH OF AMERICAN BANDBLEADER HAL KEMP. HE DIED IN SAN FRANCISCO ON DECEMBER 21 AS THE RESULT OF A MOTOR-CAR ACCIDENT.

Just prior to his death, Hal had been appearing at the famous Coconut Grove in Hollywood, and his sudden demise has come as a severe shock both to the members of his band and to his countless admirers throughout the United States.

Born in 1905, James Hal Kemp organised his first professional orchestra in 1927, and many readers will

remember his visit to London in 1930, when he and his Carolina Club Orchestra played at the London Coliseum, the Café de Paris and the old Kit Kat.

Although his was not a swing band, it always presented jazz in an artistic and musicianly manner, with a distinctive style, featuring a celebrated muted brass section.

A feature article on the life and work of Hal Kemp will appear in next week's issue of the MELODY MAKER.

1940 GOES OUT WITH BOOM IN POP. SHEET-MUSIC

1940 was a peak year for British song-writers. It was also a peak year for music publishing sales.

Despite the blitz—or perhaps because of it—popular song copies have attained record sales, and British standard publications are also passing over the water in greater numbers than ever.

Of the five best-selling pop tunes during Christmas week, the first two are British numbers.

There'll Come Another Day, written by Pat Pattison and Alan Stranks, and published by the Southern Music Co., heads the list and establishes a sales-record for the firm.

Second on the list is Noel Gay's All Over the Place. Of the remaining ten, five are by British writers.

According to estimates furnished by Messrs. Walsh Holmes, Britain's fore-

most music retailers, the list runs as follows:—

- * There'll Come Another Day (Southern), 1s.
- * All Over the Place (Gay), 6d.
- All the Things You Are (Chappell), 1s.
- Sierra Sue (Francis, Day and Hunter), 6d.
- I'm Nobody's Baby (Francis, Day and Hunter), 6d.
- * Until You Fall in Love (Peter Maurice), 1s.
- * Bless 'Em All (Keith Prowse), 6d.
- Ferryboat Serenade (Sun Music), 1s.
- * When the Blackbird Says Bye-Bye (Cinephonic), 6d.
- * Memories Live Longer Than Dreams (Irwin Dash), 1s.
- * Sleepy Lagoon (Chappell), 1s.
- I'll Never Smile Again (Campbell, Connelly), 1s. * British tunes.

F & D's **ORCHESTRAL CLUB**
FIRST PARCEL CONTAINS

SIERRA SUE
DOWN BY THE O-HI-O :: AUTUMN SERENADE
OH, JOHNNY! OH, JOHNNY, OH!

THE BREEZE AND I
SING A ROUND-UP SONG

IF TEARS COULD BRING YOU BACK
(WALTZ)
CALL OF THE CANYON :: LOVE LIES
I CAN'T LOVE YOU ANY MORE

I'M NOBODY'S BABY

YOU GET **30** ORCHESTRATIONS FOR **18/-**

FRANCIS, DAY & HUNTER, LTD.
138/40 CHARING CROSS ROAD, LONDON, W.C.2
Phone No.: Temple Bar 9351.

Please enrol me as a subscriber to your Orchestral Journal for which I enclose £ . s. d.
The arrangement I require is DANCE BAND COMBINATION (S.O.) 18/-, ORCH.-PIANO and ACCORDIONGUIDE 6/-, TRIO (P.C. and any other two parts) 12/-. Mark with X combination required.
Name of Subscriber.....
Address.....
M.M. 4/1/41

B.B.C. HOLIDAY RADIO WAS A FLOP!

says "DETECTOR" discussing War-time Broadcasting

LAST week's MELODY MAKER would normally have been on sale last Friday.

Instead, because of Christmas, it came out three days earlier—on the preceding Tuesday.

I am reminding you of this for two reasons.

The first is to explain how it is I have had to leave a review of the Christmas programmes until this week—a deficiency for which I am having to make up in a manner which is anything but complimentary to the B.B.C.

The second is to say, with pardonable pride—that what your "M.M." says to-day others repeat to-morrow.

I expect many of you saw in last Sunday week's *Sunday Pictorial* an article headed "The B.B.C. is the Biggest Flop of the War." You could hardly have missed it. They took a double-page spread for it. The title covered eight columns.

DISGUST

But for all its more trenchant title, this article did little more than reiterate the sentiments I expressed in my last effusion on war-time radio headed "The B.B.C. Must Buck Up Its Ideas."

I am not telling you this in any desire to blow my own trumpet.

Rather is it to point out to all concerned—and that includes the B.B.C.—that the disgust which "M.M." readers have for weeks now been expressing, in their letters to me, against the radio fare they are being given is not the result of cranky opinions of people who, being in, or closely interested in, the entertainment profession, may be thought to be too close to the subject

to be able to judge through the ears of the ordinary listener.

The fact that a national paper, which caters for that much maligned but very real person, the man in the street, should express the same views as the more, shall we say, expertly critical "M.M." readers is proof that the public as a whole is just as fed up with the B.B.C. as are those who may judge the programmes from a more technical aspect.

And they have good cause to be.

GOODMAN WASTED

You would think that, bad as its programmes have become on ordinary days, the B.B.C. would at least have managed to put up a really good show over Christmas.

After all, most people managed to get one day's respite from toil over the holiday, and most of them were only too pleased to spend it, this year more than any other, at home.

Yet what did the B.B.C. give to help cheer them by their firesides?

It was not only for "M.M." readers that one of the high spots should have been "Transatlantic Rhythm" on Christmas night.

This would include, we had been informed, Benny Goodman and his Septet.

And so it did.

In a half-hour programme, the world's greatest white swing group, probably almost as well known here as in its home country, and certainly as popular among the many who do know of it, played—just one number!

For that you can probably blame the C.B.S. officials in America as much as the B.B.C., but that is hardly an adequate excuse for allowing four star bands to play one number each, and

allowing a couple of comedians who, after all, good as they may have been, were only supposed to be compèring the show, to take up the rest of the time.

Also, perhaps one cannot entirely blame the B.B.C. for selecting Sid Phillips and his Band to represent England in "Transatlantic Rhythm" as the swing contingent.

But it was certainly not the most fortunate choice.

Sid and his little group are good enough, judged by one standard. But what British band can be compared with Goodman's Septet when it comes to music of this sort?

Surely it would have been better to have let the Americans hear something more typically British than to offer for such immediate and direct comparison the sort of thing which they hear in excelsis from their home talent every night of every week of every month, year in and year out.

Prior to that we had been promised a Christmas All-Star Variety.

Well, we got that too. But how successful it was, or rather was not, you don't need me to tell you.

On paper it looked all right, even if Maggie Teyte did seem a little out of place.

In practice... Well, it just had no atmosphere, mainly, perhaps, due to the fact that there was no live audience to create any atmosphere.

When will the B.B.C. learn that some

artistes, especially people like Arthur Askey and Dick Murdoch, just freeze when they have to go on the air cold? Which may, of course, be a very logical remark, but is no excuse for the B.B.C.'s failure to provide the essential warming influence of a live audience.

And why was there no "Hi, Gang" for those who were unable to hear it on the previous Sunday? We always do have a recording of this show on Wednesdays.

I am told that the B.B.C. thought it was unsuitable for Christmas Day.

I can well believe it. It's just typical of the B.B.C. It never does seem to know what is suitable and what is not.

SUGGESTIONS

It gives us heavy, mournful, classical music when Hitler's fly-by-nights are doing their damndest and we need cheering up, and puts on its liveliest programmes either in the day time when most people are at work or at night on a wavelength which half the listeners can't get because of some technical scheme to prevent the transmission from helping the Nazi planes find their whereabouts.

And so one could go on ad nauseam if one had the space.

Having come to the end of mine, I can only close with the following suggestions to the B.B.C., all of which are not merely my own ideas, but supported by the many letters I receive every week from readers who are getting more and more enraged at what one writer aptly describes as the hopeless inefficiency of our war-time B.B.C.

1. Drastically cut down the number of corny organ broadcasts.
2. Give us more good variety shows, like "Hi, Gang" and "Music Hall," and present them all in front of an audience to give them atmosphere.
3. Give us more plays; good, short, gripping dramas, not the would-be high-brow, arty things that the B.B.C. officials seem to think are smart and clever.
4. Put on the lively stuff in the evenings, and keep the small, dull, money-saving programmes for times when most people have other things, besides listening-in, to do.
5. Get some new producers with some new ideas, and who are not saturated with the B.B.C. mentality.

OUR SINCERE THANKS TO

AMBROSE • BETTIE BUCKNELLE • JAMES BELL • SIDNEY BURCHALL
 SAM BENNIE • LEN CHILDS • BIG BILL CAMPBELL • TIM CLAYTON
 JEANCOLIN • HAROLD COLLINS • HELEN CLARE • ESTHER COLEMAN
 ROBINSON CLEAVER • JACK CURTIS • CELIA • BILLY COTTON
 CAVAN O'CONNOR • EVELYN DOVE • SYDNEY DAVEY
 REGINALD DIXON • SYD DEAN • BERYL DAVIS • MARGARET EAVES
 HARRY EVANS • TEDDY FOSTER • JACK FRERE • GERRY FITZGERALD
 GERALDO • SIM GROSSMAN • PHIL GREEN • HUTCH • RONNIE HILL
 CHICK HENDERSON • TOM JENKINS • MAI JONES • BETTY KENT
 SYDNEY KYTE • ALAN KANE • ANNE LENNER • JACK LEON
 SYDNEY LIPTON • VERA LYNN • JIMMY LEACH • EDDIE LEE
 JACK LONDON • KITTY MASTERS • MANTOVANI • BERT MARSHALL
 SANDY MACPHERSON • PERCIVAL MACKAY • LEO MASSEY
 HELEN MCKAY • EDDIE MACAULEY • JACK PLANT • TALBOT
 O'FARRELL • FLORENCE OLDHAM • BOBBIERAYE • HUGO RIGNOLD
 MONTI RYAN • ROBIN RICHMOND • OSCAR RABIN • VICTOR
 SYLVESTER • JACK SIMPSON • CHARLES SHADWELL • BILLY
 TERNENT • SYDNEY TORCH • BILLY THORBURN • VAN STRATEN
 JOAN WINTERS • JACK WHITE • MAURICE WINNICK • FRANK
 WEIR • PETER YORKE

FOR HELPING TO MAKE

"THERE'LL COME ANOTHER DAY"

THE BEST OF THE BEST SELLERS!!

PUBLISHED BY
SOUTHERN MUSIC CO.,
 24, DENMARK STREET, W.C.2
 PHONE: — TEMPLE BAR 4524

DOPE FOR DRUMMERS—20

WE now come to (b) of last week's Dope—how to improve your reading of complicated rhythms.

The whole secret of this is sub-division, coupled with multiplication—which sounds like arithmetic. And that's just about what it is.

Suppose you have a bar like this:—

E 1



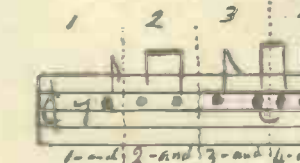
There are three ways of tackling it. Firstly, the "get through somehow" method essential when sight-reading a part with the band. You can usually cock an eye ahead (as I explained in the last Dope) to see if there's anything tricky coming, so you've got a second or two to sort it out. In this case you could leave out the semi-quavers and play it like this:—

E 2



If this still leaves it too hard for you, then the only thing to do is to miss the bar (and hope nobody notices it) and take it home afterwards and practise it. This may be done by the sub-division method mentioned above. Divide the bar up into four beats, and write "one-and-two-and," etc., under it, just like this:—

E 3



Here you will see the bar clearly divided into four beats (over the top). Underneath each beat is divided into two half-beats ("one-and"). You will see that every note falls on either a figure or on an "and."

Sometimes, in order to get this to work out, you have to divide a note into two halves, as has been done with the crotchet in this bar, but this helps you to understand the tie over.

More about this next week.

His Master's Voice

Swing Music Series

DUKE ELLINGTON	
My greatest Mistake - - - - -	B 9129
At a Dixie Roadside Diner - - - - -	B 9115
Dusk ; Blue Goose - - - - -	B 9115
LIONEL HAMPTON	
Four or Five Times - - - - -	B 9130
I've found a new Baby - - - - -	B 9131
SIDNEY BECHET	
Old Man Blues - - - - -	B 9131
Nobody knows the way I Feel 'dis morning - - - - -	B 9131
Special Album "MASTERS OF SWING"	
COLEMAN HAWKINS	
When day is Done - - - - -	B 9087
Bouncing with Bean - - - - -	B 9087
LIONEL HAMPTON	
Twelfth Street Rag - - - - -	B 9088
Ain't cha comin' Home - - - - -	B 9088
EARL HINES	
Body and Soul - - - - -	B 9089
Child of a disordered Brain - - - - -	B 9089
DUKE ELLINGTON	
Never no Lament ; Cotton Tail - - - - -	B 9090
SIDNEY BECHET	
Lay your Racket - - - - -	B 9091
I want you To-night - - - - -	B 9091
MUGGSY SPANIER	
At Sundown ; Bluin' the Blues - - - - -	B 9092
B 10-inch 3/- (+ 8d. tax)	

Complete in
Album, No. 345
with note by
Edgar Jackson
20/-
(+ 4/- tax)



The
Gramophone
Company Ltd
Hayes
Middlesex

ANDY KIRK RINGS THE CHANGES ON HIS 'CLOUDS'



Left: Andy Kirk. Below: Andy Kirk and his Twelve Clouds of Joy, with Mary Lou Williams, as they used to be before the changes in personnel.



The Latest Swing Records Reviewed by EDGAR JACKSON

HAVING started in last week's "M.M."—the last for 1940—to review the first of the new 1941 records, in this week's number—the first for 1941 (and may the year bring you all renewed peace, happiness and prosperity)—I am having to deal with three 1940 releases.

Seems crazy, doesn't it, but it couldn't be helped. The three discs in question only arrived a few days ago.



The best of them seems to be:—**ANDY KIRK AND HIS CLOUDS OF JOY.**

- ***Fifteen Minutes Intermission (Skylor, Cannon) (V by June Richmond) (Am. Decca 67895) (Recorded June 25, 1940).
- ***Fine and Mellow (Holiday) (V by June Richmond) (Am. Decca 67893) (Recorded June 25, 1940). (Brunswick 03076—3s. 8d.)

Kirk directing Rudy Powell, John Harrington (altos); Dick Wilson, Edward Inge (tenors); Harry Lawson, Harold Baker, Clarence Trice (trpts.); Theodore Donnelly, Fred Robinson (trmps.); Mary Lou Williams (piano); Floyd Smith (gtar.); Booker Collins (bass); Ben Thigpen (drums).

YOU will notice some interesting changes in the Kirk line-up since the band's last issued record, *Big Jim Blues* (Brunswick 02936), released last May.

Both the altos, John "Buddy" Miller and John Williams, have gone.

In their places are John Harrington (who reverts from tenor to his original instrument) and Rudy Powell, whom you may remember from many "Fats" Waller recordings, not to mention some with various Henry Allen, Teddy Wilson and Lionel Hampton groups.

Harrington's tenor chair is now occupied by Edward Inge, who, although no relation to a certain worthy dean, is notable as an ex-Don Redman man.

Trombone Ace

He also played in a few Henry Allen-Coleman Hawkins sides (including *You're Gonna Lose Your Gal* and *Dark Clouds*—Brunswick 01664, and *My Galveston Gal* and *Hush My Mouth*—Brunswick 01709), and in Bennie Morton's *Get Goin'* and *Fare Thee Well To Harlem*, made round about 1934 and released here on Columbia CB746.

In the brass section Earl Thompson (trumpet) is replaced by Harold Baker. But more interesting is the appearance of Fred Robinson in place of Henry Wells.

Robinson will, of course, be remembered as the trombone in many of Louis Armstrong's earlier records. He also played in Redman's *Chant Of The Weeds* and *Shakin' The African* (Brunswick 1224) and *I Heard and Trouble, Why Pick On Me* (Brunswick 1280), and Benny Carter's *Devil's Holiday* and *Symphony In Riffs* (Columbia CB698), and *Blue Lou*, which was coupled with *Lonesome Nights* on Columbia CB720.

Then there is guitarist Floyd Smith in place of Theo Brinson. But he is a less recent addition.

He played in Kirk's *Close To Five*,

issued in July, 1939, on Brunswick 02763, as well as *Lloyd's Guitar Blues* and *Twinklin'*, which Brunswick put out the following month on 02789.

Exactly what all these changes have meant it is rather hard to say.

In addition to eight bars by Floyd Smith's guitar in *Fifteen Minutes Intermission*, and eight bars of Mary Lou Williams' piano in *Fine and Mellow*, there is an eight-bar solo on the former side by trombone, which may or may not be Fred Robinson.

And that's about all the solo work there is in either title.

As regards the ensemble—well, it's good. But it now sounds just a bit less like Andy Kirk's Band and just a bit more like anyone else's.

All of which is true enough to contemporary type, but neither unduly enterprising nor interesting.

And then the tunes, or perhaps I should, say first the way they are presented.

Sob-Sister Blues

Both contain a good deal of singing by Helen Humes.

In her way she's good. Her voice has the biting stridency of the early blues singers, her technique is good, and she has a style which is near enough what Ella Fitzgerald's would be if Ella had the same hardness of tone.

All of which adds up the marks for the records, but again doesn't help one to judge the band.

And (this time really!) the tunes. *Fifteen Minutes Intermission* would be better without a lyric.

As a melody it's good enough as a swing opus. The first sixteen and last eight bars of the chorus are just a riff, but riffs are things a band can swing.

This band swings this riff all right when it gets the chance. But most of the time Helen is singing it. And as the lyric is simply the young lady imploring the boss for a rest—the words "a fifteen minutes intermission, boss," are repeated no fewer than twelve times in the one and a half vocal refrains—the story gets a little boring.

Much better as a tune is *Fine And Mellow*.

It's a typical twelve-bar blues of the usual sob-sister sort, but it has character as well as being characteristic.

And, by way of a change, the title is not flung at you a dozen times in every chorus.

In fact, the words "fine and mellow" do not occur until the very end of the record—so much so that I thought, until I did eventually hear them, that the side was of some other tune and had been wrongly labelled.



JIMMY DORSEY AND HIS ORCHESTRA.

- ***Contrasts (Dorsey) (Am. Decca 67642) (Recorded April 30, 1940).
- ***Dolomite (Johnson, Feyne) (Am. Decca 67935) (Recorded June 25, 1940).

(Brunswick 03074—3s. 8d.)

Dorsey (alto, clar., with Milton Yaner, Sam Rubinowitch (altos); Chas. Frazier, Herb Haymer (tenors); Jimmy Campbell, Nate

Kazebier, "Shorty" Solomonson (trpts.); Nat Lobovsky, Sonny Lee, Don Matteson (trmps.); Joe Lippman (piano); Guy Smith (gtar.); Jack Ryan (bass); Buddy Schutz (drums).

CONTRASTS is Jimmy Dorsey's signature tune.

In the absence of a lyric, it is difficult to say to what extent the "contrasts" idea is a part of the composition.

In the record it consists of no more than a change from a slow, melodic mood to a more rhythmical one by the simple expedient of "doubling" the tempo.

However, this is perhaps the least of the matter. The appeal of the record lies in the quite charming little tune, the colourful and effective way in which it has been scored, Dorsey's own rhapsodic solo, and the fine musicianship of the band.

Dolomite is, nevertheless, the better side, mainly because the composition is at least a couple of blocks nearer Swing Street.

What a Dolomite is, I don't pretend to know.

Possibly it's Jazzese for "Dolomite," Anyway, whatever the title may mean, it's been made a good enough medium for this Dorsey band to show once again that it not only has a superlative standard of musicianship, but is by no means ignorant of the language that is jazz.

SID PHILLIPS' QUINTET.

- **Six Lessons From Madame La Zonga (Newman, Monaco) (V by the Greene Sisters) (Decca DR. 5122).
- **Tuxedo Junction (Hawkins, Johnson, Dash, Feyne) (Decca DR. 5123) (Decca F7672—2s. 5d.).

Phillips (clar.), with Rex Owen (tenor); Max Goldberg (trpt.); Bert Barnes (piano); Max Abrams (drums).

THE Christmas "M.M." carried a front-page story headed "Sid Phillips Makes Smash Hit on Records," and went on to say that after only two sessions this Le Suivi band of Sid's has jumped into the position of being one of Decca's best-sellers.

Well, I'm delighted to hear it, and wish the boys continued success.

But I can't quite see what all the excitement is about.

The records are good, but not in any way sensational.

Max Goldberg and Bert Barnes are the stars, especially the latter, who plays good stuff with taste and understanding.

Sid himself shows that he has an enviable technique. But his tone and, I am afraid, also his style are—well, shall we say very English, which is fine from the point of patriotism, but from any other point . . . !

CINEPHONIC

THE BEST DOUBLE-SIDED ORCHESTRATION ISSUED

WHEN THE
BLACKBIRD
SAYS
BYE-BYE

THE HAPPY-SNAPPY
SONG

I'LL
ALWAYS
LOVE
YOU

THE WALTZ
SUPREME

THE AMERICAN OVERNIGHT SENSATION
GOODNIGHT AGAIN

BACKED WITH

THE ROLLICKING COMEDY FOX-TROT
GOOD MORNING, SERGEANT-MAJOR

CINEPHONIC MUSIC CO. LTD.

"Dean House," 2, 3 and 4, Dean St., London, W.1. Phone: Gerrard 9060.

SMALL ORCH. - 12/6 I enclose £ : s. d. for TWENTY.
Full Orch. - 16/-
Trio - 10/- NUMBERS for.....combination
Piano Conductor 5/- NAME.....
Extra Parts - 3/- ADDRESS.....

(5 Brass and 4 Saxes included in S.D.'s and F.O.'s FREE if required.)

20
NUMBERS
FOR
12/6

M.M. 4/141

MELODY MAKER

Incorporating RHYTHM
PUBLISHED EVERY FRIDAY

Editorial, Advertising and Business Offices:
4, ARNE STREET, LONG ACRE, W.C.2
Correspondence to 93, LONG ACRE, W.C.2
Telephone: TEMPLE BAR 2468.
Editor: RAY SONIN
Advertisement Manager: F. S. PALMER

If Your Band Is "Blitzed..."

JUDGING from the letters which we have received, very many musicians have suffered loss in 'air raids over various parts of the country.

Engagements have been cancelled because halls were no longer available, and instruments have been destroyed. Readers want to know what their position is regarding compensation.

To begin with, there is no means of obtaining compensation from the Government or any other source if a contract has had to be cancelled on account of an air raid.

The hall may have been struck, or the population may have been evacuated on account of neighbouring damage. Unfortunately, you must just write it off as a war loss.

The proprietor of the hall is free from liability, and the Government scheme definitely states that no compensation is payable by them in respect of loss of profits or the provision of alternative accommodation.

SUPPOSING your instruments are damaged? The position is somewhat different, but you must not expect the Government to make good all your losses.

If your instruments, or music, or your uniforms are damaged in a raid or through any other form of enemy activity, the Government *hope* to pay full compensation, but it will not be until after the war, and will then depend on the total claims received and the financial position of the country.

It is, therefore, of little use to anticipate complete reinstatement.

For the time being, however, the Government will pay some compensation for the loss of "tools of trade," and in other matters the Courts have held that this includes a musician's instruments.

The Local Assistance Board have power to make immediate payments for such loss but the correct procedure must be observed.

IN the first instance, it is essential to obtain from your local town hall or council offices a copy of Form V.O.W.1. This must be completed with details of your loss and returned within thirty days of the loss or damage to the Government District Valuer, whose address will be given on the form.

In due course you will receive a visit from the valuer, who will agree the amount. This will be based on the value of the goods at the time of the loss.

You must not in any case expect the Government to provide you with a new saxophone in place of a three-year-old damaged one.

It is important to remember that if your income as a single man is more than £250, or as a married man more than £400, no immediate compensation can be made.

You will have to wait until after the end of the war, though there is no reason why the claim should not be lodged immediately.

ANOTHER point is that no claim can be made for damage less than £1 in value. Nor will any compensation be paid if the total loss is less than £5; but in this latter case a claim should be entered, as further losses may bring the total to more than £5 before the end of the war.

It is immaterial where the loss occurs.

In any case, the form V.O.W.1 must be filled in as quickly as possible after the loss occurs.

THE GREAT BLUES

"I'm not singin' the Blues,
I'm just tellin' you the hard luck
I've had,
The Blues ain't nothin' but a
good man feelin' bad."

THESSE lines from an old blues melody are poetic expression in the true spirit of this twelve-bar medium—earthy, almost humorous yet full of pathos; erotic yet beautiful.

The blues are statement of fact; there is no pretence in word or melody—no masquerading in false colours to hide the crude or the gaudy.

They are so original that, to the over-civilised, diluted taste, they are a heady wine, too strong to be partaken of except by the initiated or those with the acquired palate.

NOT STATIC

The blues have never been static like other forms; the characteristics have varied and become, elegant through the years, until we have the contrast of the simple theme as expounded by Bessie Smith, and the advanced, sophisticated Ellington composition.

Here you may question composed and orchestrated blues, on the ground that they should be spontaneous, but the true form still lies there beneath the polish and the education of musical knowledge employed.

The question as to whether Ellington plays real jazz or not is absurd. What else is his music? Duke just happens to be the most prolific, most original contemporary in this art. When he plays a blues tune it's the real thing, but, also, so advanced is it musically that it ceases to be obvious, and consequently is often misconstrued.

Between these extremes lie all the stages through which the blues have passed—the coloured-race music, Western folk music, the railroad hobo songs, and the arranged blues of the flashy night-club bands.

The coloured-race style of Bessie, Clara, Mamie and Trixie Smith, Rosetta Crawford, Lily Delk Christian, Ida Cox, Victoria Spivey and Georgia White has been accepted as the purest form, because it was the first stage, simple and forthright. It illustrates completely the idea of the blues.

SAFETY VALVE

Here, emotionally, the coloured man covered everything—all human feelings in relation to life. What an expressive form he created!

We all know the blues are an outlet, a safety valve natural to the Negro element, but this is only one side. They are not just wanton cries, complaints against the meanness and shortcomings of life, but they are songs of ecstasy, intense, elation, dreams, out of this world!

This can be said especially of Bessie Smith; but all blues singers, from time to time, get this way.

The Negro has never felt tight towards life; the world may owe him a living, but he hasn't spread it around!

APOLOGIES

BLAME it on the Christmas spirit or what you will, but a couple of errors crept into last week's "M.M.," and we abase ourselves accordingly, apologising profusely to our readers and the writers concerned.

In the heading of the letter from famous songwriter Spencer Williams, we confused him with E.N.S.A. compère Stephen Williams. Sorry!

Then, the type of the "Piano Tops" box on the middle page was somehow disarranged, so will pianists note that the correct numbers of the records mentioned should be as follows:—

"Carnegie Drag," Jess Stacy (Commodore 1500); "Gin Mill Blues," Joe Sullivan (Parlophone R1686); "Rosetta," Earl Hines (Brunswick 01559); "Minor Drag," Fats Waller (H.M.V. JF1); "How Long Blues," Count Basie (Brunswick 02762); "Once Upon a Time," Teddy Wilson (Parlophone R1717); "Way I Feel," Garland Wilson (Brunswick 01784); "Roses of Picardy," Arthur Schutt (Brunswick 01853); "Afternoon in Africa," Billy Kyle (Brunswick 02362); "California," Here I Come," Joe Bushkin (Commodore 515); "Overhand," Mary Lou Williams (Columbia MC5013); "Five Point Blues," Bob Zurke (Decca F7152).

What They Are... What They Mean... Who Sings Them...

by
**FUSILIER
C. A.
LIPSCOMBE**



This is not quite so with the hobos who bum the railroads from North to South as the seasons change. Much of the music of these people has been recorded. Not all of it is great, but all is truly the blues, full of colour and concise expression.

Behind these themes are not beautiful stories and dreams, but hard facts, the cold-blooded reality of their predicaments—the hobo's audacious contempt for convention and morality; his foolish perspective, warped by unfeeling selfishness and self-pity.

Nearly all these songs are factual stories of vice, graft, dope, and all the things connected with easy living; but, in spite of all this, they are a stage the blues have passed through.

In the next phase, the songs of the mid-Western States, the blues became almost completely white.

In them the simple white people sang contrastingly of great ideals, the lands they pioneered and still lived on, whether the crops were good or bad, drought and the great Dust Bowl, women and the vices they bring out in a man, their wicked wives.

In the middle and the late twenties, many records were made of these songs by Jimmie Davis, Phyl Pavey, Bud and Joe Billings, Bill Simmonds, Gene Autry (1929), and the late Jimmie Rodgers, but only those of the latter have been heard extensively in this country.

At the beginning of the jazz age, when everything was syncopated, the blues played a great part in the parade. They were exploited and became the spearhead of progress until 1927.

From this date onwards, strangely enough, the orchestrated blues began to amount to something.

ART FORM

They ceased to be commercial fodder and changed into their rightful art form. They grew big and absorbing as ensemble works, and a new sphere of life was tackled—the impersonal.

The music painted the fascinating progress of the times, fads, fashions and great happenings.

From this year we have hundreds of grand specimens recorded for posterity: a great progressive cavalcade by the kings of jazz.

Joe Oliver and his Orchestra: Louis Armstrong at the Savoy, Harlem, with his Hot Five; Henry Allen, Jun., and his New York Orchestra, with Victoria Spivey as vocalist; Cannons Jug Stompers; Fletcher Henderson's various orchestras; Richard Jones' Jazz Wizards, whose leader was so up-to-the-minute that he wrote tunes about newspaper headlines; Ted Lewis, the white blues specialist; Emmett Miller's Georgia Crackers with Phyl Pavey; Bennie Moten's Kansas City Band;



Above: TED LEWIS, "the white blues specialist." Left: BOYD SENTER, who played the blues with his Gut-bucket Band.

Willard Robinson's Deep River Orchestra; Boyd Senter's Gut-bucket Band; Fess Williams and his Royal Flush Orchestra; Clarence Williams' various bands, and Duke Ellington.

Here is everything—the gamut of ideas and expression, achievement the early pioneers set out towards.

Besides those who fell by the wayside, many carried on to be a part of this; but those left behind in the struggling years consolidated their ideas and their influence made the way of development easier.

BLUES RETURN

When Swing came in 1933, the blues were treated by the new cult as crude and very *passé*.

To the completely uninformed juveniles they seemed a bastard style; for Swing was the craze and was believed to be the true original form which had been lurking some place until it was now rightfully discovered.

Now, after seven years, we have seen the fall of Swing from its popularity, and the blues are coming back again.

Different they may be from the 1920 variety, but they're still the blues, progressing with the times—the music of the people.

Super Rhythm Stars!

AN ALBUM OF OUTSTANDING SWING NUMBERS

- COUNT BASIE
Louisiana; Moten Swing R 2768
- BENNY GOODMAN
Board Meeting; Zaggin' with Zig' R 2769
Six Appeal; These Foolish Things R 2770
- SLIM GAILLARD
Chitlin' Switch Blues R 2771
Ghost of Yesterday R 2772
- HARRY JAMES
Feet Dragging Blues R 2772
- JOHN KIRBY
Front and Center
- JOE SULLIVAN
I can't give you anything but Love R 2773
Low down dirty shame Blues R 2773
Complete in Album, No. P.37, with note by Edgar Jackson 20/- (+ 4/- tax)

1941 Super Rhythm Style Series

- RAYMOND SCOTT
Four Beat Shuffle R 2776
Bird Seed Special
- RED NICHOLS
Beat me Daddy R 2777
Lowland Blues R 2777
- JIMMY LUNCFORD
Pavanne R 2778
Minnie the Moocher R 2778
is Dead
- BENNY GOODMAN
Yours is my Heart R 2779
Alone R 2779
Down by the old Mill Stream R 2779



PARLOPHONE RECORDS

The Parlophone Company Ltd., Hayes, Middlesex.

The ASCAP—BMI Battle Royal . . . Read all about it!

AMERICAN NEW YEAR RADIO SONG BLACK-OUT: Amazing Story

From WARREN W. SCHOLL

NEW YORK: Dec. 20, 1940

AT MIDNIGHT ON NEW YEAR'S EVE, AMERICAN RADIO LISTENERS WILL EXPERIENCE A VIRTUAL BLACK-OUT OF ALL POPULAR CURRENT DANCE MUSIC WHEN ASCAP'S MUSIC IS YANKED OFF THE AIR-WAVES.

No longer will we be able to hear *God Bless America*, *Auld Lang Syne*, *Ol' Man River*, *Mother Machree*, *Tiger Rag*, etc.

Such famous theme songs as *Sleep* (Fred Waring), *Rhapsody in Blue* (Paul Whiteman), *Where the Blue of the Night* (Bing Crosby), *Thinking Of You* (Kay Kyser), *Moonlight Serenade* (Glenn Miller) and many more will be among the missing tunes beginning January 1, 1941.

Ever since last summer the fight between radio broadcasters and the American Society of Composers, Authors and Publishers has occupied the front pages of every trade journal in the music business, and lately with the announced deadline just around the corner, the feud has been receiving increasing attention in the radio-music and theatrical sections of the leading dailies, and weekly periodicals.

NOT PUBLICITY

At last, people have finally discovered that this feud was not a publicity stunt at all (a popular impression in the trade last summer) and that the radio boys really were in earnest when they said they would ban completely the use of ASCAP music when current contracts expired.

By way of preparing for the complete black-out, January 1, the major networks banned ASCAP music from all sustaining programmes effective on December 1. C.B.S. fired the opening shot in this battle by requiring all sustaining bands to include several BMI (Broadcast Music Incorporated) tunes on all radio programmes as far back as last summer.

During the past few weeks, there has been much publicity (propaganda—it's all the same thing) distributed by both parties explaining the situation, and, at the moment, it looks like the radio boys (BMI) have dug up more un-savoury data about ASCAP than ASCAP has about its rival.

To those not already familiar with the background of this epoch-making development, here is a brief summary of the whole story.

The major networks in U.S. have contracts with ASCAP for the use of

DUNDEE WANTS THREE SAXES IN A HURRY

THE Empress "Swingsters," noted and stylish Dundee outfit, are breaking up.

Two of the smartest Empress boys—leader Ronnie Austin (saxes) and Johnny Roberts (tenor)—are enlisting in the R.A.F. during the next couple of weeks.

I have been asked (writes a MELODY MAKER reporter) by the proprietress to convey an urgent appeal to the "M.M." to assist in filling the gap with the necessary expediency to avert catastrophe.

"Can the 'Melody Maker' find me a good three-piece sax section during the next fortnight?" she anxiously enquires.

The job is a good one; the rhythm and brass sections are first-class, and, indeed, the whole shoot is sincerely recommended by the departing airmen-to-be.

Offers should be addressed to the Proprietress, Empress Ballroom, Dundee, Angus.

this organisation's music from year to year.

It is estimated by the broadcasters that ASCAP was paid over \$4,000,000 in royalties resulting from performance of ASCAP music on U.S. radio last year.

Earlier this year, when the time arrived for the broadcasters to sign new contracts with ASCAP for 1941, the ASCAP boys demanded higher royalties that would cost the broadcasters about \$9,000,000 if they signed.

HITS

The radio broadcasters immediately refused, and followed this with the announcement that they were going to form a new publishing group of their own. Thus was born Broadcast Music Incorporated (BMI).

Hundreds of smaller stations throughout the country lined up with the major networks against ASCAP, discontinued transcription libraries of ASCAP music and subscribed to the newer transcription service furnished by BMI.

Within short order BMI had a hit tune on its hands, *Practice Makes Perfect*, a tune that was considered good enough by the public to rate the famous "Hit Parade." This was followed by *Same Old Story*, which would seem to indicate that the songwriters working for BMI are just as capable of writing good popular songs as are the ASCAP writers.

In addition to this, BMI set up a research department of its own to check up on songs whose copyrights have expired, tunes in public domain, etc., and more recently made a minor scoop in purchasing rights to much of Ricordi's classical music.

Hundreds of arrangers, songwriters, copyists, and even prominent band-leaders have been hired by BMI in its colossal effort to turn out enough popular and standard music to replace the gap that will result when the chains flash the red light at ASCAP.

"MONOPOLY"

Charges of monopoly have been hurled at ASCAP by the broadcasters who substantiate their claim with such figures as the following: 50 per cent. of ASCAP's take (1938) went to the publisher members of the organisation and 95 per cent. of the remaining half went to the 300 upper bracket members, and a mere 5 per cent. found its way to 800 others.

These figures are based on net income, and the radio boys have added more fat to the fire by showing that better than 30 per cent. of ASCAP's gross income is consumed by the management of the high-priced ASCAP group (salaries of directors, officers, publicity, expenses).

During the past decade, it has been an impossibility for budding young composers to gain membership into exclusive ASCAP because one of the basic requirements for membership is that one must have five hit tunes to one's credit.

All of which is a vicious circle, because all the leading publishers and band-leaders are either members of ASCAP, or ASCAP-conscious, and the chances of a tune becoming a hit under these adverse conditions are too remote to consider seriously.

Anyhow, that is BMI's side of the story.

ASCAP, on the other hand, claims that the public will never stand for radio broadcasters arbitrarily depriving

radio listeners from all the best established music that represents America: the melodies of Victor Herbert, Jerome Kern, the Gershwins, Cole Porter, Vincent Youmans, and so on down the list.

The ASCAP boys had to fight every inch of the way to gain recognition when ASCAP was a loosely organised club over 25 years ago.

ASCAP'S CLAIM

Radio broadcasters refused to pay any royalty on ASCAP music in the early helter-skelter days of wireless until an adverse court decision forced them to do so.

ASCAP claims that radio pays less for music (which they regard as radio's chief raw material) than any other industry does, to which broadcasters reply that they pay four times as much in total and forty times as much per dollar of their gross revenue as any industry employing music.

Both parties are right in their own way, but, with all the herrings that have been drawn across the path, the original bone of contention seems to have been lost in the shuffle.

ASCAP apparently does not consider \$4,500,000 worth of royalties sufficient for radio's use of its music, but the broadcasters think \$9,000,000 proposed royalties is exorbitant.

"TEMPEST"

Meanwhile, unless somebody compromises pretty soon, good old John Q. Public is going to find himself in the middle of a tempest after he listens to *Auld Lang Syne* for the last time on his set this New Year's Eve.

P.S.—By the time this appears in print New Year's Eve will possibly have arrived. In this case the writer suggests that you dial in the leading stations on NBC, CBS and mutual to check further on the ASCAP-BMI situation.

Anything can happen between now and the end of the year, and it is quite possible that an agreement of some kind will have been reached.

Regardless of the outcome, you are still going to hear a lot of BMI music from America in the future. The broadcasters have sunk too much money in their publishing venture to drop it now. Having been convinced that they can produce hits like "Practice Makes Perfect" and "The Same Old Story," you can bet your hottom dollar that they are going to try to produce more tunes on the same lines.

WARREN W. SCHOLL.

THE "SUN"
GREETS YOU WELL
WITH A HOST OF BEST SELLERS

FERRY BOAT SERENADE ★

I'M STEPPING OUT
(WITH A MEMORY)

LOVE IS ALL ★

LITTLE CURLY HAIR
(IN A HIGH CHAIR)

THE WOODPECKER SONG

MAYBE ★

THESE SIX SENSATIONS IN YOUR FIRST PARCEL
20 HITS FOR 12/6
CAN BE BOUGHT SEPARATELY. 2/- PER S.O.

To Follow:

- ★ RUMPEL-STILTS-KIN
- ★ DOWN ARGENTINA WAY
- ★ TWO DREAMS MEET
- ★ From 20th Century-Fox Film "Down Argentina Way"

Join the Hit Only Club!
COUPON FOR SUBSCRIBERS

I wish to become a member of your Orchestral Club, for which I enclose £ : s. d.

F.O. 16/-, S.O. 12/6, TRIO 10/-, Other Parts 4/-, P.O. 5/-
(Strike out arrangement not required)

Name of Subscriber.....

Address.....

M.M. 4/44

THE SUN MUSIC PUBLISHING CO., LTD.
23 DENMARK ST., LONDON, W.C.2. Temple Bar 8651-2



TAKING HIS NUMBER!

A Numerical Interview with
NAT GONELLA

How many jobs had you before becoming a professional musician?	2
How much did your first cornet cost?	75/-
At what age were you first cornet in St. Pancras British Legion Brass Band?	15½
How much did you get for your first engagement with them?	3s. 6d.
At what age did you join an Archie Pitt stage band?	16½
How many times have you split your lips playing?	10
How many swing records have you in your collection?	3,000
What is your average speed when driving?	45 m.p.h.
How many engagements have you flown to?	20
How many trumpets have you had stolen?	1
How many trumpets have you had?	6
How many people have wanted you to teach them to play?	200
How many countries have you played in?	10
When did you first sing "Georgia" with Lew Stone?	1931
How many arrangements of "Georgia" have you?	5
How many times have you been to Georgia?	0
At what age did you join Bill Cotton?	23
How old are you?	32
How many instruments do you play?	4
How many records have you made?	600
How many broadcasts?	300
How tall are you?	5ft. 7ins.
When did you form your first band?	1933
How many hobbies have you?	1*
How much did your first trumpet cost you?	0d.
When did you form a band in Sweden?	1939
How much did your passage home from France cost?	0d.
When did you return?	14-7-40
How many submarines attacked you en route?	1
How many men are in the new Georgians?	10
How many "top" notes have you missed?	1,000,000

CLASSICS OF JAZZ

by **Bill Elliott**

No. 7.—"Mean Old Bed Bug Blues" and "Yellow Dog Blues," Chicago Rhythm Kings (Vocalion 20)

THE first thing that hits you about this record (and it really hits you!) is the rhythm section. Considering who's in it, it ought to be good.

Fats Waller, doing his bit in a rhythm section, is always a tower of strength; Pop Foster, whom everybody considers the tops; Zutie Singleton on drums (and if you don't know how good a drummer Zutie is, well, listen to some of the earlier Louis records); and lastly, those two inseparables, Condon and Bland, on guitar and banjo respectively, who have been the backbone of so many Chicago discs.

PERFECT

On their own, these five are all good. Together, they're perfect.

I've just realised that I'm putting the cart before the horse in my enthusiasm for this record, as I should have explained that this is the most requested disc I've had.

For two reasons: First, you all seem to want the words written out and explained; and then you want the name

Personnel.—Henry Allen (trumpet); Jimmy Lord (clar.); Pee Wee Russell (tenor); Eddie Condon (banjo); Jack Bland (guitar); Fats Waller (piano); Zutie Singleton (drums); Pop Foster (bass); Billy Banks (vocal); Miss A. N. Other (vocal).

of the lady who sings after Billy Banks.

Well, the first is easy; but I'm afraid I can't help with Madame X. Perhaps someone else can. Anyway, here are the words:—

Easy rider struck this burg to-day

On a south-boun' rattler side-door Pullman car,

Seen him here, and he was on the hog.

Easy rider got to stay away,

So he had to vamp it, but the hike ain't far,

He's gone where the Southern cross the Yellow Dog.

Oh, easy rider kissed this burg good-bye,

He had to ease it, and he can't come back,

He's gone where the Southern cross the Yellow Dog.

All of which means to a Negro woman that her easy rider (lover) has arrived in

another town on a south-bound freight car, broke (on the hog).

As he had good reasons for not staying, he walked on (vamped it) to where the Southern Railway crosses the Yazoo Delta (Yellow Dog) Railroad at Moorehead, Mississippi.

It also means that I've used far too much space on this side, so here's a quick routine of the solos.

Intro: Waller leading into two ensemble choruses led by Henry Allen. Then four vocal choruses (third is scat) by Banks, two by Fats—swell, these—then three ensemble choruses led in turn by trumpet, clarinet and tenor.

"LA ZONGA"

Waller's piano again takes the first solo in Mean Old Bed Bug, and then we have Billy Banks taking the first vocal, followed by the mysterious female taking the next.

Jimmy Lord on clarinet is heard to good advantage behind both these vocals, rather subdued, but very pleasant all the same.

There is nothing subdued about the next solo, however, as Pee Wee Russell tears off a tenor solo in the same croaky tone he uses on clarinet.

Grand work, this—we're apt to forget that Pee Wee is one of the tenor players of jazz.

Two more vocals as before, Billy Banks and "Madame La Zonga" respectively.

Try to listen behind these vocals to see if you can catch Henry Allen playing some grand trumpet—it's Red at his very best, and he carries on the good work right to the end of the record as, assisted by Pee Wee, he rocks the last ensemble chorus.

JOURNEYS . . . JAZZ . . . AND JENKINS . . .

by
"MIKE"

I WAS travelling on one of those interminable cross-country journeys the other day—between two provincial cities which have obviously never had any dealings with each other, and which not even a war will bring together.

The book trade and allied printing and publishing chaps will have to pass a vote of thanks after the war to the railway companies. Without the railways and the delicious eccentricities of the Company's Official Time-Table, the time spent by the country in reading would be comparatively negligible.

At any rate I, who previously hated travelling so much—having travelled half across the world merely for the fun of it—that I would go nowhere unless I could go by plane, now undertake the most formidable journeys by rail without thinking any more about it.

JOURNEYS

Indeed, it was only a few days ago that I actually travelled some thirty-six miles across country, changing trains three times, using two different companies' vehicles, waiting on a buffetless platform in a fog within four miles of my final destination, and actually enjoyed the experience.

Why? Because I am able on these long journeys between two not-so-far-removed spots to catch up with my reading.

Thus it happened, on just such a journey, that I picked up a copy of a monthly magazine from a bookstall counter.

This in itself was an unusual thing for me to do; it was one of those magazines which are intended for people who are too lazy to read.

And I had already read the day's newspapers from front to back—every one of national dailies, including the one where the girl in the cartoon serves her country by catching spies in her brassiere. I mean she catches spies wearing only a brassiere. Not the spies—she wears the brassiere.

The magazine I picked up offered none of these exciting and somewhat confusing attractions. I bought the thing because its front cover advertised an article about jazz.

That this should have attracted me

is in itself rather remarkable. You would have thought—and so might I, come to that—that I would have had enough of jazz in my time not to want to read any more about it.

I read the article, however, in the certainty that it would affect me in one of two ways: I would either disagree with it violently, or agree with it in very much the same way.

Much to my surprise—and a certain amount of disappointment—I found myself agreeing with it, for though I had never heard the author's name before, it was obviously not the work of an amateur.

Or, shall we say, it was the work of an amateur of jazz in the best sense—of a writer who has no axe to grind, with no professional stake in jazz.

This article appeared under the name of Alan Jenkins in the Christmas issue of the "M.M." and it was headed "I'm Through With Swing—Yes, Sir!"—which are not so much the author's own words as those of Artie Shaw on a certain occasion when confronted with a lot of Press cameras and his own conscience at a Jitterbug contest.

JENKINS

Mr. Alan Jenkins—who is not the same man as one of my favourite film actors, but who might well develop into one of my favourite writers on jazz—is an alumnus of an Oxford College; I can tell that by the rather quaint way he refers to courtyards as quadrangles.

But Mr. Jenkins has also been in his time a musician; he has had first-hand practical experience of jazz in an undergraduate band. And if anybody sneers at undergraduate bands, let them think for a moment how much jazz owes to undergraduates both as performers and missionaries, both here and in America.

Mr. Jenkins has had other experience in jazz, I know, but I attach more

importance to his having had it as an undergraduate than later in life.

It is at the age of undergraduates that jazz first bursts in on one's consciousness; and the more violently it bursts, the more violent is the subsequent disillusion.

And Mr. Jenkins has been disillusioned; sadly disillusioned. But so have many more of us.

I shall in time show you that there is much in Alan Jenkins' article with which I disagree; but in the main I am with him in the main point: *that jazz has let us down.*

I disagree with him in his demand, or desire, for a national British dance music.

Whatever the reasons for its popularity, jazz succeeded in making a good part of the world kin. Which is one reason, of course, why the Nazis used jazz as a cultural propaganda peg to hang a number of silly arguments on.

JAZZ

Jazz may have been Negroid, but it was never (at its best) a decadent music. On the contrary, jazz was the first universal manifestation of a race finding a place in the sun.

The Negroes were not freed from slavery by Wilberforce and Lincoln to live a life of decadent freedom.

Jazz has always had spirit, the fresh exuberance of a new people. Its greatest crime in the eyes of the Nazis, and its greatest virtue in mine, was its international quality.

It may have grown on American soil, but it spread to Europe, and though the majority of what we heard in pre-war Europe may have lacked the spontaneity of the original, jazz did more good than harm inasmuch as it spread the English (?) language.

In the same way as music ("real music," that is) adopted Italian for its expressions and indications, so English spread across the world on the printed band parts of "swing" arrangements, until nearly every country in the Eastern Hemisphere had at least one composer who was writing jazz tunes with English titles.

I will leave you to reflect on that thought for the moment, and return to Alan Jenkins, Jazz and International Kultur next week.

CLARINET TOPS: Typical Solos of 2 Ace Clarinetists

- "Melancholy" Johnny Dodds (Brunswick 02001)
- "Praying the Blues" Jimmy Dorsey (Parlophone R551)
- "Body and Soul" Benny Goodman (H.M.V. B8381)
- "I've Found a New Baby" Frank Teschemacher (Brunswick 01739)
- "Swingin' with Mezz" Milton Mezzrow (Brunswick 01762)
- "Love is Just Around the Corner" Pee Wee Russell (Commodore 500)
- "Hotter than Hell" Buster Bailey (Brunswick 01974)
- "Saratoga Swing" Barney Bigard (H.M.V. B6352)
- "Dee Blues" Benny Carter (Parlophone R1138)
- "Chant of the Weeds" Edward Inge (Brunswick 1244)
- "Darktown Strutters Ball" Danny Polo (Brunswick 03066)
- "The Blues" Artie Shaw (Vocalion S124)

P.M. CLUB

ETER MAURICE CLUB

IN CONJUNCTION WITH THE WORLD WIDE MUSIC CO., LTD., & MACMELODIES LTD.

30 Nos. for 18/- YOUR 1ST PARCEL CONTAINS

UNTIL YOU FALL IN LOVE

THE MEM'RY OF A ROSE

ALSO

IF I ONLY HAD WINGS

CHEERIO!

TIGGERTY-BOO!

BY THE WISHING WELL

Prices—Double Orchestration, S.O. 2/6. F.O. 3/- Piano Solos or extra parts 6d. each, AND

IN THE MOOD

RHUMBOOGIE (The Andrews Sisters' Smash)

Price 2/9 per set, 2/11 post free.

Enrol me as a member of P.M. Sub. Club, for S.O. or I enclose £ : s. d. Terms for 30 nos. per set S.O. 18/-, F.O. 24/-, Trio 12/-, Extra P.C. (with Trio upwards) 8/-, Extra Parts 3/-, Piano Solo Copies 10/-.

Name

Address

Mark combination required. M.M. 4.1.41 THE PETER MAURICE MUSIC CO., LTD., 21 Denmark St., London, W.C.2. TEL 3858

A Sensational New Idea.
THE ORIGINAL MANUSCRIPT SERIES.

SOUTHERN FRIED
Same arrangement as Al Danahue's Record.

OVERNIGHT HOP
Same arrangement as Red Nichols' Record.
Price 3/6 per set, 3/10 post free.

P.M. HOT HITS!

IN THE MOOD
Between 18th and 19th on Chestnut Street

IDA (Sweet as Apple Cider)
(New Vic Schoen Smash Arrangement!)
Ray Noble's

Comanche War Dance
DOGGIN' AROUND
TEXAS SHUFFLE
TIME OUT • TOPSY
WOODCHOPPERS' BALL
BLUES UPSTAIRS
and DOWNSTAIRS

CASBAH BLUES
CHICO'S LOVE SONG
FOR DANCERS ONLY
THE CONGA • CHEROKEE
DIXIELAND ONE-STEP
Price 2/9 per set, 2/11 post free.

TOMMIE NICHOL:
He really is as shy as he looks in this picture!



"...AND, OF COURSE, TOMMIE NICHOL"

ERIC WINSTONE'S PAGE

It was three o'clock in the afternoon, and the atmosphere in the café was cloudy with argument and cigarette smoke. In the corner a group of musicians sat round a table at breakfast, and, joining them, I found the conversation concerned the names of the six best accordionists in town.

Five of them appeared to be more or less decided upon, and the subject seemed about to be dropped.

"But," I queried, "you said the six best players."

Back came the first unanimous verdict of the day. "Oh, well... and, of course, **TOMMIE NICHOL**."

All of which, if I am any judge of character, is going to make Tommie terribly embarrassed.

As a matter of fact, I often meet him in the studios; and when, two days after the café conversation, I found myself occupying the adjacent desk at a "Music While You Work" airing, I took the opportunity of the interval between balance and transmission to try to get Tommie to talk about himself for the benefit of this page.

Believe me, the proverbial difficulty of obtaining blood from stones is nothing by comparison. By the time the red light cut in on us, I had still managed to extract only the barest details concerning this modest, unassuming young Scotch musician.

In his own words, he has "held down only two jobs in eight years," a statement I afterwards found to be rather misleading.

Actually, he is probably one of the most consistently employed accordionists in the business, and the eight years in question have been split up between the Monseigneur Restaurant, where he played for two and a half years with Mantovani, and Quaglino's, where he spent the remaining five and a half years as corner man with Van Straten. During that time he has broadcast with George Scott-Wood, Harry Bidgood, Phil Green, Carroll Gibbons, and many others.

From Bach to the boogie-woogie is a step calling for all the attributes of the true musician; but, straight or swing, it all comes alike to Tommie, and his reliability on a session, together with his cast-iron reading, has earned him an enviable reputation among those recording bandleaders who still subscribe to the old superstition concerning spoilt "masters."

One subject on which I did manage to get him to talk was that of hobbies (how musicians love the word!), and I am able to tell you that he is a keen golfer, an expert photographer, and an enthusiastic model aeroplane builder. Probably winding the elastic keeps his fingers supple.

In town on what should have been Boxing Night, and faced with a four-hour wait before doing an Overseas broadcast at three in the morning, my time-killing drift round the West End eventually led me to the cosmopolitan depths of the Queen's Brasserie in Leicester Square.

Famous in the past for its authentic beer-garden atmosphere, space has now been cleared among the tables for dancing.

With him on the stand are several well-known West End musicians: Joe Nussbaum, a bass player whose rock steadiness amply compensates for the absence of percussion. Frank Pecorini, a cellist and guitarist with a decided rhythmic bent. Arthur Levina, a fine pianist, and Don Destafano, who by now has been mentioned too often on this page to need any further eulogy of mine.

When, some time later, I again stumbled out into the outer darkness, it was to reflect that the brilliance of Dave's smile must prove a constant source of anxiety to the black-out authorities in that quarter.

I should imagine they make him keep a straight face on his way home.

Which brings me to the accordionist who only took out blonde girls because he was afraid of the dark.

Some weeks ago I wrote concerning an accordion band that had been formed by the employees of the London Passenger Transport Works at Chiswick.

That the boys were good I had no doubt, but confirmation of this is now to hand with the news that on December 10 they were auditioned at the works by the B.B.C., with the result that a broadcast is to follow in the near future.

Since hearing from them last, two more accordionists and a guitar player have been added to the ensemble, and the band is still growing.

When I think of the size of the stage down there, I should imagine it must be getting rather crowded these days.

Accordion club vicissitudes have not damped the enthusiasm of **DOUGLAS COPELEY**, a Doncaster musician who is also well known for his brass band activities on the tenor horn.

Starting four years ago with several other accordionists, he formed a club band with one of the local dealers as M.D.

Unfortunately, this did not answer too well, and after a short time he took the director's baton himself, only to be faced with a split in the band over that age-old controversy, dance music versus straight.

Undiscouraged, Douglas turned his attention to solo work, and now contents himself with the thought that "he travels farthest who travels alone."

Walking home after a late gig on Christmas Eve, **SYD BOLTON**, Middlesex accordionist, found himself passing the outskirts of a certain Army camp when he was stopped by a sentry with the words, "Halt, who goes there?"

Syd replied "Friend."

But instead of being allowed to proceed, the sentry immediately challenged him for a second time. Raising his voice, Syd answered, "I said 'Friend.' Can't you hear me?"

Back came the reply: "Perfectly. But my orders are to challenge three times and then shoot."

Reader **DOUGLAS PEARSE**, of 51, Sellons Avenue, Harlesden, has written asking for the whereabouts of Charles

ing, and a new and sophisticated rhythm has replaced the exuberance of the polka.

The quality of the bitter and the tallness of the steins in which it is served remain the same, however, as does also the charming and magnetic personality of **DAVID JAVA**, the famous violinist who leads the orchestra.

Roberts, a young accordionist who some time ago was apparently touring with one of the E.N.S.A. parties.

If any of you have heard the musician recently, maybe you would drop Doug. a line to relieve his anxiety.

Before the nostalgic strains of *Auld Lang Syne* finally fade from this page, I should also personally like to get in touch with **BERT ROBERTS**, of Sydenham, an old musician-pal of mine whom I have been trying to trace for some time.

No, he doesn't owe me anything. It's just a feeling I get round about the beginning of every year.

One afternoon way back in 1930 a young pianist came across an old square-cornered Dallape accordion, complete with mother-of-pearl angels whose sole occupation appeared to be that of blowing trumpets all over the elegant looking casing.

Fascinated by the glittering exterior, he spent the rest of the day taking it to pieces to find out just where the music went round and round, and by the time he had managed to get the pieces together again he had developed such an interest in the instrument that two weeks later he was featuring it on the stage with Bernard Monshine and his Tango Band.

The musician in question was **RONNIE WILDE**, and so well did he realise the possibilities of the accordion that in a short time he was receiving offers for his services from many other bandleaders who understood the value of novelty in their programmes.

DANCE BAND DONT'S—No. 10

DON'T BE A LIBRARY WANDERER.

One of the most irritating habits of which bands are guilty is that of wandering through their music books, wondering what to play next. Usually while the dancers wait on the floor.

RHYTHM CLUB NEWS

No. 57. On December 9 the Newcastle and District Rhythm Club met in new premises to hear a spirited discussion between A. Taylor and J. Vasey on Count Basie, and then the Sextet got going under the leadership of Stan Frascynski.

On December 16 Ronnie Wilson evoked his "Idea of Jazz" with specially chosen records, and Harry Phillipson gave a varied collection of discs featuring the great drummers and bass players.

The Jam Session included Jack Lawson (bass fiddle), Ian Mitchell (piano), Jack Lee (trumpet), with Mr. Sutherland on clarinet and Stan Frascynski drumming.

No. 41. At the Mecca-Locarno on December 19 the Rhythm Club of Leeds heard Leslie Minnithorpe give a recital entitled "Old and New," which featured such stars as Joe Venuti, Eddie Lang, Louis Armstrong, Hawkins, Waller, Dorsey, etc. This club holds meetings every Thursday at 7.30 p.m.

No. 143. On December 21 the Wolverhampton and District Rhythm Club heard F. V. Magness's "Jazz Journey," and J. Cluley continue the Jazz Men series with Jack Teagarden.

To-morrow (Saturday) J. H. Steward will present "Made in Paris," which will be followed by "Modern Clarinetists" by R. H. Cooper.

As usual, meetings will be held at the Queen's Head, North Street, commencing at 7.30 p.m.

No. 150. The Ilford Rhythm Club met as usual at the Mayfair Café, 96, Cranbrook Road, Ilford, on December 22, when George Emmings gave a record recital entitled "Pioneer Trumpeters in Jazz."

The Jam Session which followed was led by Alan Mead (piano), and featured Harry Eldridge (trumpet), Charlie ("Muggsy") Weedon (cornet), Don Fraser and J. Brien (guitars), Jack Surridge (bass) and Harry Moulton and Tom O'Callaghan (drums).

The next meeting will be on January 4 at the same address. All Jazz enthusiasts in the district are cordially welcome.

BARNET.—Peter McColl is forming a Rhythm Club in the Barnet district, and is anxious to hear from all who are interested, particularly instrumentalists in the swing style. Write to him at 96, Northumberland Road, New Barnet, Herts.

During the last ten years he has played with Geraldo, Scott-Wood, Walford Hyden, Billy Reid, and many others, and since that first inquisitive afternoon has changed his instrument eight times, always looking for improvements in design that will give greater facilities for his extensive technique.

Considering the success he has had in the accordion world, he little knows how lucky he was when he managed to get that first eighty-bass model of his together again without having any parts left over.

If you happen to be of South African descent and can play the accordion or, for that matter, any musical instrument, I advise you to get in touch with the B.B.C.

A new series is shortly to be launched in the Overseas programmes entitled "Song Time in the Lager," and talent is needed.

Speaking of broadcasting, **MARJORIE RALPH** brings her accordion to the microphone again on January 8 in a new programme titled "Souvenirs." Tune in between 12.30 and 1 p.m.

Many thanks to the reader who, reading in last week's issue about the bee-keeping habits of accordionist **BERT ROMAINE**, and my doubts concerning the truth of his statement that they entered the park an hour before the gates opened, wrote pointing out that an averagely intelligent bee could squeeze through the park railings at any time.

I hadn't thought of that.

First cousin to this is having the numbers so jumbled that you have to search for the one (or the type) you want.

You don't have to have an elaborate filing system to keep your music in order. Just one or two basic ideas, easy to put into practice and easy for anyone (even a newcomer) to understand instantly.

For instance, every piece of music should be numbered. Do it in good black crayon pencil in the top right-hand corner of the part. Make sure your fives don't look like eights, or your ones like sevens.

Divide your library into four classes: A—fast foxtrots, B—slow foxtrots, C—waltzes, and D—miscellaneous.

NUMBERING

Number right through all sections—do not start at No. 1 again for each section, otherwise there is bound to be confusion through some member of the band thinking you said "C23" when really you said "B23." But leave a gap of, say, 20 between each group.

For instance, if your last quick foxtrot is number 26, make your first slow foxtrot No. 45. This will give you plenty of opportunity to add to your library without having to renumber.

As tunes get old, take them out and use their numbers for new tunes.

The leader should have an alphabetical list of titles pasted in the cover of his handbook, in order to deal with any request numbers.

He can glance down his list of titles and find the number of the tune instantly and call it out to the other boys.

Finally, don't dart about in the books. Play a consecutive group.

If the local custom is to play, say, three numbers straight off, then start at No. 1, then No. 2, then No. 3. Then rest. Then Nos. 4, 5 and 6. And so on. Then go to your fast numbers and play three consecutive ones there. Then back to Nos. 7, 8 and 9 of the slows, and so on.

LETTERS

MY attention was drawn to a letter concerning Redman's record, *Shaking the African and Chant of the Weeds*.

Long ago, in January, 1932, I read my first MELODY MAKER. In those days our great friend "Mike" conducted the gramophone section.

It will be interesting to hear what he had to say in that memorable issue of the "M.M." concerning this much-discussed disc.

At the time I knew very little about anything at all, least of all jazz, and I might add that I'm not much better off now. But I can at least let those who despise our much-criticised critic know that he made it his special nap of the month.

"Mike" did not know who were playing under Redman in this disc. It was at the time a new band, and as the personnel had not been divulged he made several attempts to identify the soloists.

Here, then, are some of his efforts. He supposes that Chick Webb's Band has been used and that Elmer Williams plays tenor. He thinks that Jimmy Harrison is playing trombone; June Clark trumpet, and a particularly brilliant (?) guess is that Don Redman is playing alto.

But, as "Mike" says, or rather said, these solos were but "pebbles on the beach of a composition which is best regarded as something complete in itself."

Which all goes to say that jazz is not a question of identification of personnel. If you can recognise good jazz when you hear it, as "Mike" can so ably do, then that is all that is required of a good student of jazz.

Does Sir Henry Wood, while hearing a record of the New York Symphony Orchestra, suddenly shout: "That's Joe Jones on timps. What do you think of my ear! Good, aren't I?"

I should imagine he sits down and just enjoys it, as I suggest, reader Sykes should sit down and enjoy Redman.

After all, he is only one of the pebbles on the beach of a terribly big number of records and personnel—and I wouldn't like anybody except scatter-brained Delaunay to trace them all.

CYRIL THEOPHILUS.

Merthyr Tydfil.

Trumpet Tips No. 21

THE last remark at the end of the previous Tip was "No vibrato whilst tuning." Let us now turn to this important subject of vibrato.

The reason why you should not use vibrato whilst tuning is that vibrato consists of an alternate sharpening and flattening of the note—hence it is obviously unwise, if not impossible, to tune whilst the pitch is being deliberately wavered.

Without going into the theory of vibrato, it is sufficient to say that all true vibrato consists of this alternate sharpening and flattening.

On the violin, for instance, it is accomplished by rocking the stopping finger to and fro, so that the length (and hence the pitch) of the amount of string stopped alters. With reed instruments the reed is alternately tightened and loosened.

With a brass instrument the effect is got by blowing alternately sharp and flat. Even the veriest beginner knows that you can blow a note sharp by tightening the lips and blow flat by slackening them.

But it is obviously impracticable to upset the embouchure muscles by actually tightening and slackening the lips dozens of times a minute, so another means is found of doing exactly the same thing.

The pressure is varied by alternately pulling the instrument away from the lips and pressing it to them—only an infinitesimal amount, of course.

This is done by the right hand rocking to and fro as it touches the valves—with exactly the same motion as a violinist uses.

As the hand rocks away from the mouthpiece it exerts a very slight pull on the instrument away from the lips; as it rocks to the lips it has the reverse result. Thus the alternate slight flattening and sharpening.

Next week we'll have the details of how to do it properly.

JEFF ALDAM'S recent article under the heading "Jazz cannot be written down," raises the vexed question of interpretation.

Although Mr. Aldam's remarks are based on a fundamental (and somewhat paradoxical) truth, I feel that he has taken a pedantic, over-finicky view of that truth in an attempt to disconcert "Mike."

Incidentally, this is not an endeavour to defend "Mike," who, on past records, is well able to look after himself.

The fact that one encounters vastly different interpretations of the same piece of music proves the inadequacy of our system of musical notation. This is so well-known as to be platitudinous.

The composer—owing to the limitations of this system—puts his ideas on paper in a form which, in comparison with the nuances he probably visualises, is really little more than a rough draft. I believe a modern composer once said of one of our greatest conductors, "He interprets the music as I thought of it before writing it down."

There is much vague talk of "true" jazz. What is "true" jazz?

I suggest we should think of it as jazz in which the implications and meaning of the music are fully evoked. This calls for an interpretation which varies, and adds to the written music by the natural—and usually instinctive—application of those conventions of jazz which cannot be written down.

Jazz conventions or characteristics (not to be confused with clichés which are roughly conventions gone wrong) are largely the result of rhythmic feeling, and are either (a) devices wholly apparent in the music, or (b) subtleties (such as phrasing, tone, degree of accentuation, fractional time-values) which are beyond the limits of normal notation.

JAZZ CONVENTIONS

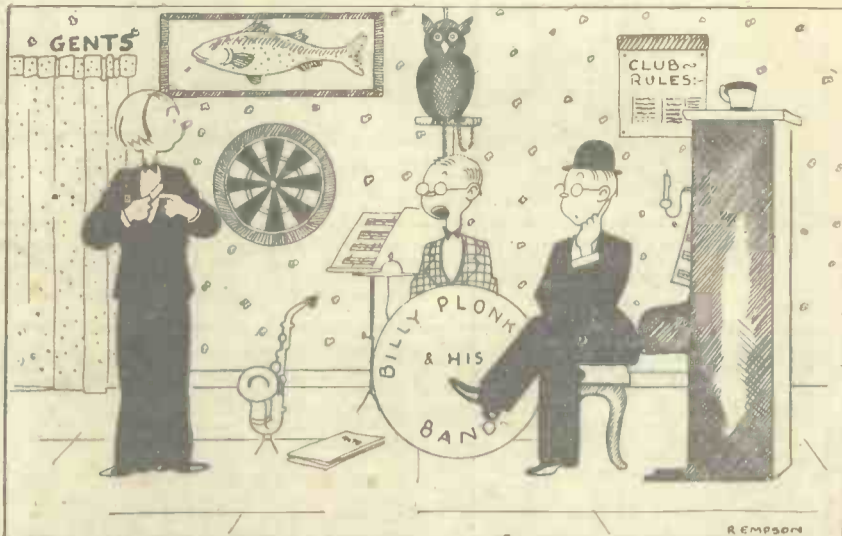
Written jazz, therefore, interpreted by a player or singer having abilities bounded by the limitations of category (a) will, more often than not, be of a stilted, lifeless nature (but jazz, none the less); whereas an interpreter of wider musical imagination and inherent rhythmic feeling will, by employing both (a) and (b), lift the same piece of music into the "true" jazz class.

Similarly, an improvisation—albeit of melodic excellence—will be lacking in true jazz spirit if it is one which could be written down exactly as played.

There are two more important aspects. Firstly, a performer steeped in the traditions of "straight" music naturally interprets jazz in a manner antithetical to the jazz conventions of category (b). Moreover, his interpretive peculiarities tend to obscure or to distort the obvious jazz characteristics of the piece.

Secondly, there can be no rigid line of demarcation between jazz and "straight" music. Some pieces have only those category (a) characteristics which are common to both jazz and "straight" music; the ultimate nature of the music—jazz or non-jazz—being determined by the nature of the interpretive subtleties.

The records mentioned by Mr. Aldam of the Bessie Smith and the Paul Robeson versions of *St. Louis Blues* are examples of either the first or the second of these alternatives.



STANLEY: "I don't care if the owl is the club's mascot; I'm going to shift my bass drum to the other side of the piano... he's been 'blitzing' me all during the first half!"

according to whether you consider this tune to be "neutral," i.e., having equal jazz and "straight" potentialities, or whether you think it has distinguishing jazz characteristics discernible in the printed part.

Finally, it is, in my opinion, splitting hairs to say, as Mr. Aldam does, that no written music can in itself be jazz.

Obviously, this is true of what I have termed "neutral" music, but one is surely justified in characterising as jazz printed music—a Redman orchestral arrangement, for example—which is brimful of written jazz conventions.

Even if played by a mediocre band, it is difficult to imagine that the interpretation would so distort or obscure the written characteristics of the piece that it would not be recognisable as jazz.

The result would not be jazz at its best—but jazz, nevertheless.

In any case, the fact that music is liable to be misinterpreted is no reason why it should not be named according to the desired result.

A sonata for piano and 'cello is visually a sonata even if some players, owing to their inability to interpret it correctly, make it sound more like a 'cello solo with piano accompaniment; or, conversely, a piano solo with 'cello obbligato!

W. WALKER.

Darlington.

* * *

PROPOS Mr. Fieldhouse's interest in my Teagarden article, I feel sure he will acquit me of any intentional omissions from the list of representative Teagardenia.

Writing about such a prolific recorder was a task beset with pitfalls in the matter of choosing a few examples from the many Teagarden discs, and when I turned in the article I felt reasonably certain that someone would write regretting the non-inclusion of such-and-such a recording.

I ought, perhaps, to have detailed the Teagarden-Goodman partnership, and I am sorry I disappointed Mr. Fieldhouse by not mentioning the Pennies' *Tea for Two*—the arrangement for which was by T.'s trombonist-colleague Glenn Miller.

Regarding the Louisiana Rhythm Kings,

which was, of course, a Nichols contingent, Jackson made a batch of sides with this group—including, in addition to *Basin Street Blues*, mentioned by Mr. Fieldhouse, *Sweet Sue* and *Squeeze Me*.

In connection with the Teagarden-Goodman work, it is interesting to note that the clarinet virtuoso had hoped to spot T. in his first regular "swing" orchestra, which he formed in 1934, but the idea did not materialise because of T.'s contract with Whiteman.

I can assure Mr. Fieldhouse that, apart from his disappointment on the score of the Teagarden-Goodman partnership and the Pennies' *Tea for Two*, I myself could point to omissions from my own article (but there just wasn't space to survey Jackson's career at full length); for instance, I would have liked to detail his fine work in providing inspired accompaniments to singers.

JACK T. AND BIX

Some of his grandest stuff has been done in this regard; among more recent examples there were, I believe, four sides waxed a couple of years ago by blues singer Teddy Grace with a unit comprising T., Billy Kyle, Delmar Kaplan, Dave Barbour and O'Neill Spencer.

It has been established, too, that Jack was a member of the accompanying group used by Annette Hanshaw (incidentally, what has become of her?) for the *Perfect* label.

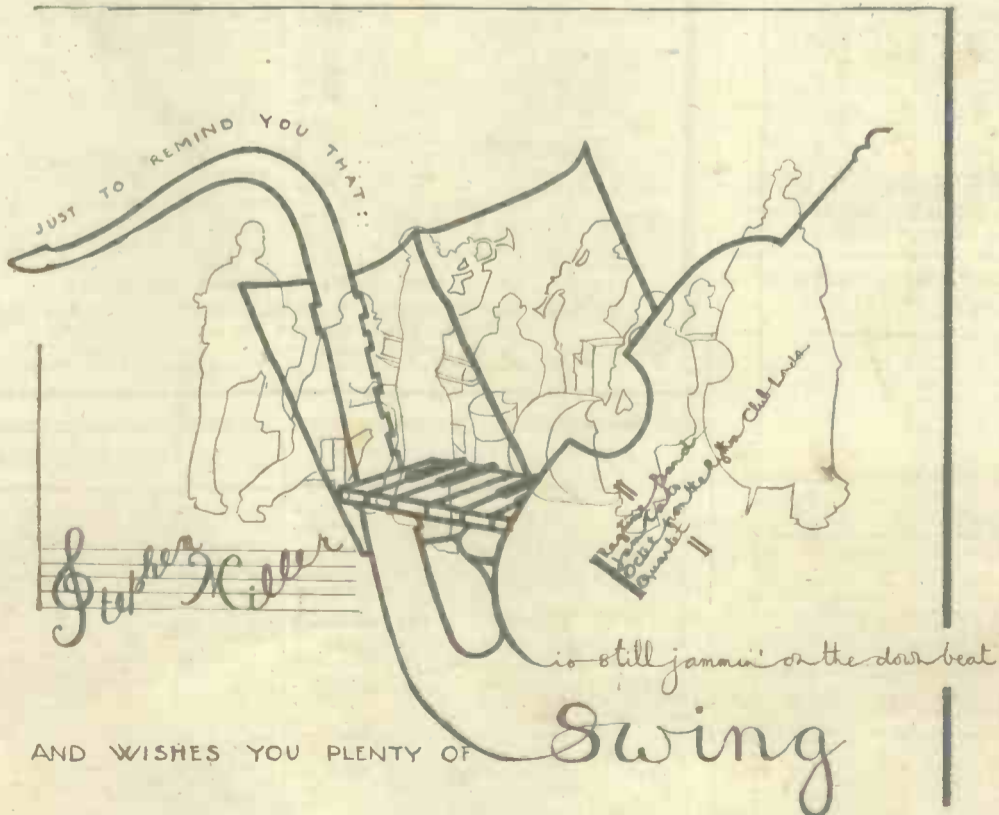
Then there was the 1930 session, promoted by Hoagy Carmichael in which Jackson recorded with the almost legendary Belderbecke, and I could have dwelt on the 1939 all-star session on *Blues and Blue Lou*, which brought Jack and Benny into the same line-up after four years apart (Warren Scholl rates this coupling as by far the most exciting Teagarden heard for a long while).

But one could fill pages on this Teagarden theme. That's the trouble, and I can only hope Mr. Fieldhouse will pardon the omissions he names.

Finally, while Mr. Fieldhouse evidently shares my own enthusiasm for Mr. T., I expect he will also agree that at times the trombone hero has been guilty of "showing-off" with flashy, totally uncalled-for interpolations. Even The Great can't resist a little exhibitionism now and then!

DOUGLAS STANNARD.

DORLAND HOUSE, SUITE 37, 14/16, REGENT STREET, S.W.1



DURING 1941 AND THE COMING YEARS

Telephone enquiries should be made to Temple Bar 2468 (extension 258). Small advertisements received by telephone will be held pending the receipt of cash. Classified advertisements for insertion in "The Melody Maker" can be handed in at the Trade Counter, Third Floor, 92 Long Acre, London, W.C.2.

Classified Advertisements

2^{d.} PER WORD MIN. CHARGE 2/-

All Small Advertisements must be prepaid and sent to arrive not later than first post Tuesday morning to:—
Advertisement Manager, "The Melody Maker," 92, Long Acre, London, W.C.2. TEMple Bar 2468

1.—All advertisements are accepted subject to the "copy" being approved by the Management. 2.—The Management reserves the right to refuse to insert any advertisement, even though accepted and paid for, and to make alterations necessary to the maintenance of its standards. 3.—The Management does not undertake that the Advertisement will be inserted or that it will be inserted on any specified date or dates. 4.—Cancellation or alterations of "copy" must be received at "The Melody Maker" offices not later than Tuesday mid-day for the issue of that week. 5.—All orders and contracts are accepted subject to cancellation by the Management without notice.

IT'S A SCARTH BARGAIN - IT'S GENUINE!

PIANO ACCORDION, "Alvari," 41 treble, 120 bass, latest model, white pearl finish, as new, in case. £14/14.
PIANO ACCORDION, "Stanelli," 41 treble, 120 bass, pearl keys, good condition, in case. £12/12.
GUITAR, "National," all metal, Hawaiian model, chrome, as new, in case. £10.
TROMBONE, "Boosey," silver-plated, best quality, low pitch, suitable dance or orchestral, as new, in leather case. £10/10/-
CHROMATIC ACCORDION, "Hohner," 87 treble, 120 bass, octave coupler, as new, in case. £24.

TUNABLE TWIN TON, "Premier," 14 x 14, Silver Flash, single head, as new. £3/12/6.
ACCORDION, "Riosa," 48 bass, blue pearl casing, perfect condition, in case. £3/9.
FOLDING BASS DRUM, "Warwick," 28 x 15, Silver Flash, double tension, perfect in case. £10.
TRUMPET, "Conn," New York Symphony model, silver-plated, brand new, in case, at pre-war price. £30.
CONSOLE, "Supreme" stage model, chrome, covered tray, 6 posts, 2 cymbal arms, rubber tyred wheels. £5/10.

TENOR SAX, "Pennsylvania," By, low pitch, silver-plated, late model, good condition, in case (worn). £18/18.
MICROPHONE EQUIPMENT, "Magnaphone," A.C./D.C., late model, chrome plated mike and stand, one loudspeaker, portable, all as new, perfect reproduction. £20 complete.
GUITAR, "Milner," 6-string 'cello model, black with white purfling, good condition, in case. £5/5.
BANJO, "Windsor," 5-string G, as new, in case. £5/5.
MUSICAL SAW, 30, brand new with heater. 21/-

THIS WEEK'S MUSIC OFFERS.
ACCORDION, "Nola," arr. Diero. 2/1.
PIANO, "Viper's Drag," Fats Waller. 2/1.
ALTO SAX, "Deep South Mood," Benny Carter. 1/1.
TRUMPET, 50 Hot Licks, Z. Elman. 2/1.

THE NEW DRUM BOOK.
150 PROGRESSIVE DRUM RHYTHMS.
RAY BAUDUC. 2/1 POST FREE

EACH INSTRUMENT GUARANTEED IN PERFECT PLAYING CONDITION. PART EXCHANGE ARRANGED ON YOUR PRESENT INSTRUMENT.
G. SCARTH, LTD., 55 CHARING CROSS ROAD, LONDON, W.C.2. Ger. 7241 (Next to Leicester Square Tube Station) Open Daily (except Sundays) 9-5 p.m.

SIOMA TENOR SAXOPHONE, Full system, Silver-plated, Gold Bell, Pearls and Rollers, very little used, complete in case. £12.10.0
ADOLPHE TENOR, Made by the famous firm of Selmer, Full artist model, Pearls and Rollers, Gold-plated, perfect playing order, complete in case. £13.10.0
SELMER BASS SAXOPHONE, Full artist, Gold lacquered, perfect condition. £7.10.0
WHITEHALL TRUMPET, Silver-plated, Gold Bell, Late Model, Shank Change to A, Absolutely Unused, complete in case. £5.15.0
SELMER STERLING CLARINET, Actually made in the Selmer factory, Low Pitch, Covered Hole, Overhauled and Repadded, Perfect Key-work. £7.0.0
MARTIN TRUMPET, Very Latest Model, Gold Lacquered with Nickel parts. Listed at £24, complete in case with Howler Hat Stand, Four Mutes and New-grip Mouthpiece. £14.0.0
BETTONY FLUTE, Premier French make, Open G, Boehm, Wood, Plated Action, Brand New Condition, complete in case. £4.0.0
ENGLISH-MADE UKE-BANJO, 10" Vellum, 12" Resonator, Pearl position marks, Non-slip Pegs, Brand New Condition, complete in case. £2.15.0
Write for our List any Instrument Purchased for Cash or Taken in Part Exchange.
W. PUMFREY, LTD., 92/4, STOCKWELL ROAD, LONDON, S.W.9. Tel. No.: BRIXTON 2605.

ENGAGEMENTS WANTED
DRUMS. GEORGE TIBBITTS now open for gigs or perm; good kit. car.—Phone Hounslow 2381.
ALTO clarinet, young pro., exempt, seeks perm.—CLARINET, "Priests," Haverling Road, Romford.
SAX team (two), anywhere; car; library.—mike.—70, Haydens Road, Wimbledon. LIBERTY 4913.
VOCALIST, pianist, lady interested to work with semi-pro dance band.—P. KEEL, 18, Spencer Street, E.C.1.
PIANIST open for gigs, read, busk.—KEN PENNEY, Ealing 1366.
BASS doubling guitar, vocals, exempt, young, well known, desires change; go anywhere.—Box 2708, MELODY MAKER.
SWING pianist, "Kitch" Kitchener; good gigs or solo entertainer.—133, Thingwall Road, Liverpool, 15.
DRUMMER, discharged Army, seeks residential, London preferred.—39, Belvue Road, Northolt, Middlesex.
ALTO clarinet, first-class; available gigs Monday to Friday evenings, Saturday afternoons.—WOOD, Victoria 6729.
TRUMPET, vocalist, M.M. individualist, requires gigs.—CHARLIE, 140, Church Hill Road, Cheam, Surrey. Phone: Fairlands 8505.

RECORDING
FOR over four years STAR SOUND STUDIOS have been producing the finest private recordings. London Studio, 17, Cavendish Square (2 min. from B.B.C.). Broadcasts still recorded at Kenton.—Appointments booked by telephone (Arnold 8222) or letter: STAR SOUND STUDIOS, Kenton, Middlesex.
RECORDS FOR SALE
SWING records, almost half-price, all bands, 1/9 brand new; send stamped envelope for list, or call; records bought and exchanged.—MORRIS'S, 89, Tottenham (middle) Court Road, W.1. Museum 4910.
DANCE records, Ambrose, Savitt, Loss, Silvester, etc., as new, 6d. and 9d. each.—V. ONSLOW, 60, Forester Avenue, Bath, Somerset.
DANCE NOVELTIES
DANCE NOVELTIES for brighter dances; stamp for price list.—LONDON WAREHOUSE CO., 23, Vicarage Gate, W.8.

WANTED for CASH
SAXOPHONES
TRUMPETS
DRUM SETS
STRING BASSES
PIANO ACCORDIONS
Full details to—
BOOSEY & HAWKES LTD.
8 DENMAN STREET, PICCADILLY CIRCUS, W.1
INSTRUMENTS FOR HIRE
DRUM OUTFITS FOR HIRE
Any period.—KEN STEARN, 115, Longwood Gardens, Ilford. Valentine 1528.
INSTRUMENT REPAIRS
NOTICE.
BERT SCOTT is STILL at the service of musicians throughout the British Isles. Repairs to all makes of saxophones, clarinets, trumpets, etc.—4, Clarendon Street, Oxford Road, Manchester. Telephone: CENTRAL 5563. Hours, 9 till 7 p.m.; Saturdays, 9 till 1 p.m.

THE "MELODY MAKER" MUSICIANS' PORTRAIT GALLERY SERIES
IN SEPIA GLOSSY STYLE
PRICE 3D. EACH NETT
(plus postage at letter rate)
Series Nos. Series Nos.
M 4 Lew Davies M 27 Billy Cotton
M 5 Spike Hughes M 28 Evelyn Dall
M 6 Joe Crossman M 30 Mary Lee
M 7 Tiny Winters M 31 Mrs. Harry Roy
M 8 Max Goldberg M 32 Roy Fox
M 11 Bill Harty M 33 Geraldo
M 12 E. O. Pogson M 34 Jack Harris
M 16 Freddy Gardner M 35 Billy Munn
M 19 Roy Fox M 36 Vera Lynn
M 21 Max Abrams M 38 Al Bowly
M 22 Henry Hall (2nd Pose) M 39 Sydney Lipton
M 23 George Gibbs M 40 Jack Payne
M 24 Jack Nathan M 41 George Chisholm
M 25 Maurice Burman M 42 Phil Cardew
M 26 George Elrick M 43 Dave Shand
Obtainable from:
ODHAMS PRESS LTD.
PICTURE POSTCARD DEPARTMENT
85/93 LONG ACRE, LONDON, W.C.2.

LEW DAVIS OFFERS
Still the "BEST BARGAINS" in Musical Instruments. Send for complete lists. Every instrument in perfect playing condition and complete with case and accessories.
SAXOPHONES, ALTO
KING, spg. 1 p. full artist's, overhauled .. £17/0
BROADWAY, lac., 1 p. just as new .. £18/0
KING, 1 p. lac., full artist, perfect .. £19/0
ZEPHYR Special, 1 p. full artist's, spec. tun. £23/0
KING "ZEPHYR" 1 p. lac., as new .. £30/0
SAXOPHONES, TENOR
PIERRET, spg. 1 p. perfect .. £18/0
SIOMA, spg. 1 p. overhauled, like new .. £20/0
KINGSWAY, 1 p. spg. brand new .. £30/0
TRUMPETS
MASTERTONE, h & l p. spg. change to A DEARMAN "Master Model", spg. h & l p. £7/10
ROLLS DIPLOMAT, lac., h & l, recent mod. £9/0
NEW YORKER, spg. h & l, almost new .. £9/10
LEW DAVIS, "Autograph", lac., showroom soiled .. £10/0
LEW DAVIS, "Autograph" de luxe. cop. mod. £15/0
KING, spg. 1 p. replated, as new .. £18/0
MARTIN, lac., 1 p. pitch, like new .. £17/0
BESSON "International", 1 p. lac., perf. cond. £18/0
TROMBONES
HAWKES Class A, spg. perfect slides .. £7/0
L.D. Standard, h & l, gold lac., like new .. £7/15
L.D. Special, 1 p. gold lac., perfect .. £8/8
DEARMAN, U.S.A. mod., 1 p. gold lac., snip .. £12/10
SHOWROOM OPEN SATURDAY MORNINGS
EVERY INSTRUMENT GUARANTEED BY "LEW DAVIS"
DEPOSIT WILL SECURE YOUR INSTRUMENT
Hire purchase terms available. Part Exchanges.
The KING Instrument Co. Ltd., 134, Charing Cross Road, London, W.C.2. Phone: Tem 6562

PERSONAL
DON BARRIGO would like to contact the person that bought his Selmer tenor.—C/o LEW STONE, Dorchester Hotel, London, W.1.
FIRST-CLASS dance band shortly vacant; 6-10-piece.—Communications to Box 2709, MELODY MAKER.

MUSICAL SERVICES
PIANOFORTE accompaniments arranged to melodies and music orchestrated from 2s., by lady; lyrics set.—Box 419, MELODY MAKER.
CARRINGTON BRIGGS, composer, Leven, Hull, Yorks.—Musical settings to lyrics. Revisions, orchestrations.

TUITION WANTED
BEGINNER requires CLARINET tuition.—Terms to 56, Kenilworth Drive, Croxley Green, Herts. Watford 4768.
PIANO accordion student with good grounding wants specialised dance music course from first-class player or teacher.—MUIRHEAD, 21, Minet Avenue, Harlesden, N.W.10.

MUSICIANS WANTED
WANTED.—Violoncello doubling euphonium or trombone for a staff band permanently stationed in England; age between 18 and 30 years; good pay, prospects of musical career.—Apply Secretary, R.E. Band, Chatham, Kent.

PIANIST WANTED AT ONCE
FRANK KINGS, Piccadilly Club, Glasgow.
WANTED, juniors for accordion band.—Write, WM. BATLEY, 7, John Street, Manchester, 10.

VIOLINIST (leader), doubling alto or tenor saxophone, required immediately; must be good straight player with knowledge of standard orchestral numbers; permanency.—Particulars to Box 2700, MELODY MAKER.
PIANO, SAX, TRUMPET, for band forming.—Write or call, 106, Holly Road, Northampton.

MUSICIANS WANTED
WANTED, first-class dance pianist, alto or tenor sax doubling violin, stylish trombonist; permanency.—Box 2711, MELODY MAKER.
WANTED for Palais permanently, trumpets, trombones and saxes; must be good readers; young or exempt; state terms.—Box 2710, MELODY MAKER.
WANTED immediately, first-class dance instrumentalist for known band; preference to exempt man; state experience and include photo; terms, six or seven guineas according to ability and instrument.—Box 2712, MELODY MAKER.
WANTED.—All dance musicians.—Send full particulars to TIM GROSSMAN, Pavilion, Bournemouth.

WANTED, lady dance musicians.—Please send full particulars and photograph, where possible, to TIM GROSSMAN, Pavilion, Bournemouth.

DRUMS WANTED
CASH paid for drums of all descriptions; hire-purchase accounts settled.—Send details to:
PREMIER DRUM CO. LTD.
Dept. 7z, Golden Square, Piccadilly, W.1. GERard 2327.
SAXOPHONES, Clarinets, Accordions, etc., purchased for CASH; cheque by return.—W. PUMFREY, LTD., 92-94, Stockwell Road, S.W.9. PHONE: BRIXTON 2605.
DEEP silver glitter snare drum, in good condition.—Particulars to 3, Russell Hill, Purley.
WANTED, tenor saxophone; will exchange alto in good condition.—Watts, Caxton, Cambs.

CASH FOR DRUMS
waiting at
LEN WOOD'S
for bass drums, sets, snare drums and parts.
PART EXCHANGES
12, Richmond Buildings, off Dean Street, W.1. Gerrard 1386.
WANTED, cheap Epiphone or Gibson guitar. Particulars.—ENSOR, 18, Lake Street, Leighton Buzzard.

WANTED, Dick Stabile alto sax mouthpiece, original lay.—Apply to Box 2713, MELODY MAKER.

Telephone enquiries should be made to Temple Bar 2468 (extension 253). Small advertisements received by telephone will be held pending the receipt of cash. Classified advertisements for insertion in "The Melody Maker" can be handed in at the Trade Counter, Third Floor, 92 Long Acre, London, W.C.2.

Classified Advertisements

2^{d.} PER WORD MIN. CHARGE 2/-

All Small Advertisements must be prepaid and sent to arrive not later than first post Tuesday morning to:—
Advertisement Manager, "The Melody Maker," 92, Long Acre, London, W.C.2. Temple Bar 2468

1.—All advertisements are accepted subject to the "copy" being approved by the Management. 2.—The Management reserves the right to refuse to insert any advertisement, even though accepted and paid for, and to make alterations necessary to the maintenance of its standards. 3.—The Management does not undertake that the Advertisement will be inserted or that it will be inserted on any specified date or dates. 4.—Cancellation or alterations of "copy" must be received at "The Melody Maker" offices not later than Tuesday mid-day for the issue of that week. 5.—All orders and contracts are accepted subject to cancellation by the Management without notice.

INSTRUMENTS FOR SALE

DON BOWLES

Bargain.—Fair type, 24 in., white enamel shells, £7/19/6.
288, HIGH STREET, CROYDON

ALTO saxophones: Dearman, gold lacquered, brand new, £32; LaBour Allainge S.P.G.B., £31 11s.; La Grand S.P.G.B., £9 15s.; all low pitch; with cases.—70, Haydens Road, Wimbledon. Liberty 4913.

BRAND new Kohlers Boehm clarinet: accept 9 gns. or nearest offer.—16, Carthew Villas, Hammersmith, W.6.

ARISTONE L.W.1 guitar, brand new, cost £14/15; offers invited; owner joining up.—Box 2707, MELODY MAKER.

ALTO, Selmer, great bargain, £20 or near; approval.—MEGSON, 15, Banks Street, Blackpool, Lancs.

DRUMMERS' kit, 28 x 15 crystal flash b/drum, 14 x 4 plated s/drum, accessories, 8 gns.; ditto with 14 x 8 s/drum, Zildjian cymbal cases, etc., as new, 13 gns.—115, Longwood Gardens, Ilford.

AMPLIFIER, Premier Vox, universal, perfect, £14; console, £4/10/-; write for picture.—JOHNNY FROST, 6, Meard Street, Wardour Street, W.1.

28 x 15 ebony and silver flash drum kit, all accessories, perfect, £14.—LEN WOOD.

SELL YOUR SAXOPHONE, PIANO ACCORDION, Clarinet, Flute, Trumpet, Trombone, Guitar, Banjo, Drums, etc., to

ALEX BURNS, LTD., FOR IMMEDIATE CASH.
State fullest particulars and lowest price, or send your instrument direct to that most popular and reliable firm—
ALEX BURNS, LTD., 85, SHAFESBURY AVENUE, W.1, who will always give you a very fair price and will send you a cheque by return. Call with instrument daily from 11 a.m. to 4 p.m.

MEMORISE YOUR MUSIC

and play confidently from sight.
If you can play at all from the music write for my FREE book (postage 2d.), "The Master-Method of Memory-Playing and Sight-Reading," and learn how YOU can play from memory with confidence and at sight with ease and certainty. No knowledge of Harmony required. State whether you play the Piano, Violin, Sax., Banjo, Cello or Organ, and if a moderate or advanced player, to: **REGINALD FOORT, F.R.C.D. (STUDIO 4), Temporary War-time Address—IVY HOUSE, ADDERBURY, NEAR BANBURY.**

THE SCOTTISH HOUSE

for YOUR REQUIREMENTS in
MUSICAL INSTRUMENTS, REPAIRS,
etc., is
McCUBBRY'S
99, West Nile St., GLASGOW, C.1

VIOLIN RHYTHM

The only book of its kind on Modern Rhythmic Violin playing.
KEITH PROWSE & CO. LTD., 42-43 POLAND ST., LONDON, W.1

Band Bookers' Guide

Minimum price - 7 insertions £1

Eddie Roberts & HIS BAND

ANY SIZE BAND, ANYWHERE IN ENGLAND. Communications: 85 Matton Gdn., EC1 Phone HOL 5211 or Barnet 3214

Musicians Wanted

STAN WHITE'S BAND, on Tour. SANDY POWELL Co.
c/o "M.M.," or Direct

WANTED!

Immediately—names and addresses of all available musicians (ladies and gentlemen)—to assist our bandleaders in filling vacancies. Lucrative and long engagements.

Simply send a postcard asking for form "BD150" to—

MECCA AGENCY, Ltd., "HOUNDWOOD," RADLETT, HERTS.
Radlett 6602.

INSTRUMENTS FOR SALE

BEGINNER'S SET. 22 x 7 gong drum, 12 x 4 snare drum, as new, all effects, £4/10/-.—LEN WOOD.

CHROME consolette, as new, £3.—LEN WOOD.

SNARE DRUMHEADS, 12/6 and 15/-; bass drumheads for 28 x 15 B.d., 22/6; post free; same day service.—LEN WOOD.

INSTRUMENTS FOR SALE

DRUM BARGAINS!!

FULL supplies in stock at LEN WOOD'S, 12, Richmond Buildings, Dean Street, W.1. (Gerrard 1386) 10 per cent. discount to members of E.M. Forces. No H.P. terms.

16-in. GOLD flash tom-tom, as new, chrome rim, double-headed, £4/10/-; 16-in. black and silver streak double-headed wood hoops, £4.—LEN WOOD.

LEW DAVIS ANNOUNCES

CASH WAITING FOR YOUR OLD INSTRUMENT. NEVER MIND THE CONDITION, SEND DETAILS, OR BETTER STILL, SEND YOUR INSTRUMENT. WE WILL PAY CARRIAGE, AND CASH SENT TO YOU THE SAME DAY.

INSTRUMENTS FOR SALE

TRUMPET, Selmer Manhattan, latest model, satin silver, gold bell, excellent condition, with case, £6/15.—HARTS, 21, High Street, Aylesbury.

SAXOPHONE, B flat soprano, by Conny satin gold plated, low pitch, almost unused, £8/15.—HARTS, 21, High Street, Aylesbury.

INSTRUMENTS FOR SALE

SAXOPHONE, by Universal, B flat soprano, plated, with case, £2/10.—HARTS, 21, High Street, Aylesbury.

BANDONIUM, by Albert Arnold, the very latest model, cost over £50. £10/10.—HARTS, 21, High Street, Aylesbury.

When replying to advertisers, please mention the "MELODY MAKER." You will then buy at Nett Pro. Prices.

INSTRUMENTS FOR SALE

CLARINET, B flat, low pitch, by Buisson, Barret action, latest model, in case, £5/10.—HARTS, 21, High Street, Aylesbury.

PIANO Accordion by Marenzi, 120/41 4, 2 treble, 1 bass couplers, 8 tonal effects, modern black finish, hardly used, £25.—HARTS, 21, High Street, Aylesbury.

TROMBONE, by Hawkes, Cabaret model, S.P.G.B., high and low pitch slides, B flat, push case, medium large bore, almost new, £10/10.—HARTS, 21, High Street, Aylesbury.

GUITAR, cello built dance model, large curved front and back, by Paravox, almost new, shaped case, £7/10.—HARTS, 21, High Street, Aylesbury.

PIANO Accordion by Hohner, 1055, 120/41/3, push coupler, hardly used, with case, £18.—HARTS, 21, High Street, Aylesbury.

INSTRUMENTS FOR SALE

PIANO Accordion by Alvari, no bass, almost new, £9/15, complete with case.—HARTS, 21, High Street, Aylesbury.

JAZZ PUBLICATIONS

A limited quantity only: New American edition of Chas. Delaunay's

HOT DISCOGRAPHY

handsome cloth binding, 15/3, post free; December ORCHESTRAL WORLD, 1/21; 8 x 10-in. photos of American Swing Stars, 1/11 each, 5 for 4/9; American Swing Records not for release in England; other books and journals; stamp all lists.—JAZZ PUBLICATIONS, 62, Cross Road, Bushey, Herts.

PRINTING

DANCE POSTERS in all sizes; best quality, keen prices.—Write for specimens, ARTHURS PRESS, LTD., Woodchester, Stroud, Glos.

MEMOS or postcards, 3/- 100; visiting cards, dance tickets, 1/9 100.—HILLIER, "Brynallys," South Road, Aberystwyth.

BRONS

ORCHESTRAL SERVICE

ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK, ALSO FULL RANGE OF INSTRUMENTS AND ACCESSORIES.

EVERYTHING FOR THE MODERN DANCE BAND UNDER ONE ROOF. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE SENT ON APPLICATION. JUST GIVE US A RING

47 GERRARD St., W.1
Telephone: GERRard 3995

MUSICIANS WANTED

FIRST-CLASS DANCE PIANIST & DRUMMER. Include photo and state earliest can commence. Good salaries for efficient men.
FREDERIC HARGRAVES, 97, COBTREE PARK, MAIDSTONE

Classified Advertisements

Scale of Charges

2^{d.} PER WORD MINIMUM 2/- per insertion 3d. per word CAPITALS.

The charge for Classified Announcements is 2d. per word for advertisements under any of the following headings:

ENGAGEMENTS WANTED: MUSICIANS WANTED: INSTRUMENTS FOR SALE: INSTRUMENTS WANTED: BANDS VACANT: BANDS WANTED: MUSICAL SERVICES: RECORDS FOR SALE: PRINTING: RECORDING: PERSONAL TUITION: JAZZ OR SWING PUBLICATIONS and other ordinary announcements

The minimum cost for one insertion remains at 2/- (for 12 words only).

Under any of the following headings the charge is 3d. per word with a minimum for any one insertion (12 words) of 3/-:

PUBLIC NOTICES: SPECIAL NOTICES: LOST & FOUND: PERSONAL: SALES BY AUCTION, etc
Box Nos. 6d. Extra Charge

Advertisement Manager

"Melody Maker"
92 Long Acre, London, W.C.2

"THE MELODY MAKER" ADVERTISEMENT ORDER FORM

2d. per word A LINE AVERAGES SIX WORDS Minimum charge 2/-

Please insert my Small Advertisement under heading.....

Cheque..... Sign Here.....
I enclose Postal Order No..... (Not for Publication)

The full name and address of the Advertiser, not necessarily for publication, must accompany every advertisement. Replies may be addressed to a Box Number at the "Melody Maker" offices. A fee of 6d. is charged for use of box number and postage of replies. "The Melody Maker" reserves the right to refuse or revise any advertisement as well as to omit any portion. This form should be addressed to Advertisement Manager, "The Melody Maker," 92 Long Acre, London, W.C.2. Temple Bar 2468.

FREE DEPOSIT SYSTEM

FOR CASH PURPOSES ONLY

We will hold cash so that goods can be forwarded by advertisers. If, five days after receipt of goods, purchaser fails to notify us we will remit cash held to advertiser or return cash to reader directly we are informed by vendor that goods have been safely returned carriage paid.

NO FEE WILL BE CHARGED

Postal Orders and Cheques to be made payable to the "MELODY MAKER," 93 LONG ACRE, LONDON, W.C.2

Melody Maker

Incorporating 'RHYTHM'

JAN. 4, 1941 Vol. XVII. No. 389

Your Diary for 1941—

REVISED PRICES: 3/0³, 4/3², 6/8².

Obtainable from "The Melody Maker," 93, Long Acre, London, W.C.2 (Postage 3d.), or from STATIONERS, DEALERS, Etc.

AERO ACES GO PLACES AND CHEER AIR ACES

THE airmen in the picture on right form a tip-top combination which has for some time been entertaining the boys of the R.A.F. and the Army at various camps in the North-East of England.

Under the experienced leadership of accordionist Gerald Crossman, who was well known as a solo broadcasting artist, and who has also played for George Scott-Wood, these airmen are enjoying a great success with the Services.

The majority of them were professionals in civilian life, and now they average five concerts a week, playing both straight and dance music.

Entertainment is certainly not lacking at the aerodrome, where these "Aero Aces" are stationed, for in addition there are also a 30-piece brass and reed band (under the capable direction of Band-Sergeant E. G. Matthews), and a concert party of twelve artistes entitled "The Aero Follies."

The line-up of the Aero Aces (which, incidentally, has a library of 1,000 numbers) as photographed is, L. to R.:

Gerald Crossman (leader, piano-accordion, piano, alto and clarinet); Lew Harris (tenor and clarinet); Arthur Gardner (bass); Len Stevens (2nd alto, baritone clarinet, violin and trumpet); John Capes (drums); Corporal Dick Pollard (1st trumpet); Ken Phillips (pianist and arranger); Allen Tolley (2nd trumpet); Sergeant Arthur Clarence (vocalist) and Laurie Binns (trombone).

Eric Barker, R.A.F.

AFTER touring for the past two years with Elsie Carlisle, pianist Eric Barker is now in the R.A.F.

Eric is stationed in the north-west, and during Elsie's recent dates in that area he received special leave to accompany her at evening shows, afterwards making a hurried dash back to camp before morning reveille.

Before joining Elsie, Eric played with Lloyd Shakespeare's Band, and was also on the staff of the Southern Music Co. for some time.



Gerald Crossman (extreme left) and the Aero Aces

JERRY DAWSON'S NORTHERN GOSSIP

IN my last Gossip Column—written, as I explained, before the Christmas holidays—I looked forward with optimism to a busy Xmas period in the North and particularly in the Manchester area.

But I reckoned without "That Man" who, two days before Christmas, decided that it was time to give Manchester a taste of his "Blitz" tactics—which he did with tragic results to a number of unfortunate people, and we who were lucky can only give thanks that we were spared.

Naturally, this shocking example of twentieth-century warfare put paid to a very large number of functions in the town and suburbs, and what would have been a record Christmas from a dancing point of view became a record in cancellations.

Generally speaking, entertainment houses—dance halls, theatres and cinemas—both in and out of the city, came through without a great deal of damage, although one suburban palais—the scene of many successful MELODY MAKER contests—was razed to the ground and its owner tragically killed.

Naturally, the ensuing transport difficulties prevented people from reaching the city during the few days after the "Blitz," and, in consequence, the Ritz Ballroom was open during last week for matinee sessions only.

On Saturday last, however, it returned to normal times again and "Twice a Day—the Mecca Way" is once more the order of things.

This was a doubly unfortunate time for maestro Ernest Loraine, late of the Paramount, Tottenham Court Road, London, W., who was due to open at the Ritz on the Blitz-Monday with a five-piece outfit, and he and the boys certainly received their baptism of fire.

Loraine's Band succeeds that of Frank King, and, with himself leading from piano, the rest of the boys are—Ralph Green (drums); Jack Seymour (bass); and Norman Lawson (trumpet). Chas. Fieldman was on alto but left last week-end. His successor has not yet been fixed.

Incidentally, Frank King, who is now at the Piccadilly Club, Glasgow, writes to tell me that he is still in need of a pianist. He would particularly like two of his late colleagues in London—Arthur King and George Murrell, both pianists—to contact him at once.

If either of these boys see this, perhaps they would wire or phone Frank at the Piccadilly Club.

On Wednesday next—January 9—the boys of Tommy Arnold's Band at the Apollo Ballroom, Manchester, are taking a night off in lieu of extra hours worked

over the holiday period, and, in their place, for the evening will be the "Hurricaneers"—a Royal Air Force Band from a nearby station.

The pianist in the band is ex-Arnold pianist, now Aircraftsman Mervyn Frazer, and he tells me that the boys have adopted *Go Fly A Kite* as their signature tune—"kite" being the airman's slang name for a 'plane.

The rest of the boys in the band are—George Adamson, Phil Moss and Rex Greatorex (trumpets); Maurice Mack, Maurice Scott and Steve Berryman (saxes); Jeff Leff (drums); Nick Carter (guitar), and a vocalist, Cpl. Leather, who sang at one time with Eddie McGarry.

Mervyn also informs me that he and one of the boys are preparing a new swing number which they have called *Ritzin' The Blitz*, and they hope to introduce it at the Apollo.

Incidentally, Tommy Arnold himself is now in uniform—that of the R.A.F. also.

Tommy is stationed down south at present, and hopes to be able to make good use of his tenor as soon as he has completed his training period.

In a chatty letter, percussionist Charles Cooper writes to tell me of his recent experiences.

For three years until the outbreak of war, he worked with Fred Webb's Band at the People's Ballroom, Mile End Road.

This hall was taken over by the authorities, and he worked for Martin Hayes until both he and his leader were bombed out of their homes.

Luckily, Charles had just moved his clothes and kit to Leicester, where he is now working with Anton Robinson's Band at Winn's Oriental Café.

The line-up of the band is—Anton Robinson (piano); Les Mansfield (violin); Cliff Mansfield (cello), and Charles Cooper (drums, vibra, xylo).

Liverpool drummer Noel Waugh, late of the "Rebels" and "Mac's Commanders," now a gunner on a lonely searchlight station in the South, writes to tell me how he and his cronies pass their few spare hours.

Miles away from anywhere, with a company of only nine, he tells me how much he appreciates the MELODY MAKER to help him keep in touch with the old gig days.

They have no radio and rely entirely for a little music on his gramophone and a number of jazz records.

He and his pals also get a lot of fun out of a washboard on which he has fitted up the cymbals and plays with the usual thimbles. Used in conjunction with one or two harmonicas, they enjoy it almost as much as if they had a "real" band.

He also asks me to pass on his good wishes to his pals in the Liverpool district, who should drop him a line c/o me at 2-4, Oxford Road, Manchester.

CHAPPELLS

THE FINEST ORCHESTRAL CLUB IN THE WORLD.
TO ALL NEW SUBSCRIBERS WHO JOIN OUR ORCHESTRAL CLUB NOW WE WILL SEND ALL THESE HITS IN YOUR FIRST PARCEL.

ALL THE THINGS YOU ARE

LOVER, COME BACK TO ME (New Arrangement)

FOLLOW YOUR SHADOW

SLEEPY LAGOON

TRADE WINDS

STRIKE UP THE BAND

MY KIND OF MUSIC

BEGIN THE BEGUINE

REMEMBER

We are the publishers of the Best Swing Arrangements including:—HARLEM, 12th STREET RAG, I GOT RHYTHM, BODY AND SOUL, Etc., and many of ARTIE SHAW'S Specials.

SEND FOR OUR ORCHESTRAL CATALOGUE OF MODERN ARRANGEMENTS SPECIAL TERMS TO CLUB SUBSCRIBERS

FILL IN THIS COUPON NOW!

TERMS:			
	12 mths.	6 mths.	
Small Orch.	36/-	18/-	Trio - 24/-
Full Orch.	48/-	24/-	Piano Solo - 20/-

To CHAPPELL & CO., Ltd., 50, NEW BOND STREET, LONDON, W.1
I enclose £.....s.....d. for SIX/TWELVE MONTHS for.....combination
NAME.....
ADDRESS.....

M.M. 4/1/41