

CINDERELLA STAY IN MY ARMS THE PETER MAURICE MUSIC CO., LTD., 21, DENMARK STREET, LONDON, W.C.2.

Melody Maker

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OCTOBER 15, 1938

THREEPENCE

THE No. 1 SONG (FOX TROT) MEET ME DOWN IN SUNSET VALLEY SMALL ORCHESTRATION 2/- JOS. GEO. GILBERT, LTD., 4, Denmark Street, London, W.C.2 Telephone: TEMPLE Bar 10767

TEDDY JOYCE COMES A CROPPER

Union Opposes Him For New West End Club

JOB GOES TO BERNARD MONSHIN

AN EXTRAORDINARY STORY HAS BEEN SWEEPING LONDON DURING THE LAST SEVEN DAYS REGARDING THE APPOINTMENT OF A DANCE BAND FOR THE NEW CORINTHIAN CLUB WHICH HAS BEEN ESTABLISHED IN THE OLD CASANI CLUB, REGENT STREET, PREMISES.

Several bands auditioned for the job, and, up to last week-end, two or three had got on to a short list and were very hopeful of pulling it off. Then, somehow or other, it got out that Teddy Joyce had secured the billet.

Complaints were made to the Musicians' Union that Joyce's quotation for the job was ruinous. A wild allegation was made, for instance, that he was putting in an eight-piece to play between 7.30 and 11.30 p.m. which he would then augment, with five others and himself, till 2.30 in the morning, and that for all of it he was only charging £60 a week.

As the other favourites for the job had quoted £10 10s. per man, and, later, on Union instructions, reduced it to £8 8s. a man, the rumours fired resentment and the Union looked into the matter.

What went on between the officials and the directors of the Corinthian Club was not, of course, disclosed, but Teddy Joyce, in a statement to "The Melody Maker," says that he has lost the job in consequence, and he protests bitterly about the way he was prevented from carrying out the engagement he had secured.

Union said I was not a fit to lead a dance band in the... Their complaint... debt to members... when my ill-fated enterprise went into... years ago.

would have done this but the Bankruptcy Court would not allow it. All my available assets have to go into a pool for distribution to all my creditors on equal terms.

"They will all get their money in turn; every penny of it, and I have made terrific efforts to bring it about as soon as possible."

Some few weeks ago Teddy Joyce was in trouble with the Union about the rate he was paying to musicians for commercial broadcasting sessions, and the upshot of it was that he gave way to the Union's demands.

Consequent upon the Union's intervention, he job at the Club has... includes



TEDDY JOYCE

(piano), Fred Morley (bass), Harry Francis (drums), Ted Keble (alto), Leon Mack (alto), Berg Larsen (tenor), and Bill Newton (trumpet).

The boys who were fixed by Teddy Joyce have, of course, had a great disappointment and are entitled to much sympathy.

Last Saturday they were being measured for special uniforms for the job, and by now they expected to be working. Some of them had abandoned other opportunities of work to accept Teddy Joyce's offer.

AMBROSE RECORDING FOR DECCA AGAIN

AMBROSE IS TO RECORD AGAIN FOR DECCA.

This is good news for the host of dance-music lovers who have deplored Ambrose's absence from the platters for so many months, and the settlement of differences between the... while re-

It has been made is that in the... in which Ambrose and the Orchestra accompanied Eddie Cantor in a special release.

Now, however, a new contract has been fixed up which is satisfactory alike to Decca and to Ambrose, and fans can look forward to some further gramophonic treats in the future.

Ambrose's first session under the new contract took place on Thursday of this week, when he recorded "Love Walked In"; "Little Lady Make Believe"; "Says My Heart" and "The Sweetest Song In The World."

The disc of Little Lady Make Believe is to be released on October 21—a rush piece of work to synchronise with the great popularity of this number. The other discs will be appearing in the November catalogue.

"So They Took His Gun Away"

A SEVERE blow was aimed at the hope and expectations of the World Wide Music Co. when, last week-end, the B.B.C. decided to ban from the air this firm's melodramatic song, They Gave Him A Gun.

Presumably, owing to the delicate international political situation, it is thought that the diffusion of the lyric is not in the best interests of the nation.

This is a curious decision, if only because the song had been at least twelve times on the air without apparently receiving any official attention.

That is to say, if it were likely to do any damage it must have been done already. In any case, one doubts very much whether the whole thing isn't straining at a gnat and swallowing a camel.

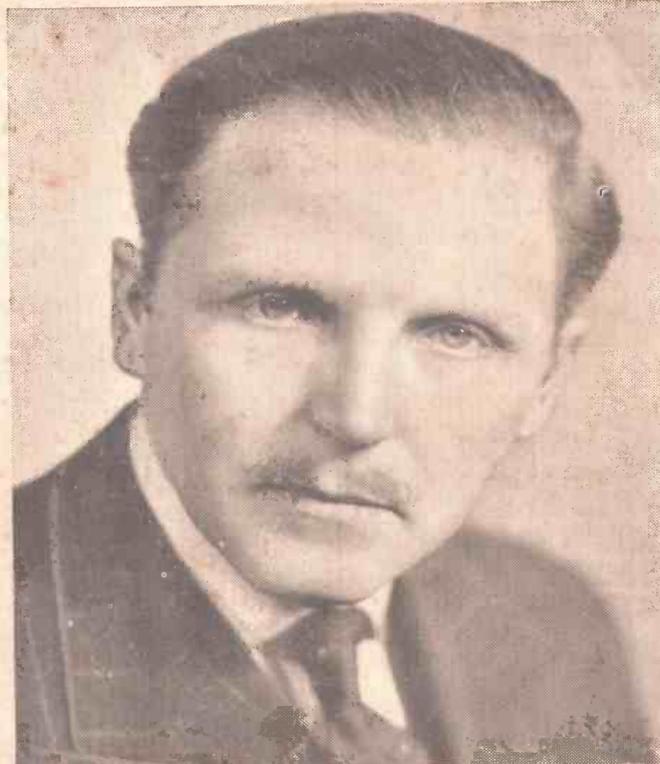
Considering the way the ether is abused abroad, it is little likely that the words and music of a popular song are likely to upset the susceptibilities of many people.

BAND PARTS MAY COST MORE!

Publishers Abolishing Orchestral Clubs

INFORMATION has leaked out to THE MELODY MAKER that some of the smaller music publishing houses, finding that the sales of separate printed orchestrations of their song successes are soaring, while their club sales show a corresponding decrease, are considering abolishing their clubs.

One such firm we believe to be the Irwin Dash Music Company, who plan to do it in the New Year. If the movement spreads it will be



BILLY MASON

Tartaned Swingers Aim To Show Sassenachs A Thing Or Two

HYLTON, ON MASON'S MUSIC

... reader, tried to pioneer swing music in the heart of the West-end of London.

For eighteen months at the Café de Paris he held the fort with this policy, employing star instrumentalists for the purpose.

When this contract ran out he remained unemployed for over two years, refusing to reduce his terms or alter his musical policy. He was defeated in his campaign, and finally returned to his native Glasgow, where he thought his music might be better appreciated.

Gradually he started to build up a local reputation. Then, when the Empire Exhibition opened, he got important bookings there and started to attract the cognoscenti. Recently he was broadcast on the National wavelength, and, more recently still, he started a stage tour of Scottish halls.

Not so long ago Jack Hylton tipped the "Melody Maker" off about Billy Mason's band. "For sheer swing music," he said, "take my word for it, this band is the best in the country."

ARRESTING ACT

He was not talking of the show. That is another thing altogether, but an equally challenging one.

Billy's band is completely Scottish, and in this aspect too it is unique. A great deal of money has been spent on the stage production. A magnificent set depicting a vast organ makes Billy appear to be playing at the console when he features his piano solos. The other instrumentalists are depicted as stops of the organ. There are five brass, two alto and two tenor saxes, four rhythm, two girl singers, and one male.

All the boys are very smartly uniformed in white jackets and tartan trousers. Wherever the act has appeared north of Tweed it has hit the high.

SCOTS WHA HAE

Now, therefore, Billy aims to come south and show us that swing pays any, where, and can be played in first-class style in these isles.

Currently, his immediate dates are somewhat at sixes and sevens, his touring manager having suddenly vanished without having rounded off the bookings.

Next week, however, the band is definitely at the Empire, Peterborough, and after that all is in the lap of the gods—or the bookers.

ROY FOX NEARING RECOVERY

Considering Return To England

IT has been unofficially revealed to the MELODY MAKER that Roy Fox, making rapid recovery from the bad breakdown in health which caused him suddenly to cease all his activities here and depart in search of a cure to a Swiss sanatorium, is planning to return to England again in a few weeks, to re-form his band and get it out on the road again.

HURDLE TO CLEAR

THERE ARE COMPLICATIONS, HOWEVER, ATTENDANT UPON HIS DESIGN.

When Roy left the country he was in debt to his booking agents M.P.M. Entertainments Corporation, Ltd., to the extent of some £600. This company served a writ upon Roy for this amount within an hour or two of his departure.

Subsequently, Leslie Macdonnell, principal of the company, obtained judgment against Roy Fox for the amount owing, but he has not succeeded yet in recovering the money.

If, therefore, Roy Fox returns, the first thing he will have to do is to discharge this debt.

HYLTON'S AIDES DE CAMP

THE news that Jack Fallon, late of M.C.A., was joining Jack Hylton, led many, including the Melody Maker, to an incorrect supposition. We stated that he was joining Hylton as the deputy manager and representative...

... at the... considerably that it is... of anyone man attend everything.

Consequently he decided to get somebody in to look after his band activities in particular as one specialised department. The appointment, therefore, did not affect Jack Lister, who remains Hylton's general manager.

PAY ALL

"Yes they know very well I have made no application for the discharge of my bankruptcy, and that I have gone a long way to paying off the 20s. in the pound which I have voluntarily pledged myself to do."

"They know, too, that for the last nine months I have been conductor of an all-Union orchestra at the Gaumont State, Kilburn. This orchestra, in fact, works at much above Union rate."

"It is fantastic to say I was cutting terms at the Corinthian. When I quoted for the job I knew that the minimum fixed by the Union was £8 8s., and consequently I offered my eight-piece band for £85 and got it. For myself I was to get a commission on the takings."

NO AUGMENTATION

"The men I appointed were, of course, quite apart from my cinema orchestra, and there was no question of them being augmented in the Club at any time. The Club would not hear of a bigger band."

"If I am an unfit person to have this job, then why am I a fit person to be the conductor of any Union orchestra? I think I am entitled to know that."

"Apparently, I could have squared myself with the Union if I paid them £100 to discharge my old indebtedness to the Continental Club musicians. I

GEORGE ELRICK HAS THE RIGHT IDEA

Singing Act With A New Slant

AS the top act of a unit stage show called "Young Bloods of Variety," George Elrick is currently attracting considerable attention by the delightful and original way he is presenting himself.

Not for him the ruinous policy of taking the stage and just warbling a few choruses to the accompaniment of a pit orchestra.

George has spent over £300 to build him a setting, and it helps him tremendously to entertain his audiences with visual illustrations of the sentiment of his songs.

His plan is achieved by the use of a smallish boxed set which vanishes into a black-draped backcloth.

As the act opens the set first appears as a pair of silver gates, but they part immediately to reveal a painting of a crowd of people in the stalls of a theatre. One of the heads breaks into song, When You're Smiling, and then the figure suddenly steps right out of the picture, down some steps on to the stage.

So, in this novel way, George makes an arresting entry.

Later the set becomes a shadow-graph, to which George does Thick, Thick Fog. It also changes to a scenic background for famous Shirley Lenner, George's diminutive partner, and at the close of the act, becomes

a mechanical seascape for a special version of Merryly We Roll Along which strikes a patriotic note.

As George enters into the finale of this number a fine model of a battleship rolls on the sea, signal flags run up the mast, and one almost expects the cannon to roar.

George has a fine commercial act here, and his easy style and confidence on the stage are very likeable. Go see him and note how much he makes out of very little—it is an education.

Incidentally, the whole of this unit show is full of good stuff. Pruned it would be even better.

This week at the Gaumont State; next week at the Trocadero, Elephant and Castle. Booking by the Frank Barnard Theatrical Agency.



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### Part Twenty-seven of a Book That Will Never Be Published

# WHY ADD DRUMS TO A PERFECT DUO?

asks "Mike," Our Critic-at-Large, continuing his discourse of Venuti-Lang & Goodman-Wilson

I WOULD not bother, at this stage in the writing of my Unpublishable Book, to refer the reader to the correspondence columns of this paper were it not that I read a letter last week which has a direct connection with my more recent topics: Goodman and Wilson.

Reader John P. English, of Wembley Park, has agreed with many of the questions I have raised on the subject of Benny Goodman and Teddy Wilson.

Therefore, with characteristic perversity I propose to disagree with him at once on his more important issues.

I do not agree with him in thinking that Goodman and Wilson are cold and tend to sound unemotional.

#### Classic Outlook On Jazz

I said originally that superficially their playing might be considered so, and that if it did so it was due to their performances following a period of over-emotional and thoroughly undisciplined jazz.

Goodman and Wilson, I believe, aim at one thing—that which I have called the "classic" outlook on jazz. But classical does not mean traditional jazz by any means.

As I remember, my objection to the inclusion of Krupa was a small near-quip. I do not think I ever suggested that his presence actually disturbed me; merely that it was unnecessary from an artistic point of view.

Still less do I agree with Mr. English in thinking that in any way Krupa's absence (or indeed the absence of any drummer) would make the Goodman-Wilson duo sound even less emotional. Why should it?

Venuti and Lang did without a drummer; Earl Hines did without a drummer. So did Hawkins and Buck Washington.

Or does Mr. English believe that Teddy Wilson has no rhythm in his playing that he needs a drummer to

help him out, no depth in his left-hand that he needs the assistance of a bass-player?

If Mr. English does believe this then further discussion is beside the point. It becomes a matter of opinion, and he is welcome to think what he likes.

I don't think anyway, that one can prove on paper that one player lacks rhythm and another does not. You have to hear them play and know from their playing whether they do or not.

My immediate reaction the first moment I ever heard Wilson play was that he played with extraordinary rhythm. I am prepared to admit that my instinct may have been wrong; I can't prove it to have been right.

Nor can anybody prove me to have been wrong either.

Now another of Mr. English's points: that Fats Waller would have been a more suitable partner than Teddy Wilson.

#### Belongs To Romantic School

Here I disagree profoundly and unshakably. If I am wrong, then I have completely misunderstood the whole *raison d'être* of the Goodman-Wilson partnership.

If ever anybody were temperamentally and completely foreign not only to Goodman's musical outlook, but also to the whole idea of intimate chamber-music collaboration, it is Fats Waller.

Waller is first of all a great individualist in jazz.

He is also (often delightfully) entirely undisciplined, and if he belongs to any school at all it is to the romantic school.

It is obviously ridiculous to pursue the question of a Goodman-Waller partnership because the whole business is the purest speculation. We might as well get into those futile arguments which result from picking a world cricket team to play against Mars.

Nobody knows the strength of the Mars side. They might have a batsman who could and the

#### Of Outlook

I suggested last week that if Goodman and Wilson were separated Benny might be able to get along making duo records with another pianist. Even so, I would not pick Fats Waller. I would instead choose a pianist who would be no more than an accompanist, but who at least would not bring a foreign element into the records as Waller undoubtedly would.

So with Mr. English's principal argument I am in complete disagreement.

He admits that, "viewed *prima facie*, such pairings are open to condemnation on the score of style variances." But that, I suggest, is the least of it.

The objection goes far deeper—to differences of outlook. Hawkins and



Lionel Hampton, Negro drummer-xylophonist, now with Goodman's famous outfit.

Fats Waller, yes, maybe. But still I cannot conceive Fats in the role of equal partner in any duo.

I think that Goodman and Wilson have come as near to being a perfect combination as any other two artists in our time.

They have not the unique, inspired genius of Venuti and Lang, because as a team Goodman and Wilson were made, not born. But they have achieved as much as any two people

will who decide "Let's get together and make music."

Venuti and Lang never said that. They grew up together doing it, and when Lang died Venuti must have felt that it was no good trying to team up with anybody else. "Teaming up" was simply not in Venuti's nature.

Next week (and it also has something to do with Mr. English's viewpoints) I'll get back to the question of Lionel Hampton.

## RECORD TUITION

The best way to learn to play stylishly is by listening to the star players on records. Every week, under this heading, Edgar Jackson will put out a selection of records from the current lists. Buy and study the records listed under your instrument—it is the cheapest way to stylish proficiency.

- Vibraphone:
  - Lady Be Good (10) by Slam Stewart (Parlophone)
  - Take Your Trumbauer (Trumpet) (Bix Beiderbecke)
  - Take Your To-morrow by Frankie Trumbauer's Orchestra. (Parlophone R2564.)
- Tenor (Bertie King).
- Piano (Una Mae Carlisle).
- Bass (Len Harrison).
- Hangover Blues and Mean To Me by Una Mae Carlisle's Jam Band. (Vocalion S.198.)
- Violin (S. Grappelly).
- Guitar (Django Reinhardt).
- Daphne and My Sweet by French Hot Club Quintet. (Decca F6796.)

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"Lamentation" (Recorded on DECCA F.6597)  
"White Hat and Red Hair"  
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"Devotion" (Recorded on DECCA F.6597)

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TRUMPET SOLOS:—  
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Trio (P.C. & 2 pts.) - 10s. 0d. P.C. & Acc. guide (for 1 year) 12s. 6d.  
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# Melle Weersma Coming Back From South America To Join Ray Ventura's Band

## Dutch News from Bob Zeverijn

THE NUMBER OF DUTCH MUSICIANS WORKING IN THE FAMOUS RAY VENTURA BAND ORGANISATION HAS AGAIN INCREASED. RECENTLY THE "M.M." ANNOUNCED RAY'S SIGNING UP OF THE FAMOUS MOUTH-ORGAN VIRTUOSO, MAX GELDRA AND NOW ANOTHER ACE DUTCHMAN JOINS THE BAND, THIS BEING NONE OTHER THAN HOLLAND'S JAZZ MUSICIAN NO. 1, MELLE WEERSMA.

Melle, at the time of writing, is in Buenos Aires, where he is directing a musical firm, and the effect of his new contract means that he will do in future all Ventura's arrangements, and will play the piano during the band's public performances. It is not yet known when Melle will arrive in Paris.

As an arranger and pianist, Melle is very well known in England through his association with Jack Hylton, and Ray Ventura has definitely done an astute piece of work in engaging him.

### CRISIS HELPS OLIVER

Another piece of news about Ventura is that Alex Combelle, famous French tenor tooter, is to join his band.

Although war did not, break out Holland saw some consequences of the international crisis.

At the Carlton Hotel, Amsterdam, for instance, a Hungarian band was due to start on the "fatal" October 1, but presumably the members were mobilised so that the engagement had to be cancelled.

The Carlton management, however, remembering the excellent music of popular Hollywood pianist Eddie Oliver and his Band, which played at the Carlton all last winter, took the opportunity of booking the band for a two months' contract. This period is likely to be extended.

Eddie and the boys, although a scratch combination, are already so popular with the patrons that

packed houses are the order of the day. They had a very successful summer engagement at Le Touquet.

Johnnie Fresco's swing combo, which played all last month at Tabaris, the Hague, and which was due to start at the Bagatelle, Brussels, on October 1, could not get into Belgium at that time, and will ultimately leave the Tabaris on October 15.

Leon Abbey's Band, from the Boeuf sur le Toit, Paris, is taking Johnny's place.

### HAWK IN BRUSSELS

The Negro Palace, Amsterdam, houses popular pianist Freddie Johnson, who was actually advertised to start on September 12, but did not turn up, much to everybody's astonishment!

Freddie started last Saturday and with him on tenor is the famous Belgian tenor man Jean Robert, who also doubles trumpet.

Sitting in with the band when I heard it was Jef de Boeck, drummer with Robert de Kers, whose playing is better than that of any drummer I've yet heard from Belgium. Jef was on vacation here and is in Paris next week.

Coleman Hawkins thus has not come with the trio, and Freddie told the MELODY MAKER representative that Hawk is playing with Jean Omer's Band at Boeuf sur le Toit in Brussels. It is hoped, however, that the world's ace tenorist will return to Amsterdam again in the near future.

## U.S. HIT PARADE

Here is the latest list of the ten most popular tunes in America, as assessed by the weekly national ballot conducted by the American Tobacco Company.

1. I'VE GOT A POCKETFUL OF DREAMS (Film: "Sing, You Sinners") (2-3-5-7).
2. A-TISKET, A-TASKET (1-1-1-1-1-2-9).
3. CHANGE PARTNERS (Film: "Carefree") (5-8-9-10).
4. SO HELP ME (5-8-9-10).
5. NOW IT CAN BE TOLD (Film: "Alexander's Ragtime Band") (7-4-2-2-4-6-9-8).
6. STOP BEATING ROUND THE MULBERRY BUSH (4-6-0-8-8).
7. I'VE GOT A DATE WITH A DREAM (Film: "My Lucky Star") (0-7-8).
8. WHAT GOES ON HERE IN MY HEART (Film: "Give Me A Sailor") (6-0-0-9-9).
9. YOU GOT TO MY HEAD (3-2-3-3-8-10).
10. ALEXANDER'S RAGTIME BAND (Film: "Alexander's Ragtime Band") (8-9-10).

Note.—This information is received by short-wave radio from the Columbia Broadcasting System, New York, by our technical contributor "Dabbler." Set used this week: Murphy 4A0C with a Belling-Lee anti-static rod aerial.

(Figures in brackets indicate previous placings.)

## AMERICAN RADIO HIGH-SPOTS

Items For Swing Fans To Listen To During The Week

Time	Station	Program
12.00 a.m.	W2XAF 31.48	Saturday Night Swing Club (W2XAF 31.48)
1.00 a.m.	W2XAF 31.48	1.00—Dance Orch. (W2XAF 31.48); 2.00—Major Bowes Capitol Family (variety) (W2XAF 19.94); 3.00—Henry King (W2XAF 19.56); 4.00—Vincente Gomez (guitar) (W2XAF 19.56); 11.30—"The Laugh Limer" (variety) (W2XAF 49.5).
1.30 p.m.	W2XAF 31.48	Four Showmen (vocal quartet) (W2XAF 13.95); 4.30—Major Bowes Capitol Family (variety) (W2XAF 19.94); 7.30—"Hour King" (W2XAF 19.56); 7.45—Vincente Gomez (guitar) (W2XAF 19.56); 11.30—"The Laugh Limer" (variety) (W2XAF 49.5).
2.00 a.m.	W2XAF 31.48	2.00—Dance Orch. (W2XAF 31.48); 3.00—Horace Heidt (W2XAF 31.48); 4.05—Johnny Messner (W2XAF 31.48); 4.30—Paul Pendarvis (W2XAF 49.02); W3XAU 49.5; Ray Kinney's Hawaiians (W2XAF 31.48); 5.00—Henry King (W2XAF 19.56); 5.00—Dance Orch. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86); 5.30—Lou Sallies (W3XAU 31.28).
1.00 p.m.	W2XAF 31.48	1.00 p.m.—Milt Herth Trio (W2XAD 13.95); 1.30—Deep River Boys (vocal trio) (W2XE 13.94); 6.35—"Dancing Moods" (W2XE 19.64); 10.00—"Dance 'Hour" (W2XAD 19.56); W2XAF 31.48; 10.30—"Around The Town In Rhythm" (W2XE 19.64); 11.30—"Rhythm School" (W2XAD 19.56); Tuna Twisters (W2XAF 31.48).
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# BILLIE v. MAXINE

## The Perfect Contrast

Billie Holiday and her Orchestra. "On The Sentimental Side." "You Go To My Head." (\*\*\*Parlo. R2566.) Maxine Sullivan. "L'Amour Toujours L'Amour." "St. Louis Blues." (H.M.V. B8789.)

HERE you have a perfect contrast. The complete integrity of one artist and the hopeless disintegration of another. You can guess what I mean. The Holiday record is superb and the Maxine could be smelt a mile off.

Even with bad tunes Billie does wonders, so with two grand

### SONG NEWS

THERE is a spirit of optimism in Tin Pan Alley. Orders for orchestrations are rolling in. Either a revival of dance band business or the quality of some of the really lovely tunes on the market are responsible.

Publishers will soon be restocking their cigar cabinets. That's always a good business sign.

After hearing Proud Of You for the very first time on the air, F. and E. Walsh immediately phoned Macmelodies and made a deal to purchase the entire first print from them. This is another tribute to an all-British song.

Tunes to play include.—A-Ticket A-Tasket; Cathedral In The Pines; Donkey Serenade; Down And Out Blues; Everyone Must Have A Sweetheart; Goodluck And Goodbye; Goodbye To Summer; Gotta Date In Louisiana; Highland Swing; How Do You Do, Mister Right?; How'dja Like To Love Me; Humming Waltz; I'm Gonna Lock My Heart; I Hadn't Anyone Till You; I Let A Song Go Out Of My Heart; It's D'Lovely; It's The Old Folks' Golden Wedding Day; Knees Up Mother Brown; Lambeth Walk; Let's Break The Good News; Life Is Like A Lemon; Little Lady Make Believe; Love Walked In; Merrily We Roll Along; Minuet For A Modern Miss; Moon Of Manakoora; Mr. Sweeney's Learned To Swing; Music, Maestro, Please; My Heaven On Earth; Now It Can Be Told; Oh! Ma-Ma; Red Maple Leaves; Rhythm Is My Romeo; Ride, Tenderfoot, Ride; Says My Heart; Sweet As A Song; Sunset Valley; Sweetest Song In The World; There's Rain In My Eyes; Time And Time Again; Wait For The Old Green Light; What A Fool I've Been; When Love Knocks At My Door; When The Mighty Organ Play'd 'O Promise Me'; When They Played The Polka; You'll Always Be My Sweetheart; You Couldn't Be Cuter and You're What's The Matter With Me.

### Hot Records Reviewed by "ROPHONE"

numbers like these, plus sympathetic recording of her softest and most restrained mood, there is just no describing the results. I am reduced to carping at Parlophone's ignorance of the correct spelling of her name (after all this time surely there's no excuse for "Holiday" on the label), and perhaps I can rebuke Benny Morton mildly for hanging on the tonic too stubbornly in the last eight bars.

L'Amour is all out of tempo, out of order and woefully lacking in any of the character that once was Maxine's. Odd that the very guy whose work was responsible for the making of her, Claude Thornhill, should now be the culprit in her downfall. Even the St. Louis Blues, which of all numbers you would have expected her to turn into a great disc, is noteworthy only for some spots of cornet and tenor by Bobby Hackett and Babe Rusin.

I cannot too strongly advise you to ignore this record completely and to rush right out for Billie Holiday's little masterpiece.

### Just Another Pleasant Record

Mildred Bailey and her Orchestra. "Rock It For Me." "I Let A Song Go Out Of My Heart." (\*\*\*Parlo. R2568.)

Teddy Wilson and his Orchestra. "If I Were You." "Jungle Love." (\*\*\*Parlo. R2569.)

Mildred sings Rock It For Me in what might be called a cute style, with Norvo's Orchestra and his xylophone. Duke's very commercial tune on the back is more straightforward. Nice enough in an unpretentious way.

Apart from Bobby Hackett on cornet and perhaps Tab Smith on alto I can't guess much of the personnel of the Teddy Wilson. Matter of fact I don't see why we should be left to guess. This information should not be so difficult for Parlophone to import. There's no duty on personnels.

Nan Wynn confirms the impression she made when she couldn't face the music a month ago. Otherwise If I Were You is just another pleasant Wilson record.

The non-vocal jungle opus is a suc-

cession of solos, all fairly good if never outstanding. The net result is a little negative, and I wish I didn't have to keep telling you that you haven't heard the real Bobby Hackett when you've only heard him in stuff like this.

Harry James and his Orchestra. "Wrap Your Troubles In Dreams." "Little White Lies." (\*\*\*Col. DB5043.)

Harry James is playing just the sort of trumpet Armstrong did in the exciting days when he managed to squeeze some juice out of a commercial tune. In fact, though it sounds like heresy, his version of Wrap is, all round, more than comparable with Louis's, in which there were bleating saxes.

### No Comparisons, Just Commendation

Not that I would dream of comparing the James tone, or anyone else's, with Louis's. But these James records are among the few currently with no commercial conscience and no weak spots to speak of, and you all know the diligent gents who take the solos. So, without further ado, Mr. James is once again commended.

Wingy Mannone and his Orchestra. "Let's Break The Good News." "In The Land Of Yamo Yamo." (\*\*\*Regal-Zono MR2850.)

Not bad for eighteenth century. You have to put up with a lot of Wingy's singing. Against that you have a solo by what might be Pete Brown on alto; and Wingy's trumpet at the end of Yamo is quite like old times.

Louis Prima and his Orchestra. "Rhythm On The Radio." "I Just Can't Believe You're Gone." (\*\*\*Vocalion S177.)

Talk about coincidences! Another New Orleans trumpet player makes his first satisfactory record for some while. The same remarks stand about the singing and the lyrics, but again there are compensatory soloists: a clarinet, a guitar. The piano is weak.

Tommy Dorsey and his Orchestra. "Barcarolle." "Deed I Do." (\*\*\*H.M.V. B8797.)

There is nothing much left to be said about Tommy Dorsey. I suppose he will go on turning out this brand of music until you can skate on the Sahara, and I suppose some folks will go on buying it. It's musically grammatical and socially well-meaning, but it is, oh, such a long time since Tommy Dorsey has really s-

### REISSUES, ETC.

Benny Goodman's Solitude, Getting Sentimental Over You, previously issued separately, are coupled together on Vocalion S187. Duke Ellington's Orchestra in the 1929 Louisiana and Yellow Dog Blues, which were amazingly ahead of their time and sound really swell even to-day, appear this week on Brunswick O2650. Yellow Dog contains what I believe is the first tango rhythm passage ever introduced on a real swing record.

### WHAT'S NEW IN RADIO

#### MORE ABOUT THE G.E.C. "SUPER 10"

Continuing last week's review of the new G.E.C. "Fidelity All-Wave" Super Ten, we now come to the set's short-wave side.

As these reviews are intended to be non-technical I ask you to accept my word, without going into details of circuits and valves, that as a short-wave station-getter this G.E.C. is everything one has a right to expect from an "all-wave" domestic receiver costing 29 guineas.

So we pass to the important matter of the tuning arrangements, so often a bugbear because of their inadequacy. On this set they are excellent.

On a commendably large tuning dial are five tuning scales, running horizontally one above the other. The desired scale is selected by means of a rotary switch, which at the same time brings up a white background behind the appropriate one of five small panels which identify the scales, enabling you always to know which scale is in circuit.

Two of the scales are respectively for the long and medium-wavebands. The other three are for the short-waves, one covering from 11 to 25m., the

second from 25 to 75m., the third from 75 to 200m.

As each scale is nearly 11ins. long the space covered by any short-wave station is almost sufficient to enable that station to be accurately located, and so easily "re-found," solely by means of the vertical pointer which travels along the scales as one rotates the tuning knob.

But to make logging even easier and more accurate a small rotating vernier dial, marked in degrees (from 0 to 90), and so low-g geared that each station covers two or three degrees, is incorporated at the bottom of the main tuning pointer, with which it travels along the scales. This device offers a greater tuning area magnification than any other I have encountered and is thus the most satisfactory.

For accurate (as distinct from easy) station-tuning a cathode ray "magic eye" indicator is included, but this is perhaps more useful on the long and medium-wavebands, since only the more powerful short-wave stations seem strong enough to operate it.

"DABBLER."

### Legal Corner by A LAWYER ENTERTAINMENTS DUTY

IN view of the fact that it has been in operation for more than twenty years, it is surprising that the working of the Entertainments Duty is not more completely understood. Only last week there was a prosecution in South Wales, when a defendant was charged with no less than three different offences in connection with the same entertainment.

As previously explained in this corner, no Duty is chargeable in respect of the average dance, it being considered by the Tax authorities that in such a case the persons who attend are providing their own entertainment, and are not making a payment for the privilege of witnessing other performers.

Where, however, the dance includes other attractions, such as a cabaret show, the Duty becomes payable if such entertainment is in itself considered to be of more than sixpence value to each person who attends.

In other cases, where the Entertainment is exclusively or mainly provided by persons other than the audience, as in the case of a concert, or an exhibition of dance music by

a well-known band, Tax is chargeable on the whole of the admission money. It has been debated by the authorities, though no action has yet been taken, as to whether in those cases where for a big dance a particularly famous band is engaged, the attraction is really the dance or the band.

Who knows? Should Henry Hall be engaged to play at a dance in one of the larger towns, do the majority of the patrons attend to hear his band or to join in the dancing?

Whenever the promoter of an entertainment is in doubt as to the liability for Duty he should consult the local Excise Officer.

It Duty is payable, it is the responsibility of the person whom the Act calls "the proprietor of the entertainment," that is, the individual who will derive profit. Usually it is the same person as the one who promotes the entertainment.

It is his duty to purchase from the Post Office, Entertainments Duty Stamps of the correct value, and affix one of these to each admission ticket. The tickets must have the price legibly marked, and on admission must be torn in half, one half being returned to the patron.

More than the estimated number should always be purchased, and the Excise Officer will refund the value of any which are unused.

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KAI EWANS and his Band, reviewed on this page and discussed by Leonard Feather on the back page.

\*\*\*Duke Ellington (a)—Thursday, October 6 (9.30 to 10.00 p.m., Reg.). Relayed from Apollo Theatre, Harlem, U.S.A., through C.B.S. station W2XE (19.64m.). Received from B.B.C. on an "Ekco" PB199, direct on a G.E.C. "Fidelity Super Ten."

THE American control men having got the short-wave transmitter switched to a programme by some "commercial" band, we were robbed of six precious minutes of the maestro's music while they sorted things out.

But when Ellington's Band did come on it proved that it is still the greatest of them all.

Obviously, you may say; there is no composer or arranger like Ellington.

Granted, but if Ellington's compositions and arrangements have made the band his exclusive instrument, its unmistakable character still lies almost equally in the virtuosity and creative ability of its musicians, if only because no other combination playing the same orchestrations could make them sound quite the same. So really everybody concerned is entitled to a flower from the bouquet.

Yet the broadcast lacked something, and I think it was in the choice of numbers.

I absolve completely such items as *Evah Day* (title correct according to advance programme sent to B.B.C.) played by a contingent of the band, presented under Bigard's name, in

(a)—Regular Combination.

which the boys went to town in great style. Also *Prelude To A Kiss*. This lovely tone poem by Ellington provided a musical treat such as only Ellington's music can give. For once, too, someone has written a lyric for an Ellington opus which seems worthy of it, and the singing of Jimmy Addison (at least that's what the name sounded like) made the vocal refrain as enchanting as any other part of the number.

the band's stage act at the Harlem Apollo Theatre. Which explains, I think, not only the nature of the fly, but how he managed to creep into the ointment.

\*\*\*Kai Ewans (a)—Tuesday, October 4 (7.30 to 8.00 p.m., Reg.), from Copenhagen. (Received on a Pye 806.)

Kai Ewans has achieved for Denmark the one thing that no one here

SWINGTHUSIASTS, NOTE!

- Monday, October 17. JACK and CHARLIE TEAGARDEN are the subjects for "Jazz Celebrities" (Gramophone)—11.30 p.m. (Nat.).
Friday, October 21. JIMMIE LUNCEFORD relayed from New York—7.30 p.m. (Reg.).
A. P. SHARPE (Editor of "B.M.G. Magazine"), History and Development of Hawaiian Guitar (Gramophone)—4.30 p.m. (Nat.).
Saturday, October 22. JACK HYLTON in premiere of "Jack's Back"—9.00 p.m. (Reg.).
Friday, October 28. GERALD MOORE in Piano Solos—6.45 p.m. (Reg.).

But Rachmaninoff's *Prelude and Lambeth Walk!* Admitted they were as elegantly arranged and played as you would expect from Ellington's band, which means they were made as good jazz as anyone else could achieve from such material.

But can one believe they could have been offered in sincerity? Isn't it much more likely that they were introduced solely as gallery-fetchers? And in this case there happened to be an actual as well as the larger metaphorical radio gallery. The broadcast was of

has yet succeeded in achieving for us—a swing band whose music is a true reflection of what, rightly or wrongly, is to-day considered to be the millennium in jazz.

These Danish boys are obviously idealists, and, equally obviously, their ideals are Lunceford, Basie and Webb, with more than a smattering of Goodman thrown in for good weight.

Of course it is one thing to set up an ideal and another to be able to reach it, but Kai Ewans has almost succeeded. His characteristic arrange-

Recent Radio Reported

by "DETECTOR"

DUKE, EWANS and AMBROSE

ments and the genuine swing style with which his bands play them prove it.

Anything his music may lack when compared with that of those he has chosen for his pattern is solely a matter of national temperament, and even that is to a great extent cancelled out by the fact that Ewans and his boys do a great deal more than copy parrot-like. In hearing they have understood.

We pride ourselves that we are quite the next best to America when it comes to jazz.

Egotism May Receive A Blow

I am wondering just how long it will be before I have to write "delude" for "pride." A few more like Kai Ewans and it will be much sooner than will be healthy for our insular egotism.

\*\*\*Ambrose (a)—Saturday, October 8 (5.00 to 6.00 p.m., Reg.). From B.B.C. Studios, Maida Vale. (Received on a Pye 806.)

Since I last heard Ambrose on the air quite a few changes have taken place in the band. There is not a section which has not been affected.

To some extent the new personnel has yet to acquire the bite and finish which have always been outstanding features of Ambrose's band. One also missed the glorious tone of the old three-piece trombone team. But, considering the number of changes, it was surprising to find the new line-up sounding so little different from the previous one. The Ambrosian elegance is still there.

In spite of which, nothing I heard gives me any cause to feel embarrassed should you link up to Ambrose any of the remarks I made in my report on Kai Ewans. Nor am I at loss should you think it inconsistent that I have given both the same number of stars.

Ambrosian Elegance Still There

Anything Ambrose loses by relying on a less advanced style is compensated by the skill with which he conceals the style's lack of the more advanced ingredient of swing. And that applies to the arrangements as well as to the way they are interpreted.

The programme was a happy acknowledgment of the tastes of both the ordinary listener and the fan.

Among the new livelier items, *Killer Diller* and a new Sid Phillips setpiece *Voo-Doo* not only enabled Max Bacon to try his hand at the current jungle drums fashion, but allowed for other good solos. More solos and a very polished sax team which knew how to phrase were also features of *Plain Jane*, a new arrangement of *I Never Knew* and the familiar *Hors D'Oeuvres* and *Cotton Pickers' Congregation*, which last two, served up from the old recipe, came up as fresh as ever.

Effective arrangements made *Music, Maestro, Please*, and *Good-bye To Summer* among the best of the new "commercial" successes, and Evelyn Dall and the boys had plenty of fun offsetting ancient against the more modern styles in *Take A Course of Rhythm*.

Stan Patchett—Monday, October 10, 1938 (9.00-9.30 p.m., Regional). "MARDI GRAS" (Record programme).

Programme: Jimmy Rodgers—"Blue Yodel No. 4" (Regal-Zono T.5380); Louis Armstrong with the Decca Mixed Chorus—"Shadrack," "Jonah and the Whale" (Am. Decca 1913); Louis Armstrong and the Mills Brothers—"Carry Me Back to the Old Virginny" (Brunswick 02445); Emmett Miller and Company—"Okeh Medicine Show" (Part 2) (Okeh 45380); Mound City Blue Blowers—"Tailspin Bules" (H.M.V. B.6252); Stan Patchett—"Judge Cliff Davis Blues" (B.B.C. Recording); Tex Ritter—"Sam Hall" (Panachord 25741); Benny Goodman and his Orchestra—"Basin Street Blues" (H.M.V. B.8461).

This was the third of a series of gramophonic reminiscences by Stan Patchett, and was easily the best, both from a point of view of material and the way it was put over. It concerned the wanderings of two young hoboes, one of them probably Stan himself, and their adventures leading up to and during the "Mardi Gras" festival in New Orleans.

As you will see from the list of records above, this was no ordinary sit-down recital of jazz records, but a story full of colour and movement.

The most striking record used was Louis Armstrong's *Shadrack*, a rhythmic treatment of a Biblical theme. This gave us a new Louis, serious and sans trumpet.

Stan Patchett's own record of a local blues, the *Judge Cliff Davis Blues*, (unaccompanied), suffered from being over-long and also from a wavering Negro accent.

Stan now takes his scripts in a more leisurely and consequently successful fashion, and great credit is due to the B.B.C. for the excellent production. This is the ideal method for the presentation of records over the air.

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# CONTEST FIXTURE LIST

1938—1939

**TONIGHT (Friday) Newcastle-on-Tyne** is staging the **NORTHUMBERLAND Dance Band Championship**, and, knowing Clem Millard's excellent organising powers, one can safely forecast a super evening at the Oxford Galleries.

In view of the B.C.C.'s criticism of the standard of bands from this part of the country—recently reported in the **MELODY MAKER**—the semiprofs of Newcastle are all out to show that their standard is high enough, and, with a very good entry-list, a fine struggle is certain, with plenty of interest for fans and dancers alike.

Lew Buckley, indefatigable Lancs organiser, also has a strong entry-list for the North Staffs Contest, at King's Hall, Stoke-on-Trent, next Friday (October 21), and the standard of playing is certain to be very high. Dancing is from 8 p.m. to 2 a.m., and there is an all-night buffet, fully licensed bar, etc. Tickets, price 2s. 6d., are obtainable at the box office on the night of the event, and dancers need not be scared of missing their last buses, since arrangements have been made for late-night buses to run to all parts of the Potteries.

**NORTHUMBERLAND CHAMPIONSHIP**  
Friday, October 14, 1938. Oxford Galleries, Newcastle-on-Tyne. Organised by W. Clement Millard, 32, Grainger Street, Newcastle-on-Tyne, 1.

**SOUTH WALES CHAMPIONSHIP**  
Thursday, October 20, 1938. Park Hall, Swansea. Organised by P. R. Bevan, 125, Walter Road, Swansea.

**NORTH STAFFS CHAMPIONSHIP**  
Friday, October 21, 1938. King's Hall, Stoke-on-Trent. Organised by Lew Buckley, 107, Broadway, Royton, Oldham.

**SOUTH CHESHIRE CHAMPIONSHIP**  
Friday, October 28, 1938. Town Hall, Crewe. Organised by Lew Buckley, 107, Broadway, Royton, Oldham.

**NORTH WALES CHAMPIONSHIP**  
Friday, November 4, 1938. Town Hall, Chester. Organised by J. Walsh, 7, City Road, Chester.

**LINCOLNSHIRE CHAMPIONSHIP**  
Monday, November 7, 1938. Baths Hall, Scunthorpe. Organised by Frank Hartshorne, c/o Ackroyds, Leeds Bridge, Leeds. (Phone: 24114.)

**NORTH DEVON CHAMPIONSHIP**  
Thursday, November 10.—Bromley's Ballroom, Barnstaple. Organised by F. R. Lane, "Belmont," Oakland Park, Barnstaple.

**WEST LANCs CHAMPIONSHIP**  
Friday, November 18, 1938. Floral Hall, Southport. Organised by Lew Buckley, 107, Broadway, Royton, Oldham.

**EAST YORKS CHAMPIONSHIP**  
Monday, November 21, 1938. Assembly Rooms, Hull. Organised by Frank Watson, R. S. Kitchen, Ltd., 27-31, Queen Victoria Street, Leeds.

**HAMPSHIRE CHAMPIONSHIP**  
Thursday, November 24, 1938. Royal Pier Pavilion, Southampton. Organised by H. A. Quixley, 19, Regents Park Road, Southampton.

**DERBYSHIRE CHAMPIONSHIP**  
Monday, November 28, 1938. Braddbury Hall, Chesterfield. Organised by Frank Hartshorne, c/o Ackroyds, Leeds Bridge, Leeds. (Phone: 24114.)

**NORTH-EAST LONDON CHAMPIONSHIP**  
Monday, December 5, 1938. York Hall, Bethnal Green. Organised by Chas. Cooper, 15, Chisnehale Road, Bow (ADVance 3916).

**WEST YORKS CHAMPIONSHIP**  
Monday, December 12, 1938. Windsor Halls, Bradford. Organised by Frank Watson, R. S. Kitchen, Ltd., 27-31, Queen Victoria Street, Leeds.

**DURHAM CHAMPIONSHIP**  
Monday, January 6, 1939. Co-operative Hall, Darlington. Organised by Frank Hartshorne, c/o Ackroyds, Leeds Bridge, Leeds. (Phone: 24114.)

**WARWICKSHIRE CHAMPIONSHIP**  
Tuesday, January 17, 1939. West End Dance Hall, Suffolk Street, Birmingham. Organised by Kay Westworth, 8, Worcester Street, Birmingham.

**SOUTH YORKS CHAMPIONSHIP**  
Monday, January 23, 1939. City Hall, Sheffield. Organised by Frank Watson, R. S. Kitchen, Ltd., 27-31, Queen Victoria Street, Leeds.

**NORTH YORKS CHAMPIONSHIP**  
Monday, February 27, 1939. Middlesbrough. Organised by Frank Watson, R. S. Kitchen, Ltd., 27-31, Queen Victoria Street, Leeds.

**CENTRAL LANCs CHAMPIONSHIP**  
Friday, March 10, 1939. Embassy Dance Palace, Whalley Range, Manchester. Organised by Lew Buckley, 17, Broadway, Royton, Oldham.

**SOUTH LANCs CHAMPIONSHIP**  
Friday, March 24, 1939. Carlton, Rochdale. Organised by Lew Buckley, 107, Broadway, Royton, Oldham.

**ALL LONDON CHAMPIONSHIP**  
Thursday, April 27, 1939. Hamersmith Palais. Organised by Lyn Morgan and Charles Cooper, 5, St. John's Park Mansions, London, N.19. (Archway 1400 and ADVance 3916.)

Last week's announcement concerning the shyness of Cheshire bands resulted in a big rush of applicants for the Contest at the Town Hall, Crewe, on Friday, October 28.

However, there is still room for three more bands, who should write immediately to Mr. Buckley at the address as given on the accompanying schedule.

Organisers are fast booking dates for contests this year, and many other counties are entering the contesting field, thus providing more opportunities for competing bands.

The county of Northamptonshire is in the lists and Mr. Geoffrey Knight, of the Rushden and District Motor Club, "Oakley Arms Hotel," Rushden, is anxious to hear from local bands who would like to compete in a *Champion s h i p* Contest he is prepared to organise in the New Year.

Write in at once, therefore, all those who are interested, and so enable Mr. Knight to conclude his negotiations.

And don't forget all the advantages accruing to the winning band, including entry to the All-Britain Final and the possibility of becoming the champion semipro band of Britain.



Even if one is a swell vocalist like Monte Rey, it is necessary to eat, and Monte seems to be doing himself pretty well with a prime bit of chicken.

### LEADER BUSY

**HARRY LEADER** is not finding that time hangs heavily on his hands these days, as lately he has been doing plenty of work with his band at exhibitions.

Last week, he completed a ten days' run at the British Home Industries Fair at Watford, and on Wednesday, he started a similar run at the British Home Industries Fair, at Walsall.

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As is well-known, Victor Silvester has always used an all-star band for his "strict tempo" records, and this is the latest picture of his outfit which consists of Eddie Macauley and Gerry Moore (pianos); Ben Edwards (drums); George Senior (bass); Charlie Spinelly (alto sax); and Oscar Grasso (violin). Also in the picture are Victor himself, and Oscar Preuss, recording chief of the E.M.I. group.

### Dundee Palace Over To Variety

**THE Palace Theatre, Dundee,** reopened as a music-hall on October 3, reverting from a cinema after nine years. The theatre has been entirely reconstructed and has seating accommodation for 1,300.

The opening ceremony was attended by members of the Town Council. Mr. R. G. Walker, manager, formerly of the King's Theatre, Dundee, and until recently at the Opera House, Dunfermline, received many congratulatory telegrams wishing the theatre success.

Dundee Varieties, Ltd., are proprietors and Mr. Horace H. Collins managing director.

Mr. Harry Wilson, conductor of the Palace Orchestra, has had a wide musical experience. He joined the Scots Greys as a young man and had fifteen years' service with the regiment, ultimately becoming bandmaster.

He later went to India and for four and a half years was bandmaster with the Connaught Rangers.

On retiring from the Army, he held a number of important musical posts, including that of director and musical adviser to the Broadhead combine which controls seventeen theatres.

### ALEC FREER SIGNS A SAX

**Glasgow News Snippets**  
**ALEC FREER** has now filled his vacant first alto chair by signing up Joe Simmons, who has been playing until now with Bert Noble's Band at the Playhouse Ballroom, Glasgow.

Joe plays a stylish clarinet, and also obliges with a violin double, so he should be a decided asset to Alec in the tangos, which have always been extremely well rendered by the Plaza boys.

To fill the Playhouse vacancy, Bert Noble has fixed Horace Tappin, sax and clarinet from George Adamson's Band, which has been playing at the Café Dantsant, Cleithorpes.

The first Saturday in November is the date fixed for the opening dance at Glasgow Central Hotel, these functions being a well-known feature of Glasgow's season. Once again, Frank Vicary will conduct a small "intimate" hotel dance band, the musical arrangements being, of course, under the charge of L.M.S. Joe Orlando.

Alf Johnstone has gone to the Locarno, Edinburgh, to fill the sax chair vacated by Mickey Deans, while Bob Foley, late of Jack Britton's Band at F. and F., is now on drums here.

**ACCORDIONISTS ON THE STAGE**  
**RENO'S** Accordion Band, of Manchester, has secured a big break by being booked to appear next week at the famous Paramount Theatre, Manchester.

The show is presented and produced by Jim Reno, who plays sax, violin, and clarinet, and the band—which consists of ten accordionists, string-bass, piano, drums, and two vocalists—is led by Joe Emanuel.

### Bits From Bolton

**THE Selma Six,** popular and efficient Bolton semipro outfit, has just been undergoing a slight re-organisation.

The outfit has now acquired a vocalist, Florrie Bateson, who hails from Blackpool, and has won quite a few crooning contests, including two in Blackpool and one recently locally.

Bill Cowsil (tenor and violin) has replaced Jack Hargraves.

Engagements are coming in thick and heavy, including jobs at Accrington, Leigh, and Bacup. Ken Isherwood leads this well-known Bolton band.

F. Berry, bass player with Charlie Foster and his Band at the Parrot Street Assembly Rooms, broadcast last week with Johnny Rosen and his Band in "Musical Memories," from North Regional.

# STRAIGHT FROM THE SHOULDER!

TELEPHONE: MUSEUM 7475 (4 lines)  
TELEGRAMS: DASHMUSIC, RATH, LONDON.

Dear Friends,  
When, two years ago, I published "WHEN THE Poppies Bloom Again" and "THE predicted it would sweep the country, I was derided in Tin Pan Alley and ignored by the bands. Without much help in the beginning from anybody the song became the biggest hit of its year.

"OLE FAITHFUL," "IT'S MY MOTHER'S BIRTHDAY TO-DAY" and "THE WHEEL OF THE WAGON IS BROKEN" were others to receive the same biggest hit of its year.

"CHAPEL IN THE MOONLIGHT." In my judgment they were as certain as all proved to be as strong as they always had been. By now they should have known better, yet, when I put out "THE GREATEST MISTAKE OF MY LIFE" and "LITTLE DRUMMER BOY," again my judgment and assurances were ignored. However, you know how I got both these songs home, and in the process band leaders just had to take them up.

Not so long ago I did it again with "THE GIRL IN THE ALICE BLUE GOWN." Though it was tough going to get the band leaders to feature it, they were by this time beginning to take notice of the long and unbroken chain of my song successes.

CALL PHONE OR WRITE  
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# "YOU'LL ALWAYS BE MY SWEETHEART"

and I say with all my judgment at stake, that by Xmas it will be easily the biggest hit of this year, or come to that, of any of the past five years. Don't be persuaded to put all this down to Dash's bluff or Dash's artfulness. This song will get away, as I predict, and its success will be all the greater and quicker for your co-operation.

Need I say it's your job, as much as mine, to pick the hits? All successful band leaders spend half their lives looking for them—do you? Glad to be of service to you.

Yours, straight from the shoulder,  
IRWIN DASH.

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# Leonard Hibbs, broadcasting next week on swing records, discusses his

# NEW APPROACH TO JAZZ

## Grouping Records in Recording Sessions

THIS article is apropos of an idea. From time to time various people—particularly that ever-increasing army of newcomers to this jazz of ours—will insist on asking me what I consider to be the "best" of the old records—records that I regard as essential to every jazz collection.

### How The Idea Matured

Typically, I am afraid, I waive away the question as too large to be covered in so small a space as any letter from me must be. But in spite of that, my conscience pricked and there came a day when I actually got down to the business of jotting down the best records I knew. Out of the resultant list sprang the quite unexpected idea of which this article is apropos. You see, the simple observation I made from the list happened to coincide with what I consider to be the fault with the large majority of B.B.C. broadcasts of swing records. I feel that it is all wrong that these recitals should be just a hodge-podge of miscellaneous

discs. How much different are the relays from America where, even if the band is below form, the mood and the music have continuity.

On top of that obvious thought came the realisation that the records I had jotted down on my list sorted themselves into actual swing sessions. That is to say, three or four titles on the list actually grouped themselves together as having been recorded on the same session.

And so, next Wednesday evening—October the nineteenth as ever was—at 11.30 of the clock precisely, I will put this idea of mine to the test. The half-hour of B.B.C. time I have been allocated, I am splitting into two. Each half will be devoted to records made at one session only. The idea is not screwy for its own sake.

### Greater Continuity Of Mood And Music

By broadcasting groups of four titles made by the same band at the same session in the same order that they were recorded, I believe that something approaching a broadcast by the actual band will result. There should be a much greater continuity of both mood and music.

Everyone with the haziest knowledge of recording conditions must realise how many things conspire against a really inspired performance, and it certainly seems to me that all those discs without which no collection is

complete have been made in batches of four. What has blinded my eyes to this point has been that they have not always been issued together. They have even been coupled on occasion with other titles by different bands.

Well, sez you, what do you regard as the most successful swing sessions ever?

And there, sez I, is where you have me. Because it is a difficult question. What I will do is recommend the following as being swell music. And if you play them in batches as they were recorded, I'll guarantee you'll get a better kick out of them than just playing them indiscriminately. And you'll be in much closer sympathy with the band's style.

### List In Order Of Recording

Each group of records is listed in the order it was recorded.

- Mackenzie and Condon's Chicagoans. Sugar Parlophone R2379
  - China Boy " R1033
  - Nobody's Sweetheart " R643
  - Liza " R2379
- Recorded 1928. This is what they call Chicago Style. It's grand jazz, but may take some getting acquainted with. Keep playing all four sides until you like them.

Louis Armstrong and his Orchestra. Heah Me Talkin' Parlophone R1767 to Ya

- St. James Infirmary " R643
- Tight Like This " R1591
- Recorded 1929. Don Redman is on alto, and Earl Hines is the pianist.

Fletcher Henderson and his Orchestra. Clarinet Marmalade Columbia CB367

- Sugar Foot Stomp " R1479
- Hot and Anxious Parlophone R1479
- Comin' and Goin' " R1356
- Recorded 1931. This is typical Henderson music.

Duke Ellington and his Orchestra. Delta Serenade H.M.V. BD180

- Stompy Jones " B6502
- Solitude " B8410
- Blue Feeling " B6502
- Recorded 1934. With such a welter

Mezz  
Mezzrow  
... born  
Chicago ...  
"King of  
Chicago  
Style" ...  
ace  
recording  
angel and  
composer  
of no mean  
order ...  
plays piano,  
sax and  
clarinet.



of Duke's music to choose from, I picked on this session for the superb way in which the brass is recorded.

Benny Goodman and his Orchestra. Sometimes I'm Happy H.M.V. JF40

- King Porter Stomp " JF40
- Between the Devil and the Deep Blue Sea " B6389
- Recorded 1935. They are all Fletcher Henderson arrangements.

Mezz Mezzrow and his Orchestra.

- Old Fashioned Love H.M.V. B8408
- Sending the Vipers " B8403
- Apologies " B8403
- 35th and Calumet " B8408

Recorded 1934. Don't buy these until you have got used to the Mackenzie and Condon session. Then you'll see

how this one represents a development of the early Chicago style.

Benny Carter and his Orchestra. Devil's Holiday Columbia CB698

- Lonesome Nights " CB720
- Symphony in Riffs " CB698
- Blue Lou " CB720

Recorded 1933. This band has a beautiful attack and there are some grand solos.

Well, that's all there is room for this time. Maybe if you like the idea they'll let me pick you out a few more, and talk about them at greater length. Just so's you can hear how it works listen in next Wednesday. I'm doing the Mezz Mezzrow session first, and following it up with one of the sessions Spike Hughes did in America with his Negro Orchestra.

## SIX MIKES TO RECORD NINETY-PIECE WALTZ

Studio Flashes by S.R.N.

SIX microphones were used to register certain sections of the orchestra and nine separate sound tracks were blended in order to assemble the orchestration the public will eventually hear in Metro's "The Great Waltz." A ninety-piece orchestra and a choir of 100 voices was used in this production.

A novelty will be the montage title with a special score in "The Great Waltz" and close-ups of hands playing musical instruments fade and dissolve into each other as the credits are given.

Dmitri Tomkin arranged this music.

Harry Parr-Davies has a number entitled *Swing Your Way To Happiness* in Gracie Fields's new picture "Keep Smiling."

Marius Winter and band at Pinewood—but only playing for dancing in the studios and being televised.

Noel (Lambeth Walk) Gay is so busy these days that he can hardly complete all his commissions. Production on Micky Bacon's third subject is due to commence immediately, and Noel is to do some numbers for it.

Louis Levy M.D. on Tom Walls's "Old Iron" made at Sound City.

## CHARACTER FROM NUMBERS By "Atropos"



HARRY LEADER

A very complex character is indicated by the numbers under which this band leader vibrates. The consonants lay it down definitely that he has ability due to persistency and hard work, and that the upward trend, for which he always strives, indicates a great study of detail.

The vowels, or inner numbers, on the other hand, warn him of relying too much on his own judgment, which is not always sound, and lacking in tolerance. Further, they indicate an unsatisfied or unsettled restlessness, which, unless taken in hand, will mitigate against future success.

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**THE BUSKER GOSSIPS**

and **LEON GOODMAN**  
Illustrates

**T**HAT Argus of the entertainment world, Paul Holt, often pontificates about jazz. Generally, he takes a somewhat supercilious view of the whole thing, but I see that lately he has been defending us. The other day he was discussing in his usual condescending manner B.B.C. Sunday programmes and it seems to have occurred to him that all the gypsy music is definitely aphrodisiac.

"But I can switch off," Mr. Holt says rhetorically, "and calm myself after a bath of ragged passion, with something cool and clean on a record. The Mills Brothers will do. These four Negroes, singing quietly, are like a cold drink after so much throbbing violin and jangling intervals."



Think of it, the Mills Bros. as a sedative! "Jazz mourns true love. My sweedy wenda yay. Jazz pays the nicest compliments to young women. You're the top. You're Mahatma Gandhi. Jazz takes on where mother left off, telling the world how to behave well. Remember, says jazz, and Little Old Lady and just about now jazz is getting worked up about a somewhat conceited little girl who has dressed herself up in mother's clothes and is standing unsteadily on high heels looking at herself in the glass. It can't be that jazz is immoral. It must be that jazz is good."



Jazz is good! In other words, in the opinion of Mr. Paul Holt it is now respectable! Aren't you mortified beyond all measure that this sensuous, rather unclean and disreputable thing is now all cleaned up and ready for the drawing room? Boy, I tell you it makes me long for Bessie Smith and her Empty Bed Blues.

... must be that jazz is good

It was a stock joke in the Hylton camp that the band held the record for doubles between London theatres, although I imagine that Billy Cotton's boys have done some pretty fair journeys. Something like Woolwich and Kilburn, if you know what I mean! Anyway, Bert Ambrose and the boys have been having a spot of this lately and last week they were working Finsbury Park and Ilford.



Well, for the first day or so there were frantic rushes from theatre to theatre since there was only a margin of thirty-three minutes from getting off the band and as he lives in North London the boys thought that his short cut should be followed. So they agreed and on the Wednesday, I think it was, they took it.

... a spot of bother

Now Sid carries a certain respect in the band and as he lives in North London the boys thought that his short cut should be followed. So they agreed and on the Wednesday, I think it was, they took it.

Let us draw a veil over the painful sequel. The band was fifteen minutes late at the other theatre. . . . And the language. . . . !

**WHY IS A TRUMPET?**  
Read This Arresting Request Article in the October RHYTHM

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**BILLY PLONKIT** by R. EMPSON



CYRIL: "I've decided not to come to the coffee stall and gamble our gig money away on the pin table . . . after all, I'll be too old for this business in twenty years, and I've got to start saving up."

Did you know that you can get a hundred unpublished Plonkit Cartoons in the Plonkit Album for 1s. 2d., post free?

**Letters to the Editor**

**JAM AT THE WRONG TIME**

**S**O the B.B.C. is to give us a "spell-binding Jam Session from U.S.A."

I suppose the Marsala fiasco has been discreetly dismissed and forgotten?

Lyman, and then, ye gods, two old-fashioned polkas—in a swing programme!

I hate to spoil the party, but I really would like to know who is going to derive any benefit from what undoubtedly should be the biggest musical thrill of the decade.

P. E. HOLLOWAY.  
Whyteleafe, Surrey.

After recovering, I phoned the B.B.C. complaining about this treatment to the swing fans, and suggested the "elementary" alternative of using records of the band. This was welcomed as a good idea, and would I despatch it to Broadcasting House by letter.

"Detector" tells us that the relay will take place on November 5, from 9 to 9.30 p.m., a time when most semipro—not the least important listeners—are hard at work playing the *Lambeth Walk* in the local school hall.

**This Listener Scored, However**

Surely the person who is responsible for these records being played has some idea of a suitable alternative programme?

I have intended writing this letter for some time now, as I have so far managed to hear only two of the whole series of American relays, and the fact that I will not be home in time to hear this super tit-bit makes me feel like wrecking Broadcasting House, and all its inconsiderate dunderheads.

At the commencement of the Bob Crosby relay, I had two radios on, one tuned to the National programme and the other to Columbia's short-wave station W2XE (on 25 metres).

W. TODD.  
Manor Park, London, E.12.

As far as I can see, one might just as well put on the Children's hour at 10.30 p.m., for all the use this programme will be to those who could—and would like to—benefit most from it.

Having seen the band in Chicago last August, it was a big thrill to hear it again, notwithstanding the rather poor reception.

**Well! Somebody Had To Write It**

The bigger portion of interested musicians will be working at 9 o'clock on the "fifth," but there is still time for the B.B.C. to make themselves of real service. Why not record the broadcast and re-broadcast it at midnight?

Any way, to those interested here is the complete programme: *Liza, Honky Tonk Train, Blues, My Walking Stick* (the only vocal by Bob Crosby), *I'm Plain Humble (?)*, *Jazz Me Blues* (a swell arrangement played by the Bob Cats), *Speak To Me Of Love* (string version).

In spite of what Leonard Feather says in his "Forecast and News," *A Blues Serenade* was published at the time of its composition rather more than ten years ago, and I have two records of it hailing from that time.

One by the Emperors of Harmony, 362-H, is particularly good, much better, in my opinion, than the version by the Rio Grande Tango Band released on H.M.V. B5355 in England, where the tune appears to have been published by the Lawrence Wright Music Company.

A further point of interest is that the H.M.V. attributes the composition to Lyell. The Harmony, too, mentions Lyell, but adds Grande and Signorelli.

It was surprising, therefore, to hear that Malneck also took part in writing it.

JOHN C. DAVIS, Jnr.  
Croydon, Surrey.

Perhaps a little pressure from a few thousands of "Melody Maker" readers will bring about a more suitable result.

J. DAWSON.  
Manchester.

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**Why?**

**W**H Y did the B.B.C. take the trouble to relay a keenly-anticipated broadcast by Bob Crosby's Orchestra, whose style is far removed from that of a palais band, and then, on the failure of reception, present a programme of the most commercial records they could find?

**LIFE LINES**

THIS COLUMN REMEMBERS the FIRST time IT was INTRODUCED to ALICE Mann by our CANDID CAMERAMAN JACK Butterworth ALICE had JUST landed FROM Canada SO shy BUT determined TO buck the BIG city WE wished HER luck AND thought A nice kid LIKE that IS going to NEED it BUT Alice REACHED HER way to THE heights AND just WHEN she REACHED the DIZZY top SHE ups AND marries FELLOW COUNTRYMAN BILLY Bissett NOW she's THE charming VOCAL attraction WITH his band AT the CAPE de Paris WE THANK YOU

Surely they are aware of the inconsistencies of the short-wave, and, in the event of bad reception, could have ready a programme of discs by the very band whose broadcast had just failed to contact?

**Suggestion From The B.B.C.**

Not being the fortunate possessor of a short-wave radio, I find I can tolerate practically the worst reception when it gives me the opportunity to hear my favourite American outfits "in the flesh."

Although conditions were by no means perfect, surely they were not bad enough to warrant the termination of the relay.

REGARDING the abandonment of Bob Crosby's relay from America. After looking forward to this programme for a whole week, and then having it abandoned owing to adverse weather conditions, was bad enough. But the biggest disappointment was the records that followed.

An uninteresting commercial by Abe



Here is an impressive candid shot of Lou Preager and his New Swing Band in action on the stage of the Wood Green Empire. This week, Lou is tearing them up at the Chiswick Empire.

# Hammersmith Palais All Agog For Television Date: Romanies Wax and Sign New Singer

THERE is plenty of excitement among the boys in Oscar Rabin's Romany Band these days, and for good cause, for not unnaturally they are looking forward very keenly to their television date. This may fairly be regarded as a signal honour, as the Romany Band will be the first outfit to be put over the air visually in its native haunt.

### AMBITIOUS

The whole affair will be most ambitiously carried out, as, starting at 10.30 p.m., on October 22, a battery of television cameras will be at work in the Hammersmith Palais, not only televising the band but the dancers as well, thus making available on the television screen the whole atmosphere of a famous ballroom for the first time in history.

This is by no means the only interesting item of news about the Romany boys, as they have secured the services of no less a person than Arthur Lally as their staff arranger, a move which makes available to them one of the finest orchestrators in the country.

Then they have also acquired a new vocalist in the person of Garry Gowan, who, under the name of Sidney Gowan, has won top marks for his excellent

## Twelve Singers All On One Record

SOME time ago, Felix Mendelssohn devised a broadcast in which twelve favourite vocalists were featured, and now he has done very much the same thing for record fans.

The session took place in the Decca Studios last Saturday, when twelve vocalists each sang a chorus of an up-to-date popular number, accompanied by Stanley Barnett's Band under the direction of Marr Mackey, who was also responsible for the arrangements.

Things were so worked out that three singers appeared on each side of a disc and the result was good, which means that for four shillings it will be possible to enjoy a concert by twelve of the most popular singers of the day.

The artists featured were Alice Mann, Marjorie Stedeford, Sam Costa, Helen Clare, Jack Cooper, Diana Miller, Al Bowly, Jack Plant, Paula Green, Dan Donovan, George Barclay and Pat Hyde.

The presence of Pat was particularly welcome, as this popular vocalist has been too long absent from the recording studios.

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TENOR and C. MELODY	7/- " "
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singing on Michael Flome's May Fair Hotel broadcasts.

An interesting sidelight on this engagement is provided by the fact that, before Garry made his name through being discovered by Carroll Lewis, he had already won a vocal contest promoted by the Romany Band at the Hammersmith Palais.

Record fans will be glad to learn that this excellent dance band is now available on the wax, as it has been signed up to make records under the Rex label, eight titles having already been made.

### BERYLLY WE ROLL ALONG!

Last, but by no means least, is news of the break that has come way of the band's very stylish young vocalist, Beryl Davis, who this week is appearing as singer and announcer with the famous Hot Club Quintet at the Manchester Hippodrome.

As soon as the French boys heard her sing, they went crazy about her style, and they would very much like to take her back to Paris for their opening at the A.B.C. Theatre on October 21.

## SYDNEY LIPTON IN THE SOUP!

(But we don't mean what you mean, so read on!)

THIS Saturday afternoon, band leader Sydney Lipton has an engagement of a highly original kind.

Left all alone in a kitchen, he has to prepare a four-course meal for six people, and, if he doesn't carry out this extraordinary task, he has to buy Mrs. Sydney Lipton a diamond-and-platinum cigarette case.

Anyway, that's how the story goes, and we are sticking to it.

According to the Press Department of Grosvenor House, Sydney was sufficiently unwise to remark to his wife that cooking was easy. She said no man could do it, and Syd said "Oh, yes, I could," and Mrs. Syd said, "Prove it."

Consequently, poor Syd has let himself in for an afternoon's culinary occupation to bear out his words, and, since he has never cooked anything in his life before, the six people who are to eat the finished meal sound to the MELODY MAKER as being rather brave.

However, the rules of the contest are that Sydney shall do all his own shopping, choose his own menu, and prepare everything himself. Tinned stuff is barred. Armed with nothing but a cookery book, common sense (and a lot of optimism), Syd will cook the whole meal at a stipulated cost of not more than 15s.

Look out for next week's MELODY MAKER, which will bring you the result of this epic contest. Did Mrs. Syd win her cigarette case? What was the story behind the six people found ill from food-poisoning? Read next week's MELODY MAKER for the next gripping instalment!

## "WHEN FOUND, MAKE A NOTE ON"

WITH the winter season now getting into its swing, musicians are beginning to book up gigs busily.

And where do they make a note of these gigs when they get them? On the back of an old envelope, or in the annotated pages of the MELODY MAKER Musicians' Diary and Engagement Book?

Wise musicians do the latter because, once you jot down something in the "M.M." Diary, it's always ready to hand.

There's even a side-indexed address section in which to enter names and addresses of musicians under the instruments they play.

Dated up to September, 1939, the Diary also contains a wealth of vitally important and specially prepared reference matter which a musician always has to look up, and a wife or sweetheart who gives a diary as a present to a musician will be earning his grateful thanks.

The Diary is obtainable in three styles—(1) Black leatherette with wooden pencil (2s.); (2) Black moire silk with wooden pencil (2s.); and (3) Black moire silk with gilt binding and gilt propelling pencil (3s.).

Get it from any newsagent, music-store, etc., or direct from the MELODY MAKER offices.

# AMERICA GIVES LEAD IN THE CAMPAIGN FOR CHEAPER SWING RECORDS

## Red Hot News From The States By Dick C. Lander

THINGS have been happening in the American record industry which should throw an interesting sidelight on the recent discussion in the MELODY MAKER regarding the question as to whether swing records are priced too high for sale in Great Britain.

If British companies take the lead from their American affiliates, the trend will definitely be towards cheaper discs this season, for a number of famous artists have just been transferred to cheaper labels over there.

### LOMBARDO AND WHITEMAN

Guy Lombardo is switching from Victor to the 35 cent Decca, and Paul Whiteman, who, coming back to records after two years' absence, will also be heard on the Decca label, is another star who evidently subscribes to the belief that cheaper records mean far bigger sales.

More important still is the news that the RCA Victor company is under instructions to build up its 35 cent Blue-

bird label (available to Regal-Zonophone in England) in order to compete with Decca's American grip on this market, which sells largely to the nickel-in-the-slot gramophone.

### WALLER CHEAPER

With this object in mind, Victor has decided to transfer many big names on to the cheap label, the first of these being Fats Waller. Many new coloured bands are being signed up to strengthen the list, including Erskine Hawkins.

The Whiteman recordings mentioned above will include sessions by a swing unit with the Modernaires and Jack Teagarden, who will also have a sub-unit of his own on Decca.

Teagarden, by the way, is to be heard in some new Teddy Grace vocal records just released, with a surprise all-star band including Billy Kyle, Dave Barbour, Delmar Kaplan and O'Neil Spencer. Titles include *Love Me Or Leave Me* and *Crazy Blues*.

Louis Armstrong is the subject of a divorce suit filed last week by Mrs. Lil Armstrong, pianist, vocalist and recording band leader, who states that Louis deserted her in 1931, seven years after their marriage. Under the name of Lil Hardin, she played on all Louis's early recordings.

The trumpet king recently finished his big picture assignment in Hollywood and picked up the Luis Russell Band again for a theatre and one-night tour.

Willie Bryant, to the surprise of everyone who heard the fine new band he had only recently assembled, has yet again announced his definite intention of giving up bandleading in favour of his previous rôle of master of ceremonies. He states that the dance band field is overcrowded, and he can do better on his own.

### TEDDY HILL DISBANDS

Stuff Smith and his boys have opened at the Merry-Go-Round, a hot spot in New Jersey, with an important addition in the person of Bernard Addison, famous ex-Mills Brothers guitarist, and another newcomer, Sam Allen (formerly with Teddy Hill's Orchestra), on piano.

Teddy Hill has not been doing anything of late, and the members of his former all-star group seem to have dispersed.

Billie Holiday is still singing with Artie Shaw's Orchestra, which goes into the Lincoln Hotel in New York on October 26 for the season.

Gene Krupa and his Gang will be heading for California shortly to open at the noted home of Goodman and other swing bands, the Palomar Ballroom in Los Angeles. Starting there for six weeks on November 2, the band will be broadcasting regularly for the first time.

## NEWS FROM THE RHYTHM CLUBS

THE No. 1 Club seems to have found ideal premises in going into the First Avenue Hotel, Holborn, as the first two meetings there have been noteworthy for good attendances.

Last Wednesday, Leonard Feather treated the club to a recital of new Ellington records, this being followed by a first-rate jam session.

Next Monday, there will be two record recitals by George Penniket and Bill Elliott, but the high-spot which should not be missed is the appearance of that superb blues singer Phyllis Frost.

Phyllis will be accompanied by a contingent of Claude Bampton's boys, got together by Carlo Krahmer. The boys will give a swing show, of their own in addition to accompanying her.

In an effort to make sure of the very best in radio and record reproduction, the No. 1 Club now uses a super Crossley instrument which has been specially imported.

No. 35.—Bert King gave a recital entitled "Pot Pourri of Jazz" at the last meeting of the SOUTHWEST-ON-SEA Rhythm Club, and Secretary Stuart A. Mortimer presented "Club Notes and News." A dance has been arranged for Wednesday next (October 19) at Garon's Center House. The next meeting is Sunday, October 23.

No. 73.—The DUNDEE Rhythm Club will reopen on Sunday (October 16) in the R.B. Hotel at 7.15 p.m. In future, meetings will be held on the third Sunday in each month.

No. 85.—As well as another excellent record recital, members and visitors to the SOUTHWEST LONDON Rhythm Club this Sunday will be entertained by a programme of swing music given by a West End dance quartet. Meetings are held every Sunday at 3 p.m. at the Streatham Trade Union Club Hall, 15, Streatham Hill, S.W.2.

HOLLOWAY.—Meetings are being held at 105, Holloway Road, London, N., every Sunday from 4 p.m. to 5, by this newly-formed Rhythm Club, the secretary of which is H. F. Welsh. The opening meeting was a great success, the afternoon being devoted to Fats Waller and Armstrong.



You might think that this is an advance model from the Motor Show, but it is only Fred Hartley's special pet, a 1902, single-cylinder De Dion Bouton. He travelled 42 miles in this, from his country house to the B.B.C., without having to get out and push and this photo was taken on his arrival, wet but happy. The lovely lady with Fred is, of course, Mrs. Hartley.

# Two Of The Five French Hot Club Quintuplets Miss The Show!

A MINOR sensation was caused at the Manchester Hippodrome on Monday last, where the Quintet of the Hot Club de France was due to appear.

It appears that during the recent political crisis, the boys were obliged to return to France for military service, and were demobilised last week.

Upon returning to this country to re-open their variety tour at Manchester, Django Reinhardt and Eugene Vees, who travelled separately from the other three members, were sent back from Dover owing to some passport irregularity.

On Monday morning the matter was smoothed out, but not in time for the two to reach Manchester for the evening performances.

This meant that Grappelly, Grasset

(bassist), and Joseph Reinhardt, were obliged to put on a show of sorts, capably assisted by Beryl ("Romany Band") Davis, who was there to act as announcer and vocalist.

### NO GUITAR!

The younger Reinhardt was even without a guitar, as Django had these with him, and an instrument was loaned to him by Messrs. Mamelok Bros., local instrument dealers, which gesture enabled the show to go on.

Django and his partner, however, arrived on the Tuesday, making the act its usual brilliant, unique self, which the fans simply ate up.

It is good to learn that, after returning to Paris at the end of this month, the Quintet will be returning to this country for an extended tour early in the New Year.

## Star Night At The Gig Club

THAT the present Gig Club headquarters in the Bourne Hall, Wood Green, are the most comfortable the Club has yet had, admits of no doubt.

Apart from ample dancing space, there is an excellent stage for the musicians to play from, while less arduous pastimes like darts and table tennis can be indulged in with great comfort.

With all these inducements available, there should certainly be a big crowd present on Sunday next, when a "Gig Stars" evening has been planned.

The idea is to revive memories of the old Finchley Road days by getting along a bunch of Gig Club stewards who have reached eminence to give a show.

A truly formidable array of top-grade boys have promised their support, and the present glittering list includes Claude Bampton, Bob Dale, Sidney Raymond, Ron Miller, Peter Temple, Dave Soutar, Bill Mole, Louis Phillips, Norman Low, Dave Symons, Al Morter and Peter Knight.

## SIMPSON—SIDAY MAKE SWELL SWING PLATTERS

CURRENTLY appearing in the pit band put in by Debroy Somers for the "Wild Oats" show at the Princes Theatre, London, ace xylophonist Jack Simpson has yet managed to find time to turn his attention to recording.

With a swifty four-piecer, and in conjunction with Eric Siday, he has just made two titles for Parlophone—*Sweet Sue* and *Blue Heaven*.

The outfit is called the Simpson-Siday Quartet, and, in addition to Jack and Eric, includes Don Stuteley (bass) and Danny Perri (guitar).

What with commercial broadcasting as well, Jack is kept plenty busy these days, and has no complaints. He has just written two new xylophone solos—*Chiselling* (in collaboration with Eric Breeze) and *Going Places* (with Con Lamprecht).

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From the First National Film "Romance and Rhythm"

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FOXTROT

**I'LL DREAM TO-NIGHT**  
FOXTROT

**I'VE GOT A HEARTFUL OF MUSIC**  
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**COWBOY FROM BROOKLYN**  
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Three other foxtrots from the First National Film "Romance and Rhythm"  
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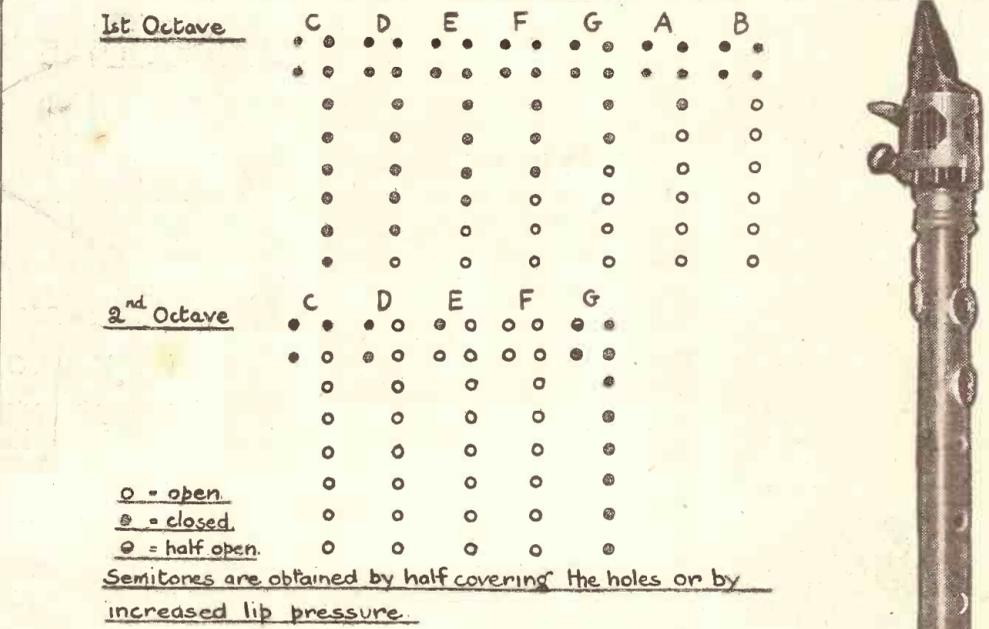
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**1st Octave** C D E F G A B

**2nd Octave** C D E F G

o = open  
● = closed  
◐ = half open.

Semitones are obtained by half covering the holes or by increased lip pressure.



# NOVELTY INSTRUMENT FOR SAXISTS

NOVELTY! novelty! novelty! Anything to be different—that's the eternal cry in the dance business. The bandleaders say it, the public says it, the bandsmen say it. I am not writing this article with the idea of revolutionising the entire band business, but I have a little idea which may entertain or amuse for a minute or two in a dance programme—whether in the ballroom or on the air.

**Invented and Described by Frank Brown**

The idea is a new instrument. Now, hold your horses, boys, before you turn up your noses. I know that new instruments usually mean spending a lot of money and devoting a lot of practice time to some noise producer that's going to be dead and buried in three months. My idea calls for an expenditure of about a shilling, an hour of work, and that's about all. I'm not claiming that it is sensational—it's just a novelty sound that any sax player can add to his repertoire and trot out for an occasional number.

**It's Easy When You Know How**

Then, with a gimlet (or even mother's scissors, if she still isn't looking) make two holes, the first an inch from the top hole that was, and the second an inch below that. These two holes should be a bit smaller than the existing hole.

### Adaptation Of An Old Friend

In brief, it is an adaptation of our old friend the penny tin whistle—although why it is called that I can't imagine, since it is neither tin, nor a penny, nor a whistle. It is brass, costs about a bob from any music shop, and is, strictly speaking, a flageolet. Interested? Then this is what you do. Go to your local instrument shop and get a B flat flageolet. Take your alto mouthpiece with you and select a flageolet on which the mouthpiece will fit tightly. Having got it home, borrow a hack-saw (or even mother's bread-saw if

she's not looking) and saw off the whistle part—that is, the narrowed part at the end.

The instrument is now complete, and you will have made it in probably five hundred times less time than when I made my first one. You see, I wasted endless yards of brass tubing and much time in getting it in a playable condition. A few words now on mouthpieces. I use metal mostly, but for real tone and that marvellous clarinet tone that you read about, use a soft reed on ebonite with very little lip pressure. You will find that by playing softly with a vibrato you will develop a tone that you thought you could never possess. With a metal mouthpiece I find I can get tone volume and a good rhythmic style by playing staccato. Most bands, nowadays, are using

amplifiers, and it is advisable to use the instrument with the mike with accompanying rhythm from the piano, drums, bass, etc.

To proceed with the manipulation of our new novelty start with low C, which is produced by the two holes under left thumb being covered together with all the other holes. The C above is reached by uncovering the holes one by one until the first finger of the left hand is covering the top hole.

Next you go on to play another octave. To get D, take all the fingers off the holes, except the thumb on the two back holes. At this point the instrument needs supporting by the little finger of the right hand below the low C hole and by the thumb underneath.

### Chart Above Should Be Studied

To produce E uncover the lowest hole under the left thumb, and F by uncovering both thumb holes.

The next note, G, is got by covering all the finger holes and keeping the top thumb hole half open. By putting more pressure on the reed you can get several higher notes yet.

If you make the instrument in accordance with the foregoing instructions it will be in key G. Half notes can be obtained by half closing the holes or by lip pressure.

Accompanying this article is a photograph of the finished instrument and a chart of the fingering, which should make everything as clear as daylight.

Write and let me know how you get on!

### CALL SHEET for Oct. 17-22

- Les ALLEN and Pianists, Hippodrome Theatre, Coventry.
- Freddy BAMBERGER, Theatre Royal, Bath.
- Billy COTTON and Band, Empire Theatre, Nottingham.
- George ELRICK and Shirley LENNER, Trocadero Cinema, Elephant and Castle.
- Nat GONELLA and Georgians, Hippodrome Theatre, Manchester.
- Henry HALL and Orchestra, Empire Theatre, Glasgow.
- Ken HARVEY, South America.
- Carroll LEVIS and his Discoveries, Hippodrome Theatre, Wolverhampton.
- LEVIS No. 2 Show, under Cyril Lewis, Tivoli Theatre, Aberdeen.
- Harry ROY and Band, Empire Theatre, Croydon.

## WHY NOT A JAZZ ROLL OF HONOUR?

Philosophical Ramblings by S. R. Nelson

WE are far too apt in the comparatively minute world of Swing to ignore the really immense effect that "pop" songs, the modern folk-idiom, has had on the people and just how it has reflected the mood of the times.

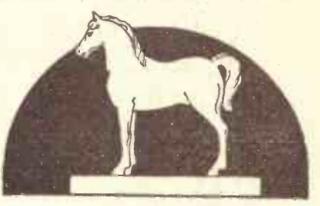
Seeing the cavalcade of Irving Berlin tunes, now woven into a film called "Alexander's Ragtime Band" the other day this was brought home to me with rather significant force. The film began in the happy and completely care-free times of 1911 when the pubs were open all day and the average worker commenced his diurnal toil at 6 a.m. This period, of course, was epitomised in the title song, and was indicative, I thought, of a happy insouciance which has not been abroad since. That was the time of the youthful happy Berlin, just on the threshold of success.

he was risking his life to save democracy, or some such abracadabra. No doubt most of the Tin Pan Alley bards have recently been sucking their pencils and fumbling at the piano with one finger in the hope of producing some new National Anthem which, properly protected by a royalty agreement, will be sung by the entire armies of Great Britain, France, Czechoslovakia, Russia, and any other countries which feel that democracy is in the balance.

But apart from these almost brutal suggestions that Berlin has been a songwriter almost exclusively concerned with cashing in on the sentimentality of the moment, I want to raise a Roll of Honour in this jazz of ours. Just what names must be included? Ellington, Grofé, Whiteman, Redman, Red Nichols, Elizalde, Fore-sythe, Phillips, Raymond Scott?

Then the middle Berlin, of the great waltz period, of *What'll I Do?*, *Remember* and *Always*—a somewhat nostalgic period in which Berlin was probably just a little unhappy. It has come to be a commonplace that composers are unhappy individuals, and this is almost a truism when one considers the arduous nature of composition as such. It was ironical that Berlin didn't neglect to glorify war, and duly added his quota to the spate of "pop" songs which convinced the poor soldier that

It is really important that these men have lived and been active enough in jazz to have aroused the world with their music when symphonies, operas, string quartets, tone poems are almost in the ten-a-penny class? Personally, I think it is, and that is precisely why I am suggesting this Roll of Honour. Would such a Roll of Honour consist solely of composers, or does the very nature of jazz postulate that it is a manner rather than an end in itself. Could Beiderbecke and Armstrong possibly be left out? Jazz, they said, must die. Not that I can ever think so, but isn't it possible to have a Roll of Honour with the heroes still alive?



Ask for **WHITE HORSE** as a matter of course



# LOOK!



Nat GONELLA

And this terrific list of Brass Players are using KING

## Liverpool Settles Down To A Big Winter Season

NOW that the war scare is a thing of the past, Liverpool, in common with other big provincial towns, is settling down to what is hoped will be a record winter season.

At the Grafton Rooms, Mrs. Wilf Hamer and her Boys are back once again for their summer sojourn in Rhyl, and are busy renewing old acquaintanceships.

They have done a couple of very successful broadcasts during this time—one over the Welsh Regional and the other in the National programme—and they will be on the air again on November 4.

This outfit has been heard all too seldom in the past, but there is every possibility that it will be heard more often in the future.



Ben Reynolds

A newcomer to the town is Ben Reynolds, who, with an eight-piece, is packing 'em in at the Rialto in succession to Jack McCormick.

Ben, who has just completed a season at the Pavilion, Ayr, is still another product of the North-East, having been associated at different times with Tilly's, Newcastle; the Empress, Whitley Bay; and the popular Ballroom Fantastique, Tynemouth.

Leading from piano, Ben has the following boys with him:—Lewis Sangler (bass); Ernie Dixon (drums); Johnny Black, Herb Hubber and Ronnie Gallop (saxes, etc.); and Miff Hobson and Bill Matthew (trumpets, both doubling trombone).

A novel feature of the band is the fact that no less than four of the boys, including Ben, play piano, a great feature being made of duets and trios.

### REECE'S M.D. CHANGE

At Reece's Restaurant a change of policy has meant a change of M.D. in the ballroom, and popular Bert Pearson, who for years has played in the Grill Room, now takes charge of both.

The band in the ballroom—it also plays a tea session in the first floor café—is eight-piece, which "Smiling Bert," of course, leads from piano.

With him are Reg Dykes (bass and violin); Arthur Haydock (drums); Dick Armstrong, Ted Gregson and George Harrison (saxes, etc.); Syd "Tiny" King (trumpet); and Frank Robinson (trombone).

These boys can muster five fiddles—a fact which is very useful when playing light music for the afternoon session.

Dancing is to continue each evening in the Grill, and here Bert has installed a four-piece consisting of Charles Hensley (piano); Ken Burrill (saxes); Alf Rutherford (saxes and violin); and Art Daly (drums).

All of which would appear to suggest that Merseyside dancers are being well catered for, no matter whether they are palas dancers or just like music with their food.

To make Liverpool's cup of happiness full to the brim, Johnny Rosen and his Band are to open at Lewis's Restaurant on October 20. It is a year and a half since Johnny was last in the town, and his many fans will be there to welcome him.

## New Band Continues Notts Scots Invasion

JIMMY HONEYMAN and his Band opened last Monday in Nottingham, which means that the Lace City's Scottish colony will still be centred around the Victoria Ballroom.

It would certainly seem that the "Vic" management has a soft spot in its heart for musicians from across the border.

The Fullerton-Wills Embassy Boys, who left last week after two years in residence, boasted six Sassenachs in their ranks, and now Jimmy Honeyman brings along practically a complete muster.

Jimmy, himself a native of Stirling, has had his own band for the past ten years, but, with the exception of a season at Whitley Bay, this is his first break into work in England.

His connection has been exclusively devoted to work in the "Land o' Cakes," and includes residential work at the Fountainbridge Palas; Locarno, Glasgow; Pavilion, Saltcoats; Cosby Corner, Dunoon; Pavilion, Arbroath; and the Eldorado Ballroom, Edinburgh, from whence he comes to Nottingham.

Jimmy Honeyman, who leads on alto, has with him Hal Weston (piano and accordion); Jock Gilbertson (drums and timps); Al Stewart (bass and tenor); Jimmy Ellis (alto, baritone, clarinet and fiddle); Nick Ivanoff (tenor and fiddle); Jack Wallis (trumpet, piano and accordion); Bruce Bairnsfather (trumpet and vocals); and Arthur Luke (trombone, bass and guitar), the last-named being the only English boy in the band.

The band's intimate style has already won the boys many friends amongst the Victoria Ballroom patrons; in fact, all appearances point to a successful regime at Nottingham.

Len Harlow and his Ramblers are playing to capacity at the Rendezvous, Farnworth, near Bolton, on Mondays, Wednesdays and Saturdays.



Wally Dewar

## Birmingham Band Augments After Radio Debut

FOLLOWING their recent successful radio debut, Wally Dewar and his Band have been signed on for a further season at the West End, Birmingham.

This popular outfit has become firmly established in the Midlands, and their fifth successive season at the West End constitutes a record.

Despite keen opposition, business at the West End continues on the up-grade, and there is no doubt that the management attributes a great deal of this to the popularity of Wally and his boys.

During the summer, following the usual custom, the band was reduced to an eight-piece, but, once again, four extra men have been signed and the band is at full strength.

Newcomers include: Reg Smith (trumpet from Les Thorpe's Band); Percy Warden (piano and arranger) whose composition *Dr. Rhythm Goes To Town* was outstanding in the broadcast; Frank Thompson (guitar) a noted teacher and exponent, and George Hadrian (alto) late of Doug Swallow's Band.

With Sonny Rose as enterprising manager, besides playing alto and tenor, several publicity stunts have been arranged and a tie-up has been fixed with the Brum branch of Lewis's Store for the band to have a special feature in their music department.

Remaining members of the band are: Dave Rose (violin); Johnny Cotton (drums); Bob Russell (bass); Benny Keen (tenor); Ernie Houghton (trombone); Gordon Homer (trumpet, vocals); and Wally, of course, conducting.

The line-up looks particularly strong this season, and, with every prospect of further broadcasts, plenty should be heard of this band.

"MELODY MAKER" MANCHESTER OFFICE—Odhams Press Buildings, 2, Oxford Road, Manchester 1 (Phone: Central 3232, Ext. 44). Staff Representative—Jerry Dawson

## All Quiet On The Leeds Front

A PART from waiting for an announcement as to the date of the opening of the new Mecca Locarno in Leeds, there is nothing of real importance happening in the Yorkshire centre at present.

The old Lyons' Café is in the middle of being transformed into a beautiful ballroom, decorators and sundry workmen are busy at their respective jobs, and, for the present, local dancers are just waiting patiently for the opening night, which should be some time during the next three or four weeks.

### THE LOCAL LADS

Local outfits are now dug in for the winter season.

Back to the 101 Dance Club comes George Adamson to direct the band there after his summer season at Cleethorpes.

Barry Constable and his Orchestra are going strong again in Lewis's Restaurant.

Roland Powell has bands at Matthias Robinson's Restaurant and the King Edward Restaurant. His Rhythm Aces Band is pretty well booked up throughout the season.

A quartette under the direction of Ralph Fiddler is playing at Perry's Café-Restaurant.

The Capitol Ballroom has Dick Denny and his Band on Saturday nights, and Denny is also in control at the Harehills Palas, where one of his outfits is installed.

Drummer Fred Eden is another musician to enter the field of dance hall proprietors. He has taken over the Crossways Hall for the winter, and has his own band playing there.

## Scots to Spend £12,000

THE structural alterations mentioned recently in the MELODY MAKER in connection with Barrowland Ballroom, Glasgow, are to commence shortly and will cost £12,000.

At completion, the hall will be able to cater for 1,500 dancers, and judging from past business at this venue, there won't be much room to spare.

One-night stands are not a regular feature here, but, not so long ago, Mr. McIver had George Elrick and his band down at the hall, while more lately none other than Nat Gonella paid a visit with his stage offering.

## Edinburgh Palais Manager's Curious Mishap: New Band In

THERE are unsuspected risks attached to the position of dance hall manager. Mr. Bernard Dillworth, manager of the Fountainbridge Palas, Edinburgh, has had occasion to engage in rueful reflection on this score for the past fortnight.

Compering a wheelbarrow race at the Palas, Mr. Dillworth gained a fractured rib for his pains. The race was one of the regular weekly interludes provided at the Palas, competitors being required to trundle a wheelbarrow containing a human burden round the hall. While one of the heats was in progress, Mr. Dillworth stepped down from the band platform, where he was superintending at the mike, for the purpose of witnessing the finish of a race.

No sooner had he gained the floor than he had the misfortune to be struck by one of the barrows, which caused him to fall heavily.

Complaining of a pain in the side, he was taken to the Royal Infirmary, where it was found that he had fractured a rib. Since then he has been confined to his home, but hopes to be fit enough to return to his duties this week-end.

### DILLWORTH'S DEP.

Mr. Dillworth's incapacity has led to a renewal of Edinburgh ties by Mr. R. L. Banister, former manager of the Palas, who left in January to take over the management of the Royal Theatre of Dancing, Tottenham, and who was summoned to Edinburgh to deputise during Mr. Dillworth's absence.

Since Mr. Dillworth's accident a new band has been installed at the Palas, that of Murray Sheffield, from Dundee Locarno, in succession to Les Walton, transferred to Cambridge.

Prior to coming to the Palas, Murray was 18 months at Dundee. He is no stranger to Edinburgh, having been a member of the New Dixieland Band at the Marine Gardens, Portobello, in 1924-25, and later in Leslie Jeffries' Orchestra at the same hall.

A far-travelled musician is Murray, for he was a member of the orchestra on the *Empress of Britain* on a world cruise, and has also played in Berlin, at the Hotel Adlon, and at Stockholm.

Doubling sax and clarinet, Murray is leader of a snappy seven-piece outfit which has already attained great popularity among Palas fans. His boys are: George Watt (tenor sax, fiddle, clarinet); George Hill (trumpet, electric guitar, sax, piano); Max McConnell (trombone, trumpet); Norman Borham (piano, accordion); Roland Hill (drums, vocals); and Bert Meldrum (bass, Hawaiian guitar).

## DAREWSKI AT BRUM

ON Tuesday of last week, Herman Darewski, popular veteran music-maestro, opened with his eighteen-piece band at the Birmingham Grocers' Exhibition, and played for concerts until October 13.

For the preceding fortnight, the band had had considerable success at the Pavilion Gardens, Buxton, following its summer season engagement at the Spa Royal Hall, Bridlington.

It is, perhaps, needless to remark that, for the fourteenth time in succession, Herman has been re-engaged for next summer at what has virtually become his established domicile.

"The Grand Old Man of Jazz" has greatly increased his renowned popularity by his late-night broadcasts, another of which has been fixed for this month.

Many present big-timers have passed through maestro Darewski's hands, and the personnel of his Melody Rhythm Band now includes:—Alec Bragg, Chris Charlesworth, Les Thomas, "Tich" Knapp, Gerry Arthur (brass); E. Porteous, Dave Luder, Gil Port, Arnold Bailey (saxes); Mick Jager, Maurice Mears, Ted Prince (violins); Harry Green, Harry Norman (pianos); Jimmy Clarke (drums); Bill Jones (bass); and Margaret Eaves, Cyril Norman (vocals).

## Three New Faces In Liverpool Bunch

BACK again at their spiritual home, the Palas de Danse, Ashton-under-Lyne, are Bob Pendleton and his Boys, after a very happy second summer season at the Grafton Rooms in Liverpool.

During this time, changes have been made in the band, and there are three new faces to be seen, the chairs affected being trumpet and two of the saxes.

The band remains eight-piece, and the new line-up is now:—Bob Pendleton (piano, accordion); George Downs (drums); Fred Crawford (bass); Fred Hill, Wilf Breeze and Freddie Green (saxes, etc.); and Bert Wade and Jack Garside (trumpets).

Bob tells the "M.M." that he is looking forward to a very busy season not only at the Palas, but also with Sunday concerts in which he received his baptism last winter.

He opens his 1938 season of these at the Savoy, Huddersfield, on Sunday, October 23, with his band plus some guest artists.

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Continued page on 14

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MEET THE BOYS

Saxes: Jimmy Dorsey (9), Benny Carter (13), Chu Berry (1), Eddie Miller, Frankie Trumbauer (11). Clarinets: Benny Goodman (4), Artie Shaw (19). Trumpets: Manny Klein (18), Charlie Teagarden (7), Roy Eldridge, Louis Armstrong (12). Trombones: Tommy Dorsey (14), Jack Teagarden (2), Jack Benny. Violins: Joe Venuti (15), Al Duffy, Matt Malneck, Eddie South (5). Accordionist: Tito. Vibraphone: Adrian Rollini (3). Pianos: Art Tatum (16), Bob Zerbe. Guitar: Carl Kress (8). Bass: Bob Haggart (6). Drums: Gene Krupa (17), Ray Bauduc (10).



HERE THEY ARE—HOW MANY DO YOU KNOW?

EDGAR JACKSON discusses

PAUL WHITEMAN'S DREAM BAND

WITH a regularity that is as frequent as it is amazing the American Press resorts for copy to the years old, but seemingly ever-green, stunt of publishing readers' suggestions for the ideal hot, or swing as they call it now, band.

Almost everybody, from Joe Public to leading senators, has at some time or another, enjoyed the honour of having his opinions on the subject put into print.

The latest to take a hand in the game is Paul Whiteman.

His selection, given in the panel herewith, forms the subject matter for an article, entitled "The All-America Swing Band," which appears under his name in Collier's Weekly for September 10.

To say the least it is likely to create considerable controversy.

Take a look for yourself.

Twenty-six musicians in a swing band! Surely a little unwieldy?

Reasons For His Selection

And the instrumentation! Four violins, two drummers and an accordion, not to mention two clarinets in addition to five saxophones!

Does the maestro really know something—after all he should; he is not only on the spot, but in the swim—or must we accept his opinions as being merely those of a man who, for all his eminence in other spheres of jazz, and in spite of the advantages of environment, is as warped in his understanding as the masses who shriek frantic adulation of those they have made their idols, but only show that they have quite missed the point when it comes to a show-down?

Let Mr. Whiteman answer the question by his own words. Let us take a glance at the reasons he gives in support of his contentions.

Starting, for some reason best known to himself, with the guitar he says: "Most people think Django Reinhardt the greatest living guitar player. I'll admit he is good. But I'm selecting Carl Kress. He's the greatest rhythm man, and that's what a guitarist should be."

So far, so good.

Now Paul jumps to the saxes. He says: "My No. 1 alto is, of course, Jimmy Dorsey, and anyone who disagrees is crazy."

Well, I'm crazy. Or hasn't Mr. Whiteman heard of Johnny Hodges, Pete Brown, Willie Smith, Tab Smith & Dave Matthews?

He includes Benny Carter for being "a fine all-round swing man, a fine arranger, and one who can swing on a trumpet."

Granted, Mr. W., but how many more trumpets do you want in this band?

Commenting on Ed Miller and Berry, he mentions Hawkins, conceding that he was the daddy of all tenor saxophonists, and excluding him because he has been so long in Europe that he is to-day an unknown quantity. All I can say is that anyone who wants to write on a subject should keep in touch with what's happening outside his own particular patch of world. There are recent records of Hawkins from which to judge.

Of Trumbauer, Paul says: "He is going to play C melody sax and there's no one within a mile of Frankie. Did you ever hear him play Singin' The Blues?"

Swing Band or Comedy Act

Yes, I did, Mr. Whiteman. But I still can't see that that is any particular reason for building the sax team up to five with a C melody in a swing band.

Coming to the trumpets, our worthy deploras the loss of Bix as the greatest ever. One who was "a note miser. He never played an unnecessary note or an accidental one. Any time Bix played a chorus it was almost a complete composition. And when he got it right he kept it unless he could improve on it. The sheer beauty of some of his passages rings in my ears as I write this."

Great. A thoroughly good appreciation of the grandest swing trumpet player ever. But when Mr. Whiteman starts saying in the same breath that he includes Armstrong and Eldridge partly because they are fine showmen I am tempted to ask: Is this a swing band or a comedy act? And has he forgotten so soon the "sheer beauty" which he so rightly admired in Bix?

And what about Cooty and Bobby Hackett—latter probably the nearest living approach to Bix? Why not have included them? It would only have made the brass section nine strong.

Perhaps He Did Not Write It

Also what a nice clash of temperaments and styles—Roy Eldridge and Louis Armstrong fighting it out with each other in a section with straight man (comparatively speaking) Mannie Klein wondering which one to try to keep in with.

Next Whiteman takes the trombones. There are, of course, as good reasons for his choice of Dorsey and Jenny as anyone else, but he seems quite oblivious to those which I would have thought the most important. About all he can say is that "they both have lovely high register tones," so "what greater treat for swing fans than to hear them playing duets."

What greater treat? I'll tell you, Paul. To hear either get off and go to town with just a four-piece rhythm section while you take the remaining twenty-one of your battalion to the pictures.

Of Tatum he writes: "Now we come to the most remarkable man in our dance band. He can't read music be-

cause he's blind," but "... he can hear an arrangement twice and then play it through without going astray once," also "... he has the most sensitive ear of any man in music and an amazing sense of co-ordination between that ear and his hands."

Well, that seems to justify Mr. Tatum, and I sympathise with our Paul in the difficulties he mentions in having to deny places to Teddy Wilson, "Fats" Waller and one Walter Goss. But he might have found a word for that grand Chicago-stylist Jess Stacy.

Among the drummers he has not forgotten Cozy Cole, Chick Webb, Ray McKinley and Johnny Williams (of Raymond Scott's Quintet), but decides on Gene Krupa as being "a great exhibition drummer" who can "do more tricks than any of them, and is a great entertainer." This band will get on the Palladium stage yet.

And that is about as far as space limitations will allow me to go. Of course I have not been able to quote everything Mr. Whiteman says, or to mention many of the stars whose undoubted claims he has omitted to note. Also, I have not bothered to pass on his remarks about his violinists, because, while one fiddle in a small hot band, if played by the right artist, can be an invaluable adjunct, it has yet to be shown that a section of strings means anything in swing and it seems to be the last stage of absurdity to have made the band even more ridiculously cumbersome than it already was by adding a quartet of violins.

On the other hand, I think I have given a fair enough summary of Mr. Whiteman's contentions to give you a

good idea of his outlook on the subject.

Of course there is always the possibility that he did not write the article, which was quite likely the work of some enterprising journalist. But even so, Whiteman must have given an interview for it and have approved the draft, so we may assume that the opinions voiced are in the main his.

Another point which must not be overlooked is that there is always this explanation—that Whiteman, finding, after he had become involved in what in any circumstances would be a most difficult task, that the problem soon became not so much a matter of whom to include as whom he could dare leave out (especially as it would not be very discreet not to include a good percent-

age of his own past and present musicians), resorted to the simple, if not entirely satisfactory, expedient of "when-in-doubt-put-them-in."

This would at least account for the number of musicians in his (as he calls it) "dream band," even if it does not account for his very lame reasons for some of his choices.

Nevertheless, search as I have, I can find little reason, let alone excuse, for anyone of Whiteman's experience offering such nonsense as his All-America Swing Band—and that remark is made while giving Paul Whiteman the benefit of leaving out of the question the impossibility of ever overcoming the purely practical obstacles (such as cost) in such a project.

WHY BOTHER TO PLAY WELL?

Men Who Gave You Music

by Peter Lindsay

IF you think you're a rotten instrumentalist, think of Wagner.

Now that's a remarkable remark—and one which has got to be taken in just the right way. Wagner wasn't so much a rotten instrumentalist as a poor one, judged by the standards of the big-timers of his day, if I may use such an expression.

The story of his attempts to learn instruments makes interesting reading, and, maybe, will encourage some bright spark among us who is feeling discouraged but who might have some exceptional talent hidden away under layers of self-consciousness.

Most of the great brains of music showed uncanny musical skill almost before they could walk. Wagner was not like that. Up to the age of fifteen he knew nothing and cared less about music, his chief interest being translating Greek plays.

Wagner A Busking Pianist!

But, even as a younger boy, Wagner had been able to knock tunes out of the piano in an extremely rough and ready manner—and I mean rough and ready, just like your Uncle Joe who plays all on the black notes by ear.

Wagner had had a few piano lessons at the age of twelve, but so disinterested was he in them, and so completely negative was his progress, that the lessons were abandoned after a few weeks, to the mutual relief of both teacher and pupil.

But at the age of fifteen he was sent to school at Leipzig, where his elder sister had a resident engagement in the local theatrical company. It was doubtless this sisterly connection with the theatre that turned Wagner's thoughts towards writing plays. About this time he was introduced to the music of Beethoven at local concerts, and this made such a profound impression on him that he went right out

after the concert and bought a book on harmony.

The enthusiasm lasted for quite a year, by which time he had mastered the harmony book and began to need more practical tuition. So he took it from a local orchestral player, but he rapidly tired of this, saying: "His teaching and exercises soon filled me with disgust, as to my mind it all seemed so dry. For me music was a spirit, a noble and mystic monster, and any attempt to regulate it seemed to lower it in my eyes."

Cut School for Music

After he had quit the orchestral player, he continued with his harmony books, industriously writing out scores and compositions full of mistakes, but gradually getting better through sheer practice.

So absorbed did he get in this work that he completely ignored school for six months. This naturally ended in trouble, and a family conference was held to discuss young Wagner's future.

With a common sense unusual in families, it was quite agreed that Wagner should follow his musical bent, but it was also agreed that he should be able to play at least one instrument well, and it was proposed that Wagner should place himself under the famous pianist Hummel for instruction. But Wagner would have none of it; to him "music" meant composing, not playing, and he point-blank refused to learn the piano.

His mother, meaning to be subtle, bought a violin from a local musician and persuaded Wagner to take a few lessons. He stuck it for three months, during which time, he says, "I must have inflicted unutterable torture upon my mother and sister. . . . I got as far as the third exercise, after which I have no recollection of practising."

Wagner was not the only great musician who was a poor instrumentalist. Berlioz was even worse than Wagner, and the latter used to take great delight in saying, when anyone mentioned his bad piano playing, "Well, anyway, I'm a great deal better than Berlioz."

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