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CONTESTS START AGAIN

JACK

HARRIS

CHOOSES

FROM the 150

received for the

post of his lady

vocalist at the London Casino, Jack Harris this

week chose blonde 22-year-old Tottenham

girl, Gloria Brent.

Gloria goes on trial at the Casino

right away and will sing on Jack's broadcast, on

anuary 19. Gloria

has sung with Howard Baker, Harry Leader, Billy Gerhardi,

Bram Martin

applications he-

JAZZ JAMBOREE APRIL 7th

Vol. XVI. No. 338

country's finest instrumentalists, played for non-stop dancing, and a raffle in aid of funds, added to the general

gaiety. Prizes for this were kindly presented by Lieut. Fred Stone and

Harry Davis (of the Romany Band).

JAMBOREE

THE MUSICIANS' SOCIAL AND

BENEVOLENT COUNCIL HAVE

BIG PLANS FOR THE FUTURE,

AND HAVE DEFINITELY SE-

CURED THE GAUMONT STATE,

KILBURN, BY COURTESY OF

THE HYAMS BROTHERS, FOR

THE SECOND JAZZ JAMBOREE,

WHICH WILL TAKE PLACE ON

is a celebrity ball at the Hammersmith Palais on Thursday, February 1. Prominent personalities who have

already promised to appear include Sydney Lipton, Lew Stone, Al Collins,

Teddy Brown, Gerry Moore and his

Tickets are only half-a-crown, and can be obtained from the Palais.

The heavy work entailed by the organisation of all these events has

Hon. Secretaryang, and the haz succeeded by Charles is him.

Another event which they are staging

SUNDAY, APRIL 7.

Band, etc.

Musicians' Council Launch Big Series Of Charities

OVER a hundred musicians were turned away on Sunday night when the Musicians' Social and Benevolent Council held their get-together party at the Kit-Kat, Regent Street, W.

The niterie was packed to capacity by leaders and musicians, who spent an evening that will long be remembered for its spirit of fellowship and complete harmony.

TROMBONE SINGS!

A large bouquet must be handed to Harold Behrens for his delightful compering of the whole show, and equally large bouquets go to Mr. Bradbury Pratt, for his generous gesture in giving the Kit-Kat for the evening to this worthy cause, and to Van Phillips, Charles Bohm and the Committee which organised the affair.

During the evening, an unusual competition was held in which instrumentalists were asked to sing vocals. The prize was won by trombonist

Ted Heath, who gave a fruity rendition of a song which, according to Behrens, would probably become duite popular after his introduction of it—We're Gonna Hang Out The Siegfried Line!

Jam bands, featuring some of the

GREAT

CHANCE

FOR

YOUTH

"YOUTH TAKES A BOW," the famous radio feature

to commence a big stage tour on

February 12 at the Sheffield

For this show, Jack Hylton

urgently requires a juvenile stage-

band, and any young musician in-terested should immediately send

in full particulars of age, experience, etc., to the "Melody Maker,"

93 Long Acre, London, W.C.2.

Empire.

the famous radio feature, presented by Jack Hylton, is

Dates Fixed In London And Provinces For Dance Band Championships

Revised Rules To Meet Wartime Conditions

ELODY MAKER" dance band contests, which, ever since their inception, when your "M.M." first came into existence fourteen years ago, have been recognised as one of the institutions of British semi-pro dance music, are about to re-commence.

The first three are already scheduled as follows:

Saturday, February 10.—First Annual North Surrey Championship at The Coronation Baths Hall, Kingston. Promoter: Mr. E. J. S. Twite, to whom all applications for entry should be addressed at the Coronation Baths Hall, Kingston-on-Thames, Surrey.

Twite is a newcomer to the 'M.M." contesting organisation, and we welcome his co-operation with open arms. He is well known in his district as an entertainments promoter on a hig scale, and has, we learn, just com-pleted an agreement with the Kingston Corporation for the use of the Kingston Baths for a number of his other enterprises

Friday, March 1.-Eleventh Anrual Central Lancs Championship at The Embassy Dance Palace, Manchester.

This is being organised by Mr. Lew Buckley, to whose unflagging energies the success of previous contesting seasons has been in no little measure due. Applications for entry should be sent to him at 107, Broadway, Royton, Oldham. Lancs.

Monday, March 4.-Tenth, An-North London

that the late start this season is, of course, due to emergencies created by the war.

ALL-BRITAIN

Young musicians would be joining up for National Service, and it was not known whether bands would be able to carry on; halls were commandeered for A.R.P., billets and other National purposes, and it was not known which, if any, would be available for dancing; the black-out was making transport dfficult, and it was not known whether the public would be wanting to risk the discomfort of travelling under such conditions.

Time, however, has shown that many of these obstacles have turned out to be far less serious than had been antiEXTRA!

ARTIE SHAW'S OWN **AMAZING** STORY

See

Page

cipated. In fact, most of them have

now been overcome.

Naturally, certain provisions will have to be made to cope with such difficulties as remain or which may arise in the future.

For instance, although negotiations are already proceeding to hold the All-Britain finals, which in previous years have been the culmination of the contesting season, it cannot yet be said whether it will be possible to stage the function, let alone on the vast lines of previous years.

NEW SCHEME

But even if it is not possible to do so, arrangements have already been completed whereby the Championship winners will be found, thus enabling them

Turn to Page 7

CARROLL GIBBONS'

O^N Monday next (January 15), Carroll Gibbons and his Orchestra once again take up resident duties at the Savoy Hotel.

Ted Summerfield's Band, which has been supporting Geraldo there for some weeks, is leaving, and the two bands for so long associated with the Savoy will play opposite each other.

The line-up of Carroll's band will

PHILLIPS LEAD

WHEN the old Stratton Club, in Stratton Street, re-opens under the new name of "Le Suivi," in two or three weeks' time, the

music will be on a par with the new

scheme of decoration, which is said

Two bands will play at "Le Suivi," and both are of the utmost interest.

consisting, as they do, of front-rank

musicians, whose orders are to swing good and proper, the luxury new bottle-party being along the same style

One band will be led by Peter Men-

doza, songwriter and pianist, who has been secured as a personality, the band

which will appear with him having actually been formed and rehearsed by

ex-Roy Fox pianist, Jack Nathan, who has also done the necessary arrangements to suit its complement.

SID'S TRIO

Jack could hardly have picked better support, since he has with him Chick

Smith on trumpet, Rex Owen, Billy

Apps and Hughie Tripp on saxophones, Maurice Burman on drums, and Tommy

The alternative outfit will be a

swing trio belonging to ace saxist-and-arranger, Sid Phillips, who promises something startling with

Bert Barnes on plano and Doug Howson on drums, these three pio-

neer stalwarts givin all they know how, playing Sid's own arrange-

Already, the trio has been fixed to

record for H.M.V., starting in a fort-night, and its non-vocal rhythmic discs

should find great favour among the

to be de luxe:

as the 400

Bromley on bass

BANDS

be: -Saxes: Laurie Payne, George New Club Opens NATHAN AND

Subsequently, juvenile talent of all kinds will be required both for the stage-show, and for the continuance of the broadcasts of the feature.

FULL DETAILS OF A GIGANTIC SCHEME, PRO-MOTED BY JACK HYLTON IN CO-OPERATION WITH THE "MELODY MAKER," GIVING
THE CHANCE OF A LIFETIME TO YOUTHFUL TALENT THROUGHOUT COUNTRY WILL BE GIVEN NEXT WEEK IN THIS PAPER.

AL COLLINS' BAND BACK TO NORMAL

Watch out for it!

A L COLLINS, who, when war started, resumed at the Berkeley Hotel with trumpet and guitar short, has now been able to restore these instruments, and his band is therefore back to its pre-war strength

The line-up remains as before, consisting of Jack Miranda (1st alto, clari and fiddle), Harry Hines (tenor and clari), Ben Tucker (2nd alto, clari and fiddle), Norman Payne and Arthur Lousley (trumpets), Pat Dodd (piano), Ronnie Gubertini (drums). Al Burke bass), and Eddie Freeman (guitar),

At the Berkeley since 1932, Al has been 19 years with the Savoy Company in all, as he was at Claridge's for nine years and at the Savoy for two years. He is broadcasting again, from the Berkeley, in the new B.B.C. programme for the B.E.F., at 10.30 p.m., on January 24.

Leopold; Brass: Paul Fenoulhet (trombone); Frenchie Sariell and Freddy Jepson (trumpets); Rhythm: Bert Thomas (guitar); Jack Evette (bass); Sid Bartle (drums), and Sid Krigger (prigns) Krieger (piano).

This week, the band has been heard when they heard him singing the voca

It is understood that broadcasts are being arranged for the band from the Savoy, and the public will also be able to see Carroll and his boys in action various Sunday concerts that they

For Ambrose

WHEN the Ambrose Octet star its stage show at the Ne Cross Empire on Monday, the will be some interesting faces the supporting band, which always a feature of this brigh

In addition to the usual starsthe company consists of Stanley Colin (guitar and vocals); Jimm Miller (piano and vocals) and

AIRING FILMED

After its New Cross date the act goes to the Trocadero, Elephant and Castle, with further dates to follow. In connection with Ambrose's broadcast from the May Fair Hotel on Thursday of this week, it is interesting to know that the airing was filmed by Pathétone-the first time that a newsreel camera has invaded these august

liner took Canada; To a-half year Jack Gardn Loban's band be with Lou P was with Jack Hylton

Jack Harris is broadcastin London Casino on January February 6.

Smith, George Pallat and

broadcasting at Bristol, and Carroll's legion of fans must have had a thrill of We'll Meet Again on Tuesday evening. It was a surprise item, and an extremely creditable effort. .

will continue to do.

This Sunday, they are playing at the Odeon, Guildford, and on Sunday, January 21, will play two troopconcerts for E.N.S.A.

> Star Line-Up Octet Show

offering.

Evelyn Dall, Max Bacon, Vera Lynn and Les Carew—the rest of Black (piano); Archie Craig (trum-pet); Tiny Winters (bass); Sid Billy Amstell (clarinet).

This is a very bright line-up, since the show will, as usual, feat comedy, slick production and plenty of music, it should repeat its past, successes on the stage.

MR. LIVINGSTON, I PRESUME?

The Discography Of A Great Reed-Player

R. G. VENABLES

T the Venice Ballroom (Venice, Calif.), back in 1925, a new band made its appearance, and almost at once created something of a sensation. The ten-piece orchestra was known as Ben Pollack and his Californians-being, in fact, Pollack's first venture in his long career as band-leader, and even then he displayed some of that "talent picking" genius for which he has since become rightly famous.

In the sax section, for example, were Gil Rodin (now Bob Crosby's right-hand man) and Fud Livingston (recently with Jimmy Dorsey), and of all the unappreciated musicians known to jazz, Livingston is surely one of the finest-and the deserver of the greatest credit.

The depressing manner in which he has so far escaped recognition says little in favour of musicians, critics, band-booking agencies and others connected with dance music, although nowadays, it must be admitted, a very belated realisation of Fud Livingston's true worth appears to be dawning at last.

It was Pierre Gazeres who rightly said "Fud can only be appreciated by those who really understand hot music "-adding that he was the "Muggsy Spanier of the clarinet" (a remark which sums up the situexactly, if somewhat quaintly).

COMPOSER

But, besides his virtuosity on the clarinet, he is a tenor player without peer, a brilliant arranger (employed for some while in this capacity by Paul Whiteman), and a poser of remarkable distinc-

ingston we se indebted



to Nichols, Mole, Dorsey and the

It was very unfortunate that Pollack's first band broke up before any records were made, and the earliest example of Fud Livingston's work to be heard on the wax is his fine clarinet solo in the Redheads A Good Man Is Hard To Find and the even more outstanding tenor chorus in Nothing Does -these two titles dated from the last and best of the Redhead ses-

His work here is remarkably advanced in every way, and the manner in which his rather Chicagoan style of phrasing fits in with the Nichols atmosphere is at once surprising and extremely pleasant,

Shortly after the Redheads ceased to exist, Fud was called in to help Nichols, Mole, Schutt and Berton make the superb Birmingham Breakcow, Rechead, B

HALF AND PAGE

This Half For Anybody

Milt Shaw titles, Shy Little Violets (c) and On The Alamo (c).

At about this period, Red and Miff assembled their "Stompers" to make some sides for Victor—the titles fea-

This Half For

-Swing Fans

turing Livingston being Feeling No Pain (containing what may well be classed as Fud's finest clarinet solo); Sugar (t and c); Make My Cot (c) and a good deal later, Harlem Twist (c and t) and Five Pennies (c).

Then came the Wabash recordings made by Banner (for Duophone). which feature Fud on clarinet in Because My Baby, Sweet Sue and My Ohio Home, whilst, in Get Out And Get Under The Moon, we find him on tenor and in Ready For The River he takes solos on both instruments.

Also on Duophone there appeared Dusky Stevedore (c) and Here's That Party Now (t), made by a curious Dorsey group under the name of Mills'

C-MELODY

Other records in which Livingston is to be heard are Joe Venuti's Picking Cotton (t); the Goofus Washboards' Ready For The River (c), the Golden Gate Orchestra's Doing The New Low-Down (c), the Hotsy Totsy Gang's Don't Mess Around (c) and (in company with Tom Dorsey, Jim McPartland, Steve Brown and others) the All Star Orchestra's Add A Little Wiggle (c), I Just Roll Along (c) and Melancholy Baby (the last-named containing a unique and somewhat unsuccesful passage by Fud on C-melody saxrather in the Pettis style).

In addition to these, there is, of course, the Elizalde record previously mentioned, and also several discs in which the presence of Livingston is unmistakably felty although solos by him are unior tunately absent—such as Jack Tea-garden's You Rascal, That's What Like, the Five Pennies' Roses of Picardy, and numerous recordings

by Jimmy Dorsey's Orchestra.

He is reputed also to be featured in several waxings by Goldkette the California Ramblers and the Louisiana Rhythm Kings, but no actual examples are known, and we are thus left with the sixty-four titles mentioned above as the only means of studying the

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ELODY

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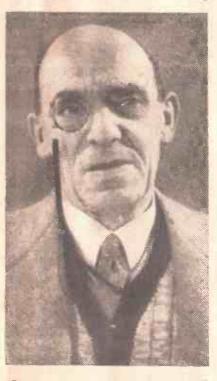
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ly and efficiently. is Miss Elkan and she lives

should communicate with her

e MELODY MAKER

Green, London, N.W. Anyis interested in having music



J. H. SQUIRE

leader of the famous Celeste Octet which bears his name. As a straight musician, he has an amazing history of achievement, but is particularly proud of the fact that he introduced ragtime to London in 1911, and had the first English jazz band to play in the West End.

Dance Band News From Scotland

THEN Pete Low was asked to supply a band for the Beresford Hotel over the festive period there were hopes that the venture might turn out to be a permanency, cause this recently built hotel n sident music since

> ay summers had had a big band over the holiout now he has been booked to

a six-piecer to play daily, with irtette on duty on Sundays. band to do duty will be: Jimmy n and Alf Hopkins (saxes, ing violins); Alec McKinlay (trum-Jack Watt (trombone); Jack Drummond (piano), with Neil Aitken

Pete will take over occasionally to give Neil Aitken a spell. All the boys are in Pete's regular line-up at Lewis's.

AUTO DANCES

The weekly dances at the Royal Automobile Club, always a feature of Glasgow's winter season, have been resumed, and are looked after as usual by Chalmers Wood, who has been M.D. for the Club for the last few years.

Included in the line-up here is Athenia survivor Teddy Gibson on sax, Teddy being one of Chalmers Wood's regular gigsters.
Chalmers Wood's Edinburgh resident

Jobs are still going strong, i.e., the Royal British Hotel and Mackie's Res-

Summer time found Jimmy Thomas and his band at Nardini's Café, Largs, but, when Hamilton Salon opened for its winter season. Jimmy had to get back on the stand which has been his spot for years and years.

The management at the Salon had ome qualms about using a Glasgow oand on account of transport difficulties, so Jimmy is using local boys. His usual line-up are nearly all working at other trades meantime

GLASGOW BREVITIES

Dan Ferguson and his Band were patured at the Newhouse Hotel in hristmas and New Year dances. ossible Sunday opening at the new serkeley soon, hall was open every vening during New Year week and did od business. . . Louis Freeman's layhouse band augmented over holiays, additions being Mick Palombo ax) and Bill Stevens (trombone).... King's Theatre show has Norman Maloney in pit band. Norman used to have his own outfit at the Playhouse. Other augmentations to the King's

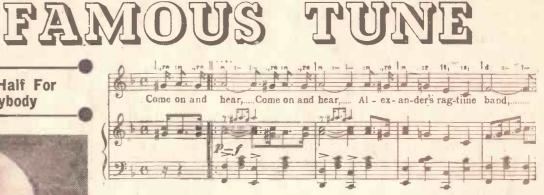
and are Bill Easton (sax). Alec Bell trombone) (late Plaza) and Barney illon (trumpet) (late Dennistoun). or the big "orgy" of dance music to e held in the Playhouse on January 23,

tickets, 2s. each, may be obtained at Paterson's, Biggars', and Bradley's, in addition to the other places mentioned

CROONETTES' CHANCE

THERE will be a competition for lady crooners at the Coronation Baths, Kingston-on-Thames, on Saturday evening of this and next week, open to all comers, who can sing what they like and how they like. On Saturday. January 20, the promoters of the dances at this hall, Boxing Promotions, are also running a Quick Step competition, which will be judged by Victor Sylvester. The first prize will be a cup presented by the

British Boxing Board of Control



[Music reproduced by kind permission of the Publishers, Messrs. B. Feldman and Co.

N Saturday, February 13, 1909, the Royal Mail Steamer Mauretania (Captain John Pritchard) left Liverpool bound for New York, and, five days later, when the skyline of that city was in sight, everyone on board knew that once again the famous "Blue Riband" for the record crossing of the Atlantic had been won and

THE STORY OF

I happened to be on board her that trip as the 'cellist in the orchestra, and I actually wrote a poem about the record crossing that was published in some of the New York papers the following Going backwards and forwards

to New York, I made several friends on the other side and one in particular, Henry Waterson, for some unaccountable reason, took a great liking to me and we were always more or less together when I was in New York. Waterson was the head of the

newly-formed Ted. Snyder Music Co. Inc., of 38th Street and Broadway, which was making considerable progress at the time.

GENIUS DOWN-AT-HEEL

One day Waterson and I were talking in his office, when a young man came in and said: "Will you buy a song, boss?"

Waterson looked at him for a moment, because he did not look like the ordinary person who makes songwriting his living-being very juch down at heel in appearance nd then re lied; "Certainly, we'll buy your song

if it's a good one, Let's hear it." The youth-for he was little more sat down to the piano and played

and sang a song. "Not bad," said Waterson. "Let's

hear the second verse." The youth said he had not written a second "Very well" replied Waterson, "go away and write it" and the

young man left the office looking somewhat dejected. A couple of days later, Waterson

and I were returning from lunch, when we saw our acquaintance, the would-be young composer, looking into a shop-window. Waterson went over to him and

said: "Hi, what about that second verse I told you to write?" The youngster looked up at him

and then exclaimed: "Gee, boss, did you mean it? I'll have it ready in a few minutes," and, sure enough, about a quarter of an hour later he brought into the office the second verse written on the back of a very dirty envelope.

Waterson read it through and then said: "Yes, that's O.K. Now we'll buy it. And, by the way," he added, "we can do with another lyric writer up here. We're having a bit of trouble with one of the staff. Come up here every day, and write here. You'll get a few dollars at the end of the week for your expenses, and if one of these days you write us a 'big number,' maybe you'll make a lot of money. Now, he concluded, "how much do you want for this song?"

HUNGRY

The youth answered that he had never sold a song before, so he

"Well," replied Waterson, pulling out one of the usual assignment notes that are kept for such purposes in all publishing offices. We'll give you the usual 25 dollars down and half a cent royalty."

The young man looked at him and then said: "Gee, boss. quit yer kiddin'. I ain't had anything to eat

all day, give us a couple of bits and let's go.

I picked up 25 dollars from the table where Waterson had thrown it down, and put it in the youth's pocket, saying: "This gentleman is not kidding you, son. Do as he tells you, and come up here every morning to work. All you've got to do is to sign your name on this dotted

Taking the extended pen I held out to him, the youngster—looking at us as if he thought we'd both taken leave of our senses-wrote with a trembling hand the name that was destined to become famous wherever music is talked about—and especially dance music -IRVING BERLIN.

RAGTIME CLICKS

A short time afterwards Waterson decided to open up a branch office in London and offered me the management of it-so I left the Mauretania and, in London, opened the Ted Snyder firm up at Albion House, New Oxford Street, but no one wanted ragtime in this country at that time.

After some twelve months, Waterson told me he was afraid he would have to sell the catalogue to an English house and commenced negotiations.

Shortly after I made my first hit with a ragtime song. It was called Yiddle on Your Fiddle Play Some Ragtime, written by Irving Berlin and Ray Goertz (his cousin), sung by Sam Stern at the Oxford Music Hall, and put on the market by yours truly, but the negotiations had gone too far.

The stalogue went into the

hands of Feldman and Co., and, to add insult to injury, the first song Waterson sent them was the one that appears at the beginning of this article Alexander's Ragtime

I had lost a fortune, but, behold, ragtime was born in Britain.

As I left Albion House for the last time, I stopped to say goodbye to a man with whom I frequently had tea in his office on the second floor,

I was very sorry, some time later, to hear they had hanged him at Pentonvine. His name was Dr. Hawley Harvey Crippen.

But that's another story . . .!

13th Birthday Not Unlucky For Worksop Palais

ONE little spot which has gone on its way apparently unaffected by the inconveniences associated with the present hostlities is the Worksop Palais de Danse, the destinies of which are presided over by its popular and genial proprietor. Guy Green, with Tommy Kinson and his Band as the resident outfit. During the recent Christmas holidays

the Palais celebrated its 13th birthday but, as if to prove that this figure is in no way an unlucky one, business now is better than at any stage in its history.
Jack Jackson, Billy Merrin, Mrs.
Jack Hylton, Johnny Rosen, Jan
Ralfini and Bertini are all names
which, at some time or other, have played in the precincts of this colliery district ballroom, and Guy Green will always be ready to cater for the needs of any who like to follow in their steps. M.D. Tommy Kinson, who hails from nearby Mansfield, has been a bandleader for the past 21 years.

Here is the line-up: Tommy Kinson (leader and piano); Bunny Spicer (drums); David Lee (bass); Bob Storey and Carl Shinwell (trumpets); Tommy Hicken (trombone); Clarie Blake (alto and clarinet): Jack Shinwell (alto and clarinet); and John Burton (tenor and trumpet).

Going Strong-Smash Arra gement PHIL CAT DEW

S.O. 1/6 Post Free Broadcast by JACK PAYNE & HIS BAND
Written to the boys who wrote "LITTLE DRUMMER BOY" and "ANGELS NEVER LEAVE HEAVEN," etc. Broadcast by JACK PAYNE & HIS BAND

THE MAYFAIR MUSIC CO. 89 New Oxford Street. W.C.2. Telephone: IEMPLE BAR 5111

Artie Shaw (with · Bob Maxwell)

which created the

that the U.S.

dance business

and was ultim-

Shaw giving up "

his band.

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How many of his .

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biggest sensation .

ARTIE SHAW'S Own Exposure of the AMAZING AMERICAN DANGE MUSIC BUSINESS This is the punch - a-line article by

YEAR ago I paid the last five-dollar instalment on my clarinet. When I walked out of the band-instrument store I had a signed receipt and forty-seven cents in

My lawyer and business manager tells me my net income for 1939 will be in the neighbourhood of a quarter of a million dollars. These aren't press agent figures. The last theatre date I played brought in twenty-five thousand dollars for a two-week engagement. A recording company pays me six thousand dollars to cut three phonograph records - an afternoon's work. A college-prom date is good for as much as thirtyfive hundred dollars.

I'm not trying to bowl anyone over with telephone - number finance. I simply want to show there's money in music-plenty of it. When America dances, it pays its pipers well. And yet, despite that I earn close to five thousand dollars a week, I'd think twice before advising anyone to follow in my footsteps. Probably it's because I learned, during my illness on the Coast, that while a quarter of a million will buy a lot of things, it won't buy the energy you blew out making it. I learned it the hard way, at the expense of almost losing my life.

I was plenty frightened when they stretched me out on an operating table and began pumping other people's blood into my veins. A number of magazine and radiostation polls had elected me King of Swing, but the bugs inside me had no respect for royalty. I overheard a nurse whisper something about one chance in a hundred, and that capped the climax.

"Musical Clowns"

They wouldn't let me talk or move a muscle, but they couldn't stop me from thinking-even with a temperature of 106 deg. I looked back into the months that had been a build-up for this letdown. The one-night stands, the long brutal jumps from town to town in rainstorms and blizzards, the bottles of aspirin I had consumed keep me going and blowing. What for? To die at twenty-eight?

Bix Beiderbecke, my roommate, had blown his heart out in much the same Irregular hours, no recreation, food on the run, nervous tension, Sooner or later, it's bound to get you. The doctors who pulled me through my siege tell me it may happen again if I'm not careful. It won't. I'll be out of the band business before it gets another chance to lay me low, because the musician in America hasn't only a financial and artistic problem with which to contend, but he must fight politics, corruption and a system of patronage.

I'm not biting the hand that feeds me. My job is to play music, not politics, and my only obligation is to the people who pay to listen to me. I don't attempt to ram hackneyed, insipid tunes down the public's throat just because they've been artificially hypoed to the so-called "hit" class. This policy of trying to maintain some vestige of musical integrity has, naturally, earned me enemies, people who think I'm a long hair, impressed with my own ability. Nothing could be farther from the truth. My faith in dance music—I refuse to call it swing borders on the fanatic. I have the utmost respect for the many real musicians who are creating a new music as important as the classics, but I have no respect for musical clowns who lead an orchestra with a baton and a quip. However, more power to them if they can make it pay.

Bandleading's Easy All this has really been a preamble to what I want to get off my chest. Actually, this is the first time I've been able to talk without that necessary evil —a press agent—at my elbow. Publicity men possess vivid imaginations. Legend is their business. I have to be a personality, an eccentric genius who combs his hair with the jawbone of a humming bird and reads Aristotle in the

original Greek. For once I'd like to let down that jawbone-combed hair and talk, not so much about myself, but about the future of dance music in the land of its birth. At the same time I want to answer the question that has been put to me in fan letters: How can I learn

to lead a band? Strangely enough, the future of what, in lieu of a better term, we can call jazz, is tied up with the desires of close to half a million amateur musicians to emulate the success achieved by the big band leaders.

Anyone can lead a dance band. At least, anyone could lead many of to-day's name bands. None of them need leaders—and very few have them. The average band leader is only a front, a window dressing. If he has capable musicians behind him and imaginative arrangers be-hind the musicians, it doesn't matter whether he's on or off the platform—the music will sound the same. One of the best-known dance bands in the country is "led" by a man who, literally, can't read a note of music.

There are, of course, exceptions, Dike Ellington, for one. Take is a musician. Jazz means more to him than a cacophony of blasting brasses or the sac-charin strains of a corny ballad. I wish

other shackle is placed on the art of popular music. overnight popularity, don't attribute it to a lucky break or accident. Accidents happen rarely in the music business, but they can be made to happen. It's amazing what a powerful book-

Whenever you hear of a band or leader achieving jag office or musical publisher can do to assist a new up, the



This is the sort of thing that Artie Shaw rebelled against. This picture shows Benny Goodman and his band, guarded by five policemen on the stand to keep off the jitterbugs!

every amateur musician could sit in on an Ellington rehearsal. Music is made on the spur of the moment, ad lib. Phrasing is born of inspiration. The man lives it.

Charlatans

The point I want to make is simply this: If Young America, practising on its saxophones, trombones, clarinets, basses and drums, is interested in preserving the future of dance music, it had better not look to many of the reigning favourites of the day. Unfortunately, popular music in America is 10 per cent, art and 90 per cent, business. As a result, it boasts more than its share of charlatans and lacks its share of honest, intelligent critics. Certainly an art appealing to millions

deserves better treatment. now, musical worth is measured not how well a man handles his instrument or directs his orchestra but by his personality, his love life and his glibness of tongue. Mountebanks have cheapened popular music to such an extent that a wisecrack or catch phrase becomes more important to their success than the music they play. The only saving grace seems to be that the public soon learns to weed the musical bad from the musical good.

There are two ways to build a band the hard way and the easy way. The easy way requires high-powered ex-ploitation, and high-powered exploitation requires money. Give me fifty thousand dollars, fourteen good musicians, and a Press agent, and I'll make Joe Doakes, who doesn't know a C scale from a snare drum, one of the most poular band leaders in America.

A variation of the easy way involves selling yourself and your band down the river and letting Big Business hold the reins. This happens time and time again, and each time it does, an-

Band Finance

Take the case of a leader who recently burst into prominence like a meteor. He is, incidentally, a good musician, but that alone did not account for his sudden rise. What happened was this: A smart manager sensed possibilities in the band and made arangements to promote it. He saw to it that the band recorded tunes that were destined to be in the hit class and put cold cash into the exploitation of the band. He arranged with a booking office to put the band in a night spot with a network wire, thus guaranteeing it two or three coast-to-coast air shots a week. short, this favoured leader hurdled obstacles that, to a new band, normally would be almost insurmountable. Whether or not he can stay on top is something else.

There are important monetary drawbacks to success achieved in this manner. Perhaps the manager has a piece of the band-say, 25 per cent. Possibly the booking office owns another 25 per cent. A big song publisher may have 15 per cent. In some cases, bands are incorporated businesses with dozens of outsiders holding

How I Started

Even if the band reaches the top, the leader finds his share of the profits slim. Then, too, the leader who accepts help of this kind is always in debt to those who helped him. have to give his publisher-benefactor's songs a plug whether they're good or bad. He'll have to record tunes he knows aren't worth putting on wax. He's owned, musically, and he does his owner's bidding unless he reaches the point where he can buy back what amounts to his musical birthright.

Now, the hard way—the way almost every budding leader will have to take the way that is likely to make an old man of you at thirty. Since my own career serves as a fair example of the hard way, perhaps I will be for-given a little autobiographical data.

Being dead broke when I paid up for my clarinet was purely of my own

I had doing. earning been five hundred dollars a week playing in N.B.C. and Col-umbia house bands - Kostela-Barlow, Rom-Shilkret. berg, Rich and others. I gave it up because I had an idea I could be happier writ-ing. Bix Beiderbecke had been

Penn sylvania,

farm and went

to work. It took

home at dance my friend and now Bix was music conditions = dead. The story in Brivan? Read of his short but brilliant life dethis crticle. served to be told, and I thought I sought I small Bucks County,

> rear for me to discover that a type-iter isn't a clarinet. I gave it up.
> When I returned to New York early 1936, nobody wanted a clarinet. At ast they didn't want me. I remember y first day in town. From ten until wo I toured the studios and offices. All I got was the story I shouldn't have quit the business cold when it was paying me good money. From two until four I sat on a park bench getting more and more approach. more panicky. All I knew was music. If I couldn't sell that, what could I sell? At four I called my mother to tell her the situation. She had a message for me. A swing concert for charity was being given at the Imperial Theatre and I was invited to play a clarinet

String Quartet

had always felt that a string background for a hot clarinet would wed the best of sweet and swing as it was being interpreted at the moment. least, it would be novel and might attract some attention. I convinced a string quartet the idea had merit. We

Three hours before the concert, one of my fiddle players landed a job for the night and I had to get a substitute. We sat backstage while every big-name orchestra in the business played thunderous applause. Brass . . . brass and more brass. Raucous, earsplitting. The louder the music the more the rafters rang. And here I was with two fiddles, a viola, a 'cello, and a clarinet—a chamber-music group in a house packed with jitterbugs!

Mention the incident to my press agent now and he'll tell you we were colossal. We were a little short of that, but the following day three major re-cording companies offered to put us on wax and I signed with a booking office to develop a larger band using the same

basic idea-string interludes and backgrounds against a jazz combination.

The band went into the Hotel Lexington. Don't imagine you can get a choice hotel or night-spot booking by applying to the manager. Every worthwhile location—with a radio wire—is tied up by one of the large booking offices, and if your band isn't handled by the office controlling a certain hotel you'll never get into it—well, hardly ever—unless you're Gabriel blowing a fiamond-studded, trumpet,

The string-reed band was no homb-tiell at the Lexington, Musically it had everything, but the sbaggers ruted to but and drum follos. We played the French casino and the Paramount Theatre, reputedly the home of the jitterbug, with mediocre success. At this point my booking office advised me to take the band on the road for seasoning. Although it wasand still is—the accepted practice to season a new band with one-night stands, I should have known that if New York refused to go into raptures over us and thought us lukewarm, we would die in the hinterlands.

Floperoo!

Die we did. The band chalked up new box-office lows wherever it appeared. Back to New York we came. The office was sorry, but the idea seemed to be a floperoo. They paid off and called it quits.

The dismal failure of the string band convinced me it was financial suicide to try to sell the public on anything without tremendous backing. My only chance was to get together the standard combination and beat the topnotchers at their own game. other booking office was talked into taking a flier on me. Somehow, I found three trumpets, two trombones, four saxes, and a rhythm section. The booking office wanted me to open at a small New York spot, but I baulked. This was my last chance. That audience at the Imperial Theatre had misled me once. No single audience was going to mislead me again. We'd open out of town and play for as many people as possible before risking a New York showing.

We hit the road in an old truck we had bought from Tommy Dorsey. It had Tommy's name painted on both sides, weatherbeaten but legible. Until we had enough money to pay for repainting the body, we were stopped three times for having stolen it. A cop in Boston arrested our Negro driver and tossed him in the can, He had heard Tommy Dorsey broadcasting from New York an hour before. We left our driver in jail, the truck in the

police yard, and went on to our next

stand by bus!

I had decided long before we left New York, that, come what may, the bahd wasn't falling into the melodic groove dug by any other swing outfit. The only way to avoid it would be to keep the so-called pop tunes out of our books. Playing the things everyone else was playing would only serve to type us. I had written some originals, and these, together with old musical-comedy songs I felt had merit, made up our repertoire. The boys in the band thought I was making a mistake. I argued that dancers would go for good arrangements of songs old or

On the Road

We spent two weary years on the road, playing every hamlet in New England and the Middle West, making six-hundred-mile jumps overnight to earn a top fee of two hundred and fifty dollars-for five or six hours of playing in a stuffy hall or at ex-barn from which the cows had only recently been evicted. Two years of seasoning and heartbreak when a hotel room was a luxury shared by three brass players, a drummer and their instruments. We'd finish at Scranton, Pennsylvania, at two in the morning, grab a bite to eat, crowd into the truck and two used cars we had picked up, and make Youngstown, Ohio, three hundred and fifty miles away, by noon the next day. We had devised a system for getting the equivalent of two nights' sleep for a one-night' hotel fee. When we hit a town in the morning we'd register and turn in immediately, sleeping until it was time to show up for the engage ment. Finished playing, we'd return to the hotel and sleep the night through, driving to our next date the following day. That happened every other day and saved us plenty of much-needed money.

Time and again I was on the verge

of throwing it all up. Everything seemed to happen to make things We had what we considered a choice engagement to play a Cornell college prom at Ithaca. The two cars went on ahead, with the truck follow ing. The truck landed at Utica, ninety miles away. We played for the prom with four men, the drummer beating

it out on a large dishpan!
Gas for the cars was always a prob lem. They were old and they drank it fast. Once we had to resort to using a police teletype system to send an

TURN TO PAGE 5

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VIOLIN "E" WIRE 100 " Cathedral," with leather bridge 4d. protector 98 "Cathedral," with spiral peg protector 112 and silk sliding bridge 6d.

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protector

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The B.B.C.'s Sunday Alternative Programme Was

INNOCENT **ENOUGH FOR** A SUNDAY SCHOOL

Says "DETECTOR," In his Review of Current Radio

······

F last Sunday's B.B.C, Alternative Programmes service may be taken as anything like a fair sample of what we are to get on future Sundays, it can only be said that those who were so quick to launch their outburst against it not only screamed before they were hurt, but before they even knew whether they were going to

Gracie Fields' half-hour concert for the Navy (broadcast from Scotland) turned out to be the liveliest contribution, but less because of what was done than the way it was received. The enthusiasm of these lads in the Services would liven up anything.



For the rest the promised dance music, variety, cabaret, sporting items, and other "inanities" proved to be mothing more virulent than a recital of Dawson's records of standard songs, Alfred Van Dam and his Orchestra playing the most innocuous compositions, and Mantovani (why hasn't he had a week at Bristol?) in a programme which, while it came more or less under the heading of dance music, was innocent enough for a Sun-

In fact, taken by and large, there was little in the Alternative Programmes that one might not have expected from the B.B.C. in the ordinary way of Sunday broadcasts, and, Heaven knows, past experience has shown that to be subdued enough for anyone's conscience.

new Service will have provided during its first seven days something over fif-teen hours of alternative programmes, mostly in place of such things as classical concerts, plays and dramatisa-tions, talks and announcements. Sandy Macpherson at the organ will have been responsible for two hours of

THE ACKNOWLEDGED

RADIO HIGH - SPOTS

them, dance bands for nearly four nours, and various gramophone record programmes for just on another four

That so much time should be sustained by gramophone records will be looked upon with mixed feelings, especially by the profession.

There is no doubt that the number of good programmes of all kinds which can be produced from records is almost inexhaustible as are the huge stocks of records available for building them It is just a matter of a little imagination behind their presentation.

But every record programme means less work for artistes, and if only for this reason the number of such broadcasts must not be allowed to get out of

· Incidentally, reception of this alternative service, which is, of course, on 342 metres, the old London Regional wavelength, is anything but good here in London. There is a good deal of fading, and

only by increasing the selectivity at the expense of tone quality can inter-ference from other stations on adjacent wavelengths be eradicated.

The B.B.C. is, however, well aware of

this, and points out that the service is mainly for the B.E.F in France, where reception should be much better.

PART from Billy Cotton, who, doing a week "in residence" at A Bristol before departing to entertain the boys in France for a month maintained his usual acceptable stand ard, last week's broadcasting providenthing or particular interest in the dance music sphere. So I propose to use the rest of my space this week to forestall colleague "Dabbler's" threat and say word or two about some regular weekly features which may be heard from America on the short waves at times before most of us have to retire for the night.

'The 15-minutes' "Dance 'Hour'" over WGEO (31.48m.) and, when recep-

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WRIGHT CLUB GIVES YOU

EY CAN'T BLACK.

DUT THE MOON

THE BANCE HIT OF THE MONTH

GOOD LUCK, UNTIL

SENSATIONAL WALTZ, RECORDED BY AMBROS

tion conditions make it audible, WGEA (19.57m.) at 10 p.m. Mondays to Fridays inclusive, continues to be the high spot for swing fans.

Announced as by the Rhythm Makers, it consists of electrical transcriptions of such bands as Charlie Barnet's, Artie Shaw's and Benny Goodman's,

At 9 p.m. (trust me to work backwards) on Mondays, Tuesdays and Wednesdays, from the same stations, there is "Club Matinee." This is a half-hour's variety show with lots of wisecracks and fun, and a good dance band to support the singers. The same compère and stooges appear in each airing and it's not long before one

comes to look on them as intimate friends

For those of you with free afternoons, WNHI gives every weekday, from 2 to 3 p.m., on 16.87m. (lately reception has peen very good), what they call over there (since it is 9 a.m. in New York) the "Breakfast Club." This is another bright variety hour with Walter Blaufuss and his Orchestra providing all kinds of music, from light concert to swing, some attractive singers and again plenty of snappy repartee. In fact, perhaps, the feature of the show is the astonishing ease and naturalness with which the amusing dialogue is put over. It's so natural and spontaneous that it is impossible to believe that the artistes work from a script.



"THE KINGDOM OF SWING"

A New Book By Benny Goodman

THE dust-cover of this volume declares "This is Benny Good-man's book." The claim is so completely justified that I do not hesitate to name it a worthwhile addition to every swing fan's It is obvious at once that the part played in its writing by Mr. Irving Kolodin (credited with part-authorship) is quite a subsidiary one. For the book "reads" exactly as Benny talks; one can't ask for more in an autobiography.

And Benny talks well, with something

of that racy forthrightness exhibited in Hoagy Carmichael's feminiscences. I sensed fun ahead as soon as Benny mentioned "... my brother Louis who was called Charlie because he worked in a place where another fellow was called Louis.'

Small details like this enliven the history of his poverty-laden childhood, in which the figure of his imaginative, devoted father is depicted with affectionate clarity.

For instance, Pop Goodman was much impressed with the fact that the kids of a new family next door made spare cash playing in a boys' band. Until then, no thought of music in his own home had ever entered his mind.
... A few days later he (Pop) went out for a walk . . came back a little later in great excitement. . . While he was out, he'd heard some music from a distance. . . It came from the a distance. . . It came from the Kehelah Jacob Synagogue, about a mile and a half from our place. Small boys were playing in the band, and he found out that their instruments were lent to them and they paid maybe a

quarter for a lesson.
"This really appealed to him, and on the day of the next rehearsal he took the three of us. Harry, Freddy and me, to the Synagogue. . . . Harry was biggest and he got a tuba. Since Freddy was bigger than me he got a trumpet. The only thing left for me, the smallest, was the clarinet. There have been stories that I went for the clarinet because it had shiny keys and looked pretty . . . but I know that if I'd been twenty pounds heavier and two inches taller I'd be blowing a horn now instead.

Goodman's method of taking through his early struggles, and his arrival on the heights, is a pocket history of jazz in itself, abounding, of course, in the names of the great, with innumerable details of "who played in whose band and when" set forth in natural, sequence, rather, than as

natural sequence, rather than as factual personnels. Amusing anecdotes are plentiful. He once played in a gangsters' hang when "Drusy and his mob had a bi chair in the back of the café...

were afraid to go into some ordinary barber shop where they might get the works while they had a towel on their faces. . Gangster Drusy treated the band well, but when the latter were offered a better job they were afraid to say so for fear of having a gun pulled on them!

There's a gorgeous story of a purposely corny record, Shirt Tail Stomp, that secured them a recording con-tract when their serious efforts had

failed to create any impression.
You'll read, too, how Benny and
Jimmy Dorsey shared a flat, and how ties and socks were communal, but a good reed had to be slept on by the fortunate possessor, to prevent pilfer-

The faults I find are that an index (valuable adjunct to a work of this kind) is omitted, and that occasionally Benny lets us see that he still har-bours bygone, petty resentments, better forgotten. In particular, though he mentions that Red Nichols got burned because he (Benny) took most of Nichols' Girl Crazy orchestra to form his own line-up for Free For All, he doesn't add that the change-over was effected when Nichols was

seriously ill.

Though this book is not a jazz biography in the wide style of, say, Isaac Goldberg, most of Goodman's admirers will like it all the better for that since, as I have said, it is indeed Benny's own book. And those who, with no especial Goodman complex, are nevertheless absorbed in the whole realm of Swing, will find much that is historical and informative in its pages.
The Kingdom of Swing," by Benny
Publications 10. Rus-

Goodman. Jazz Publications, 10, Russell Chambers, Bury Place, London, W.C.1. Price 10s. 6d.

diary and keep it by your set to hear

DANCE MUSIC FROM AMERICA

SHORT - WAVE LISTENERS! Consult this

Here is the list of the late night dance music which may be heard next week on the short-waves from America.

(For other American short-wave programmes, including dance music broadcasts transmitted before the commencement of the late night dance music, see "Radio Times.") *-Transmission beamed to Europe. (Such transmissions are likely to provide the best reception.)

S-Announced and or compèred in Spanish.

Sunday, January 14.

A.M. 4.63.—Leighton Noble (WCAB, 31.28*; WCBX, \$1.09).
4.36.—Tommy Reynolds (WCAB, \$1.28*).
4.36.—Tommy Reynolds (WCAB, \$1.28*).

4.30 to 4.45.—Dance Orchestra from N.B.C. Networks (WGEO, 31.48). 4.30 to 5.6.—Dance Orchestras from N.B.C. Networks (WPIT, 48.86).

5.0.—To be announced (WCAB, 31.28*; WCBX, 49.02).

5.34 Bob Chester (WCAB, 31.28*; WCBX, 6.0.—Carl Lorch (WCAB, 31.28°; WCBX, 49.02).

6.30. Vincent Lopes (WCAB, 31.28°; WCBX,

Monday, January 15.

Monday, January 30.

A.M.

4.13.—Mitchell Ayres (WCBX, 31.09).

4.13. to 4.45.—Dance Orchestras from N.B.O.
Networks (WGEO, 31.48).

4.15. to 5.0.—Dance Orchestras from N.B.C.
Networks (WPIT, 48.86).

5.0.—Louis Armstrong (WCBX, 49.02).

5.0 to 6.0.—Dance Orchestras from N.B.C.
Networks (WRCA, 31.02; WNBI, 49.1). (S)

5.30.—Buddy Rogers (WCBX, 49.02).

6.30.—Tommy Tucker (WCBX, 49.02).

6.30.—Tommy Tucker (WCBX, 49.02).

Tuesday, January 16.

4.15.—Eddie Duchin (WCAE, 31.28°; WCBX, 31.09).

31.09).
4.15 to 4.45,—Dance Orchestras from N.B.C.
Networks (WGEO, 31.48).
4.15. to 5.0.—Dance Orchestras from N.B.C.
Networks (WPIT, 48.86).
4.30.—Sammy Kaye (WCAB, 31.28°).

In reply to numerous enquiries, we regret it is not possible to list by name the bands covered by "Dance Orchestras from N.B.C. (or C.B.S.) Networks," since the information is not available in America early enough to be mailed to reach us in time for publication.

These late-night dance music broad-casts are, however, mainly O. B's., and most of America's best-known swing combinations can be heard taking turns with the more ordinary "commercial" outfits.

Listen-in, and try your luck:

5.0 .- Louis Armstrong (WCAB, 31.28°; WCBX, 5.0 (a 6.0.—Dance Orchestras from N.B.C. Networks (WRCA, 31.02: WNBI, 49.1). (S) 5.30.—Mitchell Ayres (WCAB, 31.28°; WCEK,

49.02).

To be announced (WCAB, 31.28°; WCBX, 1.30.—Tommy Tucker (WCAB, 31.28°; WCBX, 149.02). * * *

Wednesday, January 17.

Wednesday, January 13.

A.M.

3.8 to 7.0.—Dance Orchestras from C.B.S. Networks (WCBX, 49.02),

Thursday, January 18.

Thursday, January 18.

A.M.

A.M.

A.M.

A.I.5.—Lang Thompson (WCAB, 31.28°; WCBX, 31.09).

4.15. to 4.45.—Dance Orchestras from N.B.C.
Networks (WGEO, 31.48).

4.15. to 5.6.—Dance Orchestras from N.B.C.
Networks (WPIT, 48.86).

4.30.—Everett Hoagland (WCAB, 31.28°).

5.6 to 6.0.—Dance Orchestras from N.B.C.
Networks (WRCA, 31.02: WNBI, 49.1). (S1.30.—Vincent Lopez (WCAB, 31.28°; WCBK, 49.02).

5.30.—Vincent Lopez (WCAB, 31.28°; WOBK, 49.02).
6.0.—Sammy Kaye (WCAB, 31.28°; WCBX, 49.02).
6.20.—Tommy Tucker (WCAB 31.28°; WCBX, 49.02).

AMERICAN RECEPTION REPORT

2 p.m. to midnight daily during week ended Sunday, January 7.

Except that audibility of some of the stations held up later into the evening (WGEO (31m.), for instance, was often at good strength up to time of dropping its European aerial at 10.45 p.m.) reception during the earlier part of the week was much the same as stated in my previous report.

Subsequently, however, conditions deteriorated. On Saturday (Jan. 6), after an afternoon for which my logging chart records nothing better than "fair," all the U.S. broadcasters had become inaudible by 6.30 p.m.—except that grand stayer WGEO (31m.), though even he was weak and noisy until becoming inaudible before 16.30 p.m. 2 p.m. to midnight daily during

until becoming inaudible before 10.30 p.m.

Sunday (Jan. 7) was even worse. WCBX (18m.) made a good start at 1.0 p.m., but held up for only about an hour, and themeforth the afternoon was very poor, WNBI (16m.) being weak and noisy, WGEA (19m.) inaudible. By the evening the whole Continent had become inaudible. Presumably this deterioration was due to sun spots of whose presence you may have read in the daily press. They are expected to last for about a week, after which it may be hoped that reception will improve again.

Note.—These reception reports, which will be published as often as "Dabbler" can make time to listen in regularly enough to obtain them, are not intended to be forecasts, since conditions often change very rapidly.

They will, however, give you some idea of whether any difficulties you may have experienced are due to atmospheric conditions or the fault of your equipment.

your equipment.

Friday, January 19.

A.M. 4.15.—Eddie Duchin (WCAB, 31.28°; WCBX, 4.15 to 4.45.—Dance Orchestras from N.B.C.

Networks (WGCA, 31.48).

Networks (WGCA, 31.48).

Networks (WPIT, 48.86).

Networks (WPIT, 48.86).

Networks (WRCA, 31.02; WNBI, 49.1). (S)

What's New In Radio

SELMER'S ALL-WAVE

MIDGET This picture is of the Selmer "Truevoice," a 3-valve, all-wave superhetrodyne receiver for AC and DC mains.

Measuring only about 14 x 24 x 6 ins. and weighing less than 12lbs., it is, i believe, the lightest and most compact "all-wave" set obtainable. Moreover, it

costs only



my policy to recommend either small or inexpensive radios, because their efficiency must be limited by their size and price. But this little "Truevoice" has tempted me to break my principles, partly because war-time conditions have created a demand for a set that can easily be taken from place to place and quickly set up in any location, and partly because there is no denying that it is excellent value for money.

With its self-contained trailing aerial one can receive not only the Home Service Programmes, but quite a few of the stronger foreigners. Hitched up to a larger out-door aerial it will get all the long- and medium-wave stations one expects to receive on larger and more costly instruments.

Considering its size, which not only greatly limits the speaker-baffle area, but necessitates a miniature speaker confined in a cabinet in which they somehow manage to squeeze all the other components, its tone is surprisingly good—clean, and distinct on speech. The volume obtainable before overloading becomes noticeable is adequate for any ordinary-sized room.

The biggest surprise is, however, the short-wave side. (Uninterrupted coverage from 16-50m). To have attempted to put a short-wave side at all in a set of such price and size is a daring innovation, to which the only reply is that it works.

Needless to say the tuning arrangements are pretty crude—just a single-5-inch scale on the main dial, marked at the appropriate points: 16.5, 19, 21, 22, 23, 31, 33, 40, 43, 50m.; and one has to tune with meticulous care to "avoid passing over stations without having realised their existence. But the fact still remains that the set can and doey pick un not only the strong, but also quite a few of the not-so-strong stations, and I have more than once had America at quite good volume and intelligibility when using only the set's own self-contained aerial.

" DABBLER. _____

5-30 .- Harry Owens (WCAB, 31.28*; WCBX 6.0.-Emery Deutsch (WCAB, 31.28*; WCBX. 49,021 -Ted Fio Rito (WCAB, 31.28*; WCBX,

Saturday, January 20.

49.021

Saturday, January 20.
A.M.
3.0.—Guy Lombardo (WGEO, 31.48).
4.15—Eddie Duchin (WGEX, 31.09).
4.15 to 4.45.—Danne Orchestras from N.B.C.
Networks (WGEO, 31.48).
4.15. to 5.0.—Dance Orchestras from N.B.C.
Networks (WPIT, 48.86).
5.0.—Richard Bono (WGBX, 49.02).
5.0 to 6.0.—Dance Orchestras from N.B.C.
Networks (WROA, 31.02; WNB1, 49.1). (S)
5.30.—Leighton Noble (WGBX, 49.02).
6.0.—Carl Lorch (WGBX, 49.02).
6.30.—Emery Deutsch (WCBX, 49.02).

Easson At Aldershot

DOB EASSON is finding it quite like old times now that he is Musical Director at the Theatre Royal, Aldershot, since he was stationed in that town during the last war and played in all the local theatres and halls, including the Theatre Royal. Theatre Royal.

Ending his summer season at Ryde when war broke out Bob toured for a couple of weeks with a revue, and leaped at the offer which came along to take over at Aldershot, where the audiences at once took to his particular style of presentation.

He recalled as many of his boys as

he could, to lay the foundation of his band, and one stalwart was with him in the far-off day mentioned in the

opening paragraph!

Bob has a real flair for a spot of orchestrating on the spot. For instance, a party of Canadian soldiers came in to see the show one night recently and persisted in calling for Oh, Canada.

Bob had never heard of this one, so during the interval he asked an officer with the Canadians to whistle the top line to him, then he scribbled out the parts for his band while a cross-talk act was on, handed them round, and ended the show with Oh, Canada!

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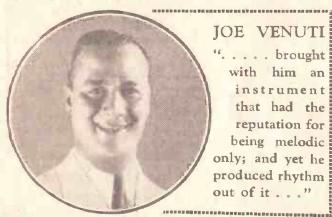
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THE MOST UNIQU PARTNERSHIP



JOE VENUTI ". . . . brought with him an that had the reputation for being melodic only; and yet he produced rhythm out of it . . . "

"MIKE," Our Critic-Atinstrument Large, Continues His Course In Appreciation Of Jazz



hold of the Venuti-Lang recording of Wild Cat which I recommended to you last week.

With the exception of a Columbia recording of Black and Blue Bottom and Stringing The Blues (which was a paraphrase of Tiger Rag), this recording, with its original backing of Sunshine, is one of the rare examples of Venuti and Lang playing as a duo.

It has always been one of my regrets that there are only these four sides to show us the Venuti-Lang partnership at its very best.

For the truth is that though masterpieces resulted from the formation of the Blue Four, from the single session which Venuti and Lang did in company with Arthur Schutt, the real essence of the partnership, its raison d'être lay in the duo.

According to the reference books, both Lang and Venuti played the violin at school. Whether this be true or not, there is no doubt that the two artists shared an understanding which went far beyond the bounds of mere musical team-

TWO FIDDLERS

Whatever the intimate and educational history of the partnership, the finished product as we knew it was unique in jazz.

No two people ever were so completely complementary as Venuti and Lang.

Though Lang frequently played without Venuti, I can recall no instance of Venuti playing in a

HOPE you managed to get band unless Eddie Lang was there of the Lang-Venuti partnership, too.

But, except when they were closely associated—as in the Blue Four records—Lang and Venuti never began to exist properly.

And yet their combined personallty was so great that, when the moment came in a band record for their exhibition passage, they seemed to stand out and away from the rest of the band, as people who belonged in a slightly different world.

REVOLUTIONARY

I know my feeling of the incompleteness of the Venuti-Lang combination once it was transplanted to become a part of some other combination is going to raise an objection or two.

I can already hear voices raised in defence of Eddie Lang's own solo recordings, of his career as Blind Willie Dunn, of his playing with Nichols, Trumbauer, Armstrong and the rest.

But I will persist in my argument: Lang, away from Venuti, away from the Venuti of Wild Cat and the three other duo recordings, was nothing more than a very great soloist.

Isn't that enough, you say? Certainly. But with Venuti he became something even greater; he became a partner in the most remarkable partnership jazz has produced.

Trumbauer - Bix, Armstrong - Hines, Goodman-Wilson were all fine and remarkable partnerships; and yet they lacked something. What exactly it was that they lacked, it is difficult to say. Perhaps, if we study the peculiarities

we shall see what it was these two Italians had that the others had

Firstly, the very nature of this partnership was unusual.

The outstanding instrumentalists in jazz had hitherto been players of hard-hitting, unrestrained instruments such as the trumpet, the saxophone, the piano-even the mellow clarinet became a weapon of aggression instead of persuasion.

Venuti and Lang came along with a couple of instruments which had little or no association with The violin was the symbol of everything that is most classical; and in any case it is an instrument which can't just be "picked up" or studied by a correspondence course. You have to be something of a musician to play the violin, for you have to make your own music; inasmuch as intonation depends not on the skill of the engineer who built the instrument, but upon your own ear and

SOMETHING NEW

Lang, too, brought a somewhat revolutionary idea into jazz with

The guitar was most certainly no stranger to jazz, for it had long been the principal accompanying instrument of the singing Negro

But he played tunes on it—on an instrument that had provided a harmonic and rhythmic basis for

Venuti brought with him an instrument that had the reputation for being melodic only; and yet he produced rhythm out of it. (The fact that generations of gypsies had been playing the fiddle rhythmically is beside the point, and was not generally known, anyway, in jazz circles.)

The main thing is that both Venuti and Lang did something new, turned upside down the accepted rules of what jazz should be played on.

CULTURE

Do not think for a minute, of course, that either player ignored the original functions of his instrument.

Innovation or not, Joe Venuti remained one of the great melodists of jazz, and Eddie Lang got rhythm from a guitar which nobody has equalled to this day.

And it was because the great melodist had rhythm and the great rhythmist played tunes that the duo of Venuti and Lang was even more remarkable than the superficial instrumental novelty suggested.

They brought something entirely new to jazz—culture.



A NEW COLUMN OF INSIDE GOSSIP FROM TIN PAN ALLEY

Alley, for a change, has had a nice clean healthy shock! Big-time music moguls took the news manfully on the jaw, and not on their cash which has had tactics lately.

SIM SIMON

to face some pretty tough shock ability of our native song-writers.

An eminent maestro has let it be known that he, for one, will not partake of that fashionable and expensive nectar known to one and all as "Bristol Milk." The "Milk" business looks like making big cheeses of the industry, and more-over, like all good cheeses, will eventually lead to a great big smell somewhere, someday. . .

—not much, anyhow. They are, after all, very human and the B.B.C. pay is not excessive. Demand and supply is the reason. Thirty pop-publishers clamouring for spots where eight or ten only are available. So the publisher pays and pays and pays. maestros are holding a loaded "Bristol" at the publishers' heads.

could be brought together and a legal watertight agreement made! No pay. No free special orchestrations. Plugs to depend on pluggers' ability to plug, with severe-very severe-penalties for proved infringement. Simple, but the boys are not simple!

The War has done the Alley plenty of good. Its our share of the ill wind. Very good Xmas sales in sheet music. Irwin Dash, Reg. Tabbush, Jimmie Phillips, Bill Ward, and even Louis Dreyfus are actually almost satisfied. Record royalties will be up a heap, and by no means has business in the disc world all gone to the Dog. . . .!

Decca scooped some terrific sellers Having gained about five weeks' start at the beginning of the war, when E.M.I. studios closed down, Ted Lewis, Decca chief, went right ahead and waxed enthusiastic. Result: Decca sold entire factory capacity.

Congrats to Norris Sid Green for a swell plug on Xmas Night with Gracie carolling Goodnight Children. Wow of a song.

There are two new faces in the Norris ménage just now. Gaby Rogers, part-writer of their hit, has joined the firm as general ideas-man, and Miss Cicely Browne is back again to greet

Which, naturally, leads to the quiet discovery that British songs for a change have had a very good innings, and U.S.A. dittos, also for a change, have taken a minor place in recent sheet sellers. Anyhow—one can't send royalties abroad!

War songs, for the time

being, are not in the picture. It's plain reaction after a

darned good bit of concen-

trated pluggery. If the war

goes on, songs must and will

reflect the soul of the nation

-and the souls and musical

Some of the new songs look good after initial hearings. Bella Bambina, Lawrence Wright's New Year gift to the trade sounds very swell. Thanks, Lawrie, Art for Strauss sake? Joe Brannelly's new opus El Rancho Grande also sounds very pluggable, but why change the title, Joe? Remember 411 Wiederschen? member Auf Wiedersehen?

Art Strauss made a swell record orchestration for Ambrose of his Bambina song and took the band thro' the initial rehearsal, and finally for the waxing, Ambrose took the stick. Art, listening outside at his Wonder Child was so enchanted at its sheer beauty that he dashed in while red light was still on and yelled "Con-grats!" Did Ambrose and engineers

Who is the business-minded publisher who asked a contract composer to give him a hit—a big hit, something sensational—"Something like P. R. S.

A second wavelength for the B.B.C. is long overdue. Perhaps they will allot one of these to the Bristol B.B.C. Brain Trust, and allow the other one wavelength to entertain the public in a way the B.P. approves and enjoys. The way popular music has been buffeted and elbowed about one would think that the Brain Trust was almost jealous of an ordinary, honest-to-good ness dance band. But one instinctively feels that no one at the B.B.C. headquarters could be so human as to display such an elementary emotion as envy. .

A RTHUR VEREY, who recently took the place of Tommy McQuater with Billy Ternent's Band at Bristol, is getting married in Bristol next Thursday to Miss Eileen Doyle.

From Page 3

"Musicianship isn't the requisite for success. Honesty of purpose isn't an essential. If you can finagle, you'll get places . . ."

SAYS.....

ARTIE

money. Two things kept me from quit-ting: The knowledge that if I did I was through for good, and because I could see the band shaping up. We began to get calls to return to towns we had already played. I felt safe in trying out innovations. They clicked. We dug up tunes like Donkey Serenade and Zigeuner—long relegated to dusty shelves—and audiences liked them.

Our booking office began phoning long distance. We were ripe for New York and they had a spot for us. I talked it over with the boys, most of whom had been with the band from the start and knew what had happened before. We decided not to come in, but we made a concession. We would accept dates where there were radio wires. If New York wanted to hear us it would have to be over the

How we rehearsed for those short fifteen-minute and half-hour shots. Everything was against us—micro-phone set-up, acoustics, everything. The best band in the world can sound like an off-key hurdy-gurdy if the balance isn't right. Most of the time we worked with a portable control board that went on the blink two or three times during the broadcast. But we managed and it couldn't have been too bad. The trade papers sat up and took notice and radio editors said kind things. Nothing succeeds like success.

PUBLIC ACCLAIM

We worked East and opened at New England's Roseland State Ballroom in March, 1938. Here we had our first real taste of public acclaim—minus the remuneration that is generally supposed to go with it. The kids liked us and glowing reports went back to New York. But the summer season was coming on, so we stayed out of the Big City, biding our time for a fall opening. It came in October, 1938, when we went into the Blue Room at the Hotel Lincoln. The Lincoln had not been a good spot for bands, but that didn't bother us. We knew we had it this time.

There was no money in the Lincoln engagement. As a matter of fact, there's no money in any hotel engagement. Although a theatre date now pays me twelve thousand five hundred dollars a week, there isn't a hotel in the country able to afford more than four thousand dollars for music. But top bands willingly take that, and usually a lot less, to get a precious radio wire. Some of them even lose money playing a hotel, but if your name and music go out coast-to-coast, four or five times a week, you're getting publicity that would cost a young fortune to buy-publicity that builds you up to the point where you can demand really big money for theatre and out-of-town engagements, proms, recordings and commercials.

HOTEL-BANDS

Here ends the rags-to-riches saga which, I hope, will serve as an example of how tough the band business can Mind you, too, I was no stranger to it. I had been playing in bands from the time I was fourteen and had achieved a certain reputation as a clarinetist. Imagine what would have happened if I had been a country boy out of the West with my horn under my arm.

This is as good a time as any to explain further the hotel-band situation, probably one of the greatest obstacles to a newcomer in the field. All the choice spots with radio wires are tied up by contract to three or four big booking agencies.

Although a hotel may want my band badly enough to offer a comparatively high price, I can't ordinarily be booked unless my office controls the hotel. Once in a blue moon this rule is broken by agreement, but it's mighty rare. Of course, this control changes hands over a period of years as contracts expire, but still it's almost axiomatic in the business that of the Big Four offices it hasn't a chance of ever playing a decent spot. Radio, more than anything else, is responsible for this frantic fight to tie up wired hotel spots. The Great God Microphone is deity to the bandsman and he worships at its shrine. As a result, enter another major obstacle to the newcomer. The three big broad-casting chains — NBC, CBS and Mutual—are naturally eager to put only the top bands on the air. It's a feather in a chain's cap if it can offer member stations the pick of dance bands. Picture, then, this situation. A new band has been taken on by one of the big booking offices and a wired hotel spot arranged. Three shows a week, coast-to-coast. Abso-lutely perfect. Who steps in but the broadcasting chain! That three-time wire is precious. Why should they waste the hook-up on a comparative unknown when they can get Shep Fields or Dick Himber? Put someone

else in the hotel, the chain suggests.

A name band.

You may think I'm painting a very dismal picture, but any honest leader will tell you it's practically photo-graphic. The public read the fan magazines, learn about Tommy Dorsey's estate and my new roadster, and figure it's good money for little work. It is good money—when you get it. Musicianship isn't the requisite for success. Honesty of purpose isn't an essential. If, in Broadway parlance, you can finagle, you'll get places. For instance, few leaders play a new song solely because they think it's good. They play it only when a publisher assures them it will be the firm's No. 1 tune—the tune the publisher is going to work on and put money behind. They take no chances of introducing a song and then having it die on them, because they have no faith in their own ability to make a song. And yet they pride themselves on having introduced this hit and that hit. I'm much prouder for having rescued a really good number like Begin the Beguine and brought it to public at-

PLUGGERS

Song pluggers whose business it is to talk leaders into playing their company's tunes, can't understand my refusing to play musical monstrosities. Why, every band in the pountry is featuring it! Fifty-five major plugs last week! It's No. 3 on the Song Parade! So what! It isn't music, or at least it isn't my conception of music. If music has to depend on slapstick comedy for it's appeal, I'll throw my horn away. The mere fact that a piece is a hit means nothing. Enough hypoing will make any song

I never should have been a success or made money in the music business. Having broken every rule and regula-tion for subservience, having fed the public songs everyone was convinced the public didn't want to hear, I should have been out in the cold a long time ago. Some big people in the business think I'm either cracked or a poseur. They refuse to believe that, with me, music is first.

That's why I have more than faint misgivings for the future of dance music in America; misgivings for those who are talented among amateurs. The making of musicwhether it be classical or jazz-is an art. THE BANDS OF THE

FUTURE ARE TO BE LED BY WISECRACKING COMEDIANS AND PASH-VOICED TENORS, A SOUND TALENT FOR MUSIC WILL NOT BE REQUIRED. BUT IF JAZZ RETURNS TO THE GOLDEN ERA OF ITS BIRTH WHEN EVERY MEMBER OF A BAND WAS A MUSICIAN AT HEART, THE ROAD TO SUCCESS WILL BE TOUGHER TRAVELLING, THOUGH FAR MORE SATISFYING.

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MEN WHO MAKE THE HITS 6.—THE VICTORIA PUBLISHING CO., LTD.

JIMMIE GREEN.

EDUCATED at Doncaster Grammar School, Jimmie Green studied organ and piano under Wilfred Sanderson, the famous writer of famous songs.

His studies interrupted by the last war, Jimmie Green continued after three years with the Royal Engineers and afterwards took his A.R.C.O. during the completion of his musical studies at the Royal College of Music.

He then became musical editor to Messrs. Ascherberg, Hopwood and Crew, and spent seven years in this important capacity. Following a number of years with the Chappell company, he became manager to the Victoria Music Pub-Company where he remained until he joined Cinephonic in 1937.

During last year, he returned to the Victoria company, and is now in sole charge of that firm's important catalogue. His present major assignment, a very big one indeed, is the launching of the numbers from the new film sensation, "Gulliver's Travels."

This Fleischer successor to the epic "Snow White" features, as did its predecessor, many fine tunes, and of these, It's a Hap-Hap-Happy Day; Faithful Forever; Forever; All's Well, We're All Together Now, and several others promise to reach, if not exceed, the phenomenal figures done by the Walt Disney cartoon's great hits.

Jimmie Green will be more than capable of exploiting these hits to the very utmost, as proved by some of the songs which he has done so much to make in the past. Some of these have touched peak figures: Just One More Chance, In The Still Of The Night; Smile, Darn You, Smile, Let's Put Out The Light and Go To Sleep; Please; Love In Bloom, I Cover The Water-front; Did You Ever See a Dream Walking, and the Lambeth Walk, being

but samples of a long range of successes which Jimmie has handled. JOHN LEWIS.

A SSISTING Jimmie Green is John A Lewis, who was originally with the firm of Campbell Connelly which he joined in 1935. He left C. and C to take charge of the Trade and Orchestral departments of Mac-Melodies when that firm opened, and continued in an active capacity in London and the provinces until January, 1938.

After a spell with the Sterling Company, he joined Victoria in August, 1938, and, on the return of Jimmie Campbell, he was appointed Orchestral Manager to the firm.

Still a young man, his record and experience are those of many older men, and this is indeed evidenced by the responsibilities which fall upon his shoulders in the handling of his firm's fine tunes.

LESLIE MARSHALL.

with many fine successes.

provincial

THE third executive of the firm is Leslie Marshall, who was first with Keith Prowse ten years ago, being engaged in both the professional and orchestral departments of that firm. He then joined the Sun Company as

In 1936, he transferred to the Sterling Company, remaining there for the better part of four years, during which time he was actively associated

under that doyen of the trade, Bert

representative,

In 1939 he joined the Victoria Company, taking charge of the professional department under the general management of Jimmie Green, who finds in Leslie an ideal team-man for the important work of establishing representation of the Victoria numbers with professional artists throughout the metropolis and the provinces.

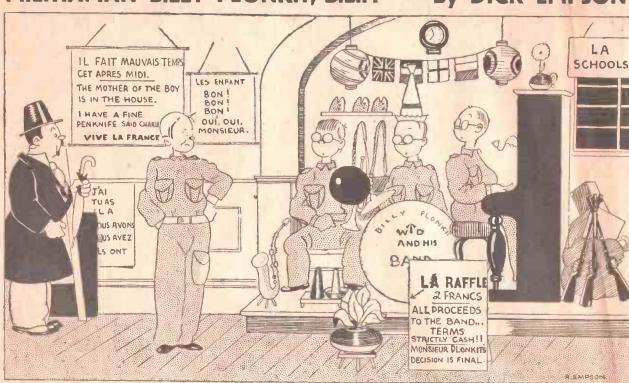
The band leaders can't be blamed

If—and what an if it is—the boys

should deccarate Ted.

all comers with her charming smile,

MILITIAMAN BILLY PLONKIT, B.E.F. - By DICK EMPSON



BILLY: "As this is our first gig in France, fellers, I think we'll cut our jungle stuff, an' give them our sweet society style. . . . Remember, we've got to keep up the British musical prestige."

mmunica

IT seems rather queer to me that one L of the leading swing bands on the continent has to rely on the radio to bring it to the hearing of us in England, though there are facilities for recording at hand. The band in question is the Dutch "Ramblers," who record for Decca and Panachord in Holland.

For some reason, the Decca powersthat-be will allow no swing discs of this band to enter England. This is a very bad state of affairs when one realises what good jazz could be given us collectors by Theo Masman's aggregation. For instance, anyone who heard the "Ramblers" doing a mid-day English broadcast some months ago would realise what a fine tune Zuider Zee Blues is and how beautifully executed!

Zuider Zee Blues is the work of Jackie Bulterman, 2nd trumpet and arranger of the "Ramblers." Besides this tune, he has written one called Swingin' The Fiddles for string quintet, a descriptive pfece called Jumbo, Dreamy Melody, and, recently, a song called Auf Wiedersehen Mein Liebe.

His swing arrangements include Honeysuckle Rose, Darktown Strutters' Ball, Basin St. Blues (also for string quintet), Beale St. Blues, Smarty, Sissy in fact, one could write a book full of

Masman's men play them with such style and swing, from bass to cornet and from clarinet to fiddle, that one would believe one was listening to a

coloured combination. There must be many readers who have thought the same as I on the subject of the "Ramblers," and I would be very pleased to hear from any who

wish for more "Rambler" discs. Send your letters and I will forward them in bundles to Decca—even as

Detector did to the B.B.C. Roll 'em in! GRAEME BUTCHER.

Inswich

CONSIDER that swing or hot I consider that swing music is greatly preferable to the old jazz. By swing, I do not mean s Creepers and interrupted with an attempt to reach a higher note than anyone else in the district by the trumpeter.

My reasons are chiefly:-

(a) Solos are not now drowned by loud noises from nearly everyone else in the band, which is most irri-

The Readers Talk To The Editor

tating (except to people brought up

on it, who learn to bear it).
(b) Rhythm sections are balanced and impart swing to the performance before the soloist even starts.

Unfortunately, large numbers American bands have to play for "ickies." (One whose enthusiasm for swing is only exceeded by his ignorance of it.-New York Times Juzz Dictionary.)

However, there is a steady demand for decent hot music, which is increasing, and whatever "Mike" says, there is just as much inspiration in modern hot music as in "Five Penny" days.

I sometimes endure most of some old records in order to hear one good solo (Louis Armstrong, etc.), but it isn't usually worth it, as there is plenty of good music being recorded all the time. Hear Lionel Hampton's Ring Dem Bells and I'm In The Mood For Swing (same record), and, if you still think that jazz is dead, I will gladly eat any hats provided.

J. V. SANKEY. Windermere (late London).

SEE in the Melody Maker that some of the boys in France would

like to receive this paper. If you will send me the name, number, rank and regiment of one of the boys, I shall be only too pleased to send my copy each week.
(Miss) I. W. M. SMITH.

Glasgow.

[If any reader in the Forces would avail himself of this offer, please write to me.—Editor.]

THANKS to Rex Harris for his graceful acknowledgement of my criticisms, but he has certainly put me in a tough spot by asking me to name a record representative of pure intel-

lectual white jazz. This style of jazz has never had any reat attraction for me and, off I doubt if I could name any one disc as a perfect example. However, I gave a rough indication of what I meant in my previous letter in naming the Nichols, Mole and Trumbauer groups. and if you add to them the Venuti-Lang Blue Four records, you have a

good selection of the best of the intellectual white jazz style.

Records memory particularly picks out are Singing the Blues, Krazy Kat, and Three Blind Mice by Trumbauer's Corpheters. Corpheters Marchinet Orchestra; Clarinet Marmalade by Nichols' Five Pennies, and Kicking The Cat and Jig Saw Puzzle Blues, respectively, taken from the first and last sessions ever made by the Eddie Lang-Joe Venuti Blue Four

I am sorry that I have had to go back such a long way in jazz history for my examples, but, unfortunately, white jazz to-day, with only a few exceptions and these mostly in the Chicago tradition—seems to be submerged in a welter of commercial dance music, "killer-diller" numbers and swing arrangements of the classics.

In the playing of those good white soloists who do emerge, it is easy to detect the intellectual angle of their jazz

And now an appeal to readers. I am very interested in collecting the early recordings of the Mound City Blue Blowers and should be very glad to hear from any reader who has copies of their records for disposal

JEMMY CROSS. London, S.E.24.

WITH reference to my letter, which you so kindly published, asking for old copies of RHYTHM for a friend of mine "somewhere in France," I would like to thank all those readers who have responded so generously and sent me their RHYTHM files.

I would like "M.M." readers to know that I have a complete file now, and they need not trouble any more; otherwise I shall have to get a secretary.

I should like once again to thank all those good souls who have written to me, and, of course, yourself, and wish you all very sincerely a successful 1940. SONIA H. COOPER.

I AM very keen on Jazz, both old and new, but, unfortunately, have only been able to take your paper for the AM very keen on Jazz, both old and teen months

I would be very grateful if you could possibly get me in touch with readers who have any papers, books or informa tion, no matter how old, dealing with this subject.

JACK WOOD. Sheffield.

Home Front Despatches

THE Musicians' Social and Benevolent Council had a "gettogether" party at the Kit-Kat on Sunday. You can read in the newscolumns how overwhelmingly successful it turned out to be, but mere words can't give you much idea of the camaraderie that was

in evidence. It was a sign of the times—musicians getting together in harmony and com-radeship, solidly united by their common interest against the difficulties of

life in wartime. There's a moral here. It took a war to make musicians appreciate unity. We hope that peace won't make them for-

HAVE you read Artie Shaw's amazing article on page 3? If you haven't, we'll wait while you turn back and read it, because it's the sort of thing that nobody even remotely interested in the profession of dance music dare miss.

Artie had the courage of his convic-ons. He found that the American tions. dance band business was 95 per cent. "business" and 5 per cent. "dance band," and he said so.

His frankness wasn't popular. He lost his radio-programme. He got rapped over the knuckles by the business-interests. He became the centre of a storm of controversy. An ill man, living only for "good" jazz, as distinct from "profitable" jazz, he gave up. Now he is in retirement in Mexico.

We in England will read some of

The Editor Talks To His Readers

Artie's exposures with amazement, Things like that don't happen here.

Or do they? Some of his criticism seems to strike home rather uncannily

It's the kind of article that makes you think—and the first thing it makes ou think is that Artie Shaw isn't the long-haired intellectual" that some people have made him out to be, but a helluva swell guy who wasn't afraid to say what he thought.

TUNEFUL melody echoed through A the street. A very neat trio provided the music. The leader—we can-not mention has name—was only eight years of age. His line-up consisted of two ardent youngsters, aged nine and twelve years, playing banjo and mouth-

The potential bandsmen appeared the other day at Liverpool Juvenile Court, accused of stealing the instruments with which they formed the miniature combination.

The two younger boys were sent to a remand home for 28 days and placed on probation for 28 days; while their companion was sent to a remand home for seven days so that the magistrates could hear a report.

But we may hear more of the youthful maestro and his enthusiastic followers. Who knows . . .

11. "Spade" is Harlemese for:

12. A line through the stem of a

13. Who wrote the famous "Colonel

14. which is the quietest of these Piano Pianississimo

Pianissimo Double piano
15. Who wears spurs in the band?

16. Orchestral musicians, during a

rehearsal, will often be heard to speak

of a "cartwheel" or a "hot cross bun."

18. Harry Roy's signature tune is:

Stole

("and the same to you!")

minim indicates that it should be

Quaver

Musician

A triplet

Four quavers

Amy Wood-

Trumpeter

Pianist

over

Coloured

A coda sign

Bugle Call Ray Canadian Capers

Oboist

jorde - Finden Beethoven

Australian

Negro

Semiquaver

Demisemiquaver

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RAY SONIN

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#### Do Your Friend A Good Turn! By TOM GROVES.

of the Musicians' Advisory Service

READERS and members of the Musicians' Advisory Service, I want to tell you a short, true story, the moral of which will be obvious to you.

The other day I met a "swing" enthusiast who gleefully informed me that after eighteen months of brain-racking he had, at last, got a particu-lar query settled to his satisfaction.

The Musicians' Advisory Service was his source of enlightenment. me that if a friend of his had not told him about the M.A.S. he would still

be guessing and cudgeling his brains. So, let me urge you, one and all, to so, let me urge you, one and an, to tell your friends of the Musicians' Advisory Service. You will be doing them a good turn. Be sure to emphasise to them that the advice and help provided by the M.A.S. is FREE to readers of "Melody Maker."

E. R. L. (Cambridge).—The best clarinet is, of course, the Boehm system. The low E and G sharp does not refer to a different system, but are obtainable upon the very best Boehm clarinets, and if you can afford one of these, so much the better. We suggest most strongly that you take lessons from a good local teacher and he will be able to recommend to you the best tutor in accordance with his method of teaching.

L. D. (Chiswick, W.4.).—There is no book which we can recommend on improvising and extemporising on the saxophone. You would be well advised to take a course in harmony, preferably from your local organist, who will know what he is talking about, and you must make up your mind that it is going to take a long time, but that it will be well worth it in the long run. A study of good records is to be strongly advised, and these do not have to be new ones, as good lam solos do not date; if anything, they mature with age and if possible, you should try and link up your harmonic studies with solos, so that ultimately you will begin to understand the theoretical side of extemporiaction.

(Manchester, 19) -Apart from the fact that a good mouthpiece is essential, anyway, we must point out that the mouthpiece does not affect the results obtainable from any particular system of element. A quick turn-As you say that clarinet was a cheep one, we do suggest that you would be well ad-vised to get a good one as soon as possible. 17. Caspar Reardon, American hot

> If you yourself have not yet become a member of the M.A.S., do so right away. And, incidentally, if you introduce a friend to the Service, tell him to mention your name when writing

Service and Membership Advisory Enrolment Form will be sent on mulication to: The Musicians' application Advisory Service, Dept. M.M.7, 68, Long Acre, London, W.C.2.

Put a postcard in the post to-day, and don't forget to tell a friend.

## BLACK - OUT TEASERS (Answers On Page 8)

Semibreve

Minim

Crotchet

Crotchet

Shot of dope

Banio

played as:

A trill

Bogey "

march?

A tremolo

Noel Gay

Violinist

Flautist

Drummer

They refer to:

mute

Tiger Rag Somebody

My Gal

harpist, is:

White

A drum roll A trombone

Sousa

Ashworth Hope

Kenneth Aiford

What is a balalaika? 10. Which of the following rests has two ways of being written?

Brass String instrument instrument. Percussion Woodwind. instrument instrument.

2. What Continental country is famous for cymbals? Turkey France

Holland Germany Rumania Switzerland 3. If you saw "ritenuto" on your

music you would Stop Go back to Speed up Slow down beginning
Go to the end

Turn over quickly If you were sitting down to write paso doble, what time signature would you use?

Two-jour Four-four Six-eight Three-jour

5. What was Eddie Lang's country of origin? Holland

England Germany Austria Italy France

6. How is a flexatone played? By blowing By bowing By shaking

By sucking

7. An accent in music is signified by a mark like letter "v," either with the point upwards or to the right. Which indicates the heavier accent? (a) \( \( \) (b) A

8. Who wrote "St. Louis Blues"? Clarence W. C. Handy Williams Noel Gay George Philip Braham

Gershwin Duke Luington 9. Spike Hughes, now journalist and composer, used to play in his own

dance band. He played: Saxophone

MACMELODIES Swing Hit

UNDECIDED

TAIN'T WHAT YOU DO

Guitar Violin Bass

19. Violin vibrato is created by: Vibrating the Tightening and loosening the Interrupting the strings Sharpening and flattening the string vibrations notes 20. Which is the correct way to spell the word which means "silent"? Tacet Tacit

# BY MICHAEL CARR

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# E.N.S.A.—£3,174 FOR DANCE MEN

Bands On The Stage

#### SAM-BROWNE— SCOTT-WOOD ACT LAUNCHED

THE Sam Browne and George Scott-Wood act, which Leonard Urry is presenting, with the Six Swingers, Betty Kent and Al Shaw, is at the Stratford Empire this

It is a thoroughly musical show, allowing the Six Swingers plenty of opportunities, which they accept in handsome fashion, the general playing being so good all-round that to select an individual for mention would be

Considering this, the best that one can do is to repeat the line-up, which comprises Sid Raymond, on alto and clarinet; Alec Dawson, on trombone; Frank Darke, on bass; Len Edwards, on piano; Ben Dudley, on trumpet; and Phil Watts, on drums.

Perhaps we could have heard more of Sam Browne in the act, but he seems to enjoy himself, and still has that delightfully easy stage manner.

#### RECORDING

Betty Kent was labouring under the handicap of a bad cold, but it couldn't prevent her looking swell and singing as rhythmically as usual.

George Scott-Wood, who arranged the entire act, plays some impressive piano and accordion, and sings with Sam, their duet work being very good. Al Shaw gets in plenty of tuneful guitar playing, too.

The only criticism to be offered is that the opening introduce-the-boys number is too lengthy. Reduced by half, it would mean a great deal more.

Last Sunday morning, in Birmingham, George and the Six Swingers made four titles on H.M.V., with comedian Arthur Askey, for which George added local fiddler, Johnny Finneran, to the band.

The tunes were Good Morning, Please Leave My Butter Alone, Only A Glass of Champagne and Hap-Hap-Happy Day.

Earlier in the week, Sam and George came down to London for the day to make a couple of duets on Columbia, their first together since they recorded on Parlophone, as "The Broadway Brothers," two or three years ago.

One number is Goodnight Children and the other I'll Be Waiting.

Next Monday, the new act plays the Glasgow Empire, with probably a dance locally during the week.

#### JOYCE ON TOUR

COMMENCING next week; at the Grand Theatre, at Croydon, Teddy Joyce resumes his stage work.

He is putting on the entire Kit Kat floor-show at Croydon, built-up into a variety performance, which he will compere in his familiar snappy manner.

To each individual Championship a

high-class portable recording plant will

be taken. At the conclusion of the contest, the winning band will be re-

corded and the records carefully pre-

Should it not be possible to hold the All-Britain finals in public, at the end

of the season the records will be played

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DEAD MAN BLUES DOCTOR JAZZ

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SPANISH SHAWL

WHISPERING

I CRIED FOR YOU

Louis Armstrong's

Benny Goodman's

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Price 3/- each

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SUGAR FOOT STOMP

COPENHAGEN

INDIANOLA

CONTESTS

**New Scheme Outlined** 

(Continued from page one)

to reap all the honour and prestige to a board of expert judges, constituted on the same lines as the boards

recorder.

#### JACKSON'S FIRST-RATE COMEDY SHOW

A LTHOUGH it amounts to sacrificing much of the musical side of a first-rate dance band, Jack Jackson's renewed stage show, which opens at the Kilburn Empire this week, is highly entertaining and got a tremendous reception.

It is a lusty, almost all-comedy act, with actually little to interest the musician, but plenty to entertain the public.

There are innumerable amus-ing and topical g ag s, together with one swing number which enables Jackie Hunter to enjoy himself on drums.

Jack has made further improvement in his stage personalty, and Gene Crowley, besides knowing how to take the stage, sings well.
As a comic,

Jackie Hunter is simply terrific, George Bright his codding of Three Little Fishes rating quite as funny as his famous lady-taking-a-bath burlesque

The band gets its chance to play how it feels every night at Rector's, where, incidentally, George Bright is now on drums, as the stage show exhausts the energy of Jackie

George Bright has done everything from pit to night-club work, being noted for his ready stand-in ability at a moment's notice.

Next week the band appears at the Croydon Empire, continuing to play at Rector's on week-nights, until the end of Jack's contract.

His subsequent plans include taking the shape of a tour around the country again, after which he aims to secure another West End resident job.

PAT HYDE . . . Broadcast with Brian Michie in "Youth Takes A Bow" on Monday evening, stayed the night in Bristol, missed her train next morning, returned to the B.B.C. for refreshment.

Met Henry Hall, fixed with him to appear in his "Guest Night" show at the Colston Hall, at Bristol, on Thursday, Friday and Saturday, January 18, 19 and 20, and do the broadcast of the show on the Thursday.

Mantovani and his Orchestra are broadcasting again on January 18 and February 4, and will appear for a week at the Plymouth Palace, starting Janu-

of adjudicators which have in the past

presided at Blackpool, and the All-

Britain winners ascertained by that

The recording plant will, at each contest, be in charge of Edgar Jack-

son, who, again acting as staff judge

for the season, has had considerable

recording experience in most of the big

professional studios, and is an expert

vantage that, should it have to be brought into operation at the finals, any band forced to break up between

the date of the contest it wins and the

date when the finals would be held

will not be robbed of the chance of

winning the All-Britain Championship.

that, in view of the present emerg-ency and the calls it must make

on manpower, the rules regarding

a band's permanency of personnel are being adjusted so that no

hardship will fall on any band by reason of any of its musicians be-

coming temporarily or perman-

ently unavailable due to their hav-

ing entered upon any form of

**DEPUTIES** 

deputies up to within half an hour of

the start of any contest, provided that they prove to the satisfaction of the judges that any such deputies are re-

placing regular members of the band whose absence is due solely to National

In all other respects, contests will be run on the same lines as previ-

There will be the usual "M.M."

bannerettes, diplomas and prizes for

the lucky ones; Edgar Jackson will

always be assisted by at least one other expert judge; and the events

will, as usual, take place to public

dancing, thereby providing bands with a fine shop window from which many

Last year's organisers who have not

already been in communication with the "M. M.," but are in a position to pre-

sent contests, should get into touch with

us immediately.
We are not going to let Hitler up-

engagements should result.

All bands will be allowed to put in

National service.

Which brings us to the point

This recording scheme has the ad-

AGAIN!

#### Big Response To "M.M." Appeal Will **Assure Regular Band Entertainment** For B.E.F.

THE E.N.S.A. DANCE BAND SECTION HAS GIVEN THE "MELODY MAKER" ITS "BALANCE SHEET" FROM THE PERIOD COM-MENCING ON OCTOBER 22 TO DECEMBER 31. IN THAT TIME, THIRTY-TWO BANDS GAVE NO LESS THAN 108 CONCERTS TO THE TROOPS, AND IN ALL A TOTAL OF £3,174 HAS BEEN PAID OUT IN DANCE MUSICIANS' SALARIES.

country hastened to offer their

services, and it is now possible to

arrange a schedule whereby the

B.E.F. will get a regular supply of

NEW IDEA

Names and further particulars will be announced in the Melody Maker

as soon as they are available.
An innovation by E.N.S.A. is the

engagement of dance bands for long

periods, as opposed to their usual method of engaging bands for isolated

The first outfit to come under this

scheme is that of Lloyd Shakespeare

who, commencing next week, goes on the E.N.S.A. payroll and fulfils a

number of concerts all over the coun-

If this innovation is successful, other available bands will be taken on, and it is hoped in this way to give the

troops an even greater variety of bands than they have so far had.

Since our last issue, the following bands have played for the E.N.S.A.

Dance Band Section—Henry Hall, Al Berlin, Lou Preager, Geraldo, Carroll Gibbons, Sim Grossman, Leon Cortez,

STAR LINE-UP

FOR "ALL CLEAR"

PIT BAND

WHEN Dennis Van Thaal conducts a pit-orchestra it is certain to be a perfectly good one, as Dennis has a reputation for being thoroughly meti-

culous about his music, which he again

show, "All Clear," now running at the Queen's Theatre.

Consisting of twelve familiar names, his latest outfit is one of his best ever, and is one of the few pit-orchestras which really swing.

The personnel is Dennis Van Thaal conductor), Ward Paget (leader),

Marland (pianos), Jack Mason (sas) and Charlie Botterell (drums).

try for a specified time.

Younkman, and De-Vito.

bands for a good time to come.

Jack Hylton's appeal in the sponse. Bands from all over the MELODY MAKER last week for volunteer bands to play for the troops in France had an enormous re-

#### Sunday League **Concerts Start** Again: Many **Bands Engaged**

A FURTHER alleviation of "Those Black-Out Blues" is promised by the news that, on Sunday, the National Sunday League restart their famous series of Sunday evening concerts at the London Palladium.

Mr. Walter Dennis, booking manager of the N.S.L., is making a special feature of dance bands, having had long experience in the past of their popularity and drawing-power.

At Sunday's concert, Troise and his Mandoliers are being featured; Mantovani is bringing his band along on January 28, and Jay Wilbur is making one of his very infrequent public ap-pearances with his band at the concert on February 4.

Another big attraction is Sydney Lipton on February 11, to be followed by Jack Harris.

The same policy is being pursued by the National Sunday League at the Wimbledon Theatre, where concerts will run every Sunday, commencing February 4.

The first attraction is Eugene Pini and his Orchestra.

In addition, these enterprising promoters are applying for a licence to stage shows every Sunday at the Forum, Ealing, and their initiative is to be greatly commended, as providing more work for musicians, and more entertainment for the public.

### Cocoanut \* Grove's New Band: Still A Mystery STILL the mystery of the new

band for the Cocoanut Grove is unsolved. Approached on Wednesday, the management reported that although the constitution of the eight-piece band is pretty well settled, a leader has yet to be selected from many that they have

They are after someone who, apparently not necessarily a musician, can act as a sort of liaison between the stand and the patrons, with, naturally a pleasant manner

Two or three possible choices have yet to be seen and one decided upon. but it seems as if the finalist will be a last-minute decision, as the band and its leader opens in the new floor-show on Monday next. Barney Gilbraith's Cocoanut Grove

Quartet, which is extremely popular among the diners, has been retained. It is now recording on Parlophone and the records are selling at a fast rate.

The floor-show starting next week

has been written and will be presented by ex-Windmill Theatre actor Dick Hurran, who is compering it, singing and dancing with the eight luscious chorus girls. Also appearing are the Yale Bros., Hollywood Boulevard crazy

#### Musical Comedy Star On Stage With Two Pianists



Carl Brisson (right), with Kenneth Broadberry (centre), and Jack Martin.

A T the Edinburgh Empire this according to the Carl Brisson, celebrated star of many famous musical shows, started a many famous musical shows, started a many famous musical shows, arranged by T the Edinburgh Empire this week, thirty-weeks' variety tour, arranged by M.P.M., and his act went over with a

Since he was discovered in the boxing ring by Jimmy White, of the old Daly's Theatre, and starred there in many unforgettable shows, Carl, who fought as Carl Peterson, the Fighting Dane, and was undefeated champion of Europe and Scandinavia, has appeared in countless films, stage and radio successes, both in England and

His present variety act, his second tour of our theatres (he did his first some eight or nine years ago), is due at the Theatre Royal, Dublin, next

week.

He is accompanied on pianos by
Kenneth Broadberry (who leaves
Florence Desmond after over three
years) and Jack Martin (who had
been M.D. of Billy Scott-Coomber's Singing Grenadiers for months).

#### Svd Dean's Band At Rector's

SYD DEAN'S quintette is proving a most successful contrast to Jack Jackson's Band at Rector's, playing novelty music in alternation throughout the evening.

Syd certainly deserved his appointment as second band at this important new niterie, as he did extraordinarily well for fourteen months at Tussauds Restaurant, in Baker Street, W., before achieving further popularity at the Café Normandie, at Cliftonville, last summer.

Syd leads on piano and has Fred Morrison on violin, Charlie Collins on vibraphone, Hughie Carpenter on electric guitar, and Jack Davis on bass.

#### LOBAN AT JULES

SMALL but good is the quartet which Maurice Loban has at the Jules Restaurant, in Jermyn Street, W. He leads on violin, with Ronnie Wild on piano-accordion, Jack Allcorn on bass, and Ronnie Genarder singing his

# GENUINE 'NEW YEAR'S' SAL

OVER 1,000 UNREPEATABLE RECONDITIONED SECOND-HAND BARGAINS MUST BE SOLD. SEND FOR LISTS.

Here are Some Examples.

Bentley for Lipton

JACK BENTLEY, who for the past three years has been first trom-conist in Jack Hylton's Band, made a mange this week.

He joined Sydney Lipton, to take the place vacated by Ted Heath—a difficult job, but one which Jack's experience and training make him very competent to fill.

The two Jacks left on the very best of terms, Bentley making the change because his Army obligations prevent im from touring and make it sary for him to stay in London.

#### STONE'S NEW TROMBONE

MO replace Freddy Walsh, who left Lew Stone has secured George Wilder, on trombone, for his pit-orchestra at the Palace Theatre.

George, who aspires to the style of George Chisholm, has lately been with Teddy Joyce.

Len Conley, who joined Lew last week on tenor, when Don Barrigo left, is a prominent social and welfare worker for musicians' causes. He has been with Van Phillips, Syd Kyte, Van Stratten, and other bands.

Guitars Complete with 52 lesson postal course.

1 IVOR MAIRANTS, Spanish, 6-string, flat body, produced specially for the beginner, full size, flat body, giving perfect tone, adjustable bridge, geared machine heads, etc., perfect sound condition, well looked after by late owner, cost new £5, now specially reduced. One nodel only.

Cash Bargain

HARMONY DE LUXE, well made American-Spanish 6-string model, perfect sound condition, ideal loud tone for gigs, etc., wonderful intonation, fretting excellent, cell body, Y tone holes, tallpicce, adjustable bridge, geared machine heads, pearl inlaid position marks. Cost £15.

£5' Cash. 7/II monthly

3 NATIONAL HAWAIIAN 6-string fluitar, brand new condition, only used on one or two occasions, wonderful tone, allmetal body, patented amplifier, pearl inlaid position marks, geared machine heads. Makers' price 10 gns. £6 10s Cash , 9/7 monthly

4 EPIPHONE OLYMPIC 6-string Spanish model, almost brand new, perfect sound condition, well looked after by late owner, ideal profession model, cost when new 12 gns., 'cello body, K tone holes, taliplece, adjustable bridge, pearl inlaid position marks, geared machine heads, as used in nany well-known dance bands, the model to give entire satisfaction; reduced.

£7 15s Cash

11/8 monthly

#### Piano Accordions Complete with 52 lesson postal course.

Tenderly condition, only slightly soiled, ideal model for the beginner, 34 plano keys, ample range for the popular numbers. 3 row, 36 bass notes, giving all chords and little worry, finished in attractive pearl nacrolaque casing with nacroloid grille to match. cost £10/10, tuning and below still like new; reduced.

Teduced.

Teduced.

RAVENNA, late Coronation range, made by Settimio Soprani, genuine Italian, by Settinio Soprani, genuine Italian attractive glitter nacrolaque casing will to natch, the model for the shownan mastered, only 4 row. 48 bass notes all necessary chords, 3 set, advantage of the shownan to the set of t he jush type octave coupler giving two differences, 34 pearl piano keys, ample range finance numbers, still fully guaranteed for months, cost £15. Two models only to offer

13/2 monthly £8 15s. Cash

GERALDO, current genuine Italian-made Settinio Soprani make, all latest improvements, full pro, size, the instrument for gig musicians, push type octave coupler for tonvariety, full 41 piano keys and 6 row 120 bass notes, smart nacrolaque casing with nacroloid grille to match, almost like new, well looked after by late owner, still fully guaranteed for 12 months, cost £16/16 pre-war, now worth 25 per cent. extra; reduced this week. £12 10 Cash 18/9 monthly £20 Cash

GERALDO DE LUXE, artist's model, the instrument for the professional player, brand new, warehouse solled only, jet black nacrolaque easing and nacroloid grille to match, 3 couplers, indicators, etc., all latest improvements, excellent reeds, well lasting, 4 set, 2 push couplers, 41 plano keys, 5 set 1 coupler, 120 bass, good variety of tones cost ±30. Cannot repeat. One model only, £17 10 Cash 26/3 monthly

B) Trumpets Case; accessories, etc., free.

9 LINCOLN, s.p.g.b., modest price instrument but perfect in all detail, ideal for the gig musician, wonderful intonation, slender dance style, medium bore, built in high pitch with low pitch silde and slide change to A, wonderful valve action, pearl valve tops, water keys, etc.

Cash Bargain

10 MANHATTAN, gold lacquered, the popular trumpet with the dance-musicians owing to its excellent round tone and blowing, slender dance style, medium bore, built in high pitch, a great advantage, with low pitch slide and slide change to A incorporated, excellent valve action, pearl valve tops, two water keys. This model only slightly soiled, still guaranteed. To-day catalogued at £8/10. Special reduction.

£4 15 Cash 7/9 monthly

11 OLDS gold-plated de luxe, the Rolls-Royce of all trumpets, used by all the well known professional players, reputed for the velvet valve action. This model still in wonderful condition, well looked after, cost when new over £45, built in low pitch, medium bore, pearl valve tops, 2 water keys. Very seldom we are able to offer such an outstanding bargain. 22/6 monthly

Alto Saxophones Case, accessories, etc., free.

12 manhattan, silver-plated, low pitch, model only soiled, not 4 months old, little used and ideal model for the beginner, having full range from top F to low Bb, pearls and rollers, etc., bell keys on one side, pads seating perfectly, wonderful easy playing, perfect intonation, fully guaranteed for 5 years. Catalogued to-day at \$11/10; greatly reduced, now

29 Cash

13/2 monthly

13 PENNSYLVANIA, gold inequered, low pitch. A Schner sponsored instrument that can be fully recommended, 1938 model, well looked after, lacquer still like new, entirely repadded brown pads, full range, including the auxiliary top F, fork Bq, articulated G\$, pearls and rollers. Will last for ages, having drawn tone holes and forged kgywork, fully guaranteed for 10 years. Catalogued to; day at 22 gns; cannot be repeated. One only

£14 Cash 20/8 monthly

SUPER SELMER, s.p.g.b., low pitch, the famous flanged octave goodel, used by leading players. Reconditioned like new by Selmer. Repeateded brown p. 1s, auxiliary top F. fork Bb, articulated A2. praris and rollers. Guaranteed 10 years, having drawn tone holes and drop forged keywork, etc. Cost £36/15. £20 Cash

Selmer 114/116 CHARING CROSS RD., W.C.2

ORCHESTRATOR'S WIFE IN GIRLS'



AISIE SILVER, talented musician wife of popular orchestrator Reub, M is temporarily returning to the stage

She has rejoined the Sandler Sisters, a snappy femme-act, comprising Jenny Sandler, piano, accordion, etc.; Pauline Gray, drums, xylophone, etc.; and Maisie herself, playing clarinet, piano Presented by Albert Sandler, the famous violinist, the act features the three girls in songs and dances as well as lively musical features,

and seems set for a long run.

Maisle and Reub are seen together in the above picture, and Reub is carrying on with his arranging commissions betwixt sundry E.N.S.A.

set our daily lives one iota more than we can possibly help, and our public has already shown that it means to dance as well as fight its way to vicconcerts both as band-pianist and solo artist.



Dick Denny's Band at the Edinburgh Palais, was married to Miss Marjorie Campbell of Glasgow, the boys in the

had this photograph taken after the ceremony. Dic Dick Denny is seated on

#### CALL SHEET

Les ALLEN and pianists: Lewisham Hippodrome AMBROSE Octette. BAND WAGGON. Dudley Hippodrome.

B.B.C. Discoveries, comp. by Len Urry. Sam BROWNE-George SCOTT-WOOD act, Leon CORTEZ and Coster Pals.

#### Jan. 15-20

Billy COTTON and Band, France for E.N.S.A. George ELRICK.

George ELRICK.
Theatre Royal, Worcester.
Jack JACKSON and Band,
Rector's and Croydon Empire.
Charlie KUNZ.
Nottingham Empire.
Bram MARTIN and Orchestra.
Starting January 19, Adelphi Theatre.
Billy THORBURN act.
Gaumont Palace, Camden Town.

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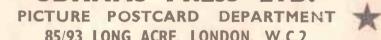
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# THERE A DANCE BOOM PROVINCES?

## Merrin's Boys On The Ice

DANCE musicians are frequently usual roles in carrying out their normal business, and one of the strangest of these commissions fell to the lot of Billy Merrin's Commanders during a recent engagement at the Nottingham Ice Stadium.

In honour of a flying visit to the Stadium of World Champion Miss Cecilia Colledge, the management staged a special Gala Night, one of the features of which was to be a Grand

Parade led by the band on skates.

None of the boys could skate, a fact which was but a small deterrent to their enthusiasm, and every morning throughout the week they practised assiduously, with bumps and bruises strongly rivalling proficiency for ascendancy.
In fact, so keen was the personal

rivalry in their new-found skill that, to settle all disputes, the management were called upon to stage a three-lap race for the band immediately following the Parade, an event which, after many thrills and spills, was won by xylophonist Tommy Littlewood

The steady flow of bookings for one-night stands and concerts which are now coming in continue to be a source of great satisfaction in the Merrin camp, and the band is booked for the Paramount Theatre, Birmingham, for the week commencing January 22.

#### Llandudno Trumpet's Stage Show

S TAN HINCHCLIFFE, of Llandudno, who has been playing trumpet with Arthur Prandle and his Band at the Pavilion, Rhyl, is leading a stage band for a three weeks' run, round the Odeon Theatres at Llandudno, Darwen and Prestwich.

His place at the Pavilion is being filled by Jack Hughes, who last appeared at the North Wales holiday resort with Norman Stubbs' Band at the Queen's Ballroom.

In another instance, Arthur Prandle loss has been the Welsh Guards' gain Cyril Sutton, vocalist, having joined that regiment.

### ANSWERS TO **TEASERS**

·····

- String instrument. Turkey.
- Slow down.
- Six-eight. Italy.
- By shaking.
- (b) A. W. C. Handy.
- Chisholm Crotchet (sometimes written like a
  - reversed quaver rest). Negro.
    - Four quavers.
    - Kenneth Alford. Pianississimo (indicated by ppp).
    - Drummer (they are spikes attached to the bass drum to keep it steady)
      - A coda sign. White.
      - Bugle Call Rag.
      - Sharpening and flattening the
      - notes.

#### **Newport News** THE gigs at Newport (Mon.) are few

and far between.

The Mayfair Band opened the season with a snappy six-piecer, Al Titcombe leading on drums. With him are Jack Haley, a newcomer to the band, on piano; Pat Lealey (vocals, guitar); Jack Spencer (bass); Bob Mainard (tenor), and, last but not least, Charlie Edwards (violin), who really should go

Reg Maddocs still keeps up the tradition of giving dancers what they want, and opened the season at the Westgate Hotel, where he and his band hope to run weekly dances again.

Reg leads on piano, and with him are:—Cyril Issitt and Bill Pratt (trumpets); George Karr (alto); Charlie Woods (tenor); Bill Powell (guitar); Reg Jenkins (drums), and Reg Davies

#### Harry Gold's Brother Forms Swing Band

TAVING been with Lew Foster for H three and a-half years, young Laurie Gold, oldest original member of Lew's Band, has left to start a ninepiece Swing Band of his own, a venture which has already met with every success

Brother of famous tenor, Harry Gold, Laurie has shown considerable promise all along.

His band is doing a lot of A.R.P. dates and Red Cross dances, besides many public engagements, his line-up being:—Laurie Gold (tenor, clarinet and arranger); Johnny Watson (1st alto, 2nd tenor, clarinet and fiddle); Gerry Alvarez (2nd alto, 3rd tenor and clarinet); Benny Bernard (1st trumpet, 2nd piano and vocalist); Norman Drew (2nd trumpet); Bill Morris (bass); Bert Weedon (guitar); Bernie Grange (piano, accordion and arranger); Barry Gould (drums, vibra and vocals); and Doris Lowe (vocals).

## Jerry Dawson Opens An Enquiry

On a couple of occasions re-cently I have remarked in this column on the boom in dancing which war-time conditions appear to have brought on.

I have been taken to task in some quarters for making this statement, and it would appear that, whilst it is true in some parts, there are obviously others which are not doing quite so well as they did before the

In order to discover exactly what is happening around the north, I would grateful if any of you bandleaders dance hall managements would drop me a line and let me know how things are with you.

I would particularly like to know, now that a number of killing restric-tions have been lifted, how you gigsters are faring, and whether bookings are better or worse than in the closing months of the past year.

Please drop me a line. I shall be only too glad to give publicity to your activities, big or small.

The address is: Jerry Dawson, MELODY MAKER, Odhams Press Building, Oxford Road, Manchester.

#### HARMONY BROTHERS

On the air yesterday (Thursday), as "Brothers in Harmony," Ceres and Edwin Harper—well known in the North-East—made their second appearance in war-time radio.

On each occasion Edwin doubles various instruments, brother Ceres playing piano—has been granted pecial leave from the R.A.F. station In the north to which he was sent on the outbreak of war. He now spends quite a lot of his time entertaining his fellow troops in his spare moments.

#### RENO ENTERPRISE

At a time when the musical instrument trade is probably experiencing the hardest time in its history, it is refreshing to find someone who has at least a little faith in the future, and everyone in the business will wish the best of luck to Jim Reno, the Manchester instrument dealer, who has now taken over the stock, premises and business of Harmony House—his one-time competitor—in Mosley Street,

This establishment will henceforth be known as Reno's—in addition to the parent shop in Oxford Street-

and will be controlled by Jlm personally, with "Pip" Walker as manager.
"Pip" is, of course, the well-known accordion expert, who was for so long a member of Richard Valery's Band.

#### WARBURTON GIGGING

Reg Warburton, who spent a very successful Christmas and New Year season at the Winter Gardens, Llan-dudno, is now back in Manchester and picking up one or two very nice gigs. To-morrow (Saturday) he is appearing with his band at the Higher Broughton Assembly Rooms, whilst at the end of the month he goes up to Oldham to play for the N.A.L.G.O. Dance at Hill Stores.

There is a distinct possibility that Reg will return to Llandudno in the near future, so successful was his band there over the holiday season.

#### Dundee to Edinboro'

A FTER an eight months' engage A ment at the New Locarno, Dundee, Frankie Smith is returning to the Locarno Ballroom, Slateford, Edinburgh, and opens there on Monday night (January 15) in succession to Alan Levett.

Frankie, who was installed at the Locarno when it was first opened, will be leading an entirely new seven-piece

Only member of his old band included in the combination is Kay Yorston, vocalist and bass.

## Derby Trombone Forms Band In R.A.F.

IT is always interesting to hear news of the boys in the Services, and a recent letter from Tommy Hoult, late leader and trombonist of the Mayfair Super Band of Derby, throws a light on how some of them, at least, are faring.

Joining up on the outbreak of hostilities, Tommy, on being posted to his Station, was quickly enrolled in the dance band, and a glance through the line-up of this outfit might prove interesting reading to those readers who have friends in the R.A.F.

Band Sergeant Newman (leader, second trumpet, fiddle and vocals); Johnny Whitaker (late pianist of a London semipro band); Corporal Ted Applin (bass); Bobby Grieg (drums); Jack Sheppard (alto, clarinet and fiddle); Corporal Guy Start (tenor, clarinet and fiddle); Jack Guard (trumpet and vocals, late with Lou Preager and Reg. Williams); and Tommy Hoult (trombone and vocals)

The band plays for the weekly camp dances and the Sergeants' Mess monthly dance, in addition to which it pays frequent visits to neighbouring aerodromes.

The fees charged are always 3s. per hour for each player, and a third of this sum goes to the President's Service Institute towards a fund from which all band kit is supplied, the remainder coming as a welcome addition to the musicians' Service pay.

"MELODY MAKER" MANCHESTER OFFICE-Odhams Press Buildings.

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Jerry Dawson

GUESS WHO....?



it's none other than Doug Swallow, at This is a "Family Album" picture of Doug, taken in 1914, when, at the age of 18, he was made a Lance-Corporal in the 3rd King's Regiment. Time marches on. . . .

#### The Only Blue Thing About Gilbert's ls "Serenade In Blue"!

IN connection with our story last week that Jos. Geo. Gilbert is leaving the music publishing firm which bears his name, it should be made quite clear that the firm is not going out of business in any way at

Jos. Geo. is severing his association with the Company in order to devote his time to free-lance writing, but Mrs. May Gilbert—the business livewire of the firm—will be carrying on as managing director of the Company. The name of the Company may be

changed later on, but it will virtually be the same organisation, handling the same catalogue of J. G. G.'s own works, and concentrating at the moment on that very popular hit, Serenade In Blue.

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move. He put the trumpet in his lap then, pulled his sleeve across his

mouth, and thought it over. Then he

started it again, slower this time and

bellishments that Art Hazard had

written into the score for him to try

it out. Then he went on to the second choice in the pile of music, and then

ting cross-legged on the cot he would stand up for a while, and when he got

"WANG WANG

BLUES "

He went back to Wang Wang Blues finally, and played the bar of triplets that bothered him the first time over

and over until there came a knocking

on the floor above in sign that some

fellow man on the floor above was sick to death of the continued triplets or

Rick told time that way. The knocking never came until at least nine-

moved the mouthpiece, and clipped it

into place in the case; then he put the trumpet itself away for the night, tenderly and with regret. He lay for

a time stretched out on his stomach

above the music and sang the triplets,

quietly and with faultless phrasing,

precisely the way he'd been trying for the last fifteen minutes to play them.

water-heater and attached the cord to the iron. Embellishment went on apace, but in another field; he pressed his blue bell-bottomed trousers.

shined his shoes, bathed, washed his

Rick arrived at the church somewhat later than the appointed time. He pushed open one of the swinging

doors delicately with one hand, while with the other he removed his hat, an old black crusher he'd come on the

night before in his uncle's closet and which he wore for the single purpose

sign of respect. He'd seen hat-hold-ing men in European funeral corteges

news reels; that much he knew

of having something to remove

about funerals, and no more.

He went back to the apartment.

whole performance.

He was going to a

He lay for

He shook the trumpet, re-

was jerky, and he tried to smooth

When he got cramped sit

standing up he'd sit down in

very em-

with embellishments, the

the middle of the cot again.

of the

Still no one there.

hair and shaved:

funeral the next day.

the next.

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"George's mother's getting him up a funeral for to-morrow afternoon,"
Smoke said outside. "You could come you wanted to; it's just for friends She asked Jeff to play, and old Jeff don't know what to do. He can't think what to play, because it's got to be—
oh, you know how it'd have to be, and he says the piano at the church has got at least six or eight keys on it that won't do anything but click, and he's scared it won't sound so good. He's going to see if Art will play 'The Holy City' and let him just play the ptano part soft, if it's all right with Mrs. Ward. It's a pretty good tune. It goes 'Jerusalem, Jerusalem.' Sounds good on a trumpet. You coming to the funeral or not?"

Rick couldn't say. It was another one of those questions which, faced one way, require careful consideration, faced the other way, require lly careful consideration. What equally careful consideration. do you say?" he said.

Smoke took it slowly. "will," he said, "it's for his friends, and you're one of his friends; but it will by mostly people you don't know."

There it was, faced this fay and faced that way. "Oh, I'll hink it over," Rick said, with the a of one who doesn't want to do any more fac-Then, shifting his ground, he gave out a question to Smoke: "You going to play tonight?"

"I guess it's about all I can do," Smoke answered, and, like a good poem, the words meant more than they

"I guess I won't come down to-night," Rick yelled from a half block away. "I got some work to do."

### HOME AGAIN

Rick let himself into the dark apart ment, went immediately to the kitchen cooler, found butter, cheese and pea-nut butter. Then he sliced some bread precisely and built himself two sandwiches, one of cheese, one of peanut butter, washed the knife, wiped up the crumbs, and, taking the sandwiches with him, retired to his studio, the

storeroom where he slept. It was as stern a cell as any devout worker could ask for. A naked electric light bulb hung from a tannish braided cord in the exact centre of the room, and directly beneath it stood the one piece of furniture, an iron hospital cot. The walls were lightly hung with flaking blue calcimine, which did not look its cheeriest in artificial light, but which, on the other hand, did not look its best in the full light of day either.

Rick held the two sandwiches in one hand, stood on the cot and twisted the electric light bulb until the light came on, then he jumped down and got his trumpet and his music. He sat crosslegged in the middle of the cot under the light and ate his supper while he looked through the sheet music. He narrowed the choice down to two and, finally, to one, which he propped up against a pillow at the head of the cot. Then he opened the trumpet case, took the trumpet respectfully in hand and fitted the mouthpiece into place. He held it away from him in profile to admire its lines, polite preliminary to the act of making music. He always a mystical relationship between himself and the medium of his music, a kind of personal, conscious communion, like love, only surer. He held it so, in profile, for a good long time, and let himself be flooded with the knowledge that this was his trumpet, it was for this that he had set up tenpins at Gandy's, and, therefore, had met Daniel Jordan, and had, therefore, met Jeffrey Williams, who had taught him to play the piano, and thereafter had met Arthur Hazard, who had taught him to play the trumpet. There, in his hand, was the silverplated symbol of a chain of scarcely credible events. He put the symbol to his mouth, stiffened his lip and blew a minor blast. The blast came out the bell-shaped end of the trumpet and brought with it a tone that it had picked up inside somewhere. Very satis-In you blow and out it comes. factory. Blast, blast.

Rick narrowed his eyes and looked

hard at the sheet of music propped up against the pillow. Wang Wang Blues one flat. He began to play with

sure, firm drive, and played it cupped his hat over one knee, grasped the brim firmly in both hands and through to the end without one false pulled back on it as if he were trying to stop a horse. Then, when he began to feel anonymous again, he eased

> He saw first the bler on which lay the stilled body of George Ward in its gray flowered-hung box. Rick spotted Smoke sitting in the first row with Hazard and Jeff and Snowden and Davis. He saw only the closeclipped backs of their five heads and the firm set of their shoulders, but that sight was all sorrow, all Five of them, all young, solemnity. all still on the upgrade, on the positive side, sitting shoulder to shoulder at the last public appearance of one who had been just like them, young and crazy about his work. And now

up and let his eyes come back into

The black reverend did what he could about it; he constructed out of whole cloth and his own head a glamorous picture of life after death. almost enough to make anybody willing to fly to pleasures he has not here, but not quite enough. And finally, possibly because there was no use talking, the minister's message came to an end and Jeff and Hazard and Snowden stood up and went to the piano. Jeff apparently had decided that it would be better for the piano to accompany two horns.

#### FLUID BRASS

The trumpet and the trombone were on top of the piano. Jimmy Snowden stood by uncertainly for a moment, hunching his shoulders and looking around with the preoccupied air of the then seeing self-conscious; armed with trumpet and taking his stance, he grabbed the trombone and placed himself so that the bells of the two horns came together at the point of an acute angle. No one in the church heard it, I suppose, except Davis and Smoke and Rick, but Jeff hit his heel twice on the floor, one, to start them.

They played the only way they knew frow to play, in strict syncopation, but they played softly in deep brass tone, so fluidly blended that they sounded like double stops. Jeff never once came to the front; he felt his way along, didn't trust the piano an inch, and in the end no one would ever have known that there were any keys that clicked

There was a stirring in the congregation when he entered. He went to on that piano. When they had played, Jimmy and Art put the horns on top of the piano, the first aisle seat he saw, walking on his toes and holding black crusher respectfully in hand. It was a hard and with Jeff they went back to their places in the first row. Rick had been trip, and through it all he kept his sitting with his ears cocked, listening to the music and trying to figure the eyes completely out of focus in his intervals. When it was over he looked attempt to see no one, nothing at all.

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around to see how the audience had taken it, and he couldn't tell much about it, because almost everyone was crying. One woman down in front was crying harder than the others; she was wailing. That one, Rick guessed, would be George Ward's mother. He looked at her to see if she looked like George but he'd forgotten what George looked like. And so he tried to figure out which one of them would be Smoke's mother, and again he couldn't form Then he saw Smoke coming toward him.

#### SMOKE'S MOTHER

"That's a good tune Jeff picked, just like you said," Rick said.

He needed very much to be talking about something, because a holding a little girl by the hand was coming up the aisle behind Smoke, and she had the air of being headed toward them on purpose. She was, too. When she came even with Smoke she stopped and said in a low voice

"Are you going to go on out to the cimitary with the boys, or would like to go along out in the car with Mr. and Mizz Rauson? They got room for you if you want to go with us. Me and Bluebelle going along out with them in the car.

She was a good big woman. It was nice the way she talked to Smoke. The little girl kept a firm hold on her She was busy doing her hophand. ping; she hopped around in front of her mother as far as the arm would let her go, and then she hopped in the other direction, around to the back. She was wearing pink cotton half socks and black patent leather Mary Janes, and a white dress with a pink ribbon tied around the middle. She was amazingly tiny and perfect, like a two-day-old black lamb that has just can't do enough of it.

Smoke was ill at ease; he ignored his mother's question and made himself say, "Mamma, this is Rick Martin friend that used to work at Gandy's."

The woman had been waiting for it. She smiled a warm white-and-gold smile at Rick and said that she had heard a lot about him from Dan, and that, as far as she was concerned, she was glad to set eyes on him finally. Rick blushed from the scalp down, and said. "I'm pleased to meet you."

To be continued

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