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NOVEMBER 28, 1936

THREEPENCE

AMBROSE AND JACK HARRIS PAIR UP TO RUN WEST-END CLUB

Ciro's Being Taken Over As From New Year

QUEER STORY OF A FAMOUS BAND LEADER'S SUSPENSION FROM RADIO

B.B.C.'s Diplomatic "No Knowledge Of It"

EXTRAORDINARY care is being taken in trade circles to deny first-hand knowledge of a sensational story which is being freely discussed and circulated in the private offices of many publishers.

In the same way the B.B.C., when asked by "The Melody Maker" to comment upon the story, denied any knowledge of it. The band is not listed for more broadcasts, however!

YET THE STORY GOES ROUND AND AROUND WITH GREAT DETAIL AND WITHOUT DISTORTION OF THE SALIENT FEATURES. ONLY GROUNDLESS RUMOURS GOT TWISTED.

It concerns a famous West-end band leader having been suspended by the B.B.C. from broadcasting for a period of twelve months.

This disciplinary action is said to have been taken as a result of a complaint of a music publisher to the B.B.C.

It appears that the band leader in question had asked for and received a fee of £7 7s. 6d. for the provision of a special broadcasting arrangement of one of the publisher's tunes, but when it was aired the publisher found, to his natural annoyance, that, far from a special arrangement being employed, the printed parts were actually used.

Having advised the B.B.C., arrangements were made unbeknown to the leader to record his next broadcast programme, and he was then asked if he had played a special arrange-

ment of the tune in question, and asserted that he had. Thereupon he was confronted with the recording, and had to admit that printed parts had been used. This alleged admission of chicanery is said to have resulted in him being

debarred the air for twelve months, and if there is any truth in the story, as the MELODY MAKER believes there is, then it is difficult to see why the facts are not admitted.

The action of the B.B.C. would have been entirely warranted, and it would have had a very salutary effect had it been given publicity.

Since the story has not been admitted, the rumour will apparently go on indefinitely.

Naturally, we refrain from mentioning any names in connection with it, and we would have preferred to have omitted the story altogether, which we would have done had we believed it was groundless.

NO NOTICE FOR "BLACKBIRDS" BAND

JACK HARRIS' incursions into theatre orchestra contracting have again given him considerable anxiety.

His association with the original "Blackbirds" production, first at the Gaiety and then at the Lyceum, led to all sorts of worries. Then, almost coincidentally, the debacle of the "Transatlantic Rhythm" show at the Adelphi Theatre found him wrestling with the problem of getting the money due for the services of the fine orchestra he had provided.

When this show finished at the Adelphi, "Blackbirds" went in under the control of Sepia, Ltd., in which Jack Harris had an important share.

All this week there have been doubts as to whether the show would be kept running, and on Tuesday night there was no performance consequent on the disappearance of the juvenile star, Harold Nicholas.

The band was laid off, in consequence, and on Wednesday night was still waiting for instructions for a possible resumption of the run.

MAY FAIR HOTEL JOB SCRAMBLE

TWO OF THE GREATEST ERSTWHILE COMPETITORS IN BRITISH DANCE MUSIC ARE FORMING A PARTNERSHIP TO TAKE OVER THE OLD CIRO'S CLUB, IN ORANGE STREET, LONDON, W., AND TO RUN A HIGH-CLASS CLUB THERE AS FROM THE NEW YEAR.

The band leaders concerned are Ambrose and Jack Harris who are depending largely on their own drawing power in this joint bid for a share in the big business which is expected to result in West-End circles next year consequent upon the Coronation celebrations and the Paris Exhibition.

Ambrose is, of course, at the moment directing his band at the May Fair Hotel, but he will give up the engagement to provide the music at the May Fair for the first six months of its new existence. It is already decided that he will install the whole of his orchestra, but it is probable that he will also use it for variety engagements.

For the last six months of 1937 Jack Harris is to provide the music, but it is not known how his share in the new venture will affect his present important engagement as director of the orchestras at the London Casino.

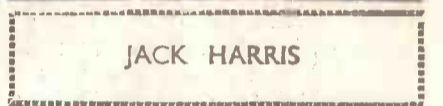
THE JOB AT THE MAY FAIR NATURALLY COMES INTO THE MARKET AND ALREADY THERE IS SCRAMBLE AMONG MANY WEST-END BAND LEADERS FOR THE CHANCE TO PLAY THERE. PROFESSIONALLY IT IS A MOST IMPORTANT SHOP WINDOW, BUT AT THE MOMENT THERE ARE NO INDICATIONS AS TO WHO WILL GET THIS PLUM.

The new undertaking is not altogether unexpected—at least, as far as Ambrose is concerned. Last summer the MELODY MAKER announced that Ambrose intended to open his own "casa" somewhere in the

(Continued on page 15, col. 1.)



AMBROSE



JACK HARRIS



STOP PRESS

Jack Hylton getting down to band work again. Forming band for four weeks' preliminary canter in provinces prior to appearance in London production. Using star corner men and new discoveries.

HIPPODROME BOOKED FOR BENNY CARTER'S SWING MUSIC CONCERT

Tickets Selling Like Hot Cakes

THE "MELODY MAKER" SWING MUSIC CONCERT FOR MUSICIANS, WHICH WILL BE CONDUCTED BY BENNY CARTER AND INCIDENTALLY SEE HIM PERFORMING ON HIS INSTRUMENTS FOR THE FIRST TIME IN THIS COUNTRY, HAS MET WITH THE EAGER APPROBATION OF SEVERAL HUNDRED "MELODY MAKER" READERS WHO HAVE ALREADY BOUGHT TICKETS.

RUSH FOR SEATS

Actually already over five hundred 2s. 6d. tickets have been sold and some two hundred and fifty 5s. tickets; this notwithstanding the fact that no theatre had been announced for the concert, no personnel of the orchestra published, and no details of the supporting acts given.

By the time these words are read it looks as though the theatre will be half sold out, because it is not the intention of THE MELODY MAKER to rent a very big theatre; we want to keep the concert exclusive for students of swing music.

It is to take place at 8 p.m. on Sunday night, January 10, and it is now possible to announce that it will be held at the London Hippodrome.

Benny Carter will use an orchestra of twelve star players, much the same, it is hoped, as the combination which he uses for his Vocalion records.

THE PATRON

Incidentally, it is anticipated that the concert will be held under the principal patronage of Henry Hall, who, of course, was responsible for bringing Benny Carter to this country in the first place as an arranger to the B.B.C. Dance Orchestra.

There are still six weeks to go before the concert takes place, and there is no need to rush the detail of it; but

those who wish to be present cannot indulge themselves in the same way.

Tickets are being booked daily in large blocks, and the 2s. 6d. ones will soon be sold out.

It has to be repeated that tickets are allotted in the two sections strictly according to the rotation in which applications are received at THE MELODY MAKER offices.

The front stalls and front circle are sold at 5s., and the rest of the theatre at 2s. 6d.

All applications for tickets should be addressed to the Concert Dept., THE MELODY MAKER, Victoria House, 2, Carmelite Street, London, E.C.4, and remittances enclosed in the form of

coins or currency notes should be registered. Money Orders, Postal Orders, Cheques, etc., should be made payable to THE MELODY MAKER and crossed "AND Co."

WORTHY OBJECT

Please enclose a stamped addressed envelope for the return of tickets and do not expect an acknowledgment or return of the actual tickets for a week or so. They have not yet been printed, but all orders are carefully filed as promised, in the order in which they are received.

The concert sets out to prove that British dance musicians are capable of playing swing music with the best of American bands when they are given the right material and proper direction, and it will, of course, have many educational aspects for practising dance musicians.

Members of rhythm clubs and gig clubs will find it to their advantage to order their tickets through their club secretaries, who, on application to THE MELODY MAKER, will be given a concession in the matter of prices for large parties.

But these secretaries should not delay making their applications in view of the rapidity with which seats are being sold. A sell out by Christmas is not only a possibility but a probability.

The example of the Bedford Rhythm Club is one which might be followed!

Here a reservation has been made for a block of fifty 5s. tickets, an illustration of keenness which one would like to see imitated by more clubs than those which have yet applied.

Bretherton and Erard Get New Paramount Dance Salon Jobs

THE AMBITIOUS PLANNING OF THE NEW PARAMOUNT DANCE SALON IN TOTTENHAM COURT ROAD HAS RESULTED IN THE PROMOTERS BEING DISAPPOINTED MORE THAN ONCE IN THE MATTER OF THEIR OPENING DATE.

NOW, AT LAST, THE BUILDERS ARE ABLE TO GIVE THE "ALL CLEAR" FOR WEDNESDAY, DECEMBER 9, WHEN THE ESTABLISHMENT WILL OPEN OFFICIALLY.

At the same time the engagement of the two bands is confirmed. They were selected by Jack Hylton after auditioning a great number, including many star combinations, and they will appear under his presentation.

In the first place there is Freddy Bretherton's Band, a combination of eight practically the same as he had at the Spider's Web Roadhouse during the summer. An addition is the guitar-vocalist, Tom Waring, who for some weeks sang with Ambrose and his Orchestra following his

triumph in the All-Britain Championship this year.

Freddy Bretherton needs very little introduction. He is a fine pianist, arranger and band coach, and, as a leader, knows exactly what he wants and how to get it out of his men.

His services to Syd Lipton at the Grosvenor House for two years prior to Whitsun last are well remembered and appreciated.

His sax trio returns to him from Claude Bampton's Band of the Prince's Theatre, into which it enrolled after the Spider's Web closed down at the beginning of October.

The whole outfit can play a grand hot style when required.

The other band is a very versatile eight piece directed by Clive Erard, pianist, accordionist, orchestrator, song-writer, entertainer, et al. He recently returned from America, where he had put in very good work as a featured artist with Jack Hylton during the latter's tour of the States as guest conductor.

The band he has got together for the Paramount is specially strong on the entertainment side, and the con-

certed singing, which is one of Clive Erard's specialties, is a feature.

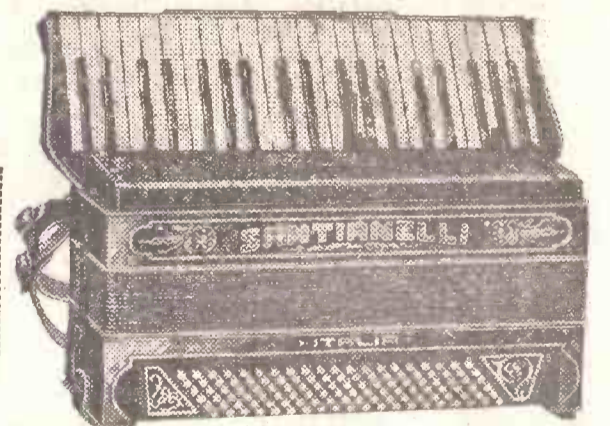
Among other things, the band can produce a violin trio as a double, and this probably added to Bretherton's Band should be very useful for the accompaniment of the cabaret acts which are to be a feature of the Paramount policy.

The new dance hall is already equipped with a good manager. This is Mr. G. Macdonald, who has been so prominently connected with the Mecca Dance Halls, including the Ritz, Manchester; Locarno, Streatham, and Sherry's, Brighton.

He will, of course, work under the supreme direction of Mr. Earl St. John, of the Paramount Cinemas, but the dance hall does not belong to this circuit. It is independently controlled by Mr. A. Siegel, who owns the property housing the salon.

A report, subject to confirmation, has it that the Paramount Dance Salon will be regularly broadcast, in which case it will not have to apologise for its music, for both Bretherton and Erard are capable of the very best possible work.

... have YOU tried the SANTIANELLI?

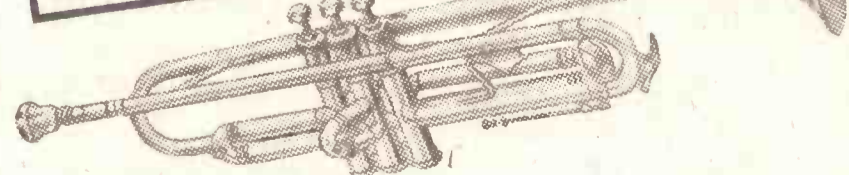


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# BUNNY BERIGAN



## Master of the Blues

by  
**Leonard G. Feather**

During this period Bunny was virtually a resident man up at the Decca studios, recording innumerable pop titles with Bob Howard, Red McKenzie, and the other group which McKenzie familiarly calls the Mound City Nose Blowers; in addition, he worked at all the other companies'

the subtlety with which he uses it. He is particularly fond of the contrasts that can be achieved by alternating between the highest and lowest points of his range. In *I Can't Get Started With You* there is one phrase which, if I remember rightly, starts on and around E flat concert, passes through two octaves up to above high C, and then, at the end of a long and beautifully conceived phrase, touches F below middle C during the end of the passage. Here is technique used as a means to a gloriously artistic end.

The same love of contrast, and especially the masterly handling of low notes, can be found in Mildred Bailey's *Honeysuckle Rose*, Gifford's *Squareface* and *Nothing But The Blues* (in the coda) and Norvo's *Blues In E Flat*, all of which feature Bunny at his greatest. Bunny's flexibility also makes itself apparent in his choice of phrasing. When the number or the atmosphere calls for it, he will assume the mantle of the rhapsodist, weaving lovely unbroken arabesques in the manner that Hawkins taught us to appreciate. An example of this is the middle part of *I Can't Get Started*, taken in two-bar solo breaks.

The other style of phrasing is the short, choppy and essentially rhythmic manner in which the melodic interest gives way to the rhythmic — e.g., *Shim Sham Shimmy*, in which his chorus is largely built around two notes.

### Characteristic Solo Style

This same solo features another characteristic which may help you to identify Bunny on records. He likes to slur down a semitone in a rather plaintive, wistful manner, particularly from the flattened third down to the supertonic. This trick manifests itself notably towards the end of *Bughouse*, and again in the magnificent *Blues* of Billie Holiday, due for release here at the end of November.

In Billie's blues you will again hear Bunny on his hobby-horse—the twelve-bar blues. Somehow all his greatest records seem to be blues records; two with Gifford, one

and general confusion, one can put this down rather to youth, and to the typical attitude of the American abroad, than to deliberate waywardness. Bunny even to-day is only in his early twenties, and he has changed a great deal since those days in London.

### Swing Brought Fame

The factor that really brought him to the top of the tree, of course, was the Columbia radio company's decision to inaugurate a weekly swing programme as a sop to the increasing vogue for hot music. Bunny had been doing so much house work in their midst that he was their natural choice for the man to head the show; and so, practically every Saturday night this year, "Bunny Berigan's Saturday Night Swing Club" has kept every swing fan in the entire United States glued to the loud-speaker. This was nothing short of terrific in its publicity value for Bunny, who was soon asked by the Vocalion people to take the place of the departed Wingy Mannone as leader of a regular jam band on that label.

The latest news about Bunny is that he has been asked to direct a special swing item in a forthcoming Broadway revue; and that he may possibly return to Goodman's Orchestra.

Since this seems to bring his career up to date, a short analysis of his style would now seem to be in order.

Fortunately, like most great soloists, he has such a great flexibility of style and ideas that it is not easy to identify him on records by such-and-such a mannerism or phrase. One of his greatest characteristics, though, is his range and

and general confusion, one can put this down rather to youth, and to the typical attitude of the American abroad, than to deliberate waywardness. Bunny even to-day is only in his early twenties, and he has changed a great deal since those days in London.

It was while he was working and recording with the Dorsey Brothers' Orchestra that Bunny first began to cause a stir in musical circles. A period of work with Paul Whiteman helped him along; then, in mid-1935, shortly after Benny Goodman had formed his present orchestra, came the big chance. Bunny was with the band for several months, but, like so many musicians, he couldn't see eye to eye with Mr. Goodman on quite a number of points, and Mr. Goodman found him a trifle too unstable to be his stable companion any longer. Thus came the parting of the ways—and the changing of Bunny's ways; for since then his motto has been "Strictly business," with the result that he has been incessantly in demand for work of every kind.

### House Work Grounding

Firstly, he performed a great deal of house work with odd bands at the Columbia Broadcasting System's New York headquarters, frequently taking part in those early morning musical interludes which help to make American radio the permanent pleasure it is. For a while he worked with Red McKenzie in a jam band at the "18" Club, and for an equally short while he joined Red Norvo at the Commodore Hotel until his radio activities made it impossible for him to do much outside work.

JUST about three years ago I listened, very impressed, to the lengthy and very original introduction on a Mildred Bailey record called *Is That Religion?* This introduction was played by a trumpet. Rummaging through my files, I found that the man behind the mouthpiece was a certain B. Berigan, said to be a future star. Never having heard of him, I made a mental note to watch this youngster.

It would have been just about as intelligent to visit Crystal Palace on the Fifth of November and make a mental note to watch the fireworks; for, since 1933, it has been impossible not to watch the rise and busy career of Bunny Berigan. His activities have bombarded me from all sides—records from every company; radio every Saturday night; and news items almost as regularly.

Comparatives and superlatives are dangerous weapons when used in print. They can be thrust back at you, taken out of their context, and can make you feel very uncomfortable in days to come. Yet it cannot be on dangerous ground to state that Bunny, though he may have several equals amongst white trumpet players, has no peers in the present nobility of swing music.

The earliest memory most Englishmen will have of Bunny must be that of his arrival in London during May, 1930, with Hal Kemp's Orchestra. If Bunny was a bit of a wild boy in those days, and if the recollections of Eddie Carroll and other musicians who associated with him are linked with visions of smashed windows, hectic parties

## SELECTED RECORDS FEATURING BUNNY BERIGAN (Trumpet)

(\* Indicates Release in England)

- Louis Armstrong and his Orch. (Decca).
- \*Yes, Yes, My, My.
- \*Eggs In One Basket.
- Mildred Bailey (Brunswick).
- \*Is That Religion?
- \*Harlem Lullaby. (Parlophone).
- \*Honeysuckle Rose.
- \*Willow Tree.
- \*Squeeze Me.
- \*Downhearted Blues.
- Bunny Berigan and his Boys (Vocalion).
- It's Been So Long.
- Swing Mister Charlie.
- Little Bit Later On.
- Melody From The Sky.
- Bit Definitely.
- When I'm With You.
- If I Had My Way.
- \*I Nearly Let Love.
- \*I Can't Get Started.
- Rhythm Saved The World.
- Bunny Berigan's Sextet (for Parlo).
- Chicken And Waffles.
- You Took Advantage Of Me.
- I'm Coming, Virginia.
- Blues.
- Dorsey Brothers' Orch. (Brunswick).
- \*Getting Sentimental.
- \*Someone Stole Gabriel's Horn.
- \*Sing.
- \*Mood Hoolywood.
- \*Shim Sham Shimmy.
- \*She's Funny That Way.
- \*I Can't Make A Man.
- Bud Freeman's Windy City Five (Parlo).
- \*The Buzzard.
- \*Tillie's Downtown Now.
- Keep Smiling At Trouble.
- Frank Froeba and his Orch. (Col.).
- \*It Ain't Nobody's Biz'ness.
- Just To Be In Caroline.
- Tagging Along With You.
- It All Begins And Ends With You.
- Gene Gifford and his Orch. (Victor, H.M.V.).
- \*Dizzy Glide.
- \*Nothin' But The Blues.
- \*Squareface.
- \*New Orleans Twist.
- Benny Goodman and his Orch. (Victor, H.M.V.).
- Get Rhythm In Your Feet.
- \*Ballad In Blue.
- \*Blue Skies.
- \*Dear Old Southland.
- \*King Porter Stomp.
- Sometimes I'm Happy (available on Continental list, to order).
- Jingle Bells.
- \*Between The Devil.
- Sandman.
- Yankee Doodle Never.
- No Other One.
- Beny Meeny Miney Mo.
- \*Basin St. Blues.
- \*When Buddha Smiles.
- \*If I Could Be With You.
- \*Goody Goody.
- It's Been So Long.
- \*Stompin' At The Savoy.
- \*Breakin' In A Pair Of Shoes.
- Santa Claus Came In Spring.
- Good-bye.
- \*Madhouse.
- Billie Holiday and her Orch. (Vocalion).
- \*Did I Remember.
- \*No Regrets.
- Billie's Blues.
- Summertime.
- Dick McDonough and his Orch. (Vocalion; available on Continental list, to order).
- Dardanella.
- Between The Devil.
- In A Sentimental Mood.
- It Ain't Right.
- Glenn Miller and his Orch. (Col.).
- \*In A Little Spanish Town.
- \*Solo Hop.
- Blues Serenade.
- Moonlight On Ganges.
- Red Norvo and his Swing Octet (Parlo).
- \*With All My Heart And Soul.
- \*Honeysuckle Rose.
- \*Bughouse.
- \*Blues In E Flat.
- Frank Trumbauer's Orch. (Victor, H.M.V.).
- \*Blue Moon.
- \*Down T' Uncle Bill's.
- \*Plantation Moods.
- \*Troubled.

each with Mildred Bailey, Glenn Miller, Red Norvo, Billie Holiday, and his own Sextet. Generally a great jazz soloist is a great blues man; and very often the converse is also true.

Not only is Bunny a king of the blues, but if his work with Mildred is any criterion, he may well be called a king of accompanists. The perfect timing and aptitude of the two-or-three-note "fill-ins" which he inserts between the vocal phrases in the first chorus of *Willow Tree* furnish a superb example of his instinct in the art of improvisation.

It would be unjust to conclude without a few words on Bunny's shortcomings, for his work is by no means perfect. Now and then he exhibits nervousness and uncertainty, as in *Tillie's Downtown Now*; but generally it is hard to spot fluffs in his recorded work.

His tone at times has sounded lifeless and thin, particularly when contrasted with Armstrong's in

*Yes, Yes*; but at its best it has a warmth and charm almost comparable with Bix's.

Sometimes in fast numbers he seems to lose inspiration and seeks to remedy this by lashing out with a series of isolated notes whose rhythmic content unfortunately doesn't atone for their melodic sterility (e.g., towards the close of *The Buzzard*, *Bughouse* and *Keep Smiling At Trouble*).

A fault which he shares with almost every trumpet player is the delight of finishing on a high note, regardless of good taste or aptitude (*Squareface*, *I Can't Get Started*, *Plantation Moods*, *Solo Hop*).

In future, then, when you hear a jam record featuring trumpet work that has the above-described qualities and deficiencies, imagine a young man with tousled blonde hair and moustache, thinner than his photographs would indicate—a young man who seems to enjoy life in general and jazz in particular. That will be Bunny Berigan, the master of the blues.

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# "M.M." B.B.C. REVELATIONS—ACTION TAKEN

## Western Officials Meet Our Representative And Promise Regular Dance Band Broadcasts

**A** FORTNIGHT ago, THE MELODY MAKER had occasion to call attention to the serious state of affairs existing in regard to dance band broadcasts in the South West of England. The main facts dealt with were the poor remuneration; the lack of studio broadcasts, and the resultant unsatisfactory position in respect of resident band broadcasts. We suggested a complete overhaul of South-Western dance band policy.

AS A DIRECT RESULT OF THIS ARTICLE, THE "MELODY MAKER" SOUTH-WESTERN REPRESENTATIVE WAS INVITED TO MEET THE PUBLIC RELATIONS OFFICER AND THE PROGRAMME STAFF OF THE SOUTH WEST TO DISCUSS THE EXISTING POSITION. THIS WAS SPEEDILY ARRANGED.

First of all (he writes) I would like to place on record my appreciation of the extremely courteous way in which I was received and the amicable way in which the discussion was conducted. If all sections of public relations of the B.B.C. were conducted in this way, many of the existing grievances with the public and the profession would not exist. These officials of the South West really seem to have the interests of their Region at heart and are looking forward just as much as the general public to the time when they will be a separate entity with their own transmitter.

One very significant fact came to light during the conversation. After Christmas, the Western programme will contain at least one South-Western dance band feature EVERY WEEK. The exact nature of this item was not disclosed.

### HALF-HOUR TOO MUCH?

It appears that the programme officials favour a dance band act with a cabaret in the same programme, as distinct from a whole half-hour of the band itself.

This point was discussed at length, since the officials are of the opinion that a solid half-hour of dance music is too much for the ordinary listener. Why? Surely this is a slight on the quality of South-Western dance bands? South Wales bands have had half-an-hour to themselves from a studio, and it does not need to be repeated that there are quite a few bands in the South-West of an equal and perhaps better standard.

This led to the question of studio broadcasts. The officials' main defence was the question of expense in getting bands from Devon, Cornwall and Dorset to the Bristol Studio, and the possibility of having to pay the bands' travelling time.

### PROGRAMME TIME

These points do not really arise. In the first place, at least four officials are required for an outside broadcast. These have to travel to the location; a large amount of valuable and bulky gear has to be transported, usually by taxi, over long distances, and on top of this a Post Office line to the location costs at least fifteen guineas each time it is used.

Secondly, there are very few places of importance in the South West that are more than two and a-half hours' train journey from Bristol. Many well-known bands spend much more time than this travelling to gigs.

The point was raised about the shortness of staff on the West Regional and also the limited programme-time allotted for South West features. This was said to be nine hours of studio time per week. Surely out of this time a little more than twenty minutes or half-an-hour could be spared? However, as an assurance of one dance band

feature a week has been given, I feel justified in dropping this point.

The question of adequate payment for bands in outside broadcasts next arose. First of all, I would like to point out again that I do not blame the B.B.C. any more than the dands themselves. It is one of these situations which have small beginnings and grow and grow. I state once again that, in most cases, the payment of the band was a matter between the band leader and the management, and the B.B.C. told me that usually a fee was allowed them for the band's services (although no figures were forthcoming).

### PAYMENT

The crux of the matter, however, is that the management was not accountable to the band, since the boys would be working at the establishment in any case. Furthermore, this fee, if it were passed on, was a mere fleabite compared with the expenses of the band and the enormous extra rehearsal-time required. In nine cases out of ten, the band first approached the B.B.C. and after that their own management. Where outside bands approached managements, they received, if any-



Here is Phil Richardson, now leading his band at the Rougemont Hotel, Exeter. When he was at Douglas, I.O.M., during the summer, he broadcast regularly, but now he is in the South West he gets no dates. How is that?

thing, their normal fees for the evening if there was an extra cover charge to patrons.

What is really needed is a supplementary contract direct with the band, as is done in the case of cinema organists. In most cases, the managements of cinemas do not receive a fee, and the contract is made directly with the organist—subject, of course, to the management's permission. This direct contract would, we think, solve the existing unfortunate position. A special note was made of this by the officials, who promised to consider this point.

Some band leaders obtained and circulated the impression that the MELODY MAKER wished to put a stop to the "Western Cabaret" feature. Not at all! If they would only think they would realise that my first thought all along has been to secure better conditions for the profession.

ANYHOW, CONGRATULATIONS TO THE B.B.C. ON THEIR FINE GESTURE OF CO-OPERATION. I HOPE THAT ALL THESE POINTS WILL SOON BE CLEARED UP AND THAT ALL WILL BE WELL IN THE SOUTH-WEST WITH DANCE BANDS.

### LEONARD FEATHER VISITING NEW YORK

LEONARD G. FEATHER, well-known "Melody Maker" authority, arrived in New York on Monday, November 23, on a special mission in connection with this paper.

He is staying at the Hotel Plymouth, West 49th Street, New York City, where he will be pleased to greet again the many friends he made on previous trips.

Leonard has a proposition of great interest to all American dance musicians, and while he intends to get in touch with as many as he possibly can during his stay over there, he hopes that others will communicate with him at the hotel.

### Contest Winners Broadcasting

Midland Regional, December 4, 6-6.30 p.m. Blue Star Players.

BEHIND this radio announcement is the story of a band which has found prosperity and recognition through the medium of the MELODY MAKER Dance Band Contests.

Winners of seven contests in the last four years, the Blue Star Players have at last achieved the object of every enterprising band—a broadcast. And if their contesting performances are anything to judge from, this is going to be a very excellent debut.

The man behind the scenes of this enterprising outfit is the secretary, Ted Baker, who plays with the band, and the rest of the line-up is: L. Hewson (saxes, etc.); R. Whitford and W. Enoch (saxes, etc.); R. George, F. Whitford and E. Tolley (brass); B. Halthwaite (piano, accordion, vocalist); L. Windscheffel (bass, etc.); and S. Rogers (guitar, trumpet, vocalist).

Rogers, Halthwaite, Windscheffel and George write the band's arrangements.

DISCUSSING A NEW KIND OF "AIRING"



(Left) Jack Lorimer, exploitation chief of Francis, Day & Hunter, is very proud of the model aeroplane he has built, and here he is seen showing it to bandleader Billy Thorburn. As Bill used to be an R.A.F. pilot during the War, no wonder he is looking so interested. He has persuaded Jack to build another model for his son.

★ FREDDY WELSH of Henry Hall's Band plays a Dearman Super 'Trombone. TONY THORPE and ERIC TANN of the same Orchestra also gave it their highest praise.

★ BERT COLLIER (Trumpet) Joe Loss' Band, at the Astoria, London, says: "This is the greatest value ever offered."



Rudy Mück

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## They Attract Rugby Fans— But They Don't Play Football!



PICTURED here are the "Rhythm Aces," of Rugby, a six-piece band re-formed early this year by George R. Anderson. George recently won, from an entry field of twelve contestants, a challenge cup for syncopated pianists, presented by a well-known Coventry musical store, and Jack Wilson, who judged the contest, spoke highly of his abilities.

No further proof of the enormous local popularity of the "Rhythm Aces" is needed than the fact that they are offered so many engagements that they have had to resign themselves to turning down some of the work.


George is wise in that he adheres to strict palpit tempo, yet avoids possible monotony by featuring his individualists on appropriate occasions. The highspot of his show just now is the fine performance of Jack (aged 14) and Don Seymour, on bass, guitar, and other instruments, in addition to which young Jack sings pleasantly.

The line-up of the "Rhythm Aces" is: George R. Anderson (leader, piano), Les Smith (trumpet, vocalist, comedian), Cyril Barnes (alto, doubling tenor), Jack and Don Seymour (guitar, bass, violins, vocalists), and Eddie Wilde (percussion).

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# NORTHERNERS SWING

Recent Radio Reported . . . . . by "DETECTOR"

Everybody Swing! North Regional, Friday, November 13. 9-9.30 p.m.

"HENRY REED and HIS Orchestra will give you Swing itself . . . at the end of the series we warrant you will be able to define swing for yourselves." Thus the "Radio Times" programme annotation on the first instalment of this ambitious series.

### Difficult Proposition

Being aware that even the greatest band in England would have difficulty in giving a perfect example of swing, I felt a little apprehensive in the thought that Henry Reed was a completely new name to me, and

was gathering together a bunch of North - of - England musicians to carry out the gigantic task.

His ideas in devising this programme were excellent. First the instruments and the parts they played were explained one by one; then a straight chorus was gradually converted, by alterations in phrasing, into what was alleged to be a swing chorus. The importance of improvisation was stressed and an example of Dixieland style played.

In fact, the whole thing went as far as it could towards anatomising such intangible things as swing, style, and syncopation, and reducing them to a problem of mere arithmetic. In the rest of the series the analysis is to go still further. The second instalment, due this Wednesday, was scheduled to deal with the saxophones alone.

### Task for Hercules

I admire Henry Reed's industry in persuading the B.B.C. to run this series and in organising the programmes. I can even add a good word for his piano playing, and a kindly pat on the back for the busking of his trumpet man. But beyond that I can only lament that, with the band he presented in his effort to explain swing to the multitude, he was in the same position as a fellow trying to teach horse-riding on a donkey, or Perry giving tennis instructions on a ping-pong table.

In short, his task was completely hopeless. It would have been hard enough even in London; but there, at least, he might have found some stars who could phrase their "syncopations" together, whereas, in the sax section's demonstration of the contrast between straight and swing phrasing, it was difficult to distinguish one from the other, so faulty was the team-work.

If only somebody would start a series like this in the National programme, one evening per week, with American records for the illustrations—but we can't expect Utopia from the B.B.C. . . . Kings Of Jazz, No. 8. Wednesday, November 11. 12.30-1 p.m.

At last my few belated words on this broadcast, as promised last week. The eighth of these interesting mid-day record recitals was devoted to Fletcher Henderson and Benny Carter. Naturally the organisers took advantage of the



Above: Dan Donovan, popular star of Henry Hall's programmes. Right: Teddy Joyce, who, during his recent South African trip, started the Johannesburgites by broadcasting jazz on a Sunday!



chance to yank Benny into the studio, and the record selections and speaking of the commentary were left to him.

As a speaker, Benny was triumphantly successful. He might almost have been a regular broadcaster, so confident was his manner and so clear his diction. His accent sounded very slightly American, with obvious traces of the influence of his year in England. The comments were well chosen and intelligently delivered.

I wish I could say that the records were equally well chosen;

but to be honest, I found three of the four Henderson discs most unrepresentative of Smack's talent. *Rug Cutter Swing*, *Hotter Than Hall* and *Chinatown* by no means show the band or the leader's arrangements at their best, and it was left to *Down South Camp Meeting* to convey an idea of the real Fletcher.

Benny selected his own records rather better: *Lonesome Nights*, *Symphony in Riffs*, and then two of the English recordings: *These Foolish Things* and *Accent On Swing*.

There is always plenty worth hearing in these recitals. I shall be sorry when they come to an end, though I hope that next time something of this sort is arranged it will not be scheduled for a time when ninety-five per cent. of us are out of reach of a radio.

There is little need to add a caption to the photo in the centre of this page. Dan Donovan's features are almost as well-known as his radio voice. What isn't so well known is that we all, unwittingly did him an injustice last week when we said he missed the entry to a vocal. Apparently it was an engineering error. Apologies, Dan!

### Technical Tips for Knobtwisters

#### TURN YOUR RADIO INTO A RADIOGRAM

—No. 4

A type of combined pick-up and mains operated turntable unit which will appeal to the ambitious that which also automatically changes its records.

There are two such units which I can thoroughly recommend—the "Collaro," made by Collaro, Ltd., of Culmore Road, Peckham, London, S.E.15, and costing 10 guineas, for the AC 100/130 and 200/250 volts model, or £11 16s. 3d. for the universal (AC and DC) 100/130 and 200/250 volts model, and the "Garrard," made by the Garrard Engineering Co., Ltd., of Swindon, Wilts, and costing £7 10s. for the AC 200/250 volts (R.C.4) model, £7 12s. 6d. for the AC 100/130 and 200/250 volts (R.C.6) model or £8 15s. for the universal 100/130 and 200/250 volts (R.C.5) model.

There is little to choose between these two high-class, reliable and most ingenious devices.

Each plays 3 records without re-loading. The Garrard may be loaded with 10in. or 12in. discs, but they cannot be mixed in the same loading. On the Collaro (photo herewith) you may mix 9in., 10in., and 12in. as you wish.

Both units have controls for discontinuing any record at any time during its performance, and when the last has finished automatically stop themselves by switching off the current. On the Collaro any desired record may also be repeated by pre-setting the appropriate lever.

On both makes the normally fitted electro-magnetic pickups are good and on the Collaro one



may have, if desired, a crystal pick-up (more about these in a subsequent chat) for no extra cost.

Both units are supplied ready and with full instruction for fixing, but purchasers must provide their own cabinets or other form of mounting. Suggestions for suitable mountings were made here last week.

### "DABBLER."

Note.—Readers are advised to keep these "Tips" by them and not to purchase components until the series is completed, by when they will have a better idea of which are likely to suit best their purposes and pockets.

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R.M. 11

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# "MIKE" on ELIZALDE

The consideration of Jazz in General and Hot Records in Particular



Bob Crosby's Orchestra (the Nursery of Stars) in action, showing Ray Bauduc (drums), Gil Rodin (alto) and Eddie Miller (tenor).

THE most interesting thing I found to read in last week's M.M. was not the letter page—for a change. There were two letters from Glaswegians, one of whom obviously doesn't know what to do with a grain of salt when he has one, but otherwise the page was strangely uncontroversial. And even yet nobody has ventured to send a list of the "atrocities" published in the "Dumb dailies." No, what interested me was the announcement in "Rophone's" column that an Elizalde album has been issued, which I have since received. (I use "album" as a courtesy title. One of the peculiarities of the Brunswick people in this country is that never by any chance have I ever been sent an album to keep their album recordings in. Another album, "The Short Survey of Modern Rhythm," I had to scrounge from a dealer to whom I was once a good customer years ago, in the early days of jazz.) The annoying thing about the absence of an Elizalde album is that the new recordings will have to lie about on a shelf with the old ones, so that if I should chance to

review one I may equally pick up an original instead of a reprint and play it. Maybe that may be an advantage.

So far I have played no more than Fred Elizalde's piano recordings. I doubt indeed if I shall ever get any further. Fred's piano solos, you see, have so many romantic associations that it is difficult to consider them even as jazz. To me they are inseparably bound up with summer mornings, summer nights, subsequent hangovers, and the rest of the things one somehow remembers from one's comparative youth.

### Personal Considerations

Leaving personal considerations aside, however, Fred's piano records are among the few records that I have kept through the years. I have kept them through no spirit of collecting. The original recordings may have been rare until a week or so ago; I don't care. I have kept them because they have always given me immense pleasure.

Elizalde as a composer always

Do his records "date," and was he a better composer than band-leader?

seemed to me to have one great talent. He could write charming, wistful tunes which strangely contradicted his orchestral wildness and extravagance, his loose thinking which resulted in inconsequent pieces of nonsense like *Heart of a Nigger* and *Bataclan*.

### Much Out Of Not So Much

In his large scale music he never seemed able to put two bars together without making them sound like five which bore no relation to any bar before or after.

Through the years, however, I have cherished for more than their

association—value two tunes of Elizalde's—*Siam Blues* and *Melancholy Weeps*.

This side of Elizalde is something that has no parallel in jazz; no striving after effect, none of that "screwiness" so beloved of Broadway sophisticates, just a natural lyrical gift blossoming freely.

I shouldn't be surprised to hear that these two tunes are the least popular of anything he ever did. People used to talk of Elizalde's as the "music of the future." That was so much bunk, if I had any idea what they meant. As far as I was concerned, *Siam Blues* and *Melancholy Weeps* were as good when they were first issued as they are to-day. For the simple reason that



A new camera study of Benny Carter

they are tunes and tunes will always last.

The other piano recordings, *New Orleans*, *Pianotrope*, and *Great Great Girl* have dated incredibly. The ompah left hand and the rest belong to the era of post-war party piano-playing when everybody said "marvellous" and had another large whisky. This sort of thing is as dated as the Bright Young People.

### Godsend to Arrangers

Harmonising, though the Elizalde fingerprints are there, is a little too clever to have real charm. It has no tune but probably some of the harmonic effects will be a godsend to local arrangers.

The band records, such as I have played through, date more than

Elizalde's two famous piano solos. They have a certain swing but it is a swing that comes from the soloists in spite of the rhythm section. Anything less inspiring than Fred's piano in a band it is hard to imagine. Listen and learn why.

Rollini, Quealey and Bobby Davis were as good with Elizalde as they had been with other bands, and for that reason the main interest of these records lies with the three chief soloists.

Just how much the rhythm section knew about things you can gather from the harmonies behind Rollini's opening chorus of *Somebody Stole My Gal*.

On the whole, however, that music-making has worn better than the original discs. And that is why you should be grateful for these re-issues.

## RECORD TUITION

Clarinet (Benjamin Goodman).  
Trumpet (Nate Kazebier).  
Bass (Israel Crosby).  
Drums (Gene Krupa).

Jazz Me Blues and The Last Round Up by Gene Krupa's Chicagoans (Parlophone R2286).

Alto sax (R. Procope).  
Tenor sax (Cecil Scott).

Brass team.  
Saxophone team.  
Ensemble.  
Arranging.

RECORD OF THE WEEK Recommended to all musicians, irrespective of whether their particular instrument is featured:—  
"Jazz Me Blues" and "The Last Round Up" by Gene Krupa and His Chicagoans (Parlophone R2286).

At The Rug Cutters' Ball and Uptown Rhapsody by Teddy Hill's Orchestra (Vocalion 30).  
Violin (Eric Siday).

Your Feet's Too Big by The Four Stars (H.M.V. BD5112).  
Trombone (Jack Teagarden).  
Darktown Strutters' Ball by Paul Whiteman's Orchestra (H.M.V. B8494).

Piano (Bert Barnes).  
My Sweetie Went Away and Sweet Sue by Sid Phillips' Rhythm (Rex 8863).

### Personnelities

by E. J.

Earl Hines and His Orchestra (Am. N.).

"COPENHAGEN" (Davis and Melrose)

"WOLVERINE BLUES" (Morton).

- (Brunswick 02286. 2s. 6d.) (Released November 1, 1936.)
- Parnell Howard ..... Reeds
- "Bud" Johnson ..... Reeds
- Omar Simeon ..... Reeds
- James Mundy ..... Reeds
- Geo. Dixon ..... Trumpet
- Warren Jefferson ..... Trumpet
- Walter Fuller ..... Trumpet
- Louis Taylor ..... Trombone
- Kenneth Stewart ..... Trombone
- James Young ..... Trombone
- Lawrence Dixon ..... Guitar
- Quin Wilson ..... Bass
- Wallace Bishop ..... Drums

and Earl Hines ..... Piano

Edgar Jackson presents Sid Phillips and his Rhythm.

"MY SWEETIE WENT AWAY" (Hardman).

"SWEET SUE, JUST YOU" (Harris and Young).

(Rex 8863. 1s.)

(Released, October 15, 1936.)

- Sid Phillips
- Alto, clarinet, celeste, and arranger
- Billy Amstell ..... Tenor sax
- Max Goldberg ..... Trumpet and Mellophone
- Lew Davis ..... Trombone
- Bert Barnes ..... Piano
- Geo. Elliott ..... Guitar
- Harry Phillips ..... Bass
- Max Bacon ..... Drums
- and
- Edgar Jackson ..... Supervisor

Benny Goodman and His Orchestra (Am.).

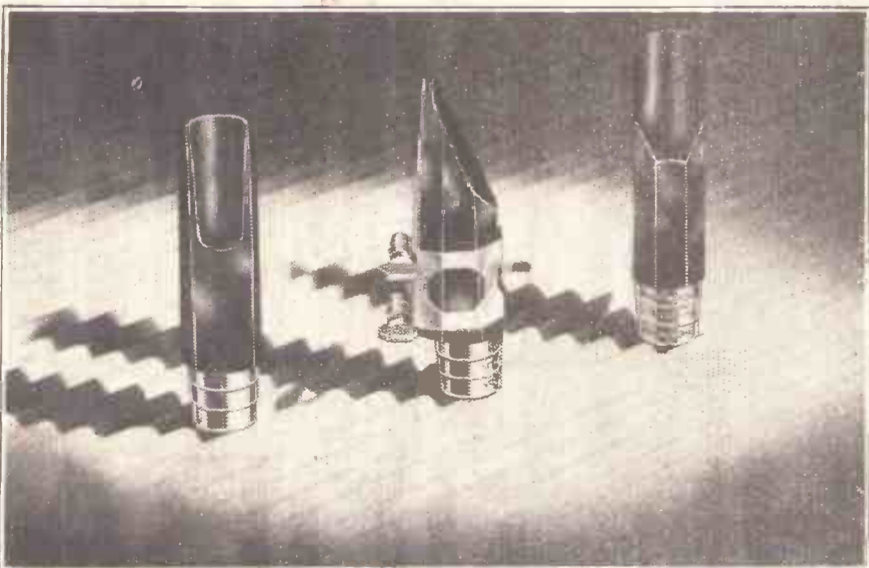
"LOVE ME, OR LEAVE ME" (Donaldson and Kahn).

"WHY COULDN'T IT BE POOR LITTLE ME?" (Jones and Kahn).

- (Columbia DB5016. 2s. 6d.) (Released November 1, 1936.)
- Art Karle ..... Tenor sax
- Charles Teagarden ..... Trumpet
- Shirley Clay ..... Trumpet
- Jack Teagarden ..... Trombone
- Joe Sullivan ..... Piano
- Dick McDonough ..... Guitar
- Gene Krupa ..... Drums
- Arthur Bernstein ..... Bass
- and
- Benny Goodman ..... Clarinet

## Ben Davis—Introduces For the first time..

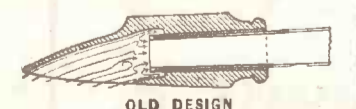
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- LEEDS.—Messrs. R. S. Kitchen Ltd., 28, Queen Victoria Street.
- EDINBURGH.—Messrs. Simpsons Band Instruments, 6a, Stafford Street.
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# HARRY BALEN *of Roy Fox's Band* ON

# HOW to ADAPT CORNET STYLE to the VIOLIN

1 2 3 4 5 6  
7 8 9 10 11 12 *smear*  
13 14 15 16 17 18  
19 20 21 22 23  
24 25 26 *smear* 27 28 29 30  
31 32 33 34 35 36

Venuti's phrase from "Raggin' the Scale"

GUITAR Dmin A7 Dmin A7 Dmin Ddim F F  
Bb C7 F A7 Dmin A7 Dmin A7 Dmin Ddim F  
F Bb C7 F F7 F7 Bb Bb  
G7 G7 C7 Gmin A7 Dmin A7 Dmin A7 Dmin Ddim  
F C7 F C7 F F#dim Gmin7 C7 F

IN my previous article I mentioned the fact that Roy Eldridge's cornet style could sometimes be adapted with success to the violin, and this statement appears to have aroused much interest among violinists, many of whom have asked me to explain myself more fully.

So, with this purpose in mind, I have taken down Roy Eldridge's chorus of *I Hope Gabriel Likes My Music*, from the H.M.V. record B8429 played by "Gene Krupa and his All-Star Swing Band." I have also written down the chords so that you can try it over with guitar or piano. (This by kind permission of the publishers, Messrs. Francis, Day and Hunter, Ltd.)

Here are a few suggestions for the playing of this chorus that you may find helpful.

Firstly, bowing. Keep to the point of the bow as much as possible, as this facilitates control of bow and consequently control of phrasing. Both notes in Bars 4 and 33 are played with up-bow.

Secondly, accents. Pay particular attention to the accents, especially in Bars 9 and 25, where the first three notes are played as almost a triplet, and in Bars 16, 17 and 18, in which the accents are very marked and therefore contrast effectively with the smooth phrase that follows them.

Thirdly, fingering. The A flat in Bar 12 should be played with the fourth finger on the A string, smearing down to the E in the third position. Bar 34 should be fingered in the second position in order to preserve the continuity of the phrase.

It is interesting to note that Venuti used a similar phrase in his old Parlophone recording of *Raggin' The Scale*. I give it here for comparison. This is also played in the second position.

I would like to point out a few ideas that Eldridge uses that are worth remembering when you are compiling your own hot choruses.



Harry Balen (centre), with Harry Gold and Ivor Mairants

For instance, the repetition or holding of one note against changing chords in this chorus is simply illustrated in Bar 1.

Also the clever syncopation in Bars 29 and 30, and the use of the sub-mediante or fourth as a passing note, here shown in Bars 5, 7, 8, 18, 20, 21 and 29.

Further, the use, as above, of the sub-dominant or sixth in Bars 3, 13, 14, 20, 21, 23, 31 and 32, and the "blue" notes obtained by flattening the sixth in Bars 3, 13 and 31.

Roy Eldridge is exceptionally clever in the use of passing notes, and you will probably find more useful tips on closer analysis of this chorus.

If you listen to the record you will notice that I have made a slight alteration from the original in Bars 11 and 12. I have altered this phrase because it is one that is essentially peculiar to the trumpet.

In order to benefit from any chorus that you may hear, it is not sufficient to just learn it parrot-fashion and rest content that you are playing so-and-so's chorus of this or that tune.

You should pick it to pieces and find how the phrases are formed and how they are linked up. Then you have the ground work to build on for your own hot choruses and extemporisation.

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# The KEYHOLE KING

I HAVE been wondering what effect it would have had on the entertainment world if someone had thrown a bomb at the Band Leaders' Conference and wiped out, at one fell swoop, the flower of England's youth and beauty.

There were moments when the temptation to me to do so became almost irresistible, but on reflection I realised that it is better to know the worst than risk the inevitably worse.

So I put the curb on my penchant for playing such boyish pranks and placed our bomb back on the shelf in the gun-room where father keeps his knick-knacks.

It is only because the payments have stopped that I can now bring myself to reveal what really went on at the "locked door conferences." Taping up keyholes and putting down Keatings at intervals proved of no avail. I promised my readers that I would be there, and I was there—at all of them.

### It's An Idea

Who would have suspected that anyone would hide in the giant aspidistra pot in the annex? Who, indeed! Candidly, I admit I have spent my evenings in better places, but on the whole I don't complain. The complaints, if any, will probably come from Jack Hylton, whose overcoat I was wearing at the time.

I bore my discomfort like that prehistoric youth who hid a fox inside his waistcoat and let it eat up his liver and lights rather than show the yellow streak. (In my case it was a burning wax vesta in the ear hole.) But the things I heard!

First I heard Lou Preager tell Billy Merrin three new "Little Audreys," and I laughed and laughed so much that my aspidistra vibrated like a live thing.

### Bill Bats A Century

Then I heard Billy Cotton accuse one of our most eminent leaders of twisting at pontoon, and a fight started. All the time Jack Hylton was roaring at the top of his voice in a fruitless effort to drown the noise, and the only time the audience spoke as one man was to shout "No, no, can't afford it. Five bob. Half-a-crown. Sixpence" when the suggestion was put forth that an entrance fee of £2 2s. should be charged.

Four confidential reports were then taken as read, and immediately afterwards a vote was carried unanimously forbidding P. Mathison Brooks, official M.M. represen-

## Secrets of Locked Door Leaders' Conference Specially Invented by

PETER LINDSAY

the grounds that they are not bagpipers. MucCulloch the MucCulloch, sparring partner to the Bang of Saxpence, Sec. to the M.U. of Scotland, made the following statement:

"'Tis the breaking point. 'Tis an insult to the tartan. If it weren't for the expense, mon, I'd send the cursed colonials an insulting postcard."

### Roy Story

AND then I went to see The Harry Roy in his great contribution towards establishing British films at the top of the tree. As I was coming out, starry eyed and breathing hard, I heard a man say to his friend:

"There wasn't enough of Harry in it."

"Why," said his friend, "why, he was in it all the time."

"No, he wasn't," said the first man, "he didn't have his photo up with the King at the end."

### Another Idea

I WAS pleasantly surprised to find when visiting a West-end theatre that the orchestra pit had been half roofed in, the band performing in the remaining section. Firmly handled, here lies the solution to the whole question. Roof in all the pits in all the theatres, and no one in the audience will be able to hear the orchestra at all. Dammit, I should get the O.M. for thinking of this.

Furthermore, the band will die painfully of asphyxiation which, in itself, is worth going to an enormous amount of trouble to accomplish. I am opening a stamp fund to provide bunting for the coffins.



Contributions will be spent in a worthy cause.

tative, from sitting within five yards of the communal cigarette box, a proviso for which I was extremely grateful, as he is very free with his stubs, and I had already caught fire in three places.

It was shortly after this incident that I was discovered and dragged before the tribunal. I did not reserve my defence, but simply said: "I'll sneak if anybody hits me," and it had the desired effect.

The weekly payment which they offered me as a bribe to keep everything under my hat has just come to an abrupt end, and it is sufficient to add that it was an amount large enough to dull my sense of honour towards my paper. In fact, now I come to think about it I am not sure my sense of



I was discovered and dragged before the tribunal.

honour couldn't have been dulled just as effectively for half the amount.

THE news comes thick and fast. I see that the Musicians' Union of Canada has refused to admit bagpipers to its ranks, alleging that they are not musicians.

The Musicians' Union of Scotland has now retaliated by refusing to admit musicians to its ranks on

Anyone who is gullible enough to send me anything above 4d. can rest assured that it will be spent in a worthy cause.

FINALLY, I had the inestimable pleasure of listening to Jack Hylton introducing Sonny Farrar at the broadcast from the Ritz Cinema, Belfast. As the climax to a splendid burry speech, Jack said:

"Sonny used to be one of my boys, so let's hope his band's good." Well, now he knows.

## Legal Corner

By A LAWYER

THERE seems to be a general opinion that if a man earns money in his evenings out of his music he need not enter the sum in his income tax returns. It is a great mistake. Income tax is payable on part-time earnings just as much as on one's regular work. An attempt was made some years ago to argue that if a man liked to undertake extra work in an evening it was in the nature of a hobby and therefore exempt from taxation, but the courts would not agree.

### From All Sources

The annual income tax form requires that it shall include income of any description from any source whatever—a fairly comprehensive expression. It makes no difference whether you perform every night, or only on one or two evenings per month. It must go down in the return. Concealing any particulars will result in a heavy fine and excess duty

The Income tax authorities make an allowance of one-fifth of the income before assessing the tax, but will not make deductions in respect of a wife, children, or other dependents unless the necessary claim is made on the return, so that every possible care should be exercised in filling in the form.

### Special Allowances

Subject to special allowances, if any, a single man does not pay any tax on the first £125 of his income, that is about £2 8s. a week. Beyond that he pays 1s. 7d. in the £ on four-fifths of his income, or in other words about 1s. 3d. for every £ he earns above £125 a year. Thus a single man earning £200 a year, or £4 a week, from his combined day and evening work would have to contribute £4 15s. a year to the Exchequer.

A married man without children does not begin to pay income tax until his earnings are more than £225 a year, or £4 10s. a week, and a married man with one child until he pockets £300 a year, or £6 a week. Every additional child

under 16 years of age saves him income tax on a further £50 a year.

The above-mentioned rate of 1s. 7d. in the £ applies to the first £135 of taxable income. The next £135 is taxable at 3s. 2d. in the £, while beyond that figure the rate jumps to 4s. 9d. in the £, where it remains until the income reaches more than £2,000 a year, when there is an additional liability for sur-tax, though few of us are ever likely to have the pleasure of contributing towards this.

### Answer to Reader

F. C. (Glos.): The most important thing is to make certain that the premises in which your pantomime will be produced are licensed by the Performing Right Society. If not, you should apply to them (33, Margaret Street, London, W.1) for an Occasional Licence. This will cover all your difficulties as regards copyright and royalties.

Ascertain from the Clerk to the Magistrates that the premises are licensed for theatrical performances, and consult the local Customs Officer as to your liability for Entertainment Duty.

### Stanley Nelson's

## ON THE SHELF

WHEN I was a boy the attitude towards the maiden lady was a rather pitying one, and I remember that I used to study them rather covertly to ascertain if this neglect in the matrimonial market had made any obvious physical difference to the lady.

But "on the shelf" has an entirely different meaning these days and it has nothing to do with women at all. The new phenomenon is the habit of Tin Pan Alley publishers who buy songs to put "on the shelf" and with no intention of publishing them. I can't take a walk down Tin Pan Alley these days without being button-holed by some unfortunate tunesmith who laments that he has a dozen songs placed with publishers, but that nothing has happened to them.

Now this protectionist policy has existed for a long time in popular music business, and to my mind it is a terrible admission of inefficiency.

Just imagine a business which buys songs so that the other man shan't get hold of them and have a hit song! I am completely aware that the business of picking hit songs is no simple matter which can be learned in five minutes. "Popular taste" in anything is an amazingly difficult business, and in songs even more incalculable than other commodities.

It is difficult enough in book-publishing, but at least if a publisher has the courage to buy a manuscript he generally goes ahead with its publishing and doesn't put the thing in a cupboard to be forgotten. And when he loses on a book he loses fairly heavily owing to his necessarily high production costs.

The cost of exploitation of a pop song is higher to-day than it has ever been, and on many songs the publisher doesn't make his expenses. On all too many songs, I might add, the publisher does not make his expenses, but when he gets a real hit there is still plenty of profit to be made in pop song publishing.

This habit of buying songs with no intention of publishing them is inde-

### Philosophical Ramblings

fensible on any grounds. The usual excuse is that the publisher is "waiting for a spot" for them. This, of course, is a mere euphemism with no basis of truth. I can personally recall a dozen songs which have been "waiting for spots" so long that they have lost any chance they ever had of being hits.

And every songwriter, no matter what his status, is subjected to this kind of thing. Don't imagine that it is only the small-timers who get it. Kennedy and Carr, Leon and Towers, Noel Gay, Eddie Lisbona, Cyril Ray—all the representative British writers can tell you of a packet of their songs which lie on the shelf of some publisher "waiting for the spot" which is to rescue them from the limbo of obscurity.

In my opinion, this should not be possible, and I hope that the newly-formed Songwriters' Association will eventually become powerful enough to be able to force publishers to include a clause in their copyright assignment agreements preventing songs being bought for the shelf.

If genuine solidarity is achieved amongst the songwriters, then I am confident that his could be done. At the moment the general uncertainty which pervades Tin Pan Alley is a menace to the livelihood of the songwriter, and if you knew as many professional songwriters as I do you would agree that, despite the hard words that are often said of him, he is a genuinely good fellow, in the main, who deserves any breaks that he gets.

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# WHEN DID YOU LEAVE HEAVEN

YOUR FEET'S TOO BIG (Comedy Fox-Trot) SING, SING, SING (Snappy Fox-Trot) I'M SHOOTING HIGH (Snappy Fox-Trot) OH, MY GOODNESS WHEN THE MOON HANGS HIGH

# KNOCK KNOCK

SAN FRANCISCO (Snappy Fox-Trot) MARGARITA (Tango) BUT DEFINITELY DREAM AWHILE WHEN I'M WITH YOU LOST

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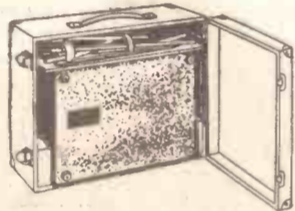
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Charlie Kunz visits the Coventry Rhythm Club No. 25

This happy picture was taken at the Club's recent dance

**RHYTHM CLUBS**  
 VIEWS  
 NEWS

H. COHEN, of Bow Road, London, E.3, puts forward this suggestion for a Rhythm Club programme item:—

How about a recital of folk and/or gipsy dance music? As rhythm undeniably is the basis of folk dance music, such a recital should satisfy the appetites of a good many "Rhythm" fans.

Furthermore, folk dance music, especially gipsy dance music, has enough "swing" to get most people tapping their toes to it.

Michael Koransky, of Brighton, sends the following suggestion:—

Here is an idea for a programme which we are shortly going to put on at our club. The whole thing is a "gag" and must be taken as such.

It takes the form of a recital entitled "The Shape of Jazz to Come," and the recitalist is supposed to be speaking in the year 1956 and is contrasting the style of playing in that year with that of twenty years ago. I suggest that the whole thing be short.

To illustrate best the style of 1956, the Elizalde conception of the future could be used. Here are a couple of gags: "Wrap a Red Nichols record up in cotton wool and tissue to denote its rare antiquity. Invent futuristic terms for such phrases as 'corn,' 'swing,' 'hot,' 'jam,' etc."

More ideas are easily found, and such a programme would be a change.

From Greenwich, S.E.10, L. E. Stone makes a general comment which should be noted. He writes:—

A fellow once said to me, "I should like to join a Rhythm Club, but I fail to play an instrument. Nevertheless, I am an enthusiast of jazz."

Perhaps it could be made clear to intending members that instrumental ability is not a necessity for joining a Rhythm Club.

No. 1. LONDON. Mecca Café, Chancery Lane, W.C.2. Monday evenings. At the last meeting the auction created a great deal of interest, and Edward Hinchcliffe's recital "Two's Company," was well received. Next week T. N. Taylor and Walter Beaton have promised to provide recitals, while Mary Lytton and Bettie Edwards will chat about their recent States trip and play records they acquired while on "the other side."

No. 3. MANCHESTER. Meetings—Mamelok Studios, Oxford Road, Thursdays, 8.15 p.m. At the last meeting, Cliff Collison, secretary of the Stockport Club, gave a recital of clarinet players' discs. On December 3 there will be a recital of the new issues.

No. 25. COVENTRY AND DISTRICT. Meetings—George IV Hotel, Coventry. Last week's meeting was notable for the adoption of a winning suggestion published in the MELODY MAKER. The chairman, C. P. Walton, presented an interesting and instructive recital.

No. 27. LEICESTER. Meetings—Bush's Music Salon, St. Nicholas Street. The chairman, Mr. Tempest, gave the second recital of his series dealing with the individual instruments in the dance band, at the last meeting. This time he dealt with the trombone.

No. 35. SOUTHEND-ON-SEA. Meetings—Bungalow Hall (opp. Priory Gates), Southend. Sundays. There were recitals by John Wolfe and Freddy Walker, and piano duets by Mart Kemp and Will Howe at the last meeting. Len Levey read the club notes and news. Cyril "Spike" Garrett has severed his connection with the club and Ernie Davis has been co-opted to the committee in his place. The first club dance has been scheduled for Wednesday, December 2, at the Queen's Hotel, Westcliff-on-Sea, between 8 p.m. and 1 a.m., admission for which will be 2s. single and 3s. 6d. double.

No. 39. SHEFFIELD. Meetings—"Golden Ball Hotel," Sheffield, Fridays, 8 p.m. Ken Evans has a recital for the next meeting, entitled "Spot Lights On Carter," in addition to which, the committee are hoping to have a visit from a well-known band. Last week's recital was given by A. Johnson, who stepped into the breach created by the illness of George Hatch.

No. 61. LEWISHAM. Meetings—"Sir David Brewster," Courthill Road, Lewisham. Alternate Wednesday evenings, 8 to 10.30 p.m., and every Sunday morning. The club's broadcast from Fécamp has been postponed from November 28 to December 5, at 3.45 p.m. At the next meeting, record recitals will be presented by Mr. Cunningham, the secretary.

No. 70. GLASGOW (Ellington Society). Next meeting, Sunday, November 29, 2.30 p.m., in the Caledonian Café, St. Western Road. At the last meeting, a programme of Ellington records was followed by a recital of miscellaneous discs. The secretary gives the programme at the next meeting.

No. 71. BOLTON AND DISTRICT. Meetings—15, Mealhouse Lane, Bolton. Sundays. At the last meeting, entertainment was provided by Les Barron and H. Ross (piano); F. Guthrie and F. Moir (drums); L. Birchall (trumpet solos) and F. Ellewell (vocals). Later Jack Heyworth kindly presented Joe Rossi, the famous boy accordionist, who played a number of items demonstrating his marvellous skill on the instrument. The reception accorded to him was terrific.

No. 72. GLASGOW. Meetings—Sunday evenings. Particulars: Billy Neill (secretary), 59, Arklett Road, Drumoyne, Glasgow, S.W.1. At the last meeting, a double-feature recital was presented by J. Thomson and Billy Neill. Meetings now take place between 7 and 10 p.m. on Sunday evenings. Next meeting—recitals by Messrs. Cunningham and Dale.

No. 73. DUNDEE. Meetings—alternate Sundays at the Royal British Hotel, Dundee. Start at 7.30 p.m. Jean Swayne made her debut as the club's first lady recitalist at the meeting last Sunday. Eric Hooper supported with a programme entitled "Barrelhouse."

No. 77. CAMBRIDGE. Comms.: L. A. Salmon, 46, Blinco Grove. The second annual general meeting of this club was held last Sunday and new officers were elected. The committee is now as follows: Syd Barratt (chairman), Mr. Reeve (vice-chairman), L. A. Salmon (secretary), B. Cranfield (treasurer), Miss Wade, Mr. Trinder, Mr. Humberstone, and the two university representatives, Mr. Kenneth and Mr. Hemmings. After the business had been dealt with, The New Arithmatæan Swingers, brought along by Mr. MacDonald, played for the members. This is a well-known university band.

No. 85. SOUTH WEST LONDON. Meetings—Streatham Trade Union Hall, 15, Streatham Hill, S.W.2. Sundays. The club's first dance of the season will be held to-night (Friday) at headquarters, admission at the door being 1s. 6d. Numerous celebrities have promised to attend, dress is optional, there will be a bar and a car park . . . in fact, it is hoped to have an absolutely memorable evening.

No. 92. STOCKPORT. Meetings—Music Studios, 73, Shaw Heath, Stockport. Tuesday evenings. Mr. Collison presented the recital at the last meeting and Mr. Lockett is obliging at the next meeting.

No. 94. CASTLEFORD. Communications: W. Hague (Secretary), 1, Walden Street, Castleford. The main item at the last meeting was an Ellington recital by W. Hague. This club is lacking in support, which should not be for such a keen musical vicinity. More members must be enlisted. Write to Mr. Hague.

No. 95. BLACKBURN. Comms.: F. Hornby, 87, Walter Street. Programme at the last meeting consisted of a selection of discs presented by J. Holden which traced Benny Goodman's career from 1927 to date.

No. 115. DUMFRIES. Meetings—Sundays, 3 to 5 p.m. This club has decided to run four experimental meetings on Sundays, with a view to continuing if these are successful. The first of this series was well attended. Len Frobisher and Eric Mously provided an interlude by playing some piano solos, and the first of the club's monthly competitions was won by Len Frobisher, who donated his prize to the club library. This Sunday there will be a recital of new issues, etc.

A prize of ten shillings is offered every week for the best Rhythm Club programme suggestion or idea. This week, the prize is won by Michael Koransky, of Brighton, whose letter appears above. Photographs and items of interest are welcomed for this page, and letters are cordially invited.

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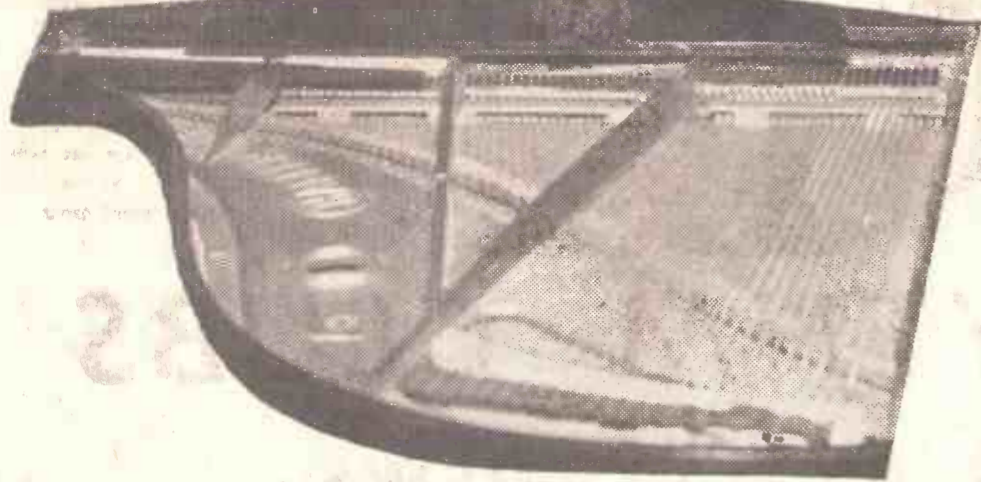
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Claude Bampton,  
who wins high  
praise for his  
composition,  
"Autumn"



# DO the JAZZ Highbrows Lack HUMOUR?

Hot Records  
Reviewed  
by  
"ROPHONE"

- Benny Carter and his Swing Quintet.
- "Jingle Bells."
- "Carry Me Back To Old Virginia."  
(\*\*\*Vocalion S39.)
- Stuff Smith and his Onyx Club Boys.
- "Serenade For A Wealthy Widow."
- "Bye Bye Bye."  
(\*\*\*Vocalion S37.)

SEVERAL times I have hinted darkly in this department that I deplore the lack of humour shown by many connoisseurs and pseudo-highbrows of jazz. This week I shall come right out into the open with a denouncement of these solemn individuals.

In swing music of all arts we must cultivate a sense of proportion (vide "Mike" last week), and, above all, a sense of humour (the two have a great deal in common). We must learn neither to take ourselves too seriously, nor those who mock our enthusiasms when we rave in obscure terms about records with odd titles by people with odd names. We must now and then regard this whole microcosm of swing objectively, and watch ourselves as others watch us.

### Hearty Disapproval

I am pointing all this out because both the above records (or rather the first side of each) will earn the hearty disapproval of those moon-faced miseries who crowd together in the corners of Kensington, Montmartre and elsewhere, wondering whether it was Benny Bloomberg or Pee-Wee Nitwhitt who took the clarinet break in Red Oxo's *Dirty Shirt*

*Stomp*, and worrying about the differences between Kansas City (Missouri) style and Kansas City (Kansas) style.

If you can't see anything funny in taking a number about jingling bells and starting it off with a solo on a string bass; if you can't get a laugh out of the cymbal crash at the end of this number; if you fail to find any comedy in Stuff Smith's burlesque of Foresythe's dainty, self-conscious widow opus; in fact, if you can't see a whole lot of good, honest humour blended with good, honest jazz in both these records, then I have no patience for you. One thing that has preserved "Mike's" sanity during his years of wearying of jazz has been his indomitable sense of humour. Better cultivate yours, too, before it is too late.

### Gerry Disappoints

Footnote: It needs more than a sense of humour to excuse Gerry Moore's disappointing performance in *Jingle Bells*. That he didn't know the tune is no excuse in view of the grand show put up by Tommy McQuater, who also hadn't heard either number until half an hour before the titles were waxed.

Teddy Wilson and His Orchestra.  
"Sing Baby Sing."  
"You Turned The Tables On Me."  
(\*\*Vocalion S35.)

Made in California with Teddy, Lionel Hampton and half of Benny Goodman's Band, this is chiefly interesting for Hampton's vibraphone solos. I don't propose to call him "the black Norvo" or anything so contentiously silly. He has a style of his own, and a very delightful one.

I am not enormously impressed by Vido Musso, the new tenor man; nor by a Mr. Redd Harper, who sings passably on both sides. No. If you buy this disc, you will buy

it for the work of Hampton and of Teddy himself.

Red Norvo and His Orchestra, with Mildred Bailey.  
"Picture Me Without You."  
"It All Begins and Ends With You."  
(\*\*\*Vocalion S36.)

If Red Norvo ("the white Lionel Hampton") gets into a habit of making commercial tunes, your uncle "Rophone" will be very perturbed. Fortunately, like Benny Goodman's, this orchestra has the ability to make even the worst pop sound like something respectable. Add Mildred's two lovely vocals to this, coupled with the fact that *Picture Me* is arranged by Edgar Sampson, the ex-Chick Webb star.

### BUYERS' GUIDE.

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- \*A Let-down.

and you will see that Red and his team managed to save this pairing from mediocrity.

Nevertheless, I want more records on the lines of *I Know That You Know*.

Duke Ellington and His Orchestra.  
"Solitude."  
"Showboat Shuffle."  
(\*\*Vocalion S40.)

After two years of being paired with Wingy Manhone's *Send Me on Brunswick*, *Solitude* suddenly reappears in another list with another Ellington title on the reverse. You should know all about both numbers by now, so an elaborate review is unnecessary.

Elisabeth Welch and Her Swing Quartet.  
"The Man I Love."  
"Drop In Next Time You're Passing."  
(\*\*Vocalion S15.)

The Swing Quartet consists of Benny Carter, Gene Rodgers on piano, Ivor Mairants on guitar and

Wally Morris on bass. It would have swung more with the aid of a drummer; but then it would have sounded more like a dance record than a vocal one; and it wouldn't have been a quartet.

Judged as a vocal disc, which presumably it is intended to be, this is about the best of its kind for some months. *The Man I Love* always was a swell tune, and in addition to the always charming singing of Elisabeth there is a sixteen bar effort by Benny on trumpet.

On the reverse Benny starts the proceedings with an alto chorus. Here the need for more rhythm is definitely felt, particularly as Gene is not the most solid of pianists and Wally Morris plays two-in-a-bar most of the way. Still, it's a fine alto chorus. The vocal that follows recaptures some of the warmth and atmosphere of the Welch-Carter *When Lights Are Low*.

### Composer of Promise

Claude Bampton and his Orchestra.  
"Autumn."  
"Wabash Blues."  
(\*\*Decca F6147.)

*Wabash Blues* is not one of Claude Bampton's happiest efforts. The arrangement, particularly the first two choruses, would appear to indicate that he had the tune at the back of his mind instead of just the chord changes. That doesn't matter in an opening chorus, but afterwards it begins to savour of "hotting-up" in the artificial sense. I understand this second chorus was done by Claude's Polish girl pupil. It is clear that she is more academic than stylish. There is a trombone solo which starts well and ends weakly. Tommy McQuater has a few very good moments on trumpet.

*Autumn*, on the other hand, is a slight success. Though it suffers from the same defect as the backing, inasmuch as you can hardly hear the rhythm section, there is enough subtlety and originality in the composition to atone for this shortcoming. There is one particularly lovely movement played by the trombone with trumpet obbligato. Running through the piece is a cleverly scored part which sounds as though it might have been intended for a bassoon, but appears to be taken by a baritone sax.

A few more compositions like *Autumn* and Claude Bampton may be the next Spike Hughes on our local musical map.

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Stanley Nelson sorts out his old records and ruminates on the one-time duds and the new-time masterpieces of swing music

**RECORD ATTEMPT**



Garland Wilson

PERIODICALLY we have burst of energy in the home, and I am detailed to my usual task of looking through the piles of gramophone records which litter up the dining room and which are the relic of my days as a gramophone critic.

Oh, yes, I've done my allotted spell writing about gramophone records, and you'll doubtless be surprised to hear that I kept about two hundred records of dance bands which I liked. Today I went through them and picked some which gave me the greatest pleasure.

The first one I see is the Boswells' *Goin' Home* with *The Lonesome Road* on the obverse. Do you remember this record? It is of particular interest because here the Boswells are singing a song which is off the well-beaten jazz track, and it showed that these girls were something more than just a trio of hotcha singers.

**Simply Disgusted**

Then there is Garland Wilson's *The Way I Feel*, which has enabled me to look kindly on the work of this player when most of the work he has done simply disgusted me. *The Way I Feel* is a pleasant change from the *prestissimo* which he seems to imagine is inseparable from everything he plays. There is some glorious exhibitionism on the other side in *You Rascal You*, in which Garland gets in seventeen or more choruses and beats the piano to death. After hearing this, *The Way I Feel* is a complete revelation. And I think the "arr. Wilson" on the label is just a little superfluous.



Earl Hines

Then there is another *Rascal*, and this is the Louis Armstrong version. I remember that this was the staple diet of Andy Hodgkiss when he lived with me and that he transcribed practically the whole number for some purpose or another. That Armstrong vocal has given me and every visitor to the house the acme of amusement. "What makes you so no good?" asks Louis—a potent question which I have longed to ask when confronted by some of the more unpleasant characters who crowd the entertainment profession.

I remember the other side, *Po' Richard*, chiefly for some delightful piano playing by Frank Froeba. This player has always been one of my favourites, and I can still listen to him with a great deal of pleasure.

Then there is Frankie Trumbauer's version of the Raza-Waller *Honeysuckle Rose* minor classic. Here, to my mind, is saxophone-playing *par excellence*, although the mannerisms of the vocalist nearly made me throw the disc away.

Then for some hell-for-leather playing, which seems to me all to be all about nothing, I recommend Eddie Condon's *The Eel*. What the title means I haven't the faintest idea, but then I have always advo-

cated the Hindemith method of titling for these jazz composers. At least it would save someone the trouble of thinking of one. Incidentally, I have looked high and low for the booklet which was issued with these records, but I haven't been able to find it.

Do you remember the sensation that Earl Hines' *Fifty-seven Varieties* caused? I remember that the record was minutely analysed in the "M.M." and there were long arguments as to whether that tremolo effect of Earl's was "stylish" or not.

**Still in the Picture**

I have just played this record over again, and I must say that, apart from the extraordinarily responsiveness of the piano, the technique and style of the player still appeal to me. Hines has apparently become just a little demodé, but on the showing of *Fifty-seven Varieties* and *Cautious Blues* there is no justification for it that I can see.

In fact, both of these records deserve to rank high in the annals of jazz, in my opinion. Hines' left hand reminds me of a singer-cum-pianist named Seger Ellis, who demonstrated long ago that it was not essential to swing the left hand to produce rhythmic piano.

Ellington's *Wall Street Wail* was an early record over which I enthused, although on hearing it again that banjo sounds just irritating. There is some solo playing in the record which stands pretty high, and this particularly applies to the clarinet. This must have been one of the first discs to feature string bass breaks, although I am not forgetting Joe Tarto when I make this observation.

**Titles of "Distinction"**

On the other side, *Cotton Club Stomp* is a similar sort of thing to *Wall Street Wail*, but both these recordings seem badly balanced to me.

*How Come You Do Me Like You Do, Do, Do* has always seemed to me the sort of title that asked to be satirised by someone like Dr. Sigmund Spaeth, but Red Nichols' trumpet and the work of the rest of the boys make this a worth-

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Connie Boswell

while record to listen to. There is some clarinet on the other side in *Moan, You Moaners*, which is clean and wholesome.

Like Earl Hines, the advent of Red Norvo was a sensation in the profession. Herman Stein, who played with Red on lakeside jobs twelve years ago, tells me that Red was originally a pianist, and I can therefore understand his splendid conception of style.

Unlike most of the xylophonists who had the limelight before him, Red is a musician, and as such would have none of the triplet-and-chromatic pyrotechnics with which the xylophone was previously handicapped.

*His In A Mist* and *Dance Of The Octopus* are amongst the best jazz has ever given us, and the accompaniment a joy. Bix's *In A Mist* is, in my opinion, a potent proof of the man's inherent musical ability. I am chary of using the term "genius" at any time, but I certainly think Beiderbecke has strong claims. *In A Mist* is a composition which any musician might be proud to have written, and, in *Dance Of The Octopus*, Norvo, by no means disgraces himself as a composer.

In fact, this record is to the main bulk of jazz as the Rasumovsky quartets of Beethoven are to the main bulk of standard music.

And now to Jimmy Lunceford. I've never been quite able to make up my mind about him, although *Stratosphere* is a record which intrigues me, if only because it seems to consist solely of lead-ins and never gets anywhere at all. But I note the attempt at light and shade in this record, and that Lunceford apparently thinks that there might be other degrees of loudness than *piano* and *forte* in dance music.

I also like Spike's *Donegal Cradle Song*, which he repeatedly assures me was simply a pentatonic tune and not filched from his father's collection of Irish tunes. We'll take his word for it, anyway.

**It's A Great Game**

These are just a few of the discs I have come across at random in looking through the piles, and I have not selected them or anything like that. There are lots of other jazz records I have which I like much better than many of those I have talked about, but I think I've told you about those before.

Still, it's fascinating to be able to play these old discs over again and reminisce about them, and I might say that the majority of them stand up remarkably well even to the enlightened criticism of 1936.

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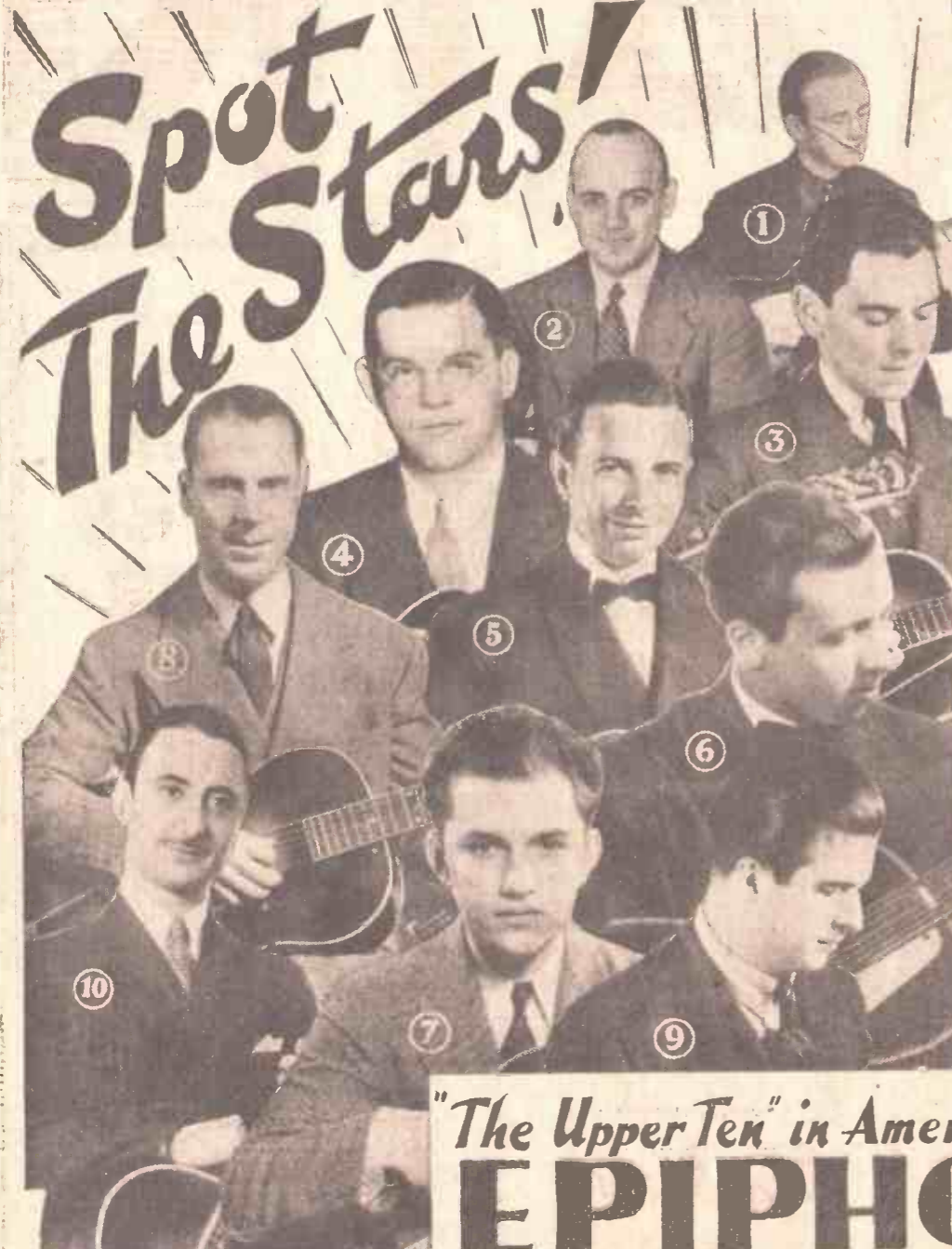
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Bernard Mainwaring, who is now directing films for Paramount British, started life as a choirboy at Lichfield Cathedral, and then played relief piano and fiddle in a London cinema.

Roland Davies, creator of the famous newspaper horse "Steve," which is approaching screen stardom, owes much to the musical accompaniments of John Reynders, famous "fitter" of silent days, who is M.D. for these sessions.

Frances Farmer will again play opposite Bing Crosby in "Waikiki Wedding," following her success in "Rhythm on the Range." Bob Burns, the "bazooka" player, and Martha Raye will also be in the cast.

Advance stills of "Pennies from Heaven" show band behind Louis Armstrong with white make-up on their faces, giving them a quaint Chirgwin-esque effect.

Rowlands Productions' new film, "Stardust," progresses at Joe Rock

studios. Number of songs in this film which have hit possibilities.

Greta Garbo expressing her preference for "hot swing" and "rumba" music. Which seems to suggest something...

Paul Lannin, M.D., and Jason and Burton, songwriters, have signed new contract with M.G.M.

The Ritz Brothers, who made a comedy sensation in "Sing Brothers Sing," will be featured in 20th Century's "On the Avenue," based on Irving Berlin's life.

With Ella Logan in Columbia's "Top of the Town" is a vaudeville act well known over here, the "Three Sailors."

Studio News by Stanley Nelson

James Melton, about whom I raved in "Stars Over Broadway," returns to the screen in First National's "Sing Me A Love Song," which seems a sickly title to me.

Melton plays a young proprietor of a departmental store; the fun department is looked after by Hugh Herbert.

Policy of bringing more highbrow composers to the screen continues with

CHATTER

FIVE minutes' chin-wag with Al Tabor at Prince's one evening last week. Also met the boys, G. Jones, L. Harris (trumpets); M. Bentley (trombone); H. Becker, R. Ellis, Sid Mannikin (saxes, etc.); W. Curran (guitar, dancer); F. Cleathers (piano); A. Alexander (drums); M. Bass (bass); and Al Tabor (leader, fiddle). This is Al's first West-end restaurant job in ten years, last being Ciro's in '26. Interesting points: all above bandmen play xylophones, washboards and dice. Note the bassist's name!

Philco Four

Looked-in on Philco Four at the Carlton, Islington. New act is "tops." Boys are soon to have mike equipment which will—they assure me—be a sensation. Are soon beginning with G.T.C., after having toured with Paramount, Gaumont-British, and A.B.C. circuits.

Jack Oliphant

Man behind the publicity of majority of visiting American artists is Jack Oliphant, short, thick-set, shrewd. Graduate of Fleet Street; while serving with Egyptian Expeditionary Force, 1914-18, inaugurated first official regimental magazine to receive recognition of Admiralty; shortly starting own press agency. Of all artists he's represented, says Soph Tucker is "the greatest." Forecasts great future for latest client, Claire Adams, ex-silent film star, just arrived here for variety and cabaret.

J. C. Shaw

'Phone rang the other day; enthusiastic voice said "Some bright spark has instituted 'hot' records on Sunday evenings during picture intervals at Forum, Fulham." The gent in question is J. C. Shaw, a local record and short-wave radio enthusiast, who proposed this scheme to the management, who agreed to fifteen minutes a week.

Bill Tennent

Boosey's run a soccer team, thanks to Sam Norton, of their Piccadilly branch. Beat Bill Tennent's team, 5-2, in a game played in sun, rain, hail and thunder, and are arranging a return. "Weather can't be worse," says Sam! Also due to play No. 1 Rhythm Club. Date announced later.

Cuba

There are 89 broadcasting stations in Havana, Cuba, so everyone should be able to get their choice. For short-

by Chris Hayes

wavers, it appears the most interesting and intelligible is CMCY, 1030 kcs.

Pat Hyde

Assisted Pat Hyde one afternoon recently by timing her stage act (twelve minutes) for her, while her mother busied herself around the house, her father examined his new riding-breeches, bought so's he can keep Pat company, and "Angus," Pat's new Scotch dog, gradually dropped off to sleep.

Fan Clubs

Fan clubs... fan clubs... Nat Gonella's reaches 460 membership, and E. H. Jones, 20, Westlea Drive, Gorton, Manchester, writes me to say he's started a Ronnie Genarder club. All who admire this popular crooner should communicate.

Dave Roberts

Just as I was beginning to wonder what had happened to Dave Roberts, I ran across him at Moody's Harlem Club, Great Newport Street, where he leads a trio of sax, piano, and drums. The boys swing from 11.45 'till dawn.

Teddy Foster

Teddy Foster and "Kings Of Swing" televised recently.

Terry Barclay

The birth recently of a son to the wife of Terry Barclay, of the Four Aces, makes Kate Carney a great grandmother, as Terry is her grandson, and member of a revered stage family. Terry, who is twenty-three, is the only "Ace" married.

Gloria Kaye

Gloria Kaye, Alan Kane's sister, is now touring with "Fools and Angels."

Claude Sadlier

Much patronised South Coast resort is the Riverside Club, Shoreham, where four-piece brightens the week-ends. Claude Sadlier (piano), Phil Eastman (drums), Frank Berkshire (alto, clarinet), and Ken Lyon (bass, vocals). Semipro; first and last named travel to town daily and other two work locally. Frank is treasurer and Ken assistant secretary of Brighton Rhythm Club.

Geoffrey Clayton just LAFFED and LAFFED and LAFFED

SOME people trall through life, looking like three penn'orth of Gawd-'elp-us and never a smile comes along to lighten the gloom on their countenances. They are the knockers of this world, and the only thing to do is to steer clear of the whole bally bunch.

Others, on the other hand, are one large grin, stretching not so much from ear to ear as from 'ere to yonder. While too much of them at a time may be somewhat overwhelming, nevertheless, the little daily dose keeps everybody in good fettle.

Take the case of the now famous Little Audrey. You know: the girl who was always laughing at the most astounding things. Well, just lately Little Audrey has been poking her nose into doings musical, and she has found much in this strange world of ours to amuse her.

For instance, only the other day she saw an advertisement, "Wanted, tenor sax to double

violin." And Little Audrey laughed and laughed and laughed. She had heard of a folding bass drum, but she knew you couldn't double a violin without damaging it.

Then again, she heard a couple fellers talking about my band. "Louisiest thing you've ever heard," said one. "Bound to be placed twelfth in that contest next week."

But Little Audrey just laughed, and laughed and laughed, because she knew there were only eleven bands entering for the contest.

Little Audrey's kid brother has joined a band. Yes, he thinks he is a drummer; and the other day the leader said to him, "Now you have sixteen bars' rest here. On the first beat of the seventeenth bar, you've got to give that cymbal one hell of a crash!"

And Little Audrey laughed and laughed—my word, how she laughed! She knew her kid brother could only count up to ten.

The band went out to play at a gig and on the way the leader called them together.

"Listen, boys," he said, "this is our most important engagement up to now. It is essential that we give an absolutely wizard performance to-night."

Well, of course, Little Audrey la—that's right, you've guessed it! She knew that her kid brother (who was also the librarian) had left all the special orchestrations at home so as to save weight.

And only the other day, Little Audrey was watching a musician examining some new kind of gadget for muting oboes.

"What do you do with it?" he asked; and nobody seemed to know. But Little Audrey laughed till I thought she was going to burst. She laughed and laughed, because she could have told him exactly what to do with it.

Her boy friend, too, is absolutely rhythm-mad. One of his pals said that he was so barmy over it that he even talked about it in his sleep. But Little Audrey just laughed and laughed—and laughed. She knew he never talked in his sleep...

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S. 11 Just a Mood  
When Day is Done

**ELISABETH WELCH (Vocal) AND HER SWING QUARTET**  
S. 515 The Man I Love  
Drop in Next Time you're Passing

**RED NORVO AND HIS ORCHESTRA**  
With Mildred Bailey (Vocals)  
S. 36 Picture Me Without You  
It All Begins and Ends With You

**"STUFF" SMITH AND HIS ONYX CLUB BOYS**  
S. 37 Serenade for a Wealthy Widow  
Bye, Bye, Baby (Vocalist "Stuff" Smith)

**BILLIE HOLIDAY AND HER ORCHESTRA**  
(Vocalist Billie Holiday)  
S. 38 A Fine Romance  
Billie's Blues

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Featuring Lionel Hampton (Vibraphone)  
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S. 35 Sing, Baby, Sing  
You Turned the Tables on Me

S. 33 I Cried for You  
It's Like Reaching for the Moon  
(Vocalist for S. 33 Billie Holiday)

**The HUDSON-DE LANGE ORCHESTRA**  
S. 508 Organ Grinder's Swing  
You're Not the Kind  
(Vocalist Ruth Gaylor)

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# THE BUSKER GOSSIPS

and  
**LEON GOODMAN**  
Illustrates

ONE of the pleasantest customs in the film business is the giving of presents which invariably marks the end of a production. The stars always give a memento to the technicians and ordinary members of the unit, and generally there is a farewell "bust up" in the shape of a meal and a few drinks.

Paul Robeson has just finished his role in G.B.'s "King Solomon's Mines" at Shepherd's Bush, and he was just a little worried over the allocation of gifts. Then someone suggested that he should give a song-recital instead, and Paul agreed to do it.

So on Stage No. 4, which had been used only a little time before as the background for a sequence in the film and which represented an underground cave with huge pinnacles of stone and ancient images leering on the scene, Paul sang *Lindy Lou*, *Water Boy*, *Kentucky Home* and *Ol' Man River* to an audience of electricians, carpenters, plasterers, painters, camera and sound staff, all in overalls and working clothes.

After the recital the entire audience retired to the studio restaurant and drank Robeson's health, received a box of cigarettes apiece, and Director Stevenson called for three hearty cheers for Paul.

If that's not a pleasant little custom which makes nice reading, then we must agree to differ.



A present to the technicians.

### Legal Corner (House)

I was standing in a bar in Charing Cross Road the other evening when I came Sydney Lipton. Now there is nothing strange about that, although one doesn't associate Syd with saloon bars, having regard to his Park Lane connections, but underneath his arm he was carrying a valise. You know, one of those leather things which company directors habitually have and which always seem as if they might contain the articles of association of some new corporation whose shares will go up to 93.27 in the first three months of business.

On inquiry Sydney declined to be drawn, and beyond admitting that he is now a Minister with Portfolio in the Band-leaders' Association he would say nothing.

But when Jimmy Kennedy and I suggested that perhaps he had been consulting his lawyers about a new kind of announcing for his next broadcast Sydney looked worried, however. So if you hear this kind of thing when the Grosvenor House gang is on the air next time:

"Whereas the Grosvenor House Dance Band, under the control of Sydney Lipton, hereinafter called the party of the first part, and Chips Chippendall, hereinafter called the party of the second part, are assembled to radiate for the edification of listeners a programme of music, which by virtue of its rhythm, compels the feet to lose touch with the faculties..." remember that Jimmy Kennedy and I deserve a royalty.

### Boyd Up?

Did you hear the Orchestra Raymond play Fats Waller's *Viper's Drag* on the air the other evening? And the announcer describe the composer as the "celebrated Fats Waller"? And there was a Reggie Foresythe item on the programme which was cut out in favour of some blues which I didn't know, but which I liked.

Perhaps this is the result of the talk I had with Boyd Neel a month or two ago. This young musician certainly doesn't lack enterprise, because with his String Orchestra he played Schönberg's latest work recently, and I suggest there could be nothing more catholic than a taste which includes Waller and Schönberg.



Catholic tastes.

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## Melody Maker

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DAN S. INGMAN

### BILLY PLONKIT

by R. EMPSON



THE GLAMOROUS ONE: "Billy's trodden on his sax and won't be coming along. So he sent me to do personality stuff in front of the band instead."

You will find Billy and his friends at large in the Plonkit Annual—price 1s. 3d., post free.

## Letters to the Editor ARE SEMI-PROS TOO TIRED TO CARE?

SOME time ago you published a letter from me asking semi-pro band leaders all over the country to submit particulars of local conditions as regards prices, hours of working, etc., on which I would compile data that should have been of interest to all.

Unfortunately, I received only nine letters, and am disgusted that apathy should exist as much amongst the semi-pro as the professional towards any effort that could lead to their being better informed as to the conditions they work against.

They fail to see that recognition and knowledge of conditions is the first step towards co-operation, and the latter means betterment of prices and stability.

chorus of *Lazy River*, only he had to do it on the trumpet.

I don't think "Mike's" getting a fair deal either. You're all continually sneering at him, yet I'll bet you enjoy reading his review; and anything that he says is good can be depended on to be good. I won't say as much about anything that he says *isn't* good.

What's going to be done about these poor deluded Nat Gonella maniacs? (Somebody'll want my blood for this!)

E. P. SEAMAN.

### That Tunnel Again

YOUR correspondent, J. E. Shaw, of Sunderland, echoes the words of numerous readers and critics who evidently labour under the supposedly distressing thought that their beloved jazz, swing, or what-have-you, is getting nowhere, or, in the words of the scribe, Epictetus, "running up and down a tunnel closed at both ends." Where, then, do these disgruntled pundits wish jazz to go?

Evidently they desire something new in swing—proved by Mr. Shaw's enthusiasm for Meade Lux Lewis, and Carter's *Waltzing The Blues*. Something new, then, entails something different, something different in swing. How, therefore, can this new music to which they would aspire swing—if it is different?

These articles tend to make us believe that the writers are dissatisfied with swing, for, otherwise, why should they enthuse over Foresythe, M. L. Lewis, Carter (whom I held in high esteem until the *Blues Waltz* rubbish), and the like, who "strive to hasten the day when jazz will be dragged out of tunnel," to quote Mr. Shaw? In other words, they are displeased with the very music which they worship, which is ridiculous and illogical.

One more word to Mr. Shaw. Leave "Mike" alone. He is a genuine lover of jazz when it is jazz, and not something churned out for the masses and labelled as such.

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### Come On, Idols

### Thanks For

### Foster

I SHOULD like to make use of your paper to reveal the kindness of one of our latest hot trumpet-leaders, Teddy Foster, formerly with Billy Cotton and Ambrose.

For the last two years I have been an invalid, and unable to visit theatres or any other places which are centres of jazz. My great admiration for, and love of, dance music is due to gramophone records.

When Teddy Foster, whose recordings, both old and new, had figured largely in my collection, visited the local theatre I wrote to him. My return was a visit from him and his wife.

I had a most enjoyable hour with them, in which, of course, we had a lengthy conversation on jazz records and trumpeters.

May I, through your paper, send my best wishes to him and his wife.

THOMAS RAMSEY,  
Birmingham.

### LIFE LINES



"MIKE" CALLS HIM LOCAL boy  
IN a PATRONISING sort OF way  
BUT there ARE those WHO consider "SPIKE" Hughes THE only BRITISH leader AND composer WHO made AN endeavour TO lift jazz OUT of the rut INTO which IT has now SLIPPED back HIS Negro orch. WAS just ONE of those RARE things A Hit-time's DREAM come true NOW he's A successful FLEET St. journalist AND it looks AS though THE old "6 Bells Stampede" IS gone FOR good WE WONDER

### Exit Gonella

THERE seems to be an influx of letters from sixteen-year-olds, who all support Nat Gonella. In fact, they're just crazy about him. Well, here's a sixteen-year-old who asks—why?

Perhaps it is that 2s. 6d. is too expensive to pay for a record of, say, Louis Armstrong, so that anyone who plays in a "hotcha" style on a 1s. 6d. record is welcome. And Nat did an excellent imitation of Louis' scat

but her letter reads as if the club is really Len Berman's own and not one run by an hon. secretary. I wish to thank Miss M. Scott for advice to mind my own business, but it seems to me that fan club secretaries are the ones who are content to look after other people's.

My answer to Gerald Levy is: please stick to British stars and let America look after Louis Armstrong.

I hope to read in the MELODY MAKER what fan club stars think of their respective clubs.

SYD LACEY.  
Greenwich, S.E.10.

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# 136-PAGE "RHYTHM" XMAS

## NUMBER IS A SENSATION

(It Comes Out on Tuesday)

NEXT Tuesday, have a look at the bookstalls and the shop-windows of newsagents and, if the dressers know their jobs, you will see a magazine with as beautiful a cover as has ever appeared on a professional publication.

It will be the cover of the Christmas Double Number of RHYTHM, a beautiful modern design by Bernard Greenbaum giving an impression of a grouping of all dance band instruments on an emblematic tigerskin rug.

This, on a background of silver, will typify the elegance of the whole of the contents.

The 1936 Christmas Double Number of RHYTHM, at a price of one shilling, is something in the nature of a masterpiece. Artistically it breaks new ground; editorially it is a challenge to the whole of specialised journalism.

### PHOTOGRAVURE

It is difficult to enumerate the features which will most appeal to the buyers. Certainly, however, everyone will have an enormous interest in the beautiful twenty-four page, art-photo gravure supplement in which the outstanding personalities of dance music in Great Britain pictorially convey their season's greetings to the profession and the fans.

This unique gallery of portraits will more than satisfy the appetites of picture collectors in the dance music field. For saxophonists in particular there is a feature which alone is worth in-



## ALAN ON THE GREEN

IT is always a pleasure to see Alan Green in action on the stage, as this youthful veteran of the profession has a bright and breezy personality which gets over the footlights admirably.

This week, Alan is delighting patrons of the Commodore Theatre at Hammer-smith, and his smartly-attired band gives a good account of itself, playing in that downright manner to which Alan has always accustomed us.

Quite one of the best items was the opening number, *Mamma Don't Allow It*, in which Alan acted as vocalist and sold the boys' stuff in great style. An amusing touch was lent here by the exploitation of tin whistle and bones for one chorus!

Actually, Alan does not get full opportunity to do his stuff, as part of the time is taken in accompanying a very fine acrobatic act, but even this is no drawback, as it shows what a good background the band can furnish.

Alan is undoubtedly a very fine showman, and he has a workmanlike band with him. Since he frequently rings the changes on his show, it is well worth anyone's while dropping in to see it whenever the opportunity occurs.

## HIT PARADE

The seven leading hit songs in America were broadcast on Thursday morning at 3 a.m. in the "Lucky Strike" programme. They are given here, with figures showing their placings in previous lists.

1. THE WAY YOU LOOK TO-NIGHT (1-1-1-1-2-4-9-12-15).
2. I'LL SING YOU A THOUSAND LOVE SONGS (5-3-5-8-9).
3. IN THE CHAPEL IN THE MOONLIGHT (8-12).
4. WHEN DID YOU LEAVE HEAVEN? (2-2-2-1-1-3-5-5-10).
5. YOU TURNED THE TABLES ON ME (3-8-4-12-12-13).
6. ORGAN GRINDER'S SWING (4-0-14).
7. WHO LOVES YOU? (9-7-7-0-0-10).

### TO-NIGHT!

Notts readers should note that the "M.M." Nottinghamshire Dance Band Contest takes place to-night (Friday) at the Raleigh Ballroom, Nottingham. A very interesting evening is assured.



Ronnie Munro and his recording Orchestra line up for our cameraman at the H.M.V. Studios

## Son Leads Dance Band, Father Leads Straight Band At Frascati's

### BIG BREAK FOR YOUNG SAX

FOR seven years, Kenneth Baynes has played saxes in his father's well-known light orchestra. On December 12, he realises his great ambition by opening with a band of his own at one of London's most-fashionable restaurants, Frascati's, in Oxford Street, W.

Kenneth's father, Sydney Baynes, has, of course, been known to the profession for many years, through his broadcasts and also his compositions. Twenty-four year-old Kenneth now gets his big chance as a result of Sydney being appointed Musical Adviser to the Restaurant.

### SON STAYS LATE

Father will lead a four-piece straight band during the afternoon and early evening, and son takes over for the evening session with a swell eight-piece dance band which looks very good on paper. Kenneth's line-up is: Hugh Clark

(violin); Dave Roberts (saxes, etc.); Norman Phillips (tenor, etc.); Tommy Balmforth (trumpet); Nat Allen (bass, etc.); Alf Fenton (guitar); Bert Manning (drums). The pianist has yet to be chosen, but Nat Allen will double second piano when necessary.

### BROADCASTS

Tommy Balmforth and Norman Phillips will be featured vocally. Norman's excellent tenor singing being a considerable asset. Kenneth leads on saxes and clarinet.

It is understood that broadcast relays may take place from Frascati's in the New Year, in which case another member of the Baynes family will become familiar to listeners, for Sydney has been heard since the old Savoy Hill days in programmes of varying types.

## Freer Hand for Freer and Smith



Dave Freer

Bert Smith

THERE have been some changes made at Wright House, Denmark Street, the home of the Lawrence Wright Music Co., Ltd.

Llew Weir has left the firm, and Dave Freer and Bert Smith are now in charge of the exploitation side of the business—Dave looking after the London radio dance bands, and Bert

attending to the midday straight bands, organists, etc.

Dave has been in the music publishing business for years, and before he came down to Wright House, fifteen months ago, he was well known throughout the provinces as a No. 1 exploitation man.

Before that, of course, he was a very busy band leader, and launched the musical careers of Max Abrams, Dick Sadleir and his own brother, Alex, among others.

Bert Smith has been with Lawrence Wright for twelve years, and what he doesn't know about music publishing could be written on a quarter of a treppenny bit! With Dave, he makes a team which should do a great deal to push L.W. hits in every direction.

### M.U. MEETING

OWING to the fact that the Helvetia Club, Gerrard Street, is at present in the hands of the decorators, the meeting which was to have taken place there next Tuesday has been cancelled. Tuesday, January 5, is the date fixed for the next meeting at this Club.

## HYLTON KICKS OFF

JACK HYLTON braved the fog on Sunday morning to kick off at a football match at the Mitcham Barlocks Ground, Croydon.

The game was between London Musicians' F.C. (captained by goalkeeper Billy Ternent) and Barry's F.C., and the result was a win for Barry's by 4 goals to 2, Ben Oakley and Reg Pink scoring for the syncopated Soccer men.

In the photograph on left, Jack Hylton poses before the game with the Musicians' team, and among those who can be recognised are Lew Stone, Tiny Winters, Reg Pink, Ben Oakley, Harry Hines, and Captain Billy Ternent.

M.M. 28-11-36

## ACE-ARRANGER RECORD PIONEER WAXES AGAIN WITH STAR OUTFIT

IT is a long time now since the name of "Ronnie Munro and his Orchestra" adorned a record label. That is a pity, for he was one of the earliest kings of recording in this country, and older record-fans will recollect his Parlophone series with very keen appreciation.

IT IS GOOD TO LEARN, THEREFORE, THAT, LAST FRIDAY, RONNIE GOT TOGETHER A REAL STELLAR BUNCH WITH WHICH HE MADE FOUR SIDES FOR H.M.V., IN THE MANNER IN WHICH HE THINKS MODERN DANCE MUSIC SHOULD BE PLAYED.

The results are most interesting, for, apart from his enormous experience of recording, Ronnie is, of course, a dance band arranger in the very front rank. He has a really sound academical musical training behind him, and this has enabled him to get that "little extra something" into his scores over a period of many years.

### SWEET AND STYLISH

In his H.M.V. records, Ronnie has gone out for sweet, but stylish music, after the manner of the better-class American commercial bands, and, while never forgetting the claims of melody, he has achieved some very pleasing effects by including less frequently used instruments in his scores. Furthermore, he has adopted the revolutionary practice of cutting out vocals on his four discs.

In his desire for something new in instrumentation, he was greatly helped by including Harry Karr and E. O. Fogson in the band, as these two master saxophonists are able to double on flute and cor anglais and oboe respectively.

Then, Ronnie also used two tenors to complete his super reed section, and as these were in the hands of Freddy Gardner and George Evans, the results were quite beyond reproach.

### BANDLEADER BET

The rest of the band reached the same exalted level, with Max Goldberg on trumpet; Ted Heath (trombone); Jack Simpson (drums and marimba); George Elliott (steel and Spanish

guitars); Billy Munn (piano); Reg Fursglove and Jean Pougnet (violins); and Dick Ball (bass).

IT WILL THUS BE SEEN THAT NOTHING WAS LEFT TO CHANCE FROM THE MUSICAL ANGLE, AND THERE IS LITTLE REASON TO DOUBT THAT THE ISSUE OF THE RECORDS IN MID-DECEMBER WILL PUT RONNIE RIGHT WHERE HE BELONGS ON THE RECORDING MAP.

Incidentally, anybody who knows Ronnie's most pleasant personality must have wondered why it is that he hides his cheery light behind the arranging bushel instead of launching out publicly with the baton in front of a band. Coupled with his acknowledged musical prowess, he should be a good bet for a first-class resident job.

### GIG CLUB

LAST Sunday, Eddie Chlck Land his Broadway Imperial and The Blue Ramblers played at the Gig Club, 28, Red Lion Square, W.C., and Rudolph Dunbar brought along Mabel Scott, famous American blues singer, and Joe Attler, from "Blackbirds." Sunday's programme has been sponsored by the Premier Drum Co., who have arranged for a number of "stars" to appear. On December 6 there will be a recording session held in the club, and on December 13 there will be a competition for trios.

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EDDIE PRATT, JOE LOSS' BAND  
EDWARD JOGSON, JACK JACKSON'S BAND  
JACK SHIELDS, JACK JACKSON'S BAND  
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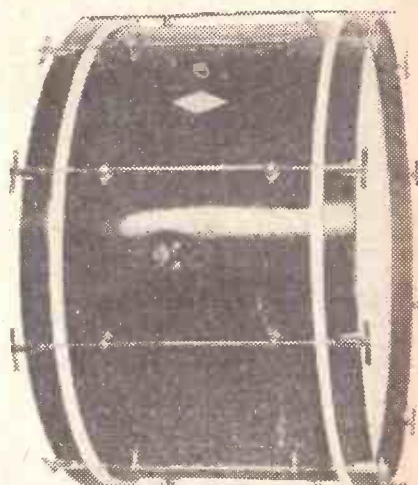
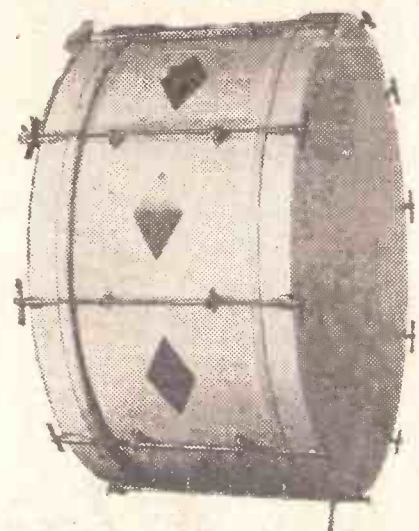
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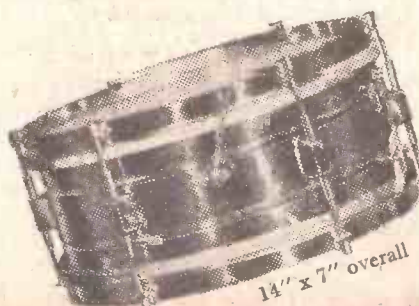
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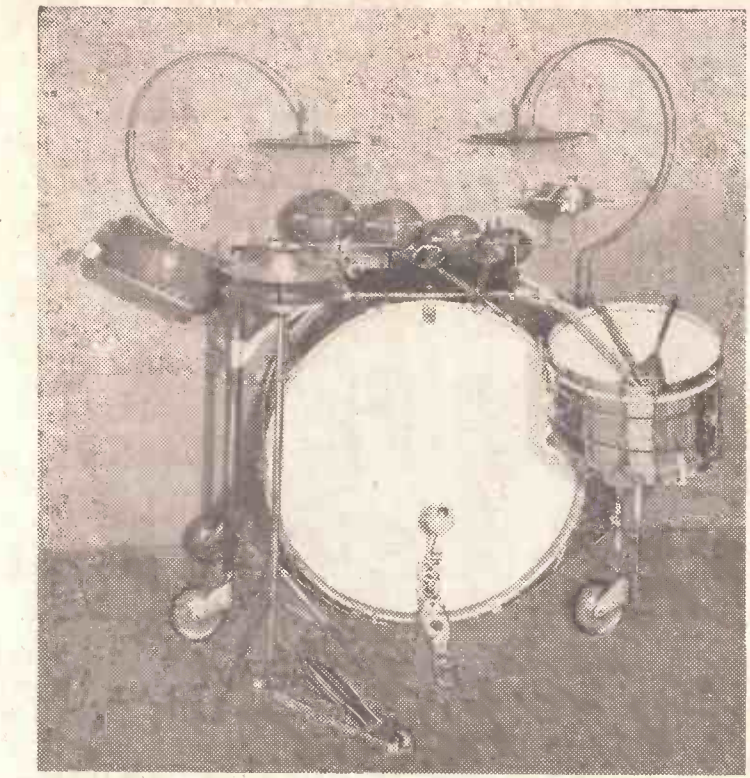
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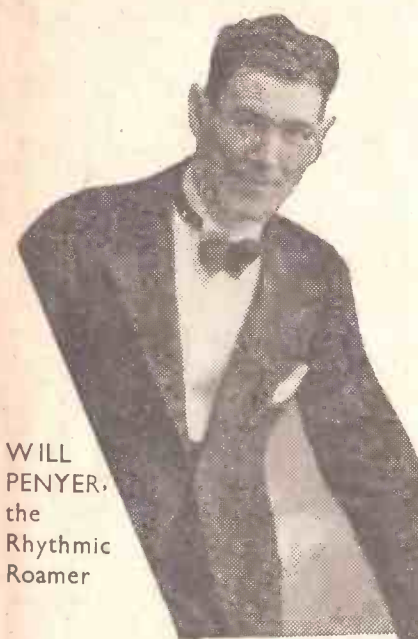
**£15 or 5/- weekly**

(Either of above kits may be altered, increased or modified with proportionate adjustment in price).



# ONE-NIGHT STANDS ROUND THE WORLD

BY WILL PENYER



WILL PENYER, the Rhythmic Roamer

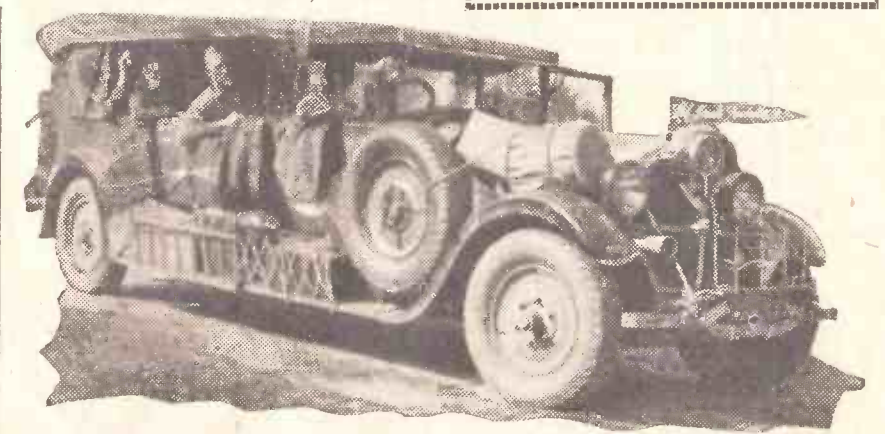
had only been there a week when the authorities found out about me and ordered me to return to Canada, as I had only my Canadian passport and no visas to enter the States. Needless to say, I lost no time in getting back to Canada. I didn't want to land up in jail so early in my travels!

After playing in a pipe band for a month I got a ship back to England, and, in Glasgow, joined the band run by a large firm. But the urge to travel was too strong to resist. One day, I took it into my head to go to Australia, and there and then went and booked my passage. Not even on the voyage could I get away from the drums. On board there chanced to be six pipers and a few dance musicians who were also going "down under," so I

was kept busy drumming both for pipe and dance music, and the trip turned out to be quite profitable for me.

Arriving at Melbourne, I first fixed up accommodation for a week and then sent in the usual advert. with satisfactory results. I did a few jobs in Melbourne and its suburbs, and, as I was British, I found I stood a much better chance of getting work than the Australian drummers did. I got into the Melbourne City Pipe Band and other pipe, brass and dance bands, and soon became very well known in the vicinity. But As soon as I began to settle down the wandering bug bit again.

Next week, Will Penyer continues his round-the-world reminiscences with hair-raising stories of 300 miles' travelling for a gig, etc.



Here is the heavily-loaded car in which Will Penyer, when with Hal Jacobs' Troubadours, travelled thousands of miles all over Australia.

At last, I am back in England. For fourteen years I have been travelling. I have had my ups-and-downs. I have suffered hardship, but I am not sorry that I ever embarked on my adventure.

I did not busk my way across the world, nor was I a man of money who did it for "the love of the thing." I had to play for my living, and always employed a set method of contacting work.

Musicians usually go abroad for engagements they have previously booked. They have no need to worry; their dates are cut-and-dried; they do their work, and collect their salaries at the end of the week or month.

But I never once had a job guaranteed for me, nor did I ever travel in the safe company of a band. I have always been on my own—a hobo of harmony.

### PRESS AID

My first task upon arrival in a new country was to insert an advertisement in the local Press, and then sit back and wait for results.

"Drummer—versatile, wide experience—open for engagements" was what I said, and the advert. never once let me down throughout my travels. It has resulted in my playing with musicians of all nationalities in all kinds of halls in all parts of the world. Barns, wool-sheds, and dance palais have heard my rhythm, and to get to them I have travelled by liner, cargo boat, tram, bus, cab, horse-carts, cars of all makes, and goods train! On many occasions, after a breakdown, I have had to complete a journey on foot, and have been stranded in the heart of the bush, faced with the prospect of never reaching the job at all.

I am not going to tell you how they play their music in China, India, Australia, but I must mention that my experience is that, all over the globe, people want to dance—to anything from a large-sized combination down to a mouth-organ.

1922 was the year from which my craze for travelling dates. Having had the rudiments of music drilled into me, I had played drums in pipe bands during my school-days in Dundee, and, later on, was sufficiently advanced to play in symphony orchestras and dance bands. But I have always had the Wanderlust with a capital W, and, although I was doing well in Dundee, I went on my maiden trip—round Scotland. Jazz was the current craze then and work was easy to get. I played with many bands, and crowds witnessed our performances as we played in the parks during the afternoon and halls during the evening.

### FRESH FIELDS

That was a thrill, shifting around my native land, but, having no parents to induce me to remain in Scotland, I began to grow ambitious for fresh fields to conquer. So, on an impulse I packed up my scanty kit and, with the little money I had in the bank, I sailed for Canada.

On arriving there, I naturally felt lost at first. I had an address of relatives of mine up in Winnipeg, Manitoba, so I made my way towards there, playing as I went. But imagine my disappointment when I found out they had moved, and that their whereabouts were unknown in the neighbourhood.

Determined to keep travelling, I made my way over the border into the States by way of a freight car, and this got me into trouble. I

## There are Depots for FOOTE

<p><b>GLASGOW</b></p> <p>22 Cromwell Street, St. George's Cross, N.W.</p> <p>Under the Supervision of <b>JIMMY SCOTT</b></p>	<p><b>BIRMINGHAM</b></p> <p>46 Thimblemill Road, Bearwood, Smethwick,</p> <p>Under the Supervision of <b>TOM BRYANT</b></p>
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## BARGAIN SECTION

Each instrument in good playing order. 5 days approval. Complete order coupon and post now—delay means disappointment.

1. DRUM KIT Show lot. Unused.
2. DRUM KIT 28 x 15 Metropolis, green and chrome, in cover; 14 x 7 Responsor green engravure and chrome, in cover; deep Chinese tom-tom and set of 4 blocks, in green and gold finish; trap tray, 12-in. thin cymbal; cymbal pedal and pair cup cymbals; side-drum sticks and stand; rhythm brushes; pair maracas; Max Bacon high-speed pedal. £15/0/0 or 13 monthly payments of 26/- or 19 monthly payments of 18/6.
3. DRUM KIT 26 x 15 bass drum, S.T.; 14—5 sep ten snare drum; trap console; side-drum sticks; bass drum pedal; 2 cymbals; tap box; pair maracas; rhythm brushes. (At Birmingham depot.) £7/0/0 or 13 monthly payments of 17/- or £7/10/0 or 13 monthly payments of 12/- or 19 monthly payments of 12/6.
4. DRUM KIT 28 x 15 portmanteau bass drum, in cover; 15 x 4 all nickel side-drum sep. ten.; bass drum pedal; side-drum stand and sticks; rhythm brushes; 12-in. thin cymbal; tap box; set of 3 blocks and rail. £7/0/0 or 13 monthly payments of 12/- or 19 monthly payments of 8/6.
5. DRUM KIT 26 x 15 Jeddson bass drum, in cover; 14 x 5 Premier all nickel snare drum; bass drum pedal; 12-in. thin cymbal and holder; tap box; rhythm brushes; side-drum stand and sticks. (At Glasgow.) £6/10/0 or 13 monthly payments of 11/6 or £6/15/0 or 13 monthly payments of 8/-.
6. SIDE DRUM REF. all metal, separate tension, white and gilt. Unused. As new. £2/5/0 or 13 monthly payments of 4/-.
7. SIDE DRUM REF. Crescendo, 14 x 6 crystal gold and gilt, parallel snares, floating heads, etc. Internal damper. (At Glasgow.) £4/15/0 or 13 monthly payments of 8/6 or 19 monthly payments of 6/6.
8. SIDE DRUM REF. Crescendo, 14 x 5, all chrome, parallel snares, internal damper, etc. Lovely condition. £5/0/0 or 13 monthly payments of 9/- or 19 monthly payments of 7/-.
9. SIDE DRUM REF. all metal, separate tension, white and gilt. Unused. As new. £2/15/0 or 13 monthly payments of 5/-.
10. XYLOPHONE Super REF, 3 octaves, resonated, folding stand, on wheels, etc., demonstration soiled, fifteen-guinea model. (At Glasgow.) £11/0/0 or 13 monthly payments of 19/- or 19 monthly payments of 13/6.
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13. TRUMPET Couesson, Bp, and A high and low, silver-plated, in case. £2/5/0 or 13 monthly payments of 4/6.
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15. TRUMPET Ambassador, rotary change to A, silver-plated, in case. £3/5/0 or 13 monthly payments of 4/-.
16. TRUMPET Foote, Bp and A, high and low, frosted silver, gold bell, in case. £3/0/0 or 13 monthly payments of 5/3.
17. TRUMPET Besson, new creation, rotary change, silver-plated, in case. £4/10/0 or 13 monthly payments of 11/- or 19 monthly payments of 8/-.
18. TENOR TROMBONE Hawkes, Excelsior, Soprano, small bore, brass, high and low pitch. (At Glasgow.) £5/5/0 or 13 monthly payments of 9/-.
19. TENOR TROMBONE Dance model, REF, crescendo, unused, low pitch, frosted silver, burnished gold bell, all accessories, fitted case. (At Glasgow.) £12/0/0 or 13 monthly payments of 21/- or 19 monthly payments of 15/-.
20. SOPRANO SAXOPHONE REF, L.P., all improvements, s.p.g.b., in case. £6/0/0 or 13 monthly payments of 10/6 or 19 monthly payments of 7/6.
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25. BY CLARINET Hawkes, 14 keys, high pitch, in case. £11/0/0 or 7 monthly payments of 5/-.
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28. BY CLARINET French, L.P., Boehm system, 17 keys. £4/0/0 or 13 monthly payments of 7/- or 19 monthly payments of 5/-.
29. BY CLARINET REF, all metal, 14 keys, rollers, L.P. £5/0/0 or 13 monthly payments of 9/- or 19 monthly payments of 7/-.
30. G BANJO Clifford Essex, nickel shell, 24 fittings, in case. £11/5/0 or 5 monthly payments of 6/-.
31. BANJULEE KECH in case. 15/- or 4 monthly payments of 5/-.
32. TENOR GUITAR Light pine-wood, unused, in case, good tone. £4/0/0 or 13 monthly payments of 7/-, or 19 monthly payments of 5/-.
33. DOUBLE BASS Old English, 3-size, light varnished, 4 strings, machine head, sloping shoulders, new canvas cover and bow. £10/0/0 or 13 monthly payments of 18/6 or 19 monthly payments of 13/-.
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It is understood the Instrument is on  
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# AMBROSE AND JACK HARRIS PAIR UP

(continued from page one)

West-end. Actually he was at one time negotiating for the Café de Paris, but it all fell through in the end and he returned to the May Fair Hotel where originally he had established his great public prestige.

Ciro's, even then, was available, and one or two concerns were known to be angling for it, but at that time, of course, no one could have foreseen that two such strenuous rivals as Ambrose and Jack Harris would merge in a partnership to take over such an establishment. Having so decided, however, they should certainly do well in double harness. Between them they enjoy a following in the West-end which must be nearly one hundred per cent.

They have very ambitious plans to capture patronage. Apart from their bands, which are known to be tremendous draws, they are going wholeheartedly into a policy of star cabaret attractions. One of their first ideas is to negotiate for Harry Richman's services. Richman, of course is the great American singer who has his own club in New York and who recently flew the Atlantic. He would be an exceptionally powerful attraction.

The whole policy is to offer the finest of all possible services from kitchen to management. To guarantee the latter, Mr. Peter Rattaggi, who was the successor of the famous Luigi at the Embassy Club and who now enjoys his predecessor's title of prince of maitres d' hotels, has been engaged as manager.

The club premises are being modernised and redecorated in the most exclusive style from front to back and top to bottom. One has to go back at least eight years to trace the beginnings of the Ambrose-Harris rivalry. At the time, Ambrose had just finished a long and very successful engagement for the late Luigi at the Embassy Club, where he had also built up a vast connection for private society work. As is generally known, he transferred to the May Fair Hotel when it opened, and his place was taken by Jack Harris and Abe Aronsohn at the Embassy, and these two Americans started also to build up a great business for high-class gig work.

In this way the two organisations became tremendous competitors and the rivalry continued for many years.

Both organisations have always enjoyed a reputation for supplying the most expensive type of gig bands, and hundreds of West-End musicians have enjoyed big fees working for them.

About a year ago Harris and Aronsohn split, and the former has since extended his activities in many spheres, principally in the theatre in which he has had one or two disastrous experiences. He has been able to weather the knocks, however, because his activities are spread over a wide field, and he has, of course, in his London Casino connection a very remunerative source of income.

The coming together of Ambrose and Harris, unexpected as it may have been, is probably a good thing for the profession. They form a very powerful partnership, and, even if it only operates in the control of Ciro's Club, it will at least introduce to the West-end another very well paid job for another band.

## AMERICAN SHORT-WAVE DIARY

### Items of Interest For Radio-Minded Readers To Hear

THE inauguration last week of "American Short-Wave Diary" marked the first step by "Dabber," "M.M." radio and technical expert, towards building up what is hoped will become eventually an almost complete weekly list of the American programmes most likely to interest "M.M." readers which may be heard via the short-wave bands.

We would, however, point out that there are many obstacles in the way of presenting an absolutely complete and accurate service.

One of the first difficulties which has to be overcome is the fact that in many cases the stations themselves do not know until a few days prior to the broadcasts what programmes they will be transmitting.

#### "EXPERIMENTAL"

These American short-wave stations are all "experimental," and are run by their owners purely in the interests of research. The special licences under which they are allowed to operate preclude them from accepting any remuneration for their broadcasts, and for the most part they rely on relaying by arrangement the programmes of the large medium-wave stations which provide the daily radio entertainment of the great American public, but which cannot, except on rare occasions and in most exceptional circumstances, be heard in this country.

Even these large medium-wave stations do not always know exactly what their days' programmes will be sufficiently in advance for the information to reach this country by mail even if it were sent from source, but to make matters more difficult there is a further unavoidable delay while the short-wave stations decide upon which features they propose to relay and then pass the information across the ocean.

However, "Dabber" is already discovering means of surmounting these seemingly insurmountable barriers and it is confidently anticipated that within a short while his programme forecasts will be little short of 100 per cent. complete and accurate.

#### NEXT WEEK'S DAY-TO-DAY HIGHSPTS

Sunday night (November 29-30).

2.15 a.m. (G.M.T.)—Paul Whiteman's Varieties (W8XK, 25.26m.).

5.00 a.m.—Fletcher Henderson's Orch. (W8XK, 48.83m.).

5.30 a.m.—Jan Garber's Orchestra (W8XK, 48.83m.).

Monday night (November 30-December 1).

4.15 a.m.—Dynamos of Rhythm (W8XK, 48.83m.).

5.08 a.m.—Henry Busse's Orchestra (W8XK, 48.83m.).

5.30 a.m.—LeRoy Bradley's Orchestra (W8XK, 48.83m.).

Tuesday night (December 1-2).

2.00 a.m.—Ben Bernie and All The Lads (W8XK, 25.26m.).

3.00 a.m.—Hildegard (W8XK, 48.83m.).

4.15 a.m.—Harry Reser's Orchestra (W8XK, 48.83m.).

Wednesday night (December 2-3).

2.00 a.m.—Town Hall (W2XAF, 31.48m.).

3.00 a.m.—Hit Parade (W2XAF, 31.48m.).

Thursday night (December 3-4).

5.08 a.m.—Harry Reser's Orchestra (W8XK, 48.83m.).

5.30 a.m.—Le Roy Bradley's Orchestra (W8XK, 48.83m.).

Friday night (December 4-5).

2.00 a.m.—Fred Waring's Orchestra (W8XK, 25.26m.).

5.15 a.m.—Paul Martel's Orchestra (W8XK, 48.83m.).

Saturday night (December 5-6).

3.30 a.m.—Emile Coleman's Orchestra (W8XK, 48.83m.).

4.15 a.m.—Roosevelt Hotel Orchestra (W8XK, 48.83m.).

5.00 a.m.—Lou Bring's Orchestra (W8XK, 48.83m.).

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preserve the ideal balance 'twixt price and quality. They will be the most popular range of 1937. TONE allied with FINISH.

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Cello built. Powerful tone and handsome appearance. Width 16 1/2", depth 4". SUNBURST finish. American pattern tailpiece. Adjustable bridge, hardwood fingerboard. N.S. frets. Rigid fingerplate, etc.

**£4-10 or 2/- weekly**

**MODEL B**  
Ideal for Band or Solo work. Width 15", depth 3 1/2". SUNBURST finish. Purfling edges. Plectrum guard. Ebony fingerboard. Pearl position marks. Good quality machine head. A really good looking instrument.

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A smart semi-pro outfit. SUNBURST or BLACK POLISHED finish. Width 14", depth 3 1/2". American pattern tailpiece. White ivory or pearl fingerplate. Hardwood fingerboard. Inlaid pearl position marks. Purfling soundhole.

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**MODEL D**  
Mahogany finish with Swiss pine belly. Width 13 1/2", Depth 3 1/2". Purfling soundhole. Pearl fingerplate. Good quality fittings. N.S. tailpiece.

**£2-15-0 or 1/3 weekly**

## "M.M." DANCE BAND CONTESTS

HAMPSHIRE CHAMPIONSHIP

PAVILION BALLROOM, Clarence Esplanade Pier, Southsea, Thursday, January 21, 1937. Organised by The Manager, Pavilion Ballroom.

CAMBRIDGESHIRE CHAMPIONSHIP

GUILDHALL, CAMBRIDGE, Friday, February 26, 1937. Organised by Bernard Sargent, "Kasr-el-Nil," Pierce Rd., Fulbourn, Cambridge.

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12 Imperial Avenue, Norton-on-Tees, Under Supervision of **GEORGE THOMPSON**

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The BEST CONSOLE on the market is the "REF"

No extras to buy. Fully comprehensive. NICKEL PLATED, £7 5 0 or 2/3 weekly. CHROMIUM PLATED, £7 15 0 or 2/6 weekly.

Assembled or dismantled like a shot! Not too heavy but rigid as a rock. Drop-down trap rail, 1 bent arm and 1 gooseneck cymbal holders with rocker tops. Side drum holder and adjustable arm. Large silent rubber tyred braked wheels. Will take any size bass drum. 100 per cent. efficient design and finish. If you get a console—get a real one—and see that it's a REF. Fibre carrying trunk at special price of 10/-.

**DRUM EQUIPMENT**

CYMBALS: "REF" Paper Thin. Ideal for "hot" work. 10 in. - 11/-, 12 in. - 13/-.

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RAIL to hold 4 Temple Blocks and 1 cymbal. (no clamps required). Nickel-plated 15/-

Special FOLDING Trap Table. All fittings lie flat on the turn of a screw. Immense advantage. 6 posts and 2 cymbal holders. Saves time and temper. Chrome-plated 35/-

GOOSENECK cymbal holders for Trap Tray or Console. Chromium plated, with rocker top, 7/6

CHOKES: Polished wood handles, 2/6 pair. Aluminium h/dles, 3/6 pr. Collapsible, 3/6 pair.

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MARACAS. Genuine Cuban, per pair, 10/6. Extra large, 12/6. Baby Maracas, per pair, 6/-.

RUMBA STICKS, 3/- each. CLAVES, 2/- pair.

EVERY CONCEIVABLE ACCESSORY FOR THE BANG UP-TO-THE-MINUTE DRUMMER. TEMPLE BLOCKS, CHINESE AND GIANT TUNABLE TOM TOMS, CYMBAL PEDALS, AND ALL EFFECTS.

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Basin St. Blues .. 2/3	Canadian Capers .. 3/-	Love's Dream Waltz .. 1/8	Love's Old Sweet Song .. 2/6
Blue Jazz .. 3/-	China Boy .. 3/-	Love Will Find a Way Wz. .. 1/6	Maina .. 2/-
Bouncin' Ball .. 3/-	China Town .. 3/-	Melody in "F" Waltz .. 1/6	Merry-Go-Round .. 3/-
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## IRELAND

### Death of Ace Dublin Pianist

**JACK MCGURGAN**, brilliant Dublin dance-pianist, passed away in Dublin last week. Jack had not been in good health for some time and gave up active playing, but recently he seemed to fall, and passed away peacefully.

There is nobody in professional dance circles in the Irish Free State who will deny that Jack was our greatest swing pianist (writes H. M. Lea). Although only in his 26th year, Jack was a veteran in the Dublin dance profession, as he commenced his professional career way back early in 1926.

He first came into prominence by doing deputy gigs for Peggy Dell (of Roy Fox's Band fame) in that year, and then with the Atlantic Beach Band, Dublin.

When Clery's Super Ballroom, Dublin, opened, he was pianist there with the Rhythmanics directed by Ralph Sylvester (now with Jack Payne) and Phil Murtagh. After that he was pianist in the famous Silver Slipper Club, Dublin, for some years. When Phil Murtagh, ace saxophonist, and his band secured the select Metropole Ballroom, Dublin, Jack was first choice for the piano and piano-accordion, and he continually performed there for some years until his health began to fail.

The funeral to Glasnevin Cemetery made a most impressive scene. More than fifty cars followed the coffin, and the Dublin dance music profession was 100 per cent. represented. Many beautiful wreaths were noticed, including a splendid one from the Irish Federation of Dance Musicians.

## FREDDY THROWS A PARTY

Freddy Gardner is as good a host as he is a saxophone player as all the musical celebrities will gladly testify who gathered together at his Hampstead flat last Sunday to celebrate the christening of Freddy junior. "Bung Ho" was the theme song of the evening, with Freddy manning a more than well-stocked bar in great style, the net result being a super party that will be remembered for years to come.

## SCOTLAND

### Band of Twelve Glasgow Sensation

The Playhouse Ballroom, Glasgow, is the scene of this week's news, as sensational alterations to the band arrangements will mean that one band only will play for dancing. This ensemble, however, will be a twelve-piece one, Harry Cowan being in charge.

Most of the regulars have been kept on, and the line-up now reads: Harry Cowan (sax and leader); Bill Donaldson (2nd alto); Ralph Jaconelli (tenor); Duncan Hooks (baritone); Hugh McCamley and Syd Beecham (trumpets); Tommy Pryde (trombone); Jack Drummond and George Pemberton (pianos); Fred Chew (bass); George Hill (guitar); and Neil Aiken (drums).

Bill Donaldson was one of Teddy Desmond's Dennistoun band, while Duncan Hooks and Syd Beecham were in the Piccadilly Club band, with George Pemberton, who, with Ralph Jaconelli, will do arranging for the new combination.

**SUMMER'S COMING!**

Although rather early to talk of next summer, Jack Chapman, from the Albert Ballroom, has fixed up his place of residence already. He will take the band to the West Park Pavilion, Jersey, and the job should bring Jack's band to the notice of a larger and more representative public than is possible in Glasgow.

There has been a change in the sax division at the Albert, Bob Eadie leaving, and his place is filled at the moment by Matt Watson, who was on tenor and violin with Teddy Desmond.

Teddy Joyce, appearing at the Edinburgh Theatre Royal last week, has now another Scottish recruit in the person of Jack Checkman, drummer and vocalist. Jack was in the five-piece band at the Playhouse, and has lost no time in fixing up.

He has had plenty of experience in the South, and should do well in his new job, as he was considered by many to be the most stylish of drummers in these parts.

At the F. and F. Palais, the vacant sax chair has been filled by Len Munsie, who had a spell at Hamilton, and was previously with Harry Carmichael's band at Largs.

## The Jolly Robustos

*The unique band composed entirely of stout men—now in formation. Still one or two vacancies.*

### Important Announcement

We have appointed Mr. Mannie Berg, of 58 Killieser Avenue, Streatham Hill, S.W., as acting leader—please communicate direct with him, if you are heavy-weight and wish to join 'The Jolly Robustos.'

**MECCA AGENCY Ltd., 5 Dean St., W.1**

## British Hits Placed In U.S.

**JIMMY CAMPBELL**, go-ahead chief of the flourishing Cinephonic Music Co., Ltd., is at present on a lightning business tour of the States, and has been cabling home big news about the Cinephonic hits.

Within a fortnight of American publication, the number *I'm In A Dancing Mood*, from Jack Buchanan's production, "This'll Make You Whistle," crashed its way into the Lucky Strike "Hit Parade," thereby creating a record in America.

Jimmy has also placed in America four other numbers from Jack Buchanan's show, including the title song, *This'll Make You Whistle*, *There Isn't Any Limit To My Love*, *Crazy With Love*, and *My Red Letter Day*. The *Whistling Waltz*, from the Street Singer's film, "Limelight," has also been taken, as has also a new British number by Harry Pepper and John Watt called *Saving Up My Time To Spend On You*.

Bobby Sanders is now awaiting further news from Jimmy about *The Fleet's In Port Again*, which is one of the biggest songs in the country at the moment.

Jimmy Campbell

## Two Busy Halls Open Derby Boom Season

**TWO** visits from the ever-popular Billy Merrin and his Commanders have heralded the opening of the winter dance season in Derby.

Billy's appearances were at the King's Hall, and his sponsor was none other than Mr. Sam Ramsden, the proprietor of the Plaza Ballroom, who has secured the lease of the more commodious King's Hall with the object of promoting first-class attractions at popular prices.

The returns again proved that Billy Merrin's popularity still remains unshaken in Derby, and the enthusiasm, if taken as an indication as to the season's business, should give Mr. Ramsden every confidence to go forward with his programme.

Al Berlin is still in residence at the Plaza Ballroom, but is bidding adieu to Derby dancers on November 28, when his farewell dance will be staged at the King's Hall.

The band to follow Al Berlin has not yet been chosen, and, until such time as it is fixed, the duties will be carried on at the Plaza by the local outfit, the *Mayfair Super Band*.

When the new band comes in, the Mayfair boys will move over to the King's Hall in company with another Derby outfit, the *Monseigneur Band*. The Mayfair Band had only recently commenced their second winter's season at the Albert Hall, and are being reluctantly released to go over to the Plaza. Their duties at the Albert Hall will probably be taken over by a new Derby outfit, the *Ritz Players*.

Mr. W. J. Hamblett is the manager of the Plaza Ballroom and King's Hall, and is embarking on a name-band policy during the season which should be of great interest to Derby fans.

## CURRENT ORCHESTRATIONS

**FOX-TROTTS.**

Basin Street Blues: Williams; arr. Wagner. Law. Wright.

Eye Baby: Hirsch and Handman; arr. Jenkins. Skating.

Covered Wagon Lullaby: Leonard; arr. Pattison. Southern.

Crazy With Love: Goodhart, Seigler and Hoffman; arr. Hathaway. Cinephonic.

Don't Kiss Me Goodnight: David and Meyer; arr. Weirick and Petersen. Feldman.

Every Road Leads Back To Ireland: Hill; arr. Hughes. Irwin Dash.

Fairy On The Christmas Tree: Parr-Davies; arr. Lally. Keith Prowse.

Feather In Her Tyrolean Hat: A. Mills; arr. Foster. Campbell Connelly.

Foolish Heart: Child and Hall; arr. Foster. Campbell Connelly.

Happy Dreams, Happy Times—Goodnight: North; arr. Griffiths. Keith Prowse.

Here's Love In Your Eyes: Rainger; arr. Mason. Victoria.

How's Business: Ingram and Ilda; arr. Howard. Irwin Dash.

I Dream Of San Marino: Shields; arr. Hughes. Irwin Dash.

I'm An Old Cow Hand: Mercer; arr. Evans. Sun Publishing.

Internationale: Ray; arr. Terry. Cinephonic.

It Ain't Right: Rothberg and Meyer; arr. Ades. Sterling.

Join Me In A Love Song: Trevor; arr. Dee. Francis Day.

Just Say "Aloha": Hill and de Rose; arr. Weirick and Petersen. Feldman.

Little Audrey: Burnaby; arr. Bernie. Victoria.

Little Bit Later On: A. Neuburg and Levinson; arr. Dale. Sterling.

Melody Man, The: Lunceford; arr. Oliver. Southern.

Mickey Mouse's Birthday Party: Tobias, Rothberg and Meyer; arr. Ades. Sterling.

Military Man: Gordon and Revel; arr. Skinner and Bayford. Francis Day.

Min's A Hopeless Case: Mayerl; arr. Brown-smith. Victoria.

Never Gonna Dance: Fields and Kern; arr. Freeman. Chappell.

Organ Grinder's Swing: Hudson; arr. Hudson. Lafeur.

Out Where The Blue Begins: Friend; arr. Weirick. Chappell.

Papa Trepton Tall: Adams and Carmichael; arr. McKay. Feldman.

Pick Yourself Up: Fields and Kern; arr. Mason. Chappell.

Sing A Song Of Nonsense: Adams and Carmichael; arr. McKay and Peterson. Feldman.

Sing Me A Swing Song: Carmichael and Adams; arr. Dale. Southern.

Sky High: Honeymoon: Ray; arr. Strauss. Cinephonic.

Stars Weep, The: Symes and Malneck; arr. Skinner. Southern.

Sweets To My Sweet: Marks; arr. Griffiths. Keith Prowse.

Swing Is The Thing, The: Mercer; arr. Munro. Sun Publishing.

Talia: Tatla: Western and Lee; arr. Gray. Francis Day.

Trim Little Midshipmate: Grey and May; arr. Mackie. Law. Wright.

Until To-day: Lavant; arr. Mason. Victoria.

You're Not The Kind: Hudson and Mills; arr. Hudson. Lafeur.

You've Got To Eat Your Spinach Baby: Gordon and Revel; arr. Skinner and Bayford. Francis Day.

When A Lady Meets A Gentleman Down South: Oppenheim; arr. Mason. Victoria.

## Managing The Emperors Of Jazz

Eric Provost

Eric Provost

THERE is no doubt that Ken Johnson and his Emperors of Jazz are proving a great attraction wherever they appear, and they are currently fulfilling a fortnight's engagement at the new Ritz Cinema in Belfast.

Business has been so good, in fact, that Ken has had to get a manager to look after things, and he made a wise choice when he signed up Eric Provost for the job.

This is the first time Eric has ventured into the realms of band management, as he was originally in a bank, but his fanatical enthusiasm for the dance band profession, coupled with his pleasing personality, has enabled him to make a great success of the job.

Although the act is going very strong, Ken is no believer in resting on his oars, and, in order to strengthen it still further, he is bringing over an old school friend of his from the British West Indies.

This is Wally Bowen, a young trumpet player, due to arrive in this country on December 5. Ken says he is likely to prove a sensation when he appears with the band.

## British saxophonists endorse American opinion on "Martin 8"

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Short Story

by P. Weldon-Davies

The SONG that prevented MURDER

THERE were not many men in the lounge of the Musicians' Club in Harlem when Tom Whelan, reporter on the New York magazine Melody and Rhythm, walked in one morning.

Except for a party of half-a-dozen at one table, the only other person in the room was Miff Molten, who was sitting smoking in a corner. This old Negro had been one of the greatest alto saxophone players of his day and had, in addition, composed many song hits.

THE royalties from these songs brought him a handsome income and enabled him to retire. Now he spends his time with his hobby, writing stories. But unfortunately for him his books and articles were not as good as his saxophone playing had been.

Tom Whelan saw the old chap in the corner and crossed over to him.

"Hullo, Miff! Got any new stories to-day?"

"Yes, I have. Sit down and I'll tell you a story which has the advantage of being true as well as interesting. You bet me the other day that I wouldn't get a story interesting enough to publish in that magazine of yours. Well! I guess I'll win it with this one. Listen!

YOU remember Sam Henderson, the trumpet player and composer who caused quite a sensation about six years ago and then retired suddenly about twelve months ago? I heard the other day that he was

working in a chemical factory in New York, so I went along to see him and find out why he gave up jazz at a point when he was one of the greatest figures in the profession. This is the story he gave me.

"He said he had studied chemistry at Ohio University and liked it very much. When he left college he got a job in the laboratory of a munitions factory. He did extremely well,

local Swing Club, and had kept up his trumpet playing.

"Then about six years ago the Government brought out its disarmament policy, and the munitions works closed down. Sam was out of work, and although he had first-class qualifications and wide experience he was unable to get a job of any sort.

"To make matters worse, his wife became seriously ill. Sam, his

firm with threats of exposure and death. Torture them with suspense and fear.

"After he had got all the pleasure he could out of torturing them he would kill them. Not quickly by shooting them, but slowly and painfully. Let them die by inches and then perhaps they would recompense him in some way for the wrong they had done.



and soon got married, had a family and lived in the smartest section of New York.

Impregnated the paper with some deadly disease

savings rapidly disappearing, could not possibly afford to give her the expensive treatment that

"During this time he had been keen on jazz and had made it his hobby. He had led the college band on trumpet and had composed several tunes which he had never bothered to have published.

"Since leaving the University he had been a keen member of the

was necessary. She got worse. "Poor Sam became terribly worried and tried all he could to get a job, but did not succeed. Just when he was beginning to lose heart he happened to meet an old college pal of his, Monty Morris, who had played with him in the college band.

WHEN Monty heard of Sam's trouble he immediately offered him a place in a band run by a publishing firm in which he, Monty Morris, was one of three partners. The band was used to advertise the firm's publications, and was only a third-class outfit.

"Sam soon became the star player, and musicians from all over town came to hear him play. One or two of his old songs were published for him by the firm and were very successful.

"But Sam soon found out that he was not being paid full royalties for his songs, that the band was underpaid, and that many of the firm's transactions were crooked.

HE immediately challenged Monty Morris with cheating him, and mentioned several other shady transactions the firm had carried out since he had been connected with it.

"In return he was abused and, after a violent quarrel, was sacked from the band.

"Out of work again, Sam expected to find no difficulty in getting a place in another band after his recent success. But no. He could only get occasional gigs, and did not make enough to live on let alone give his wife the necessary luxuries to complete her convalescence, and she had a relapse.

"He had to send his children to an elementary school and they, too, lost their health through lack of nourishment.

WEEKS rolled by. Still no job could be found, and Sam began to think hard thoughts against the firm that had treated him so badly. His mind, warped by privation and worry, was occupied with ideas of revenge. How could he get his own back?

"Many plans passed through his mind, until he decided he would blackmail the three partners in the

THE question was, how to administer a slow and painful death? Poison. That was the thing. But how?

"Suddenly he thought of a plan. Why not send them some manuscripts under an assumed name and impregnate the paper with some deadly disease? He knew he could do that because of his knowledge of chemistry.

"He decided on that, and proceeded to make his plans. These he did with the care of a madman. There would be no bungling. His would be the perfect crime.

"The very day he planned to send off the death-dealing manuscripts a friend of his called on him, and while turning over some music picked out a song Sam had written at college, but had never had published.

HE tried to persuade Sam to send it to some publishers to see if they would publish it. But Sam wouldn't listen to any such suggestion. Said it wasn't any good. The results of his past experience in the song publishing business had driven him to planning a triple murder, and he was in no mood for wasting time trying to get songs accepted.

"But the well-meaning friend covertly shoved the song in his pocket and sent it to a well-known firm, who not only accepted it, but wrote to Sam suggesting he should write others.

"He did so, and they were successful. One or two of them were sensations and swept the country from end to end. Fame once again came to Sam. His income from his songs was enormous, and he was able to take up life where he had left it six years before.

HIS wife soon recovered with the aid of expensive treatment, and Sam's life was once more a happy one. But he still desired his revenge on the publishing firm which had been the cause of those years of unhappiness and privation.

"Now, however, he was in a position to take legal proceedings against them. This he did.

"And, after a trial lasting several days, Sam won his case, and the firm was made to pay him many thousands of dollars as compensation for the money they had cheated him of while under their employment.

"So much did they have to pay, in fact, that the firm's resources were drained and they went bankrupt. Then Sam's revenge was complete.

AND that," concluded Miff Molten, "is how jazz lost one of the finest trumpet players and cleverest composers it has ever known. Also it is the only case on record where a song has prevented murder."

The reporter smoked in silence for a moment.

"That's not a bad story," he said, "but it wants a twist—a surprise—to finish it off."

Old Miff Molten, smiled grimly. "The twist in the tail," he said, "is the fact that the song which put him on his feet was the one he had impregnated with poison. Only it didn't work—he was a better song-writer than chemist by a long way."

Lawrence Wright advertisement with logo 'You can't go wrong with the song WRIGHT' and text 'LAWRENCE WRIGHT TUNES IN DEMAND'

Advertisement for 'DOES YOUR HEART BEAT FOR ME?' featuring Jack Hylton, Russ Morgan, and Geraldo.

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Advertisement for 'WHITE WINGS IN THE MOONLIGHT' featuring The Aeroplane Love Song.

Advertisement for 'SWINGANOLA' featuring The Snappiest Dance Hit in Years.

Advertisement for 'SOUTHERN ROSES ROSALIE' featuring Waltz.

Advertisement for 'BASIN STREET BLUES NOBODY'S SWEETHEART BUGLE CALL RAG'.

Advertisement for 'SIX MONTHS SUBSCRIPTION 18/- FOR 40 NUMBERS OR OVER (S.O.) TWENTY HIT NUMBERS IN YOUR FIRST PARCEL'

Advertisement for 'LAWRENCE WRIGHT MUSIC Co. Ltd.' with subscription terms and address.

Advertisement for 'BENNY CARTER and BENNY DAVIS play ACE with THE NEW 1937 PENNSYLVANIA SAX' including an image of a saxophone and a coupon.

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# WHERE ARE THE HYLTON BOYS?



**WRESTLER—  
 SINGER—  
 LAWYER—  
 FILM-ACTOR—  
 ALL IN ONE!**

Rudolph Dunbar (right) says au revoir to Robert Adams, who left for South Africa last week to take part in the film, "King Solomon's Mines," in its native setting. Robert is a man of many talents, as he is vocalist, student-at-law, was a headmaster in British Guiana, an honours man at Mico, Jamaica, and is well-known to followers of all-in wrestling as "Black Eagle."

## West End Cocktail-Time For New Burns' Premises

**THE** big-timers of the profession congregated at Alex Burns, Ltd., on Tuesday afternoon to celebrate the opening of palatial new premises at 114, Shaftesbury Avenue, London, W.

This thriving musical instrument firm has been installed in this district for many years, but the expansion of business has led to the taking of additional premises, and the showroom at 114 is now the last word in comfort and up-to-date decoration. As usual, personal attention to As usual, personal attention is being given by brothers Alex and Seymour Burns, and Seymour, particularly, is having the time of his life demonstrating on accordion, saxophone and piano—for he is an expert multi-instrumentalist, and his published solos for accordion and sax are famous.

It is particularly interesting to recall that Alex Burns, Ltd., was the first firm in this country to handle piano-accordions. That was in 1930, when Seymour, back from a trip to the States, foresaw that the American accordion boom would hit this country, and made arrangements accordingly.

The greatly increased space in their new premises enables the busy brothers to augment their activities in the shape of pianos, radio sets, etc.

Cocktails and toasts made Tuesday afternoon's function very pleasant and a particularly charming gesture came from the B.C.C. Theatre Orchestra, who sent along a large basket of flowers.

Accompanying this was a message of good wishes for the firm, personally signed by every member of the Orchestra.

## A Check-Up On The Whereabouts Of The Scattered Personnel

**WHAT HAS HAPPENED TO JACK HYLTON'S BOYS? SINCE THE DISSOLUTION OF THE FAMOUS BAND SOME MONTHS BACK THE PERSONNEL HAS SCATTERED, AND MANY INQUIRIES HAVE REACHED THE "MELODY MAKER" OFFICE AS TO THE PRESENT WHEREABOUTS OF THE EIGHTEEN ODD MUSICIANS WHO SEPARATED ON THE SATURDAY EVENING OF THEIR FINAL WEEK TOGETHER AT TOOTING.**

Sonny Farrar, the banjoiist, now leads his own band, having with him George Swift (trumpet), Benny Daniels (saxes, etc.), Tommy Sandilands and Len Smoothey (vocalists), four of the "missing" Hyltonians.

Eric Breeze and Les Carew (trombones) now grace Ambrose's orchestra, the latter also continuing his comic capers with great effect.

Dick Willows (violin) is being kept busy filming with Louis Levy's Orchestra.

Freddy Schweitzer, the reedster clown, is enacting his "She Shall Have Music" film rôle with Mrs. Jack Hylton's show. Gilbert Webster is sitting pretty at Alexandra Palace with Ronnie Greenbaum's Television Orchestra.

### ACE ARRANGER

Melle Weersma is now a "name" among arrangers and has not been allowed to drift from the Hylton clan. Jim Easton is with Brian Lawrence at the Lansdowne House Restaurant on saxes and clarinet, and Frank Weir, rising young saxophonist, has joined Billy Gerhardt at the Piccadilly Hotel.

This leaves Eddie Hooper, who is supervising the dance ensembles at the Windmill Theatre and is writing the majority of the music and lyrics embodied in the popular non-stop shows there. Apart from this, Eddie appears on the stage as light comedian and dancer.

His musical contributions are being accepted by a London film concern who intend using part in some of their forthcoming pictures.

Some of the old, familiar faces will again be seen in the Hylton Band for Jack's two broadcasts on December 2 and 5. But most of the original lineup that we all know so well will, as this list shows, be unavailable.

### THEY GET ABOUT

Jack Raine (trumpet) and Maurice Loban (violin) play with Van Phillips' Orchestra on the air, and have been with the "Blackbirds" pit-orchestra. Phillippe Brun, the impressive French trumpeter, is to be found touring France with Ray Ventura's famous band.

Les Maddox (violin) joined Syd Lipton for cabaret at Grosvenor House, and nearby him sits Billy Munn, as conspicuous as ever at the piano keys. Billy Terment is still closely associated with the Jack Hylton organisation, and Andre de Vekey (bassist), after a lengthy vacation at Bournemouth, with some teaching thrown in, is back in Town and has his name on Jack's books.

## Who Is He? What Records Has He Made? ALL THE ANSWERS ARE IN "RHYTHM ON RECORD"

**THIS** week, Ronnie Munro is in the news by virtue of his resumption of gramophone recording. This fact conveys a whole lot to the initiated old-stagers among rhythm fans, but there are some newcomers to our fascinating hobby who may ejaculate: "Never heard of him!"

There is, of course, no excuse whatever for such appalling ignorance, as Ronnie very rightly occupies an honoured place in Hilton R. Schlemman's stupendous work, "Rhythm On Record."

This, however, is only one of the thousands of good things to be found within the covers of this prodigious volume, and it is safe to say that any rhythm fan who gets the book will never let it far out of his sight.

### HELPS EVERYONE

It is of particular value to those collectors who browse in out-of-the-way places in search of interesting historical specimens, and they can make a two-fold use of it.

If they are comparative newcomers they can, by studying "Rhythm On Record," get an expert knowledge of what is worth looking for; while the experienced collector can immediately check up on his finds, for there is very little of real interest that has been omitted from this amazing volume.

Actually, though primarily intended as a work of reference—and it is certainly indispensable as such—the book makes enthralling reading, as it is chock-full of interesting and informative facts.

Then the collection of finely reproduced pictures, many of them never before published, cannot fail to be a source of delight, and there is no doubt that the book provides a feast of pleasure out of all proportion to the reasonable price asked for it.

Never was there a more propitious time for bringing "Rhythm On Record" into prominent notice, as

we are fast approaching that season of the year when the giving and receiving of presents is the main business in life, and no finer gift than this could possibly be devised for a rhythm fan.

All you have to do is to go into your nearest post office, buy a postal order for eight shillings, and mail it with your name and address to THE MELODY MAKER and RHYTHM Offices, Victoria House, Tudor Street, London, E.C.4.

## "Clemil-lions" Of Gigs For Millard Bands!

**WALLESEND** Memorial Hall is the latest North-East hall to follow popular practice and put in a Clement Millard dance band. This is a seven-piece outfit under the leadership of Ralph Baron, and it is proving very much to the liking of the dancers.

The regular "Clemil" bands, of course, are now getting into the thick of their winter programme of high-class



Clement Millard

gigs, and, judging from engagements already booked, a record season is in prospect. George Cummin (saxes and vocalist) directs the No. 1 outfit, and regular bookings at Newcastle Airport have just been added to their list.

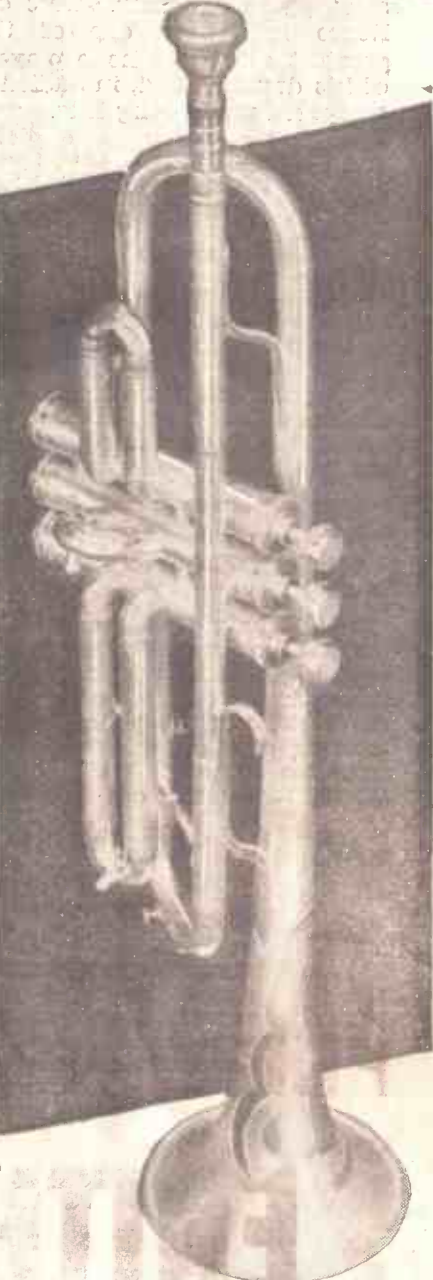
Dance bands, however, are only one line of the Millard Orchestral Service. Under the management of Stan Dixon, the Light Symphony Orchestra, conducted by Percival Goffin, did its sixth broadcast of the year this month and surpassed its previous high standard of performance. This band has just concluded a successful engagement at the Sheffield Brighter Homes Exhibition.

A smart combination also under Clem Millard's control is the pit band at the Grand Variety Theatre, Newcastle, which is under the direction of Tom Mather. In face of all these activities, it is small wonder that Clem Millard is regarded as the Northern musical impresario.

Some idea of the "Clemil" bands' activities can be judged from the fact that, on three nights last week, they did nine gigs. Not bad going!

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# TEN FIRST-GRADE LINCOLNSHIRE BANDS PUT UP GRAND FIGHT

### Charlie Perritt organises slick contest in Grimsby for second annual band battle

CHARLIE PERRITT, one-time saxophonist with Mrs. Jack Hylton's Band, and now a very progressive provincial musical instrument dealer, has, for the second year in succession at Grimsby, proved himself one of the most capable of dance band contest organisers.

At the Gaiety Dance Hall, Grimsby, a year ago, he put over the first Lincolnshire County Championship in such a slick and generous matter that the memory of a very excellent night stuck in the minds of bands and dancers alike in the district, so that the second annual championship this year was a replica of all the virtues.

It took place on Thursday, November 19 with ten of the best Lincolnshire bands to bid for the title, and amazingly well they did, their playing representing a terrific advance on last year's somewhat amateurish showing.

### Played Brilliantly

That last year's winners were worthy of their title was confirmed again on this occasion, for it played brilliantly with quite a degree of professional finesse. Had it not also improved in common with the others it could not have resisted the challenge so well.

The band which took second place played with great musical finish, and is a contest winner of the future, while two other bands were so little behind that the close fight put up made for great excitement and enthusiasm.

Novelties in the prize-list were extra



Bram Martin and his Holborn Restaurant radio and recording band. Bram officiated as judge at the Grimsby contest.

awards for the best vocalist and the best rhythm section, the latter, not unnaturally, going to the winning band.

The contest was extremely well stage managed, the band stewardship in particular being an object lesson in efficiency. Grimsby folk are very friendly, and they gave the judges a delightful welcome and respect. They were Bram Martin, Freddy Bretherton and the Editor. Freddy concluded the night's dance with some piano solos which were vastly appreciated by an audience of about seven hundred.

**JUDGES' OFFICIAL REPORT**  
Adjudicators: Messrs. Bram Martin, Freddy Bretherton, and P. Mathison Brooks.

**WINNERS**  
The Arcadia Dance Orchestra (10 pieces). (All cons. Len Marshall, 6, Craven Street, Lincoln.)

*Robins and Roses:* Clean decisive intro; sax tone good and well matched. The vocal stylish and well accompanied but trumpet entry too heavy. Rhythm section has a good ensemble tone but bass harmonies incorrect. Dynamics good and precision of saxes excellent. Trumpet solo well played and original. Guitar solo excellent. Band benefits from really commanding leads, and the preparation of the number was very thorough.

*Waltz:* Good tempo and a nicely voiced front line. Band very well in tune and sections well balanced. Light and shade very agreeable. Another

good vocal again well accompanied. Unison saxes very pleasant. A very satisfactory waltz.

*White Jazz:* Good intro. Excellent attack from sax section. First chorus not perfectly precise. Competent trumpet lead noted. Unison saxes not altogether as one. Ensemble in this number not so good as in previous two. Tenor solo O.K. for style but more attack wanted. Ensemble very good in last chorus, terminating a workmanlike performance with many individual touches and a professional feeling of ease and competence.

Individual prizes won by drummer, guitarist, alto sax, trumpet, and rhythm section.

### Musicianly Restraint

**SECOND**  
Len Emerson and his Rhythm Aces (six pieces). (All cons. 110, Trinity Street, Gainsborough.)

*Nightfall:* Musicianly restraint in a good intro. Two muted trumpets very nice in first sixteen bars of first chorus. Alto solo very fair but not commanding enough. Nice piano interlude. Tenor solo well written and interpreted. Clarinet solo fair and muted trumpet solo very good. An interesting arrangement and performance with notably good brass playing. Piano part, however, seemed to be monotonous in its chordal construction.

*Waltz:* Trumpets again good, nicely

blended and easily phrased. Alto still not assuming sufficiently definite lead and tenor finding it difficult to keep sufficiently under him. Also alto used too much vibrato in the second chorus; the absence of a 2nd alto was noticeably felt. Brass played verse very pleasingly. Ensemble very satisfactory throughout, and this the best waltz performance of the contest.

### Satisfactory Intonation

*The Old Apple Tree:* Good intonation noticeable. A nice rhythm and very satisfactory phrasing on the part of the brass duo with well observed dynamics. Violin passage by tenor displayed a good swing and vocal by drummer excellent for style and rhythm. Nice tempo, well maintained, with excellent nuances. Hall-marked by neatness. Honourable mention for first trumpet.

### THIRD

The Marina Dance Orchestra (eight pieces). (All cons. Arthur Belcher, 34, Lamb Gardens, Lincoln.)

*Solitude:* A very good all-round performance in which a well rehearsed ensemble was the best feature. Sub-tone clarinet intro struck the right note, and the muted trumpet duo in the first chorus was quite satisfactory. Tenor very good with just the right tone. Sax phrasing good and the team well led. First trumpet, however, not quite fluid enough and too much vibrato. A brush rhythm from the drummer would have been more in keeping and the rhythm section badly missed a bass, anyway. Open brass good.

### RESULTS

- First:** Arcadia Dance Orchestra
- Second:** Len Emerson's Rhythm Aces
- Third:** Marina Dance Orchestra

*Waltz:* A good first chorus, but too much vibrato in brass again, the lead being at fault. The balance of sections good, and violin solo nicely and technically played. First alto too glissy, tenor being the better for phrasing.

Vocal by trumpets spoilt by excess of vibrato and portamento. Finish too studied.

*White Jazz:* Intro good. Nice attack all round and brass excellent; saxes not so stylish. Trumpet solo too choppy. Tenor chorus, however, very good indeed. Clarinet solo poor. Drumming alert and rhythmic. Generally a good performance, full and competent but phrasing not quite up to the mark.

Individual prizes won by tenor sax and violin.

### Just Missed Third Place

The band placed fourth in the contest, namely Harry Crampin and his Band, was only just beaten out of third place. It was really under the direction of Carl E. Hall, whose Grimsby swan song this performance was. Carl is going to Manchester to take up residence, and he will make himself known to the local rhythm club. He has had about twelve years' experience in band management in the Grimsby district.

Harry Crampin's Band won two individual prizes through its pianist and clarinetist, while its guitarist got an honourable mention.

Among the remaining competitors the Nighthawks won distinction by providing the best bassist of the contest, and the Havana Band the best vocalist.

## RADIO FLASHES

ERIC MASCHWITZ is asking for it. He will start on December 29 a new series of programmes called "Songs You Might Never Have Heard," comprising the unpublished MSS which their composers doubtless imagine are being kept out of print by jealousy, or publishers' dumbness, or both.

Apart from the fact that we hope he has a good time fighting the thousands of unpublished song-writers who will besiege his door, we sincerely pray that he knows what's good and what isn't.

*Musicians who listen to West on December 8 will hear a tune with which they are doubtless very familiar. It will occur in a programme of music composed by Kenneth Alford.*

*He wrote "Colonel Bogey."*

Interesting post-mortem on the recent Roosevelt-Landon battle for Presidency of U.S. reveals fact that radio angle was infinitely more powerful than all the other methods of plugging put together.

No doubt this country will eventually follow suit, and we may have the pleasure of seeing slogans like: "Ambrose for Baldwin"—"Listen to Hylton and Vote for the Government"—"Jack Payne helps to reduce Unemployment."

*Les Thorpe and his band make their radio debut from Northern Ireland on December 8. They have recently started in at the Plaza, Belfast.*

Mark Lubbock doing a series on Sundays called "Victorian Melodies." Although he is keeping very much to the straighter side, it occurs to us that we'd like to give the hotcha merchants the same opportunities, and then see.

Ben Bernie is in trouble again. Had a contract with a hotel to play in its ballroom and do his commercial broadcasts from there. But sponsor wanted a larger place to

## by E. G.

accommodate guests, and switched band to another hotel.

Hotelier Number One pointed out that he had a forfeit clause in his contract with the leader to prevent just that very thing, so Bernie had to pay up the £100 and like it.

*Jack Mills, head of Mills Music, has written a letter to deans of American colleges asking for "serious undergraduates, musically inclined, who would like to make a profession of music."*

*He intends to use them as song pluggers.*

New Zealand "Radio Record" telling the story of the Billy Plonkit record, which has been broadcast several times in the Antipodes, and asks for more like it.

Empson's creation is certainly going places.

*G.E.C. is featuring Phil Spitalny's all-girl dance band in its programmes. Publicity matter says: "Many a work-weary husband must have been greeted by a smiling wife when he came home from dinner as a result of listening to Phil Spitalny and his 'Hour of Charm' All-Girl Orchestra."*

*Interfering in a fellow's private life, huh?*

Teddy Wilson cashing in on his great radio and record popularity. Issuing a folio of piano solos through Feist.

*Listen to this self-description of an American radio act: "Howling with humor—Tender with tears—Radio's greatest novelty—A Wow original presentation that CAN'T be copied—A Bang that'll be heard round the country."*

*We're pretty good, too.*

For Peter Yorke's broadcasts last week it was said: "Sensing that many people, including listeners, wearied of hot dance music, he got together a special orchestra to play sweet dance music. Sweet and lovely sums up his policy."

That's the sort of thing which literally asks for it.

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# JAVANESE JAZZ

## Ancient And Modern Music Are Heard Side by Side In The Sunny Dutch East Indies

JAVA, the Dutch possession, and one of the wealthiest and most attractive in Asia, has no lack of entertainment.

The Europeans have their dance-bands; the Chinese have bands of sorts, and the Javanese are still happy with their *gamelans* and *wayangs*—orchestras in which music is played on gongs and other instruments, accompanied by native dances. But Java has not been able to escape Western influence, and performances are becoming Europeanized through the introduction of modern instruments.

The average visitors to Java will in the course of their travels

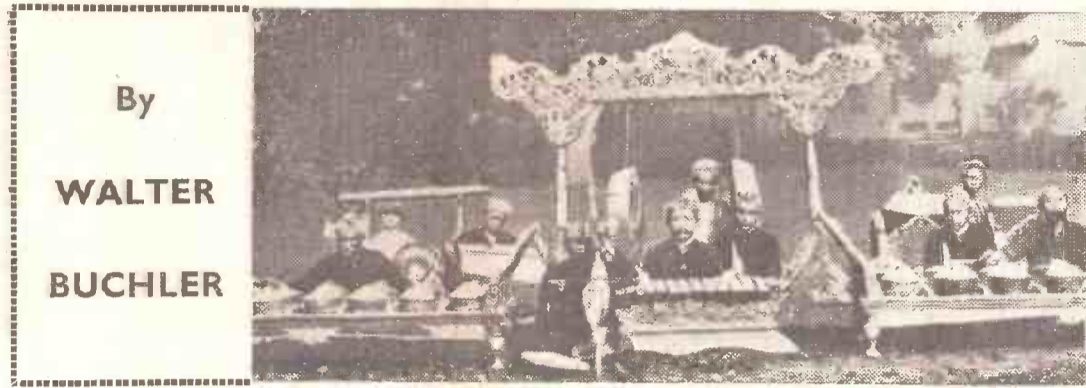
come across a *gamelan* in progress, and even if they do not see one, they are bound to hear the strains of music and rhythm vibrating through the darkness as they wander through the native *kampongs* (villages) wherever they go.

There is, however, no lack of modern dance-music available for visitors at the hotels in Batavia, Soerabaya, Bandoeng, Semarang, and, in fact, in every larger town in Java. There, all the leading hotels have their dance bands, the leading amongst them engaging their leader with members of the band from China.

This is the nearest source to Java for the supply of dance bands and the most economical, for in China—notably in Shanghai—one finds such a conglomeration of foreigners, many of them artistic-

ballroom till 1.30 in the morning. Tuesday and Friday are the two major dance nights, when only dance music is played, though this is not general with all hotels in Java. Each makes its own pro-

come across Chinese on the dance floors of the hotels in the cities mentioned before. The Chinese in Java have their own jazz bands, which play at their own clubs and are composed of Chinese musicians.



By WALTER BUCHLER

Left: The gamelan (native orchestra) of the Regent of Malay, Java. Above: A Javanese policeman in ceremonial attire dancing to the native band.



The hotel bands range in complement anything up to a dozen. Cabarets in Java are rather few for this part of the world, perhaps on account of the expense and lack of talent.



Ray Reynolds' Polo Club Orchestra providing high-class dance music to Europeans in Soerabaya, Java.

ally inclined and many in search of jobs, that there never seems to be any shortage of dance band musicians from that quarter.

The hotels in Java bring the bands in on a proper business basis, giving them a contract for a definite time, not necessarily for just the season. In fact, the season for dance music continues the whole year round, for it is never cold in Java, except in the mountain resorts.

### CONDITIONS GOOD

At the hotels there, the dance bands play dance music and concert music. Concerts are held two or three evenings a week, on Sundays and Mondays. Such music will be played from 7 to 9 in the evening during dinner. On Sunday the band will start playing at 7 and continue till 8.30 p.m., followed by dance music in the

gramme, but all play exactly the same dance music as is current in Europe.

### MUSIC BY MAIL

In this Java is entirely up-to-date, and the fast Dutch mail service brings out almost every week the latest music available. The standard of dance and concert music played at the leading hotels in Java is of necessity high, for the Dutch residents in the Netherlands East Indies are highly appreciative and critical of good music.

The Javanese is seldom seen in the ballroom, not even the most modern type. The Chinese, of whom there are about a million in Java, have shown greater interest in Western music, particularly jazz, than have any other Asiatics in this part of the world. But, here again, one does not often

The hotels in Java are the social centres frequented by Europeans to a much greater extent than are similar establishments in Western countries. The average foreign resident in Java probably visits a hotel for social diversion three times a week.

### JAVANESE SEMI-PROS

The clubs, too, are important social centres, and these likewise organise dances from time to time. For instance, the English Community in Batavia has a dance every fortnight at its own Club. Bands for such occasions are hired and are not difficult to obtain, though the quality of these does not compare with that of the European bands engaged from abroad.

Clerks in offices with a musical bent hire themselves out at so-much an hour for a band of six.

### BANDS ON LINERS

European ladies wear evening dress for dancing at the hotels, whilst the men either wear ordinary conventional dinner jacket or a white mess jacket with usual black trousers and white waistcoat. Tail-coats are rarely seen, except on official occasions.

Everybody brings his own partner, and there is no such person as a hostess employed to introduce partners. There is no charge for admittance, but, at the night clubs, one has to be a member. Dancing there continues from 11 p.m., the band playing till all the dancers have left, which may be three o'clock in the morning.

All the Dutch Mail liners carry dance bands on board, providing dance music as well as classical music for passengers. Such bands have of recent years played an ever-increasingly important part in the recreation on board.

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Continued from page 22

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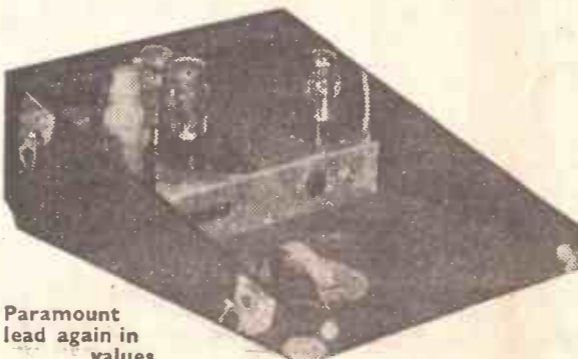
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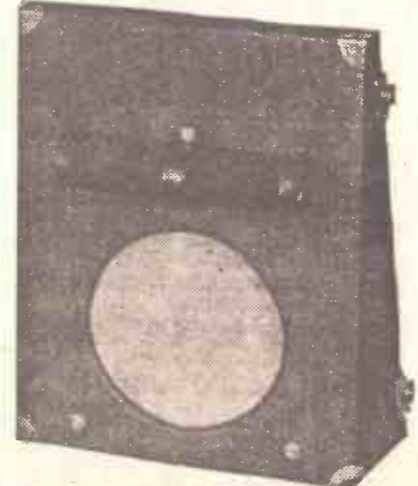
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TRUMPET (or Alto Sax) vacant Sat.—PUTNEY 1867.

TRUMPET requires mid-week gigs, good experience, 1st and 2nd, S.E. district, will rehearse.—R. L. 164, Drakelet Road, Brockley.

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# Melody Maker

NOVEMBER 28, 1936

Vol. XII. No. 184

JUST  
**COME TO TOWN**  
THE NEW CLUB  
LAFLEURS  
See page 6

## NAT GONELLA SPREADS HIMSELF

Nat Gonella and his Georgians.  
"Bugle Call Rag."  
"Confessin'."  
(Parlophone F569.)

IT is particularly gratifying to contemplate the rise to fame of a British artist like Nat Gonella, as in this country there is little enough support for home talent, as a rule.

Still, Nat has been on top for a long time now, and there is no earthly reason why he should not stay there, as he is a fine little showman with heaps of personality.

As regards this disc, I am rather sorry to notice that he appears to be using more than his share of Georgians; I prefer the five-piecer.

The second side is far the better (*Bugle Call Rag* being a bit messy), and it is noteworthy for an excellent tenor solo by Pat Smuts and a good vocal by Nat, but the fine trumpet obbligato to this rather shows up the "gubnor's" effort later on.



Commercial Records Reviewed by "PICK-UP"

hardly be wrong, I suppose the vote must go to Guy Lombardo, and in any case he gets an awful lot of money for it.

### Carroll Gibbons

Carroll Gibbons and the Savoy Hotel Orpheans.

"When Did You Leave Heaven."  
"No Regrets."  
(Columbia FB1530.)

This is quite an agreeable, if somewhat uninspired, Orphean record, played with good tone and quite a useful amount of lift, with some fine string work.

The vocals, however, are not above reproach, that on the first side being not above suspicion as regards pitch in places, while that on the reverse is extremely monotonous owing to the almost complete lack of accenting and phrasing.

### Harry Roy

Harry Roy and his Orchestra.

"A Fine Romance."  
"The Way You Look To-night."  
(Parlophone F587.)

This is a truly surprising performance to get from Harry Roy, as there is no sign of the boisterousness which is usually such a strong feature of the playing of his band.

The result is a great improvement. Two very nice arrangements are played with a restraint worthy of a first-class American commercial band.

The most intriguing thing of all is the vocal on the second side, which is said to be by Abe Romain, although it is hard to believe this, as it sounds like a super girl crooner at work.

Whoever it is, it is certainly extremely good, as is the fiddle playing of Maurice Sterndale.

Ken Crossley, who does some fine vocal work on Billy Thorburn's records

### Debroy Somers and His Band

Debroy Somers Band.

"Yeoman Of The Guard" Selection parts 1 and 2.

(Columbia FB1509.)

The above disc affords further evidence that Bill Somers is a fine musician, and even if you dislike Sullivan's music as intensely as I do, you cannot fail to be impressed by the way it is played here.

Tone, balance and precision are all that could be desired, and there is some very fine straight solo

trumpet playing, which goes to the credit of Jimmy Wornell.

### Billy Thorburn

Billy Thorburn and his Music.

"No Regrets."  
"The One Rose" Waltz.  
(Parlophone F584.)

I thought I would like Billy Thorburn's brand of sweet music,

and now I am sure I do, as I find it very soothing without at any time getting sloppy.

A strong point in its favour is the excellent way the strings are used, some of the effects being very fine indeed, while two good vocals by that pleasing singer, Ken Crossley, put the finishing touch to a good disc.

### Guy Lombardo

Guy Lombardo and his Royal Canadians.

"Sweet Misery Of Love."  
"On A Coconut Island."  
(H.M.V. BD5113.)

The king of maudlin sentiment still continues to ooze voluptuous schmaltz in his own peculiarly insinuating manner, and as usual I do not know whether to laugh or cry at the performance.

But as millions of morons can

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- AMBROSE and Orchestra. May Fair Hotel, London.
- Claude BAMPFON and Band. Prince's Theatre, London.
- Al BERLIN and Band. Plaza Ballroom, Derby.
- Neville BISHOP and Band. Carlton Hotel, Amsterdam.
- Billy COTTON and Band. New Theatre, Cambridge.
- Syd DEAN and Band. Tower Ballroom, Birmingham.
- Bob EASSON and Band. Commodore Theatre, Ryde, Isle of Wight.
- Vic FILMER and Band. Showboat, Maidenhead.
- Tommy FINNIGAN and Band. Palais de Danse, Birmingham.
- Roy FOX and Band. Empire Theatre, Holborn.
- GERALDO and Gaucho Tango and Sweet Music Bands. Savoy Hotel, London.
- Billy GERHARDI and Band. Piccadilly Hotel, W.
- Carroll GIBBONS and Savoy Orpheans. Savoy Hotel, London.
- Henry HALL and B.B.C. Dance Orchestra. B.B.C., Maida Vale, London, W.9.
- Jerry HOBY and Orchestra. Grill Room, Piccadilly Hotel, W.
- Pat HYDE. Palace Theatre, Plymouth.
- Mrs. Jack HYLTON and Boys. Palace Theatre, Hull.
- Jack JACKSON and Band. Dorchester Hotel, W.
- Teddy JOYCE and Band. New Theatre, Northampton.
- Tommy KINSMAN and Band. Fischer's Restaurant, London.
- Sidney KYTE and Band. Empire Theatre, Swansea.
- Sydney LIPTON and Grosvenor House Orch. Grosvenor House, W.
- Joe LOSS and Band. Astoria Dance Salon, London.
- Billy MERRIN and Commanders. Theatre Royal, Hanley.
- Jack PAYNE and Band. Empire Theatre, Newcastle.
- Lou PREAGER and Band. Opera House, Leicester.
- Oscar RABIN and Romany Band. Hammersmith Palais, London.
- Harry ROY and Band. Palace Theatre, Manchester.
- Al SAXON and Band. Murray's Club, London.
- Debroy SOMERS and Band. Gaiety Theatre, London.
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