

# Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 393

FEBRUARY 1, 1941

THREEPENCE

LARRY CLINTON'S  
LATEST SENSATION  
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Max Bacon, who is making very satisfactory progress after the car smash in which he broke both legs, registered for National Service with the 36's recently. Here he is seen signing the necessary documents in bed at the London Clinic.

## LEADERS DEBATE CALL-UP OF MUSICIANS

FOR THE SAKE OF CALLING UP A FEW HUNDRED MUSICIANS, THE WHOLE ENTERTAINMENT INDUSTRY AND THE RELAXATION OF MILLIONS OF PEOPLE WILL BE AFFECTED.

This vital point at issue, debated by a meeting of the Dance Band Directors' Section of the Musicians' Union, held in Jack Hylton's office on Sunday, is being brought to the attention of the Minister of Labour.

Van Phillips, Secretary of the D.B.D.S., told the MELODY MAKER that, at the moment, no official statement could be made regarding the deliberations, but that news of some move would be forthcoming in time for publication in next week's issue.

### NO 28 EXEMPTION

He pointed out, however, that there never was any question of exempting musicians from the age of 28, since such a proposal, submitted by the Musicians' Union to the Minister of Labour some months ago, had already been turned down.

There was a great deal of misunder-

standing in the public mind, he went on, concerning the number of musicians likely to be affected by any reservation decree.

Already, no less than 80 per cent. of available dance musicians were already in, or registered for service with, H.M. Forces, and the number of musicians still to be called up represented, at most, only a few hundred men.

### DANCE MUSIC IMPORTANCE

Yet, dance music being, as it is today, a key-factor in the whole entertainment business, these men were responsible, in a sense, for the well-being of the industry and for the relaxation of millions of people.

It was this anomaly on which the D.B.D.S. wished for some statement of policy from the Minister of Labour, and for the purpose of discussing which Sunday's meeting was called.

## HYLTON'S FREE SHOW FOR FORCES: Debroy Somers at Scala

ON Wednesday morning of this week, Jack Hylton inaugurated an entirely new departure in London's entertainment—the opening of a free music hall for members of H.M. Forces, including those of the Civil Defence services.

The Scala Theatre, W., has been taken over for this purpose, and three-hour performances are being given daily from Tuesday to Sunday inclusive, from 11.30 a.m. A canteen is in operation during the interval and there will be a change of programme every week.

In this week's opening programme, Debroy Somers and his 15-piece Band are appearing, and other artistes include Roland Peachey, Cliff Cook, Johnny Lockwood, etc. In addition to variety, each programme contains an hour of films and a news reel.

For two shilling-a-day soldiers and three pound-a-week Civil Defence workers, Jack Hylton's gesture should prove a tremendous boon in providing them with free relaxation in between their arduous duties.

## TEDDY JOYCE SUCCEEDS LOSS AT GLASGOW PLAYHOUSE

AFTER seven weeks of the most phenomenally successful business that the hall has ever known, Joe Loss and his Band are concluding their resident season at Green's Playhouse Ballroom, Glasgow, to-morrow (Saturday).

Joe and the boys, whose contract was extended by a fortnight at the expiration of its original five-weeks' season, will be heard broadcasting next week, and will then continue their stage tour with dates at Dudley (February 10), Peterborough (17th), etc.

The experiment of engaging an established West End band to play a resident season at Green's has proved such an outstanding success that Chalmers Wood, who booked the attraction, has now followed it with another capture.

Commencing on Monday, Teddy Joyce and his nineteen-piece band take the stand at the Playhouse Ballroom for an indefinite season.

Teddy has redesigned his whole band to make it entirely suitable for dancing, and the great reputation which he has gained throughout Scotland should make his engagement an extremely popular one.

## AMBROSE ON THE AIR AGAIN

THE "Melody Maker" learns exclusively that Ambrose is to return to the air again for a season of continuous broadcasting commencing on March 3.

This will be great news to the many admirers of Ambrose who, for the past few months, have only been able to hear their favourites on gramophone records.

At this early stage, no further details regarding personnel or dates are available, but these will be published in the "M.M." as soon as they are decided.

## SERENADERS FOR STAGE: ALLEN INTO CAFE DE PARIS

OWING to the many demands on their services for personal appearances, Leon Cassell Gerrard has withdrawn Felix Mendelssohn's Hawaiian Serenaders from the Café de Paris, and is grooming them for a stage show.

They have five Sunday concerts already fixed, and a two-years' recording contract with Columbia.

Roland Peachey has now left the Serenaders and is to appear as a solo artist under Jack Hylton's aegis.

The new band installed by Mr. Cassell Gerrard in place of the Serenaders at the Café de Paris is Nat Allen and his Music.

Nat (who plays accordion and electric guitar) used to be with Geraldo, and the rest of the line-up is Jack Clapper (clarinet); Bobby Davis (piano); George Romano (violin) and Lou Nussbaum (bass).

## TWO NEW LONDON SHOWS

THE MELODY MAKER learns that two new West-End musical shows are due to appear in the very near future.

They are "Bal Tabarin" at the Coliseum, and a new Ronald Frankau revue, as yet untitled, which will follow the Chaplin film at the Prince of Wales Theatre, W.

In charge of the music at both these theatres will be Jack Leon, who for seven years conducted non-stop revue at the Prince of Wales, and has recently been extensively occupied in E.N.S.A. broadcasts with his own orchestra.

## FIERSTONE IS EXEMPT

BY some misunderstanding, the "M.M." was informed last week that George Fierstone, star-drummer with Harry Roy's Band, was due shortly to leave the band owing to the call-up.

In point of fact, George has been exempted from military service, and stays with Harry Roy, in whose present stage show he is making a terrific hit, notably when he performs what is probably a unique feat by giving fifteen minutes of solo drumming during the evening.

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# BRAND'S

**T**HE fulfilment of a three-year-old ambition was achieved by **SAM BENNIE**. Britain's youngest blind swing pianist, when he broadcast in "In Town To-night" on January 11.

This is not surprising in view of the fact that he has already had over twenty solo broadcasts. Sam won the All-England Championship for piano in 1938, when he was 19, and this started him off on his professional career.

Making his debut with Sydney Kyte, he has since been featured with nearly all the star-bands, including Ambrose, Joe Loss, Carroll Gibbons, and the B.B.C. Variety Orchestra.

Outstanding among his radio achievements was the unique occasion when, having recorded the bass part of a piano solo, Sam donned ear-phones, seated himself at the piano and, though unable to hear himself doing so, synchronised the treble part—thereby performing the incredible feat of broadcasting a dual act with himself! (Look what the B.B.C. saved in fees!)

Despite the fact that he lost his sight through meningitis at the age of seven, pillion-riding is one of his favourite relaxations, "apart" from swimming, putting, football matches (Brentford), boxing contests (he's a personal friend of Eric Boon and Arthur Danahar), and he didn't miss a Test Match for six years!

He's a great film fan, too, and had just been to "Strike Up the Band!" when he dropped in last week to tell me that his latest number, *Am I For You?* had just been purchased in the U.S.A.

So yet another of his ambitions has been achieved. He has one more. It is to broadcast with **GERALDO'S** Orchestra.

Somehow, I don't think it'll be long before he realises this one, too.

Busy as ever is **ALBERT ALLNATT**. And among such dates as this Wimbledon bandleader takes in his stride is the Dorchester Hotel.

Here, on Sunday week, he led his six-piece for the staff-dance, and among the guests, taking a busman's holiday, was Dorchester resident leader **LEW STONE**.

Al, on alto, leads Art Lines (tenor, clarinet and vocals), Ginger Collins (2nd. alto and clarinet), Len Liles (baro. accordion and arranger), Bill Merrow (bass), and Fred Morris (drums).

It's one of the few line-ups that



**ANITA FOSTER** who, at the age of eighteen, is understudy to Gabrielle Brune as "Aladdin" in the pantomime at Golders Green Hippodrome.

haven't so far been affected by the call-up. Touch wood!

This week has seen high-jinks every evening at the Cricklewood Palais.

**BILLY SMITH** has been holding the finals of the Hidden Talent Competition, and some twenty-five turns have been on the floor (figuratively speaking) at each session.

To-night (Friday) marks the climax of the contest, and **FELIX MENDELSSOHN** is awarding the three finalists with what are generally referred to as "valuable monetary prizes." I know what they are, and I wouldn't say no to even the third one myself!

Incidentally, into Billy's nine-piece has just stepped young **WALTER CROMBIE**, who was recently with Al Tabor at the Wembley Capitol.

Wally is only seventeen and a pupil of Laurie Payne, the Carroll Gibbons stalwart.

And the reports I hear of his playing are such as to tempt me through the black-out up to Cricklewood one night very soon.

(P.S.—The Havana Billy gave me this morning has nothing to do with this decision!)

If anyone is wondering what has happened to **LES DAVIES**, I am in a position to put him in touch with that fine sax-flautist.

And judging by Les's travels, I can see myself being inundated with inquiries from all over the world. For Les has led his own bands in China, Japan, America, Australia, Honolulu and Manila, as well as playing for the past eight years in this country.

He played in Vancouver with Harry Karr (his sax teacher, who was himself taught the flute by Les' celebrated father, W. R. Davies), in Calvin Winter's Famous Capitoliens, and won the Open Championship of Canada, Gold Medal for flute when he was eighteen years old. He also played 2nd flute with Mr. de Allard, of the Los Angeles Symphony Orchestra.

After this, it seems a bit of an anticlimax to say that he is now a press-tool maker in a factory not far from London.

But he has not altogether divorced himself from music, for he has just put an all-star band into the Castle Hotel, Windsor.

Unfortunately, since the war has upset his normal mode of life, he now finds himself in urgent need of a good library, and appeals to me to find him one or put him in touch with someone who has one for sale.

Well I'm doing my best; but some of you must have reams of music lying idle. Here's a chance to get a reasonable offer for it, so write to Les c/o me.

Inside dope on the birth of a song—the song with the sadistic title that had Edgar Jackson puzzled the other day.

Songwriters Don Raye, Hughie Prince and Eddie Sheehy were listening one night to **WILL BRADLEY'S** band at New York's "Famous Door." During a lull between numbers, pianist

# ESSENCE OF NEWS

**FREDDY SLACK** and drummer **RAY MCKINLEY** beat out a crop of swing notes.

Suddenly a customer, apparently intoxicated by the rhythm, or something, yelled out: "Beat Me, Daddy, eight to a bar!"

For a gag, the trio presented Bradley with a boogie-woogie song, using that line for a title.

It proved so popular that Bradley has made a two-sided disc of it for Columbia, which disc is already being sold as a jazz classic; and the number is rapidly climbing the ladder to tops over here as well.

That's how it's done, folks. Easy, isn't it?

When you listen to a dance band programme on the air, all neat and tidy, with numbers following one another as if the band had been playing them all their lives, do you ever realise the troubles and worries that might lie behind the performance?

I thought of this on Monday when, an hour or so before his early afternoon broadcast, **JACK PAYNE** learned that vocaliste **ANNE SHELTON** had just gone down with a severe attack of influenza.

The programme had already been worked out, and she had a number of vocals to sing, so everything had to be switched about in an enormous hurry to make up for her absence.

New numbers had to be rehearsed... arrangements hunted out... and Jack Payne himself had a major headache getting everything fixed.

But he did it, and I bet that nobody

**BRANDYSNAP**  
Certain persons  
Read Brand's *Ersons*;  
Another faction  
Prefers Edgar Jaction.

listening to a polished broadcast could have guessed that there had been any last-minute trouble...

The success of the Swing Septette in Geraldo's broadcasts is quite embarrass-

by  
**PAT BRAND**

ing to guitarist **IVOR MAIRANTS**, one of the most modest men in the business, whose idea it was.

He thought of the idea when he realised that the band had some unusually good and novel swing instrumentalists, and when he mentioned it to **GERALDO**, it was agreed that the Septette have an airing.

So Ivor sat down and wrote a number called *Russian Salad*, orchestrating it for flute, tenor, clarinet, electric guitar, piano, bass and drums.

The novelty caught on at once, and now Ivor is hard at work on another number for the Septette, to which he has given the original title of *Seafood Squabble*.

I'll be waiting for it, Ivor...

One of the big problems which the war has brought to saxophonists concerns reeds. There is undoubtedly a scarcity, and so every saxist is anxious to keep his favourite reed as long as possible.

Well, it has been left to **LEW DAVIS** to think of a bright idea for the benefit of all wind instrument players who are worried about their reeds.

Although he is a trombonist, Lew has been seriously concerned about the reed problem, and, being of an inventive turn of mind, has now invented and marketed a revolutionary preparation called "ReeDex," which he guarantees will keep reeds waterproof and will lengthen their life considerably.

This sounds almost too good to be true, but Lew assures me that it has been tested by saxists over an extended period—and that it actually works.

The preparation is quite cheap, and is yet another proof that, for all the horrible side of war, it certainly does sharpen people's wits on the principle that "necessity is the mother of invention."

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| <b>HARRY JAMES</b><br>Feet Dragging Blues   | R 2772           |
| <b>JOHN KIRBY</b><br>Front and Center   |                  |
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| <b>1941 Super Rhythm Style Series</b>   |                  |
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| <b>RED NICHOLS</b><br>Beat me Daddy<br>Lowland Blues  | R 2777           |
| <b>JIMMY LUNCEFORD</b><br>Pavanne<br>Minnie the Moocher<br>is Dead  | R 2778           |
| <b>BENNY GOODMAN</b><br>Yours is my Heart<br>Alone<br>Down by the old Mill<br>Stream  | R 2779           |



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M.M. 1/2/41

# TUXEDO SEQUEL

New Hot Records Reviewed

by  
**EDGAR JACKSON**

**WOODY HERMAN AND HIS ORCHESTRA.**

\*\*\*Rhumboogie (Raye, Prince) (V by Dillagene) (Am. Decca 68055) (Recorded September 9, 1940).  
\*\*\*\*Whistle Stop (Randolph, Herman) (Am. Decca 67522) (Recorded April 10, 1940).  
(Brunswick 03094—3s. 8d.)  
68055—Herman (clar.) with Herb Tompkins, Bill Vitale (altos); Saxie Mansfield, Mickey Folus (tenors); Bob Price, Horace "Steady" Nelson, Cappy Lewis (tpts.); Bud Smith, Neil Reid (trmps.); Joe Bishop (flugel horn); Tom Linehan (pno.); Harry White (gtar.); Walter Yoder (bass); Frank Carlson (drums).  
67522—Herman (clar.) with Tompkins, Ray Hopfner (altos); Mansfield, Sammy Armato (tenors); Price, Nelson, Lewis (tpts.); Tody Tyler, Reid (trmps.); Bishop (flugel horn); rhythm section as above.

WHETHER Johnson, Dash and Hawkins may be, they certainly started something when they produced *Tuxedo Junction*. The number of records there have been lately of tunes on much the same lines has become almost notorious. And now, in *Whistle Stop*, here's another.

Still, *Tuxedo Junction* always was a good number, and this offspring of it is no disgrace to its sire.

Nor is Woody Herman's performance. The band puts over a good arrangement with an understanding and efficiency that have given the side not only musical appeal, but the right character.

Nevertheless I am not certain that *Rhumboogie* won't prove to be the bigger selling proposition.

It remains to be seen whether this mixture of rumba and boogie-woogie is going to have any permanent place as a jazz rhythm. (Personally, I don't think it will.)

But as something different, the tune has its attractions, especially as presented by Mr. Herman and his boys, aided by Dillagene, a new girl singer who has a good deal of what it takes.

You will notice from the above personnel that between the times this side and the coupling were made Herman changed three of his men.

It has done nothing to upset the ability of the combination, which still plays with a drive and style that are a sheer joy. The rhythm section (unchanged) shows up particularly well in this record.



**LOUIS ARMSTRONG AND HIS HOT SEVEN.**

\*\*S.O.L. Blues (Armstrong) (V by Louis Armstrong) (OKeh 81126) (Recorded May 13, 1927).

**LOUIS ARMSTRONG AND HIS HOT FIVE.**

\*\*Squeeze Me (Willard, Waller) (Scat V by Louis Armstrong, with Earl Hines, Mancy Cara) (OKeh 400974) (Recorded June 29, 1928). (Parlophone R2774—3s. 8d.)

81126—Armstrong (cornet) with Johnny Dodds (clar.); Kid Ory (trmb.); Lilian Armstrong (pno.); John St. Cyr (banjo); Pete Briggs (tuba); Babe Dodds (drums).

400974—Armstrong (cornet) with Jimmy Strong (clar.); Fred Robinson (trmb.); Earl Hines (pno.); Mancy Cara (banjo); Zutty Singleton (drums).

THESE two sides are respectively Nos. 1 and 2 in Parlophone's latest Series—the Jazz Classics Series—which was the last straw that broke this camel's back and brought forth last

week's outburst headed "Surfeit of Series."

Not that it makes me wish to retract a word I wrote, but I have since discovered what appears to be the reason for this latest outbreak of the Series epidemic.

It has been contracted from America, where, under the title "Hot Jazz Classics—Reissues of the Original Records That Made Jazz History," they have just released four albums, each containing eight of these museum pieces, and entitled respectively "King Louis" (Armstrong records, of course), "Jazz As It Should Be Played" (featuring Bix Beiderbecke), "Fletcher Henderson," and "Bessie Smith—Empress Of The Blues."

In addition, there is a number of (presumably) "loose" sides by Henry Allen, Buster Bailey, Sharkey Bonano, the Chocolate Dandies, Eddie Condon, Johnny Dodds, Ellington, Ted Lewis, Wingy Mannone, Paul Mares, Miff Mole, Red Norvo, Don Redman, and Luis Russell, which brings the total of this particular group of "resurrections" up to thirty-one discs.

**WHY REISSUE?**

All of which may be all very well over there. But things are not quite the same here as they are in America.

In the first place, so many more records are issued in America that the earlier ones disappear into the realms of the lost far more rapidly, and many of the records which America is now reissuing in its "Hot Jazz Classics" Series (from which, I should perhaps make clear, these English reissues are taken) have for long been unobtainable there.

Against this, about twenty of the sides (including Armstrong's *Squeeze Me*, on the first disc to be released in the English version of the Series) have not only already been issued, but are still available, in the British Parlophone catalogue.

What, therefore, can be the reason for reissuing them?

It can only mean usage. In supplements already curtailed by war time exigencies, of space which could surely be more advantageously filled with more recent, and as yet unissued, recordings which many of us are eagerly waiting to hear.

**YESTERDAY'S GHOSTS**

Of those recordings which have not yet been issued here, doubtless many have an historical interest. But this aspect is minimised by the fact that we have already been given so many other early records of the same sort by the same artistes that any more can only be superfluous, even for the most avid explorers of the past.

To others these ghosts of yesterday can have little, if any, appeal, because, it must be admitted, they are too representative of the crudities of the teething stage of jazz to offer much in the way of musical entertainment purely as such.

Take, for instance, *Squeeze Me*. Louis played his sincerest jazz about the time he recorded it. But the rest of the band indicates little more than the struggling for self-expression through the medium of a technique that had yet to be brought to the stage where it could fairly be called Art.

Much the same must be said of *S.O.L. Blues*. True, we have here Earl Hines, who, like Louis, was at his best in those days. But if only because he takes no solo, this is nothing like such a good instance of Daddy Hines as are many of the records in which he played with Louis which have long been, and still are, available.

In fact, there is little to indicate that Hines was even on the date. The little piano one hears might have been played by anyone.



**INK SPOTS.**

\*\*\*Stop Pretending—(So Help You) (Johnson, Williams) (Am. Decca 67898).

\*\*You're Breaking My Heart All Over

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5. BEAT ME DADDY (EIGHT TO A BAR) (READY SHORTLY)

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Again (Cavanaugh, Redmond, Altman) (Am. Decca 67900) (Brunswick 03095—3s. 8d.)

I AM mentioning this record for two particular reasons.

Firstly, the artistes have been given a special label incorporating a picture of them.

This is nothing new for America. Over ten years ago Bing Crosby's fore-runner, Seger Ellis, had a specially designed label for his OKeh recordings. But it is an innovation here.

A pity they didn't make it even more interesting by giving the names of the boys as well as their pictures.

Secondly, the disc is one of America's biggest sellers.

It is not difficult to realise why.

On the essentially "commercial" lines which the Ink Spots adopted after their return home from a visit to England under Jack Hylton's sponsorship, and their subsequent transfer from Victor to American Decca, both sides have that indefinable, but easily recognisable, something known as "atmosphere"—a feature which is helped by the good recording and clear, clean reproduction of the neat, easy way in which the boys work.



**RAYMOND SCOTT AND HIS ORCHESTRA.**

\*Just A Gigolo (Caesar, Casucci) (Am. Columbia WCO. 26178).

\*The Peanut Vendor (Sunshine, Gilbert, Simmons) (Am. Columbia WCO. 26180). (Parlophone R.2781—3s. 8d.)

RAYMOND SCOTT reviving other people's erstwhile hits is even less interesting than Raymond Scott playing his own particular brand of compositions.

After all, there was something to be said for *The Toy Trumpet*, *Minuet In Jazz*, *Twilight In Turkey*, and *Power House*; especially as played by Scott's own Quintette for Irving Mills' American "Master" label, even if his *Bird Seed Special* and *Business Men's Bounce*, as played by his big band (issued here on Parlophone), were more would-be arty than artistic.

## U.S. HIT PARADE

Here is the latest available list of the ten most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co.:

1. There I Go (x 1 x x x x x 9 x 10).
2. Frenesi (x 8).
3. A Nightingale Sang in Berkeley Square (x 6).
4. We Three (x 3).
5. Down Argentina Way (x 7).
6. Ferryboat Serenade (x 2 x x x x x 4 x 9).
7. Only Forever (x 4 x x x x x 1 x 6 6 7).
8. So You're the One (x 10).
9. Trade Winds (x 5 x x x x x 5 3 5 8 6 8).
10. I Give You My Word (x 9).

Note.—This information is received by short-wave radio from the Columbia Broadcasting System, New York, by our technical contributor, "Dabbler." Set used this week: Murphy A92 with G.E.C. BC636 all-wave anti-interference aerial.

(Figures in brackets indicate previous placings. X indicates rating unascertained owing to reception difficulties.)

## RHYTHM CLUB NEWS

No. 41. Last Thursday's meeting of the Rhythm Club of Leeds included a lecture on "Vocal Jazz" by Murray Collins and Jack Steel, and guests of the evening were members of Maurice Winnick's Band, including Pete Stuteley, Jack Riseman, Micky Amstell, Harry Turoff, Stanley Smith, Doreen Stephens, and also Norrie Paramor, Tommy Pryde, Jack Conroy, Rudy Starita, and Harry Hines, who took part in the Jam Session, while Gloria Brent sang some of the vocals.

No. 150. Last week's meeting of the Ilford Rhythm Club featured an appreciation of Bud Freeman by Ken Othick, followed by some records waxed by the Club's Jam Group last week. The Jam Session following included Ben Clarke (clarinet), Johnny Rouse (trumpet), Charlie Weedon (cornet), Al Mead (piano), Jack Surridge (bass), Tom O'Callaghan and Harry Moulton (drums). Henceforth, meetings will be held fortnightly, the next being on February 2, at the Mayfair Café, 96, Cranbrook Road, Ilford.

No. 154. The Hornchurch Rhythm Club will hold its first meeting on Sunday next at 3.30 p.m., in rooms above Cranworth's, opposite the White Hart Hotel, High Road, Hornchurch, Essex. There will be a raffle by Harry Snell illustrating the difference between British and American swing. All playing and non-playing enthusiasts should contact him at Summerhill Lodge, Pips Hill, Baulston, Billericay, Essex.

## MELODY MAKER

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## TIPS FOR TRUMPET TYROS—No. 25

**H**IGH notes are the deepest pit of trouble into which the tyro trumpet player can fall.

They sound so easy and effortless when played by a good player, they always bring down the house in a solo, and fellow musicians (who should know better) speak of old So-and-So. "who can play E above top C" with bated breath as if it were the be-all and end-all of trumpet playing.

High notes are not all this important. But it's not a great deal of use trying to persuade the tyro so; it's much better to give him a few gentle words of advice and let him find out for himself.

One reason why high notes are troublesome is that they call for pressure. The reader probably pauses in bewilderment at this point, recalling all that has been written in this column about no-pressure. But everything is O.K.—no-pressure still holds good.

But a certain amount of pressure must be used for high notes, otherwise they will be thin, out of tune and unreliable.

The old trick of playing a top C with trumpet suspended by a string demonstrates nothing at all—except that a feeble, out-of-tune note can be got without pressure.

The difference between that feeble bit of pressure for top notes, and ordinary pressure playing, is that the latter is pressure (and plenty of it) all the time, whereas the former is a little pressure, and then only for top notes.

Now, for goodness' sake, don't take this as carte blanche to press that mouthpiece into your lips until they are red sore, otherwise all the good work you have done on no-pressure will be wasted.

Just get the idea in your head that you've got to use a bit of pressure now and then—but it's got to be strictly controlled.

We'll come to just how next week.

**The fact that "Mike" has been shifted to another page for this week doesn't make him any the less controversial as he chats about**

# DOG-IN-THE-MANGER LEADERS

**W**HILE I suggested in my article last week that British jazz had been handicapped by the laziness of the Vested Interests who refused to give the public anything that it had not specifically asked for, it would not be strictly true to say that band leaders had not given the public what it wanted when it did eventually ask for it.

The most typical instance of this I have in mind was the wholesale revolution in arranging and orchestration which set in immediately following Duke Ellington's visit to this country.

As Alan Jenkins says in his article, "All the bands in London stole the Duke's ideas, especially his rubber-cup mutes."

One reason for this was that Duke's music was a popular success; the public had shown what it wanted by applauding him at the Palladium, everywhere he appeared.

## VESTED INTERESTS

I won't say that the public applauded what was best in Duke's music, but it showed that it wanted something new, some new colour, some new approach to jazz.

The public's demand was for the superficial things in the Ellington jazz, for the manner, not the matter. These the Vested Interests supplied without much difficulty.

It had never occurred to anybody in a responsible position in this country that the public might be offered a little more, or that the rubber-cup mutes had been there for the taking for many years before.

Apart from the many gramophone records which had long exploited this instrumental trick for all to hear, Hal Kemp's Band had featured Micky Bloom, and Ted Lewis had presented Muggsy Spanier, both of whom used the rubber mute to great effect.

But no, the British band leader would

try nothing new until somebody else had first proved its public appeal.

It is intriguing to consider what might have happened to British jazz if the public, instead of liking the more obvious aspects of Duke's Band, had gone whole-heartedly for things like *Black and Tan Fantasy* or *Echoes of the Jungle*.

We should obviously have been flooded with music of this type as soon as the Vested Interests had seen there was money to be made out of it.

Money, always money! What a difference between jazz here and in the United States.

## COLOURED SESSION

Let me tell you about a typical recording session by a coloured band, as the story was told me by a returning traveller.

The session was booked for 10 a.m. Coloured musicians, being no different from the rest of their race, work according to C.P.T. (Coloured People's Time), so that nobody really arrived in the studio till towards 11.15. No matter: once in the studio, nobody left it until the four titles scheduled had been recorded.

Lunch? Nonsense; the band's porter went out, bringing back with him sandwiches and drinks and a bottle of gin which was kept under the trombonist's chair.

The session ended when the last note was played at around 5.30 in the afternoon. There was not a whisper of discontent, no complaints from the first trumpet that his lip might be getting tired.

Of course, it was all most "unbusinesslike" being able to take all day over four titles. Four titles? No, five. For on this occasion the boys threw in another just for luck at the end of the day, a busked affair, to fill up an odd side of a record somewhere.

There was no question of "My-contract-says-four-titles-in-three-hours." There was no rushing away at one o'clock to go off and do another session or keep a golf date, as so often happens in this country.

The real trouble about jazz in this country has always been the absence of any give-and-take between bandleaders.

Even when (so rarely) one discovers an enthusiastic player of repute, the

chances are that he will keep a commercial date, which will bore him, in preference to a good jazz date which will not.

The reason is not financial, for in both cases the fee is the same. The reason is that he does not trust his commercial employer enough to admit that he has a previous and more worthy engagement; he is afraid of losing his job—a fine confession for a confident artist to make, isn't it?

There are exceptional cases, of course, where the commercial employer would not object to the man honouring his agreement, but mostly everybody seems to be out to cut everybody else's throat.

Things have changed a little during the years, but there was a time when well-known musicians would be engaged to make records with some struggling little hot band.

## REPUTATION

To their credit let it be said that these distinguished gentlemen seemed to enjoy the experience, but they were always insistent that their names should not be mentioned in the personnel: "It would harm their reputation!"

Harm their reputation, indeed! In the first place, the only reputation they had was a purely professional one: nobody outside the readers of this paper had ever heard the name of Mr. A.'s first trumpet.

And with those readers the player's stock went up, merely because he was actually to be heard playing in a hot record.

But at the back of all this was the typical British bandleader's dog-in-the-manger attitude. Mr. A. couldn't bear to think that his trumpet player had any right to an artistic existence outside his dreary commercial band.

That the struggling little hot band could never and would never want to offer any competition to Mr. A. never struck anybody.

In the end, of course, it didn't really matter, for the little band found its own trumpet player from among musicians of its own generation and musical social standing, and played a hundred times better for it.

And now I want to remind myself to discuss something else in Alan Jenkins' article; his views on the British musician, as such.

## DRUM DOPE-23

**JUST a few more hints on making drum parts easy—because I find that reading is one of the weakest parts of the average drummer's equipment.**

I've explained how to "analyse" bars, how to "guess" your way through a part. Now for the real essence of the whole thing.

This is, as I've no doubt you've already surmised with a sinking heart—PRACTICE.

It's pretty dull sitting in front of an exercise book and beating out complicated—and non-swing—rhythms, but you needn't do it that way.

By all means have your drum book—there are some fine ones on the market—Bill Hartly's, Max Bacon's, Gene Krupa's, Ray Bauduc's and many others.

But DON'T GET STUCK WITH THE BOOK—otherwise you'll learn all the exercises off by heart and that'll be just the thing to make your reading worse instead of better.

Read anything you can get hold of—any music, piano, flute, horn—anything. Some of them (most of them, if you like) are wildly unsuitable for drumming.

So much the better, because if you can cope with this sort of thing, ordinary drum parts, written for the instrument, will be child's play when you come to them.

Every band room has a pile of old music. Or, if you don't play with a band, in every drawing room that has a piano there is a pile of old music under the seat of the piano-stool or in the corner behind the aspidistra.

Seek it out, wherever or whatever it is. And play it.

Just read along the top line—every time you come to an "open" note (i.e., minim or semibreve) just roll.

Don't worry about the bass drum for a bit—we'll come to that next week.

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# JAZZ IS A FORMULA RATHER THAN A FORM—says

WHEN I saw that a "Doctor of Music" would give a recital of jazz records on the radio, I made a point of listening, expecting the usual patronising dissertation.

I was even prepared with the words of H. L. Mencken, who dismissed these pedagogues as "Professor Sawdusts who march in bravely, while the potential Schuberts flee in alarm" to reply silently, but from my point of view most effectively.

But, to my infinite surprise, that recital proved to be anything but patronising. It turned out to be a quite scholarly and certainly unprejudiced examination of Jazz in relation to music proper.

## No Pedant

So that when I actually met Dr. Northcote some little time ago, I had a prior interest in this academic musician in the early forties who had braved the criticism of his colleagues by talking about this illegitimate offshoot of music on the radio.

At once I saw that here was no hide-bound theorist, surrounded by a wall of pedantry, but a musician who readily agreed that Jazz had definitely been an interesting development in the last thirty years of popular music.

And this standpoint was no mere pose calculated to grab some cheap publicity, but a considered opinion based on a genuine study of jazz records.

I began to talk to him about this "backwater of music" about which I have now been writing for more than fourteen years. And his *obiter dicta* were so reasoned and so stimulating that I thought them worth recording.

"Jazz," said Dr. Northcote, "must be reckoned with, if only because it has been the musical pursuit of millions for a considerable time. Therefore no serious musician can afford to ignore it."

"But, alternatively, no Jazz composer can ignore the fact that his work must face analysis as music."

"Highbrow v. Lowbrow?" I ventured. "No. Nor is it a question of liking or disliking Jazz. Can this modern dance music of yours stand criticism?"

I had to admit that there was a section of jazz fans to whom criticism was anathema. It was a question of one's orientation towards it, I added.

There was the rabid fan who divorced jazz entirely from music, or, at least, tried vainly to justify this ostrich-like attitude.

## By-Products

"Well," Dr. Northcote commenced, "some of this is destructive. If there are inner cults within the dogma of jazz, I am not concerned with them."

"Let me state my position. Rather superfluously, I suppose, I must first postulate that I place the crooner and the cinema organ as by-products of jazz, although I do this because some learned musicians may imagine they have something to do with it!"

"Jazz, as I understand it, is that curious exotic growth which came into our music mainly after the last war."

"The first jazz which interested me was white. There was, for example, Paul Whiteman's Orchestra. Any musician must have paid tribute to the instrumental excellence of that combination even if he didn't like the stuff he played."

"Then there was the great Elizalde band at the Savoy. Other serious musicians than myself were impressed by that."

"What do you think of the influence of the Negro which has been predominant in recent years?"

"Well, I can see that in England we learned of the early Negro jazz far too late to classify it with any sense of fairness to jazz as a whole. Negro jazz and white jazz both have their highlights."

"The rhythmic subtleties of the coloured style are often intriguing at their best; at its worst the coloured style is a highly-spiced affair with no substance at all."



**Dr. SYDNEY NORTHCOTE**  
D.Mus., Hon. A.R.C.M.  
(in an interview with STANLEY NELSON)

"White jazz is generally more palatable, since the Negro style seems mainly to consist of two moods, one of the infinite melancholy of the Blues and the other, a high-speed melange with speed as its main characteristic."

"The white version has more musical potentialities, but although its piquancy is often attractive, it all too often relies completely on the worst platitudes."

## Virtuosity

"Yes," I agreed, "that's true. But what about the jazz orchestra considered as an executant?"

"Now I must agree with you. Undoubtedly, jazz has developed an astonishing instrumental technique, and, with this, a technical virtuosity of orchestration. I have often listened to the work of Sid Phillips and Ben Frankel, for instance, with admiration."

"And many a young composer has learned some valuable lessons from a study of jazz effects. The serious musician, in applauding the extraordinary performances of some of the instrumentalists is often at the same time paying tribute to un-named orchestrators."

Dr. Northcote soon became critical again, however.

"But this tendency towards instrumental virtuosity," he went on, "has become undisciplined. A pre-occupation with tonal distortions and oddities of novel sound effects leads nowhere."

"For example, many jazz pianists, and especially the coloured players, are too much concerned with the percussive aspect of their instrument. Thus, the hands are set wide apart, the left hand relying on a pedestrian bass with monotonous tenths while the right hand indulges in the brittle brilliance of sheer dexterity."

"The singing tone is forgotten, hence the inept tremolo effect to get some sort of sustained tone. The many variations of chord spacing are never attempted, and the result is a curious typewriter technique, often astonishing but rarely musical."

"Mind you, a pianist like Art Tatum could really make something entirely new of jazz piano playing. He undoubtedly has the technique and, one would imagine from some of his records, the musicality."

"There must have been some jazz you liked," I reminded him.

"Of course, Spike Hughes's *Donegal Cradle Song* has the undoubted marks of a musician. And quite apart from Louis Armstrong's trumpet in *West End Blues* there are other things here which satisfy me."

"Any serious musician must admire the melodic improvisation of Bix Beiderbecke. His *In A Mist*, too, in its genre is an artistic achievement."

"Then Duke Ellington—a characteristic musician."

"Years ago, I heard the Elizalde band at the Savoy and liked it. I remember a recording Elizalde made of a simple little piano solo of his own called *Harmonising*, and what I heard then prepared me for the serious music that this young Spaniard eventually would produce."

"I have studied the score of his *Sinfonia Concertante*, a fascinatingly original piece of work."

"Obviously, if Jazz can produce these highlights it should be able to add something to the musical vocabulary generally. But the efforts are too prolific, lacking concentration and critical discrimination, and the musical basis is all too slight in so many cases."

"Genuine musicians might really do something with jazz effects. Ignoring Ravel and Stravinsky, let us look at Alec Templeton's delicious little *Bach Goes To Town*. That would seem to me to be both good jazz and musical parody."

"We've been hearing lately of the 'Twilight of Jazz.' What do you think of its future?" I asked.

He paused for a few moments and then said:

"I don't see a future on the present lines. Everyone wants to play in the Negro style exclusively now."

"There used to be two or three distinct styles ten years ago, and competition, you know, is good in most things. Now there is too much exhibitionism, too much reliance on formulæ and straining after novelty."

"I am no prophet, but I feel that Jazz may find its salvation in returning to some of the older models. They may be less piquant, but they were generally more musical."

"Another point," I said. "What about its effect on serious music?"

"This cannot be very extensive," replied Dr. Northcote. "The so-called 'subtleties of syncopation' were exploited in serious music long before Jazz was born."

## Impressions

"Some of the novelties of jazz orchestration and the development of individual possibilities may have some effect. But they will be impressions rather than influences."

"A composer of symphonies could write a Fox-trot movement in place of the Minuet of a former age, but it will need to be good enough to stand up to musical analysis as the Minuet was. Jazz composers should always remember this vital point."

"Reiteration of musical clichés and their elaboration will not produce the logic of musical form."

"There we have the whole crux of the matter. Jazz, by and large, is a formula rather than a form. It never has the logical development of a musical idea."

"Instead, it is the elaboration of a monotonous musical outline, and though this elaboration may be, and often is, brilliant enough to be exciting, it is only rarely logical or imaginative enough to be artistically expressive."

Which, I think you will agree in the main, is very sound sense. The *avant garde*, with their cries of Jazz without arrangements or even musical training of any kind, will not like it, of course.

But the mass of enthusiasts who realise the impossibility of divorcing a strictly musical activity from music generally will read it with Hume's first postulate of successful argument—an agreement on original terms—as at least one thing in common with Dr. Northcote himself.

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# WE INDICT THE BR

**WHY** at a time when the people of **WHY** won't the  
 this country need relaxation? **WHY** that the  
 do they produce war films? **WHY** King of

"**BRITAIN Faces the Blitz**"; "Britain Faces Invasion"; "Everyone is in the Front Line"—these catchlines, with their grim significance in the turmoil of war, have turned the world of entertainment topsy-turvy—shut popular night clubs, dance halls and theatres.

Amid this desolation in the musical entertainment sphere, the cinemas rightly function much as before. Restrictions of hours of closing have not prevented the one-time homes of peanuts and plush from hearing the sweet sound of the box-office returns mounting steadily despite blitz and black-out.

Big British and American features still attract the cinema fans, while in the live entertainment world unemployment is rife among hundreds of musicians.

With a perverseness difficult to understand, the British film producer has seized this grim war period, when death rains nightly from the sky, to produce not—as you might expect—a crop of breezy, well-produced musicals to take your mind off the war, but an amazing array of sombre subjects, many with a war background.

## WAR FILMS!

In case anyone should doubt this staggering statement, here is a brief summary of recently completed pictures: "Freedom Radio," full of Nazi uniforms; "Love on the Dole," "Pastor Hall" (more Nazi uniforms), "Spellbound" (all about Spiritualism), and "Gaslight" (all about a murder).

During the past year, out of a total of 55 productions made in British studios, only two—"You Will Remember" (based on the life of Leslie Stuart) and "Under Your Hat" (film version of the stage show)—rank as musicals. Queerly enough, both were made in the same studio—Worton Hall.

And in case you think that the war has put paid to British film production, take a look at this list, showing the number of films made during the past year in each British studio. Exact details are difficult to obtain, but the

following list is as accurate as we can make it.

Denham, eight; Ealing, six; Gaumont-British, eight; Highbury, two; Nettlefolds, eight; Rock, four; Sound City, five; Twickenham, four; Warners, three; Welwyn, three; Worton Hall, four.

That's a pretty good list for war time, especially when you consider that the majority of them were made under very difficult conditions, amid the blitz, with sometimes long waits between sirens when no work could be done. Don't let this last factor delude you, however—many of the scenes that suffered most from holdups had big crowds in them, and, even so, the majority of the films finished on schedule and within budget costs.

## HOLLYWOOD KNOWS!

From the details given, it is obvious that, if only one film in four had been a musical, we should at the beginning of 1941 have completed eleven "beat-the-blues" films, providing employment for a large number of musicians, whilst also giving the public something it wants desperately these days—relaxation with cheerful music.

It is useless for the hidebound British producers to retaliate with: "You don't know what the public want any more than we do." The answer is: "Bunkum!"

Hollywood for years has made colossal money out of musicals: the best-remembered films of all time are all light, airy musicals—"King of Jazz," "Big Broadcast," "Broadway Melody," "Flying Down to Rio," "Top Hat," "Gold Diggers of 1933," "Wizard of Oz," "Rosalie," etc.

All of them provided new tunes, new songs to sing, and new dances to keep the people happy.

Go back even farther to the last war. It was the musical shows that ran longest then, and the songs from those shows that have survived the years.

There is another angle to this urge for lighter film entertainment. To-day there are more musicians, famous actresses, actors, singers, cabaret stars and chorus girls out of employment

than ever before in the history of the entertainment business.

Musicals need all these ingredients. Why don't the producers, with their "all-seeing eyes," seize an opportunity that will perhaps never be presented again in their lifetime—and use it?

We have some of the best song-writers in the world, who know all there is to know about writing tuneful, catchy melodies and lyrics—Noel Gay, Jimmy Kennedy, Michael Carr, etc., etc., we have bandleaders of considerable ability, who are well versed in the mysteries of musical film production.

## OUR BANDS

As a matter of fact, every one of our top-line bands has appeared in films, including Ambrose, Jack Hylton, Debroy Somers, Lew Stone, Jack Jackson, Billy Cotton, Jack Payne, Carroll Gibbons, Geraldo, Louis Levy, Percival Mackey, Joe Loss, etc., etc.

That brings us to another point—a musical is not just six bands, six cabaret—or radio—stars—bang; that's a film, that is. It certainly isn't!

The first need is a good story (we have scenarists of considerable brilliance available); then some good stars and musicians—heaven knows we have enough of these.

Good settings rank high, very high, in the presentation of a musical. Many settings in such British films in the past have been rank, all right. Heaven help us to live 'em down!

A good director is very necessary, together with a first-class musician, arranger and chorus master. Finally, a top-rate set of bandmen, not necessarily any normal combination, either—but an honest-to-goodness big combination of thirty or forty musicians, and a nice line of leg, provided by experienced chorus girls.

How many otherwise good musicals have been ruined by an inferior—often amateur—glamour line, and too small a band? Half a dozen musicians, half rehearsed, and half a dozen badly drilled chorines—in fact, any half-baked show is dead from the word "Go."

The job must be tackled as carefully as any top-line story film, and a director and cameraman assigned to the production who do know their job when it comes to films depending on vision coupled to hot numbers, frozen into celluloid.

And don't think the job stops there, either.

The sound engineer and recordist also have a hand in a musical success—and the film editor. In our studios many important advances have been made in recording technique, and, with the new multi-mike technique and modern equipment, handled by sound men who know how to handle musical recording with big bands, competent full-range musical recordings can be guaranteed.

A film can be made or blitzed in the cutting-room, and it is necessary to assign the right editor to this type of job—and give him support on the floor and in the script.

## TRICK STUFF

Trick photography plays an ever-increasingly important part in musical film presentation, and it is good to know that we now lead the world in this art.

A recently perfected optical method that made possible Korda's "Thief of Bagdad" is there to be used when required; something that, with the technician who invented the process, can provide staggering musical effects if handled correctly in the story and script.

Finally, another delusion must be rectified—that of costs.

In the British film world there is a belief prevalent, based on some factor long since lost in the mist of time, that a musical must be made in a rush and the cost squeezed through a lemon strainer.

Yet the same producers will cheerfully spend £60,000 on a subject that hasn't

Paul Whiteman and his Band being shot in one of the spectacular scenes from "The King of Jazz," the first super musical film ever made, and still regarded as the greatest of them all.

Made by Universal in Hollywood in 1929, this film cost three million dollars (£750,000) and took twenty-six weeks to make.

Over 220 people appeared in one scene alone, and the settings, trick-work and colour-photography have for twelve years set the highest standard in film musical production. We have good bands of

In the trenchant article on the situation regarding musicals, and of British film-producers if they

## CLASSIC

No. 11.—(a) "Co

Louis Armstrong

WELL, here you are, Armstrong fans, and now please stop writing me letters accusing me of not liking Louis.

I know that he has made scores of classic records, but this would be a funny series if Armstrong appeared every week.

Now, having got that off my chest, here is another little point before we start talking about the record. I am fully aware that the personnel of this disc may be not quite correct, and, in the case of "Confessin'," I know that it's incomplete, but to me that does not matter.

## BILL SNOOKS

I have no time for the Bill Snooks who, because they do not know the name of the fourth trumpet in a record, have no place for it in their collection, no matter how good the record is. To judge by some of the letters I see in the "M.M.," there are a lot of Bill Snooks about.

At last the record—to me a very satisfying Armstrong. He may have made better individual sides but not much better, and you can turn this disc from side to side and feel you are hearing the real Louis.

"Confessin'" opens with some lovely guitar chords, and then Louis sings one of his grandest vocals, slow and full of feeling. Behind him the guitar carries on with some nice organ harmony from the band, who continue behind the next solo, which is by Lawrence Brown on trombone.

I consider (and always have done) that this is Larry's best solo. It's beautifully phrased, good tone, and unlike so many

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(Continued on facing page)

# BRITISH FILM COMPANIES

## Why take a hint from Hollywood? Why out of a total of 55 films produced here in 1940 have only two been musicals?



... here and the technical talent to make such a film. Why don't we? These two pages, the "Melody Maker" film expert reviews the whole points out that there must be something wrong with the mentality don't seize the present opportunity to cheer up the public with some home-made musicals.

a chance of returning its cost—often termed "prestige" pictures.

A musical, if it is to be made at all, needs a decent budget; one that will allow everything to be done properly, for any skimping will show quicker in a musical than in any other subject filmed.

This is no plea for £150,000 productions. We know the amount that can be spent, allowing for an adequate return, and even one-fifth of the above cost would result in a tip-top picture if handled by the right men.

Every argument that can be coughed up by our film panjandrums against making musicals is so much hooey. Every phase of war time entertainment points the way clearly.

Let them argue away, if they can, the established fact, presented by the B.B.C., who in published statements reveal that over 80 per cent. of their broadcast programmes are jazz.

When the B.B.C. turn around and give the public what it wants, well, it's high time the film producers woke up. They have every ingredient of musical films at hand; and any argument that we cannot make good musicals is crazy, besides being a reflection on their own technical crews.

### FORMBY

But there must be adequate support by the producer's office, and when the film is under way, no sudden shutting-down on costs, provided they are within the scheduled limit.

An argument is sure to be put forward by at least one studio—George Formby. The answer is, of course, that Formby's films are not musicals in the true screen sense of the term; and even if his films are a big success, that is no argument against making the real thing.

In fact, there can be no really sound

argument against the production of correctly planned and produced musical films, and it is high time the British film producers realised this fact and got down to bedrock and did something.

### M.U. CAN ACT

Incidentally, while we are on the subject, why doesn't the Musicians' Union get together with the leading British and American film companies operating over here, with a view to doing something about it?

Come on, you film producers, there is a definite need for good British musical films with top-line names, bands, and with a story, not a puff of dialogue, but something to lend colour and solid backing to the musical theme.

In making them, you will also relieve a severely shattered entertainment industry, to say nothing of the box-office profits that will be yours.

## "... MUCH TO OUR SURPRISE, THE CEILING CAVED IN"

### This Is The Spirit Of The Musicians of Britain

STORIES OF MUSICIANS IN THE FRONT LINE WOULD FILL THESE COLUMNS EVERY WEEK. TYPICAL OF THE CALM WAY THAT THEY "GO TO IT" UNDER FIRE IS A LETTER WHICH HAS REACHED THE "MELODY MAKER" FROM DON RALFE, A MUSICIAN "SOMEWHERE IN LONDON."

"I am a semi-pro drummer in Rex Salter's Band," he writes. "One evening I arrived as usual and set up my kit. This done, we immediately commenced the dance with our signature-tune."

It will be noticed that he doesn't think it worth mentioning that the blitz was on, and that he had somehow managed to get through it to the dance hall. But this becomes immediately apparent as he continues:—

"We had just finished this when our

vocalist popped round the door and told us that Jerry had just dropped a breadbasket over us. One bomb fell under a car in front of the door at the side entrance.

After kicking this out from under the car and dousing it with sand, our vocalist ran in to us again and told us that he thought a bomb had fallen on the roof.

As there were several chaps dashing about with sand and water, we decided to carry on playing. We had not started long when a fireman came

in and informed us that it would be better for us to clear the people and pack up our own stuff and get.

"These instructions we obeyed, shepherding our patrons into a nearby shelter; and on returning to the hall we could see the fire was getting a hold in the attic of the building.

### LUCKY ESCAPE

"We rushed into the hall, packed what kit we could, and got out. We stood by, watching the work of the firemen, and suddenly I remembered that I had left a pile of my records in the hall.

"Rex Salter and I went into a huddle and agreed to try to save the record-player, records, and the mike and amplifier. This we accomplished in two hurried journeys.

"Our last exit had only been effected a few seconds when, much to our surprise, the ceiling caved in. It didn't look so very dangerous when we were up there.

"We realised then how, luckily, we had recovered everything portable, but for a while we are out of a job.

"Still, with the rest of the profession, we are quite ready to carry on." Comment on this would be superfluous.

## CLASSICS OF JAZZ

by Bill Elliott

...fessin'," and (b) "Song of the Islands" and His Orchestra (Parlophone R909)

### PERSONNEL

(a) Louis Armstrong (trumpet and vocal); Les Hite (alto); Lawrence Brown (trombone); Jimmy Prince (piano); Lionel Hampton (drums); and others.  
(b) Louis Armstrong (trumpet and vocal); Luis Russell (piano); Albert Nichols (clarinet); Charlie Holmes (alto); Theo Hill (tenor); Henry Allen and Otis Johnson (trumpets); Jack Higginbotham (trombone); Will Johnson (guitar); Paul Barbarin (drums); Pop Foster (bass); three unknown white violinists; and Hawaiian vocal unit. Exact personnel unknown.

of place in good jazz (I don't care for them myself), but you have to admit here that they fit into the scheme or atmosphere of this record.

It opens with a vibraphone playing a few notes, and then the fiddles take a chorus followed by Louis on trumpet with some good drumming by Barbarin behind.

Higgy takes the next—grand trombone playing in his usual rough style, and an effective contrast to Brown on the reverse.

Then we have the vocal against voiced harmony by the band—a scat vocal, that somehow seems to convey all that Louis wishes to say. It's followed by some sax work by the section, and then the last chorus, with Louis playing some of his best trumpet.

Really magnificent playing, with sustained high notes full of vibrant power. This is the sort of trumpet that makes you realise that when all is said and done there is only one Armstrong—he is the top.

of his Ellington solos, there is no suspicion of it being off pitch.

Louis picks up on trumpet next—a short solo that ends with a break that has to be heard to be believed. Some rather queer-sounding tenor follows, and then Louis plays the record out in the usual Armstrong manner with a coda that's a shade more abrupt than usual.

The backing was made in 1931 with Luis Russell's Band, plus a special Hawaiian section and three white violinists.

I know that fiddles are out

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- "Plantation Moods" Frankie Trumbauer (H.M.V. BD158)
- "Wrappin' It Up" Hilton Jefferson (Brunswick 02039)
- "Tapping The Commodore Till" Dave Matthews (Commodore 508)
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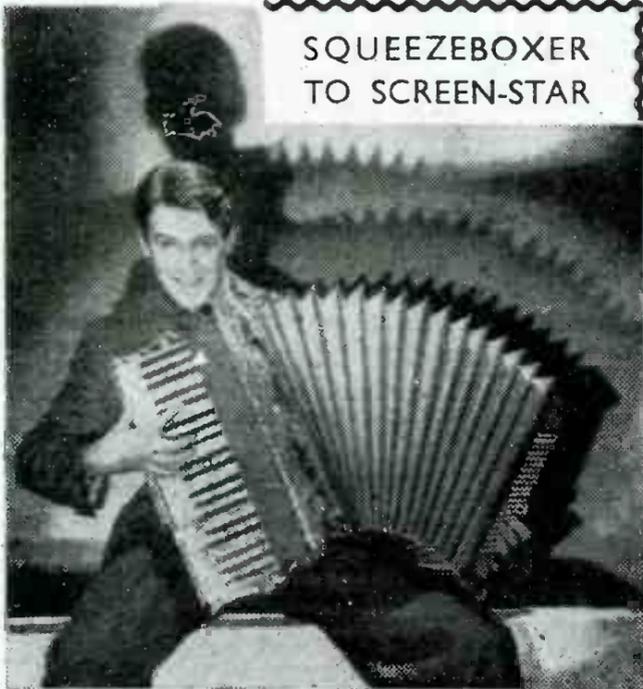
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SQUEEZEBOXER  
TO SCREEN-STAR

**JAMES STEWART**, M.G.M. star of "Born To Dance," "Mr. Smith Goes to Washington," etc., once used to play the accordion in a College band. That's how he got to Hollywood, and Eric Winstone now proposes walking up and down Wardour Street with his accordion, thus hoping to crash into films!

# HI, DOUG!

## ERIC WINSTONE'S PAGE

**Y**ES, sir, the gang's all here. What gang? Why, "Hi Gang," of course.

With Vic Oliver, Bebe Daniels, Ben Lyon, Sam Browne, Jay Wilbur and ace producer **DOUGLAS LAWRENCE**, famous B.B.C. personality and this week's guest of honour in the columns of this page.

Starting way back at the age of sixteen as a very junior recording engineer on the staff of H.M.V. Gramophone Company, Doug., under the guidance of waxing expert Arthur Clarke, recorded for all time the genius of Kreisler, Segovia, Tetraxini, Gigli, and the never-to-be-forgotten voice of Chaliapine.

In these same studios he met also many up-and-coming bandleaders who to-day constitute the big names in radio dance music.

On his twenty-first birthday, in place of the key to the studio door, the firm presented him with a pith helmet and sent him out with a mobile recording unit to tour North Africa, Finland, Italy and Estonia, making records of all the well-known artists and celebrities in the countries he visited.

In between his European travels he spent short periods back at the London studios, and it is said that he made more recordings of the voice of the late King George V than any other engineer in the business.

Finally came the break, and this popular personality of the gramophone world moved into the recording department at the B.B.C.

But not for long.

In a short space of time he took his place in the studios behind the glass panel of the balance and control room, and after eighteen months in this section moved into the producer's chair, meeting once again those bandleaders and artists of his old H.M.V. days who had kept pace with him in his rapid climb to fame.

"Up With the Curtain," with Geraldo; "Music From the Movies," with Louis Levy; "Twilight Tapestry," and many other front-rank programmes were all the work of this same young man.

And now, with "Hi Gang," he has done it again.

Ben Lyon may crack his gags. Bebe Daniels and Sam Browne may sing the songs. Vic Oliver may play the fool and fiddle combined, and Jay Wilbur may supply the music; but it is to smiling Douglas Lawrence, together with his colleague, Harry S. Pepper, that the credit must go for one of the outstanding air-attractions of current listening.

\* \* \*

Did I ever tell you about the very jealous accordionist who booked a trial date at a theatre in Glasgow?

Well, not being certain how long he would be away from home, he locked his beautiful wife up in the bedroom, and, giving the key to a musician friend of his, asked him to go round and let her out if he was not back in four days.

That same night, just before he opened, he received a long-distance telephone call from his pal back in London.

"What's the matter, old man?" he asked. "Anything wrong?"

"I should say so," came the reply. "The key doesn't fit."

\* \* \*

Joining the Royal Army Medical Corps only a fortnight ago, **DON DESTAFANO** has already been booked to appear as a solo artist at the next troop concert to be given by his company.

I think when Don first received his papers he rather thought that his accordion days were over for a time. Perhaps this will convince him he was wrong.

No matter where you go, be sure your fans will find you out....

\* \* \*

By the way, remember the paragraph in last week's page concerning accordionist **JIMMIE ROBERTSON** and his difficulty in getting away from the Coliseum after "Aladdin" in time to start at his new job at the Queen's Brasserie?

And remember me telling him to consult the genie about it?

He must have taken my advice.

The show comes off next week.

\* \* \*

Have often wondered just when and where star organists gain access to their first console.

Apart from breaking into the nearest Odeon after closing-time, or making friends with the local curate, there are very few opportunities for the average musician to get within touching-distance of the instrument, and even if he can afford to buy one for himself, there always remains the problem of getting it through the front door.

No, it's a difficult problem, and I was not a bit surprised, on questioning swing organist **ROBIN RICHMOND** at the Hammersmith Palais, to learn that he pulled his first stop at the keyboard of the famous organ in Westminster Abbey.

There, under the tuition of O. S. Peagood, he acquired the technique that afterwards made him a featured player in all the leading cinemas of Europe.

\* \* \*

Pioneer of the electric organ in this country, he appeared at the Saville Theatre in the West End revue "It's In The Bag."

It certainly seemed to be for Robin, for he was an enormous success, and soon set out on a tour of Holland and Belgium, broadcasting many tunes from Hilversum.

Meeting Sir Reginald Dorman-Smith, then Minister of Agriculture, on the boat coming home, he had his instrument connected to the ship's electricity supply in the hold and gave a mid-channel recital to his distinguished fellow-traveller.

What a perfect cue for *Over the Waves*....

\* \* \*

Time spent in the genial company of smiling **DEBROY SOMERS** is never wasted where stories are concerned, and yesterday, over a nocturnal dish of eggs-and-bacon, he came up trumps with a yarn concerning the old days when that famous tune, *The Blue Room*, was still an unknown melody in this country.

Playing at a party given by Lady Dudley Ward, he was asked by the Duke of Windsor, then, of course, the Prince of Wales, if he knew the tune in question, and whether he would play it as a special request.

At that time, the number was unobtainable in England, but on hearing this the Duke left the room, returning a few minutes later with a piano copy of the song, which he handed to Debroy for his inspection.

During a subsequent supper intermission, much work was done with a pencil and several pieces of manuscript, with the result that, when the band returned to the stand, the first number they played was a complete score of the American tune, much to the aston-

ishment and pleasure of the Duke, who insisted on stopping the dancing while he congratulated "Bill" on his rapid work.

\* \* \*

**MACARI'S ACCORDION SERENADERS** picked a tough spot recently when they played Coventry at the same time as the "blitz."

Eleven hours spent in the basement of a three-storey building while the upper rooms flamed throughout the night is an experience most of us can well do without.

Nevertheless, I am glad to say that the entire band returned safely, and, apart from a scorched amplifier, even the instruments were salvaged next morning undamaged.

\* \* \*

Travelling down to Braintree, in Essex last week for an E.N.S.A. concert, I began to regret the fact that I had missed my lunch.

When the train stopped at one of the stations on the way down, I called a small boy over to the carriage window and, giving him sixpence, I told him to get me a sandwich from the refreshment room and have one himself.

He came back eating and handed me threepence change.

I said: "Where's mine?"

Still chewing, he replied: "I'm sorry, they only had one left."

\* \* \*

Extract from last week's copy of the

### Luff Joins R.E.'s But Continues To Book R.A.F. Dance Band

**ROBERT LUFF**, the well-known variety agent who is responsible, among other bookings, for the record-breaking Sunday concerts given by the Squadronairs, joined the R.E.'s yesterday.

He has, however, made arrangements whereby he will be able to continue his agency.

Present bookings for the Squadronairs take them well into March.

Next Sunday (February 2) they will appear at the Palladium, Southport, in the afternoon, and the New Victoria, Preston, in the evening; February 9, Gaumont, Southport, in the afternoon, and Regal, Minehead, in the evening; February 16, playing their fourth return at the Gaumont, Wolverhampton; February 23, the Odeon, Chorley, and the Odeon, Burnley, in the evening.

On March 2 they play Kettering for the second time in eight weeks, and on the 9th visit the Tower Cinema, Morecambe, in the afternoon, and the Odeon, Bury, in the evening.

March 16 sees them at the Luton Palace for the second time in ten weeks, and the 23rd at the Gaumont, Chester.

The Squadronairs, having already waxed four sides for Decca, are due for another session on February 20.

Robert Luff has also succeeded in adding the Symphony Orchestra of the R.A.F. to his list of star attractions.

This Orchestra, which recently played before the King and Queen, plays its first Sunday concert under his aegis at Chester on March 2.

### Van Phillips And His Two Orchs. to Air

**VAN PHILLIPS** and his Two Orchestras will recall to many listeners that fine series of broadcasts under this title two years ago.

It is therefore good news that he is to take the air again with this feature on February 24 for a week's broadcasting.

He will be presenting, in all, twenty musicians and two vocalists, the personnel of which has yet to be decided upon.

Van Phillips, whose arrangements are a feature of most of the top-line band broadcasts of this country, has, in addition to his many other activities, been for some time busy composing and scoring for cartoon "shorts."

This is a form of advertising that is becoming increasingly popular as a means of reaching the public since the cessation of commercial radio, and the use of music in it is an essential feature.

*Grimsby Telegraph*: "The Casino Accordion Band was the chief attraction at a concert given for the Forces last night... the band played an arrangement for violin, cello, and piano of that firm favourite, *Love's Old Sweet Song*."

Now I think I'll start a brass ensemble consisting of three flutes and a temple-block player.

Accordionist, pianist, and a good fellow, **RONNIE WILDE** joins the Royal Air Force this week as a pilot.



Probably the only front-rank musician in this country to combine a Class A Civilian Flying Licence with a plus technique on his instrument, he will no doubt find that his considerable experience of being both on and in the air during the last five years a great help to him in the near future.

Other musicians in the Service may sing *If I Only Had Wings*.

But not Ronnie.

He's got them....

### GLASGOW DANCE BAND NEWS

**LOUIS FREEMAN'S** trio at the Whitehall Restaurant, Glasgow, consists at present of Michael Rudik (violin), Louis Miller (cello) and Tommy Paterson (piano), but the latter will be leaving shortly for the R.A.F., for which he has been booked since last August.

Tommy should find his accomplished straight and dance abilities much in demand among the music-loving troops.

Frank Paleson, who has been playing piano for some time with the resident band at the Playhouse Ballroom, Glasgow, is also much in demand up at Scottish Broadcasting House, where he is employed on accompanying, etc.

Incidentally, **Ronnie Munro** informs us that he has no steady line-up for his various B.B.C. activities, but draws on the best available Glasgow talent.

Another well-known local is now lined up with Benny Loban and his successful band at the Plaza, Glasgow, Jerry Burns playing his trumpet in the ensemble.

Jerry was on the "boats" pre-war for Louis Freeman, and has been playing various jobs, including the Piccadilly Club.

The lady bandleader experiment has been a huge success at the West End, crowds being quite satisfactory to all at the Charing Cross hall, where Miss Netta Pringle is looking after the musical end.

The Lorne Dance Hall was another resort which embarked on a programme of extended sessions at the holiday period, David Brown and his Band still being in residence here. Latest recruit is bass player Sammy McKay.

Time was when Glasgow's huge Cinema Ball was a real "gig" plum, but the event has been held in a palace this, last few years.

The Playhouse is to house the ball next month, and Louis Freeman will require to augment the usual band for the occasion.

Teddy Joyce has not been letting man-scarcity trouble him in his successful run of one-nighters, but has been using one or two of Glasgow's best semipros.

Stuart Neilson, who is well known as one of George McCallum's men down at the F. and F., has been playing alto for Teddy.

No. 57. At the January 21 meeting of the Newcastle and District Rhythm Club, Mr. Harry Phillipson opened the evening with a review of the latest Bob Crosby Album. The remainder of the evening was taken up with Mr. Ryder outlining the beginning and subsequent rise to fame of Teddy Wilson and his various orchestras, illustrated with records.

# "M.M." Readers Say Their Say On WAR TIME RADIO

In Letters to "DETECTOR"

**M**Y recent criticisms in the MELODY MAKER of the B.B.C. war time radio service have brought forth an avalanche of comments and suggestions from readers.

It is, of course, impossible to publish all of them, but here is a representative selection, with a few remarks they have inspired me to add.

**J. F. Robertson, a fitter in an engineering works at Swindon, says:—**

I agree with every word you say about the B.B.C. and its programmes.

What they want is new blood at Broadcasting House. I have no doubt that those responsible for "inventing" the programmes are highly estimable people. But many of them appear to have been in their jobs too long and are played out.

Even the avowedly new programmes are for the most part rehashes of old ideas with too much of the same old B.B.C. flavour, and we shall never get anything really new until fresh blood is introduced to give it us.

The B.B.C. has got in a rut. The longer the same hands remain at the plough, the deeper that rut must become.

**The following comes from F. Mears, of Tottenham, N. London:—**

The last thing I would say is that broadcasting as a whole could not be greatly improved.

But I believe many of us think it worse than it is because we miss so many programmes that would appeal to us if we knew they were coming on.

The B.B.C. will probably say there is always the *Radio Times*, but I don't have time to go through it every day.

The solution would be for the B.B.C. to have set days and hours for most, if not all, of its programmes. We should then come to know from habit, without having to find out and remember, what was coming on, just as surely as we know when it is Sunday.

Already this procedure exists for some of the "bigger" programmes (e.g., "Music Hall," "Hi-Gang") as well as a number of smaller features. Extend the idea, and there is always the risk that it could be carried too far and make broadcasting duller than it already is by a weekly sameness.

But I agree that time standardisation could be employed more fully than it now is.

**The same suggestion is made by G. McKenzie-Rawson, of Norwich, who adds:—**

For goodness' sake ask the B.B.C. to make all its "series" programmes weekly and not fortnightly. I always seem to tune-in for the fortnightly ones in the weeks they are not on, and generally manage to miss them in the weeks when they are on. One has too much to remember these days. The B.B.C. should make it easy for us.

And anyhow, surely a programme that is worth once a fortnight should be equally worth once a week?

**J. R. M. Forbes, of Liverpool, raises controversial points when he writes:—**

As there are two programmes, "Home" and "Forces," the B.B.C. should endeavour to class as far as possible all listeners into two groups, so that while one group was being catered for in one programme the other group would be catered for in the other programme.

How unsuccessfully the B.B.C. does this, many of us know to our sorrow. More often than not one finds two programmes running concurrently that could only appeal to one group, while the other group is left to be bored or switch off.

The trouble does not always lie in the type of programme, but in the way it is devised and presented.

Although I believe the B.B.C. thinks you can, in fact you can't lay down any hard and fast rule that one group likes (for example) symphony, while the other likes (again for example) jazz.

The symphony group is quite likely to be pleased with jazz, just as the jazz group can enjoy symphony, if only the presentation is right.

The same remark goes, within reason, for every other type of programme, from music hall to chamber music, and "Hi-Gang" to Shakespeare.

This is a sweeping statement, Mr. Forbes, but I agree that there is the helluva lot more in it than many people realise. A case of sugaring the pill properly, eh?

But why must we have pills?

To change the metaphor, one man's meat is another man's poison, but as there are two programmes, it seems that both your groups could be having meat at the same time, if you get me.

Is it necessary, asks George Lamb, of South Croydon, for the B.B.C. to send out some of its foreign language bulletins on the wavelengths used for the Home service, and others on the wavelength used for the "Forces"? Couldn't it send them all out on the one wavelength, and so save us at home the trouble of continually jumping up to retune our sets?

There may be technical reasons for this, but if so, I don't know them.

**Mrs. Mabel Newsome, of Godalming, Surrey, writes:—**

Although I never realised it until you pointed it out to me, an audience certainly does make a huge difference to a broadcast.

Not only do the performers seem to work with much more enthusiasm, but to hear the audience laughing and applauding makes you feel as though you were really a part of it. It takes you from your home right into the place where the broadcast is happening.

By the way, have you noticed that since your articles many more programmes have had audiences—or is it only my imagination?

## WORST OFFENDERS

The next one comes from Miss Eleanor Scholls, the proprietress of a well-known gown shop in Nottingham. She says:—

I gather that you, friend "Detector," are interested mainly in jazz and the lighter entertainment broadcasts.

If you listened in to the symphony concerts and other classical music programmes, you would soon realise that the B.B.C.'s efforts in these directions leave nothing to be desired.

But I thoroughly agree with you that when it comes to swing music the B.B.C. does not seem to have the faintest idea of what it is all about.

Those announcers who compare the dance band programmes! How much longer must we put up with their inane remarks?

The worst offenders are, however, those who announce the gramophone records. I believe they are usually the regular staff announcers. With a forced enthusiasm that deludes nobody, they say things about the records that even a child would scorn to be told, but seem quite incapable of telling us anything really worth knowing.

**W. R. Willmott, of Edinburgh, neatly sums up a most interesting 14-page letter by saying:—**

You can split every programme up under three main headings:—

- (a) Type of programme.
- (b) Suitability and capability of artiste(s).
- (c) Presentation.

The trouble with so many B.B.C. programmes is that they so seldom get home on all three points.

**Mr. Arthur Chadwell, of Haywards Heath, Sussex, thinks that:—**

You are being rather unfair on the B.B.C. You don't seem to have made enough allowance for the fact that it is the performers who make the programmes, and nothing the B.B.C. can do will make a poor artiste into a good one.

This is one of the few letters with which I completely disagree.

In the first place, the B.B.C. has a free hand in engaging artistes, and should not book any but the best. There are still plenty of them available, even in these war time days.

Further, whereas the B.B.C. may not be able to make a bad artiste sound good, it can certainly make a good one sound bad—by putting him into a badly devised or wrong type of programme, by putting the programme on at the wrong time of day, and by inefficient or unsuitable presentation.

**Mr. M. B. J. Towell, of Reading, Berks, writes:—**

Now that most of our Forces are either back in England or too far off to be within range of the B.B.C.'s medium wave transmissions, isn't it high time these so-called "Home" and "Forces" services were replaced by, shall we say, the "A," "B," or "1" and "2" services?

A (or 1) could be reserved for all propaganda and announcements broadcasts, talks, symphony, and all other forms of classical and the heavier types of "straight" music, high-brow plays, and other more "serious" things.

B (or 2) could be reserved for all light entertainment, such as dance bands, light popular music of all kinds, variety, musical comedies, B.B.C. presentations such as "Hi-Gang" and "Music Hall," etc., etc.

We should then at least know where we were, instead of having to change our sets from one station to another every hour or less.

Various difficulties appear to arise here, Mr. Towell.

I believe that reception of both the present Home and Forces transmissions is not always equally good throughout all parts of the country: therefore either

your A or B group might not always get its fair share of good reception.

Also, what about borderline programmes, which might be equally suitable for A and B?

Still, I think your suggestion has possibilities. It might be a good plan to work it from, say, 10.30 a.m. daily (when the Forces programme now comes on to join the Home Service) until, say, 7 p.m., when the "big" evening programmes more or less commence. After 7 p.m., when even the, may I say, more frivolous-minded might want

to hear some of the more "serious" programmes, and *vice versa*, it might be equally desirable to revert to the present arrangement.

But please, B.B.C., no haphazard hours for the scheme, should you decide to try it. That would only leave things as muddling as they are now.

**Warning me to prepare myself for "another assault on the B.B.C.," Alfred Foster, of Leeds, says:—**

I've just heard a recital of dance records on the "Forces," and was shocked to hear Tommy Dorsey announced as a trumpet player, and a "hot" one at that. After the record I thought there would be an apology, but none came.

Later on Nat Gonella was announced as having played with Paul Whiteman! I was too enraged to laugh.

**More support for your humble comes from "Keen Listener," of Coventry, who writes:—**

I heartily agree with "Detector's" criticism of the B.B.C.

On Thursday last there were three corny organ recitals.

And why must the B.B.C. always have their orchestras playing symphonies when most of us are looking forward to a spot of popular music or the latest jazz?

For instance, to-day (letter dated January 13), at 9.30 a.m.—B.B.C. Salon Orchestra; 12.0—B.B.C. Northern Orchestra; 3.0 p.m.—B.B.C. Variety Orchestra; 3.30 p.m.—B.B.C. Scottish Orchestra; 9.25 p.m.—B.B.C. Orchestra. Makes pretty boring reading, doesn't it, and it's much worse to hear.

Again, quoting last Thursday's programmes, we had "Singer and Harp," "Calling All Women," "Sing and We Chant It," and "To You, Sweetheart," at times when most people were listening, or would like to have been had there been decent programmes on. These dull minority items could easily have swapped round to other times.

To-night we have "Flute and Harp." Why not an extra 20 minutes of dance music, and the chamber music groups in the morning when most people are at work? Instead, we are now getting string-quartets playing even "Music While You Work"! Surely we could have something more cheery?

**Mrs. G. Longridge, of Blackpool, Lancs, pays me a pretty compliment when she says:—**

About seven or eight weeks ago you suggested that the B.B.C. should relay some American short-wave programmes in which, you said, British kiddies evacuated to America were brought to the microphone to send messages to their relatives at home.

Have you noticed that recently the B.B.C. have gone even one better? They have been broadcasting programmes in which we have been able to hear these kiddies in America actually holding conversations with their relations in the B.B.C.'s own studios.

I don't know if this is a result of your suggestions, but I only wish the B.B.C. would act on more of them. Our radio would be much brighter if they did. Thank you for all you are trying to do on behalf of us long-suffering listeners.

And thank you, Mrs. Longridge. Such support is a real inspiration.

**Martin J. Hayden, a bank clerk of Newcastle-on-Tyne:**

I suppose you will have many letters for and against your opinion of the B.B.C. But let me tell you this: The only people who can be satisfied with many of the programmes are those who are too dumb to imagine anything better.

That's more than I would have dared to say. But perhaps...



PEGGY COCHRANE whose piano and violin virtuosity is such a feature of Jack Payne's broadcasts.

## DANCE BAND DON'T'S—No. 14

**Don't be a Dot Watcher.**  
There are a whole heap of differences between the struggling semi-pro band and the slick, successful professional stage band—so many that we needn't try to go into them all here.

But the latter have at least one point which is not hard to cultivate, although the lack of it often makes a semi-pro band seem a lot duller than it is.

This is the habit of Dot Watching—never taking your eyes off the music. Just as though you were afraid that if those elusive dots escaped your gaze for one moment they'd be lost for ever—which is about the truth, anyway.

But it needn't be. The more you feel that you'd never find yourself if you took your eyes off the dots, the more you'll be tied to them.

Try to get out of that frame of mind, because nothing makes a band look duller than to see all its members with their eyes glued to the music, their backs bent over in an effort to get nearer the music, and on their faces a look of intense concentrated attention.

The way to get out of it is to get familiar with those baffling dots—treat 'em as old pals who are there when you want them and not there when you don't.

The secret of this is (a) a good ear, (b) fluent reading ability, and (c) confidence in your ability to memorise.

I'll try to show you how to acquire these in subsequent "Don'ts."

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Billy Plonkit: "I think we'll have to send our stirrup pumps on by Carter Paterson, fellers. It's letting our band down carting 'em around on all our gigs."

## JERRY DAWSON'S NORTHERN GOSSIP

IT is not very often that one finds a clashing of bandleaders' names, and it is apt to be confusing to find Tommy Arnold and his Band featured both at the Apollo Ballroom, Manchester, and at the Queen's Dance Hall, Rhyl.

These boys are not related to each other, but have one thing in common, inasmuch as they are both now serving in the Forces, and have left their bands behind to carry on for the duration.

The band at Rhyl is now under the leadership of the lead alto, Jack Davis. Tommy's chair at the piano having been taken by a local boy, Rod Williams.

Prior to moving to Rhyl, Jack Davis was with Phil Sylvester at the Regent Palace, and for about twelve years previously he had always worked within a stone's throw of Piccadilly.

In the past, Jack has played with Jack Martin at the Café de Paris, Ernie Lewis at the Cecil, Al Saxon at the Ritz and Murray's Club, and with Marius B. Winter at Romano's.

Business is very good at the Queen's these days, and Jack and the boys hope to keep it so until Tommy's return.

Surprise caller at the office the other day was Southport's Billy Bevan, along with brother Ted and a newcomer to the North in Freddie Bierman.

Freddie is a Manchester-born drummer who spent fifteen years in Holland, where he played with the AVRO station band from Hilversum, and played on numerous occasions with Hawkins, Carter, etc., when these stars were in the Low Countries.

When "That Man" started his tricks, Freddie and his wife returned to England, and for a while he was featured with Miff Ferrie and his Band on tour.

He is living in Southport at the moment and is open to consider reasonable offers for anywhere in the North.

A first-rate swing drummer, Freddie would be an asset to any band, and should not have any difficulty in fixing up a berth.

In a very chatty letter, Maestro Harry Thorley, still at the Winter Gardens at Morecambe, writes to tell me all the news. He tells me that his late drummer-manager, Tommy Rutherford, who was called to the colours at the end of July, is doing very well for himself.

At the end of his first two weeks he received his first stripe, and one month later a second, whilst at the end of only 4½ months he became a full sergeant of the line—and NOT because of any musical ability or for administrative duties, but on sheer merit.

Incidentally, like most other leaders, Harry is finding it difficult these days to keep his band up to strength, and his immediate need is for alto and tenor saxes. If anyone is interested perhaps they would contact Harry right away.

Still going strong at the Lyndale Ballroom at Eccles, leader Bernard Bennington informs me that he has signed a further year's contract with the management with an immediate

increase in pay and a further increase for the second half of the contract.

He has also added a bass and guitar to the band and everything in the garden seems lovely.

Heard recently from ex-Raffini trom-

bonist Stan Worthington, now a clerk in the Forces. Stan is lucky enough to be stationed quite near to his home, and also manages to put in a fair amount of time playing his slip-horn.

He has played one or two Sunday Concerts lately; and if anyone can use him in Manchester and District, I would be delighted to put them in touch.

Drummer Jackie Brooks has left Tommy Arnold's Band at the Apollo, Manchester to undertake a munitions course at a Government training school.

His chair is now occupied by Jack Turner.

Ralph Green and his Swingtette are now well settled at the Ritz, Manchester, and the band has developed into quite a neat little outfit.

In these days of "jitterbugs" its swingy style seems to be just the thing for war time dancers, to whom staidness in dancing doesn't seem to mean a thing these days.

Whilst I suppose I shall bring down upon my head the wrath of the dancing teachers for saying it, I am certain that the dancers' penchant for swing numbers is a change for the better.

I have always felt that dancers took themselves—and their dancing—far too seriously, and what was intended to be a relaxation became hard work.

Nowadays they are "letting themselves go" without a doubt, which spirit is automatically transfused to the bands, who are now finding it more necessary than ever to polish up their

musicianship to cope with the public's demands.

Still they go—the latest of the North's musicians to change "civvies" for uniform is well-known Manchester pianist Ken Frith, who was called up last Saturday for service in the R.A.F.

Like most of his contemporaries Ken is hoping to find a niche for himself whereby his musical talents—and they are many—can be made use of.

By the way—may I add my plea to that of "Detector" in a recent issue, that the Air Ministry allow the No. 1 R.A.F. Dance Band to revert to its original name of the "Squadronaires" or some other distinguished name?

I ask this because numerous R.A.F. bands can be seen and heard in various parts of the country, and on occasions when the public is asked to pay for the privilege of hearing them it is unfair that they should be deluded into thinking that any band billed as the "R.A.F. Dance Band" is the one which they hear on the air.

It is also unfair to the boys themselves that people should hear a band which can never hope to reach the standard attained by the No. 1 Band without knowing whether or no it is their favourites.

Further to my appeal in last week's issue for musicians available for pro jobs to write to me, I have received a few letters, but can still handle more.

Once again—anyone who is free and exempt, please write me at 2-4, Oxford Road, Manchester, 1.

## Classified Advertisements

CONTINUED FROM PAGE 11.

### INSTRUMENTS WANTED

DON BOWLES pays cash by return for secondhand instruments, especially drums.—288, High Street, Croydon. (Cro. 5224.)

WANTED, saxophones and clarinets, low pitch only. State price required.—BRON'S ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.

SAXOPHONES, Clarinets, Accordions, etc., purchased for CASH; cheque by return.—W. PUMFREY, LTD., 92-94, Stockwell Road, S.W.9. 'PHONE: BRITTON 2605.

SPOT CASH for saxophones, clarinets, trumpets, piano accordions, and all musical instruments. Consult us first. We definitely pay more.—KARTS, 21, High Street, Aylesbury, Bucks.

MUSICAL instruments wanted for club band.—Saxophone, piano-accordion, clarinet, trumpet, guitar and drums. State lowest price for cash. No dealers.—If you have any of the above instruments write to 68, Walton Street, Oxford.

WANTED, alto or tenor saxophone and clarinet.—State make and condition. Hooper, 10, Northumberland Place, Teignmouth, Devon.

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STAN WHITE AND HIS BAND, SANDY POWELL ROAD SHOW, EMBASSY, PETERBOROUGH, Feb. 3: Opera House, Worthington, Feb. 10: Palace, Preston. Write direct.

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WANTED, piano accordions and B flat trumpets. State price required.—BRON'S ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.

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DRUMMER ERNIE MASON.—Gigs or perm.—221, Links Road, S.W.17. Mitcham 4203.

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TED JACKMAN.—Hounslow 3504.

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ALTO CLARINET, soloist, five years top line stage and broadcasting band. Will accept gigs.—'Phone: Mat. #225.

TRUMPET.—Now free gigs or perm.—BERT LAMPRELL, 40, Westwick Gardens, W.14.  
STRING BASS requires gigs, etc. Anywhere.—FRANK SMITH, Enterprise 2962, after six o'clock.

### MUSICIANS WANTED

WANTED, commencing February 3rd, 'celist, prof. dbg. sax., for resident broadcasting orchestra. Also violin-conductor; showman with reputation preferred.—Write or 'phone, LEONARDI, "Bobby's" Restaurant, Bourne-mouth.

TENOR SAX., doubling clarinet; Floral Hall Ballroom, Morecambe; permanent.—N. ROBINSON.

WANTED for café, safe area, Devon, modern pianist, 'celist doubling; also harpist, soloists preferred, not essential; also bass and drums with xylo, or vibra, solos; comfortable job.—Full particulars, age (photo if possible), lowest terms, 4½ hours daily, no Sundays, 20, Lower Polish Road, Paignton.

SUNDAY MORNING REHEARSAL, North London, trombone, second trumpet, string bass wanted; no beginners.—Palmer's Green 5377.

WANTED, pianist, sax., trumpet with view to form all-ladies dance band; local.—Apply, ENA MAURICE, 143, Mill Street, Manchester, 2.

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AGENTS wanted by important Musical Instrument Company for spare-time work. Liberal remuneration.—Write, stating your connection amongst musicians, Box 2701, MELODY MAKER.

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JUNIOR, about 16, required by music publishers.—Apply salary required and full particulars, Francis, Day and Hunter, Ltd., 138, Charing Cross Road, W.C.2.

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**Melody Maker**

Incorporating "RHYTHM"  
FEB. 1, 1941 Vol. XVII. No. 393

**Your Diary for 1941—**

REVISED PRICES: 3/0<sup>2</sup>, 4/3<sup>1</sup>, 6/8<sup>2</sup>.

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**WELLING GRAND HALL RELEASED BY COUNCIL FOR DANCING AGAIN**

**Satisfactory Result of Intensive Campaign and Petition**

**AFTER AN INTENSIVE CAMPAIGN, IN WHICH THE "MELODY MAKER" TOOK A LEADING PART, THE £20,000 GRAND HALL OF THE EMBASSY ROOMS, WELLING, KENT, IS TO BE RELEASED BY THE BEXLEY BOROUGH COUNCIL IN ORDER THAT DANCING MAY BE RESUMED TO STAN ATKINS AND HIS BAND.**

Readers will recall that, shortly after Stan Atkins moved with an augmented line-up into this 1,200-capacity hall, the Bexley Borough Council stepped in and requisitioned the hall for use as a furniture depository.

As a result, the band had to be cut in size and could entertain only some 300 dancers in the smaller hall.

Petitions signed by thousands of the munition workers, who look to the Embassy Rooms for their only relaxa-

tion, together with cuttings from the MELODY MAKER setting forth the facts of the position, were sent to the Ministry of Labour; and these were supported by Mrs. Jennie Adamson, M.P., who has been untiring in her efforts to get the matter reconsidered.

As a result, the Ministry of Labour has reviewed the position, and the Ministry of Health now informs the Borough Council that the premises should be cleared, and has decided

that the Grand Hall may revert to dancing, subject only to the contingency that, with its excellent catering facilities, it should be listed as an Emergency Feeding Centre if and when necessary.

This means that dancing will be resumed as soon as the maple-sprung floor is cleared of furniture, and Stan Atkins will shortly be once again enlarging his brass section to meet the requirements of the extra 900 persons that he will now be able to entertain.

**"OVERJOYED"**

"Naturally, we and our public are overjoyed," Stan told the MELODY MAKER. "This move will benefit not only the public but also the musical profession, since it might be taken as a precedent in case of future possible requisitioning by other borough councils up and down the country. Our one regret is that this move has meant that many thousands had to be turned away over Christmas and New Year owing to insufficient dancing space."

Recent changes in his line-up have been Alfie Morgan on first alto, replacing Arthur Woolf, who has been called to the R.A., and Phil Hoste replacing Raymond Doughty on tenor.

In place of Micky Sparks, who is now in the R.E.s. Jimmy Hands has temporarily stepped out of retirement to take over piano until Dave Westfield can join the band on Monday next.

The band expects to be back in the large hall within the next week or two.

**MUSICIANS DIE**

**Harry Howard**

**HARRY ("HANK") HOWARD**, who was one of the pioneers of dance music in this country, died last Saturday, in Kendal Hospital after a short but serious illness.

Howard used to play at the Palais de Danse in the early days at Hammer-smith, and was at the Savoy Hotel for a number of years as well as playing with practically all of to-day's top-liners. He also played all over the Continent and also at the St. Francis Hotel, San Francisco.

He was buried in the little village churchyard at Stavely, Westmoreland, and the sympathy of the profession will go out to his wife, who is left with a baby daughter.

**John Henry York**

**WE** regret to announce the death of John Henry York, of Kettering, who was killed recently in London.

He was well known as drummer with Tom Ashby and his Rhythm Aces, with which group he was associated for eight years.

Joining the Pioneer Corps last August, he was engaged in clearing a building which had been bombed.

While he was working, a neighbouring building was hit by a bomb, and the entire squad was buried by the falling debris, only two members escaping with their lives.

We extend our heartfelt sympathy to his relatives and many friends.

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