GUITAR arr. - 1/- ACCORDION - 1/-DANCE ORCH. 2/- FULL ORCH. - 3/-

DAREWSKI MUSIC PUBLISHING CO., 8-10 NEW COMPTON ST., W.C.2 TEM Bar 6428 January 6, 1940

Vol. XVI. No. 337



S.O.'s 2/-, po

A Masterp

JOS. GEO. GILBERT, L 4, Denmark Street, London, W.C.2

# WANTED - DANCE BANDS FO

# **Ambrose** On The Again

### Octet For Stage

A MBROSE'S engagement at the May Fair Hotel, which has enabled him once more to be the proud possessor of one of the finest combinations in the country, has had the desired effect on the B.B.C. They have given him two dates, with plenty of time to hand listeners a cheerful earful.

Ambrose will broadcast in the Home Service on January 11 from 10.35 to 11.30 p.m., and January 17 from 9.55 to 11 p.m.

Further airings, the "M.M." understands, will take place in February and

"I am going all out," Ambrose tells the "M.M.," "to make the broadcasts not merely comparable with any I did before the war, but even better, if I

#### OCTET PLANS

"The usual star arrangers are now engaged in preparing special material, and, while I shall as usual not forget the fans, I shall, of course, be mainly giving the tuneful music and bright entertainment, which our public to-day

Later this month the Ambrose Octet will again start its stage show, which has proved so popular round the provinces.
Featuring Everyn Dan, Max Bacon.

Vera Lynn, Les Carew, and Sid Colin-the act will play only London dates since its feature artists are also doubling in Ambrose's main band at the It is understood that the opening date for the new version of the show will be January 15, at the New Cross

Empire. The supporting band, which forms an integral part of the act, will not be drawn from Ambrose's main orchestra, but will probably consist of the boys who toured with the show until war

### Winnick Makes Another Capture

O NICK GOES ON RECRUITING THE CREAM OF TALENT FOR HIS BAND AT THE DOR-CHESTER. THIS WEEK HE AN-NOUNCES THAT HE HAS SIGNED BILL SHAKESPEARE TO LEAD HIS BRASS SECTION, WHICH IS, INDEED, ANOTHER SCOOP FOR HIM.

One hardly need refer to the long and distinguished career of this noted trumpet-player, as he has been with nearly every leader who matters.

Maurice says that the chance for girl vocalists to apply for his recent invitation in the MELODY MAKER will last

another week.

After that time he will get down to giving auditions to the best of the aspirants, at which he has asked Chris Hayes, of the "M.M.," to help him choose the kind of vocalist he wants.

When Maurice broadcasts from the Dorchester on Wednesday next (January 10), Dorothy Carless and Miff Ferrie will do the singing.

#### LIPTON AIRS

CHIPS CHIPPINDALL will be heard broadcasting with Sydney Lipton again to-night (Friday), for the first time since he returned to the band at

In addition to this late-night session from the ballroom, Sydney has another for January 19.

His go-ahead young daughter, Celia, got a nice break this week when she walked off with the Judy Covered wart

walked off with the Judy Garland part in the radio version of "Babes In Arms," which will be broadcast on January 19.

#### JACK PAYNE IN CAR SMASH

NEWS reaches us from France that Jack Payne was involved in a car-accident on Wednesday. He was travelling with Peggy Cochrane and Peggy McCormack to play at a concert when the tar skidded and somersaulted three times.

Jack and the girls were badly shaken, but continued their journey and duly carried out their scheduled concert.

#### IN THE NEWS



\*Throughout the week, rumours \* have been circulating in the West End regarding Debroy Somers and a resident dance band job at a new niterie The "M.M." has investigated, the matter carefully and now learns authoritatively that the re is a strong foundation for the rumours. A hitch has, noweyer, occurred in the actual signing of any contract and, at the time of going to press, nothing has been definitely settled.

his Jakdauz have been holding the job

with Barney Gilbraith and his brilliant

On arrival at the Grove last Satur-

day night Ferrie was given two weeks'

This was a double misfortune, because on the same night the show "Somewhere In England." in which

Ferrie and the Jakdauz had been playing at the Lyric Theatre prior to their appearance at the niterie, packed up—after less than a week's

Who will succeed Ferrie at the Cocoanut Grove is now the problem. The management says it will be

## Jack Jackson On Stage

Rector's, Jack Jackson opens his London variety tour on Monday of next week; at the Kilburn Empire, where he will put on his act exactly as it appeared on the halls recently, before Jack brought his band back to London. Gene Crowley is vocalist and, of course, the comic drummer of the band, Jackie Hunter, will be another

The stage is also an ideal vehicle for the excellent guitar solos of Ray Webb, signed up a few weeks ago, who went direct from his post at a South London Stretcher Party depot to the band up at Sheffield.

#### SECOND PIANO

Jack has also added a second piano bringing in Len Taylor, well-known M.U. executive, who for the past three years, has been engaged on society gigs for Geoffrey Howard, Pilbeam, Syd Lipton and Marius Winter, and has also broadcast with Sydney Kyte and

A very good pianist Len is also a real slogger for the cause of the Union. He was on the Committee of the Jazz Jamboree and is still applying himself to the M.U. Social and Benevolent Council, helping to organise the forthcoming events planned by this active body.

It is understood that Len Tavor will take the place of Jacke Rourke! Jack Jackson's other planist, at Rector's to enable Rourke to spend more time on

seigneur Grill in Piccadilly until mid-

night, could probably double the two

dence yesterday the "M.M." was in-

formed that Oscar definitely will not be taking the bottle party vacancy.

The only thing seems to be certain

-will remain familiar faces for the

Meanwhile Ferrie's future engage-

ments include a week's broadcasting

for the B.B.C.'s Variety Centre at

Bristol, commencing January 22.

is that Barney Gilbraith and his Satel-

lites—who, incidentally have just re-corded six more titles for Parlophone

basement reveller.

places. But on enquiry at Grasso's resi-

#### A CAUSED IN CHARING CROSS ROAD BY THE NEWS THAT JOS. GEO. GILBERT IS HEAVING THE PUBLISHING

JACK HYLTON

Jos. GILBERT

GIVES UP

FIRM THAT BEARS HIS NAME. Four years ago, J.G.G., after writing a string of world-wide hits, founded his own music publishing business and since then has has built up a catalogue of his own works which he has also plaged and published:

Since the war, other publishers—
typing Joe's uncanny ability to
solve the sentimental mood of the
in song form—have been
then to write songs for
them, and one of these, I'll Pray For
You, written under a nom de plume
in donjunction with Noel Gay and published by the Noel Gay firm, is already
a hit.

#### FIRM WOUND UP

His inability to reconcile his outside work with his own obligations as a publisher have now made Joe come to the decision that he should concentrate entirely on songwriting in the

Accordingly, the firm of Jos. Geo. Gilbert, Ltd., as at present constituted, is being wound up, and its catalogue is being taken over by a company which is being specially formed under a title yet to be decided.

Gilbert, the guiding Mrs. May business light of the Gilbert firm, will be associated in a similar capacity with the new firm, but Joe himself will no longer have any connection with the publishing business.

As he told the MELODY MAKER: " My job is to write songs, and let other people plug them for me. That's what I'm going to do."

## Bram Martin Show **Opening January 17**

As exclusively reported in the MELODY MAKER a month ago, Bram Martin will be Musical Director of the forthcoming Adelphi revue, which has now been titled, "Fig Leaves," and will star Inga Anderson, Chili Bouchier, Charlie Austin, Billy Leonard and Betty Warren.

With its novelty hokum theme and 150 artists, "Fig Leaves" opens on January 17, produced by the French stage wizard, Lucine Samett.

Bram will conduct a thirtumises.

Bram will conduct a thirty-piece orchestra, which he is at present congregating.

Curtis Shelley has written the music and Martin Mayne the lyrics for the production, and Bram and Jose Nor-man have done incidental music and the entire orchestration.

#### JOE LOSS ON AIR: THEN TO FRANCE

WHEN Joe Loss leaves the Astoria for three weeks from January 22, Jack White will take over No. 1 position at the Astoria, augmenting to eleven. The band to play opposite him is not yet announced.

Joe is broadcasting on January 9 and 15 from 7.30 to 8 p.m., from the

He has put Jay Farley on first-alto in his pit-orchestra at the Garrick Theatre, which is now under the direc-



THREEPENCE

Jack Hylton Calls 1 M.U. Bands To Play For B. E. F.

ANCE bands are wanted for France! Jack Hylton Chairman of the E.N.S.A. Dance Band Section, appealing for volunteers to entertain the B.F. for periods of one month each.

He hopes that sufficient support will be forthcoming for a band to cross the Channel each week, so that different sections the line may be entertained by dance music simultaneously.

NEXT WEEK, BILLY COTTON TAKES HIS WHOLE BAND TO FRA AND THEN, ON JANUARY 22, JOE LOSS WILL GO OVER, TO BE LOWED BY JACK HYLTON ON FEBRUARY 12.

Those are the only three bands so far fixed, and further offers from band, which can so adjust its engagements in England as to make the will be welcome. All applications should be sent direct to call Hylly E.N.S.A., Theatre Royal, Drury Lane, London, W.C.2.

A stipulation of any engagement undertaken by bands for E.N.S.A. is the leader and his boys must all be members of the Musicians' Union.

The good work that the E.N.S.A. Dance Band Section does to the troops is being steadily continued, and, last Sunday Bobby Hine Lou Preager, Percy Bush, Leon Cortez and Lloyd Shakespeare too. their bands along to play at various camps.

#### JACK HARRIS AIRING FROM LONDON CASINO

THE first broadcast of Jack Harris Casno will take place on Vanuary 19, and it is understood that regular relays will follow.

Hughie Diamond will be heard singing, with Jack's new lady vocalist, whom he is picking from the 150 letters he received through the Melody Maker. Her name will be announced next week.

### STOPPRESS NEWS

Trombonists Eric Breeze and Bruce Campbell have left, Billy Ternent's Band at the B.B.C., Bristol, to join Jack Harris at the London Casino.

Don Barrigo has left Lew Stone's Band. Succeeded by Len Conley.

#### ORCHESTRAL CLUB FIRST PARCEL CONTAINS

## GOOD-BYE

THE HIT SONG OF THE YEAR

WHITE SAILS THE OLD GANG HAS GONE AROUND THE CORNER

## BLACK-OUT STROL

THE LATEST WAR NOVELTY SEQUENCE

IT TOOK A MILLION YEARS GOTTA PEBBLE IN MY SHOE SHIP AHOY, MY LITTLE SKIPPER

OUR NEW HIT

MOONLIGHT SERENADE

THE STARLIT HOUR

#### WHO'S TAKING YOU HOME TO-NIGHT (WALTZ)

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tion of Dick Crean.

## SHAW'S STORY

Ferrie Leaves Cocoanut Grove:

Successor Mystery

PRETTY little mystery surrounds the future dance music A arrangements at the Coco anut Grove in Regent Street, W.

For some months, Miff Ferrie and | Oscar Grasso, who, now at the Mon-

WHAT DID ARTIE SHAW SAY TO THE NEW YORK REPORTER THAT CREATED A SEN-SATION IN AMERICA-A SENSATION THAT COST SHAW HIS BIG COMMERCIAL RADIO HOUR, AND ULTI-MATELY RESULTED IN GIVING UP HIS

BAND? MELODY MAKER has secured the exclusive rights of the whole original story by Artie Shaw himself, and will

publish it in full next week. You must not miss this amazing exposure of the American dance band racket, by a leader who had the courage of his convictions and was not afraid to tell the whole, sensational

READ IT IN THE "MELODY MAKER" NEXT WEEK.

### Musicians' Social Council Party: Change of Venue

THERE has been a change in the venue of the private party which the Musicians' Social and Benevolent Council are holding this Sunday, January 7.

By courtesy of Mr. Bradbury Pratt this affair is now to take place at the Kit-Kat, Regent Street. W., and all those who have their tickets should make a note of this change. These premises are bigger than those originally scheduled, and it is now possible for more musicians to

Anybody who wishes to come to what is undoubtedly going to be a very cheerful and pleasant social evening, should telephone Gerrard 5091, when arrangements will be made for tickets to be left for him at the door on the

Yaunkman and his Band are accompanying Gracie Fields in her big E.N.S.A. Concert to the Navy on Sun-

#### TECTOR" REVIEWS

ombination, eputising in. gular combination dcast.

ion organised for

you read this you ly have heard that is to commence January 7) a daily gramme service on London Regional

will be for only one a day, from 6 p.m., ped to extend it so long it will cover all broadcasting hours.

The alternative service, announced as for the benefit of our boys in France, but of course available to all at home who live within receivable range of whichever stations the B.B.C. may decide to use for it, will include dance music, variety, cabaret and other light fare, and not the least of its many boons is that it will give us brighter Sunday radio.

Of course this has provoked the usual protests from the Dismal Jimmies, to which the B.B.C. has replied that it proposes to await the verdict of the forces in the field.

In other words, the B.B.C. is going to give the thing a trial and let the public judge, and more power to its elbow.

# GAY MUSIC CO., LTD

ARR. PHIL CARDEW

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STILL RUNNING LIKE A HARE!

BACKED WITH

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THE NATION'S SENTIMENT IN SONG

VOCAL ARRANGEMENT ONLY.

READY SHORTLY

YOU'VE DONE SOMETHING TO MY HEART LET THE PEOPLE SING THE DRIFT

NOEL GAY'S HITS FROM THE C. B. Cochran Revue "LIGHTS UP"

SMALL ORCHESTRA 16/- for 24 Numbers
FULL ORCHESTRA - 21/- " " "
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To avoid disappointment, you should place a regular order for the MELODY MAKER, with your newsagent. Make a note of this in your M.M. Diary and Engagement Book.

however, we had what will probably prove

GRALDO to have been a very good "pre-view" of what future Sundays may have to offer when the B.B.C. relayed last Sunday in the Home Service an E.N.S.A. troopsconcert given in France.

How frightfully shocked some of the Jimmies must have been when Will Fyffe put the finishing touches to a grand tonic with his tale about the officer who won his £50 bet that before he had been with his new unit a month he would have the C.O.'s pants

Well, well, it depends how you take these things. Personally, I can see no one being any the worse for a health laugh on Sunday any more than on any other day.

\*\*\*GERALDO (a)—Wednesday, December 27, 1939 (10.45 to 11.30. p.m.) from the Savoy Hotel, Lon-(Received on an H.M.V. 1200.)

Geraldo directing Harry Hayes, Cyril Grantham (altos), Geo. Evans (tenor), Max Goldberg, Clinton ffrench (trumpets), Lew Davis (trom-bone), Sid Bright (piano), Bill Tringham (guitar), Don Stuteley (bass), Max Abrams (drums).

Vocalists: Gwen Jones (c), Cyril Grantham, Geo. Evans, The Top Hat-

Grant h a m, Geo. Evans, Bill Tringham). A bouquet to Geraldo

for a broadcast which was not only well played and a good deal nearer the true spirit of dance music, but which was none the worse for the absence of war era tunes and the inclusion of more than one of the good

The latter included Time On My Hands, I Can't Give You Anything But Love and a Cole Porter medley.

Time On My Hands was conspicuous mainly for an arrangement which, if it didn't entirely come off, was at least an attempt to get off the beaten track, and at times rose almost to heights of inspiration. Good trumpet and alto solos were other features of the number.

Even better was Anything But Love. really good commercial dance arrangement, it provided opportunities for a quite delightful trombone solo and for the sax team to show that it

SHORT WAVE LISTENERS! Consult this diary and keep it by your set to hear

### FROM AMERICA

#### AMERICAN RECEPTION REPORT

2 p.m. to midnight during week ended Tuesday, January 2.

The main difference between the week and last has been that the U.S. stations have commenced to come is earlier—and fade out earlier.

On Thursday (Dec. 28) America had become practically inaudible by 6.39 p.m. though happilly this was an exception, audibility holding up on most days until between 8.0 and 9.0 p.m.

On the other hand not only have WCBX (13m.) and WNBI (16m.) come in more strongly at their respective openings at 1.0 and 2.0 p.m., but by 2.0 p.m. WGEA has often been quite good on its 19m. allotment which it is now using for its afternoon transmissions in place of its announced 13m. wavelength.

Note.—These reception reports, which ended Tuesday, January 2.

Note.—These reception reports.

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

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

(For other American short-wave programmes, including dance music broadcasts transmitted before the commencement of the late night dance music, see "Radio Times.")

"—Transmission beamed to Europe. (Such transmissions are likely to provide the best reception.)

S—Announced and/or commerced in Spanish

S-Announced and/or compèred in Spanish.

Sunday, January 7,

4.05.—Leighton Noble (WCAB, 31.28\*; WCBX, 31.09).

4.36.—Tommy Reynolds (WCAB, 31.28\*).
4.30 to 4.45.—Dance Orchestra from N.B.C. Networks (WGEO, 31.48).
4.30 to 5.0.—Dance Orchestras from N.B.C. Networks (WPIT, 48.86).
6.6.—Mitchell Ayres (WCAB, 31.28\*; WCBX, 49.02).
6.0.—Carol Lorch (WCAB, 31.28\*; WCBX, 49.02).
6.30.—Glen Gray (WCAB, 31.28\*; WCBX, 49.02). 6.34,.—Glen Gray (WCAB, 31.28\*; WCBX, 49.02).

Monday, January 8.

Monday, January 8.

A.M.

4.15.—Jack Jenny (WCBX, 31.09).

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

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

5.0.—Louis Armstrong (WOBX, 49.02).

5.0 to 6.0.—Dance Orchestras from N.B.C.
Networks (WRCA, 31.02; WNBI, 49.1). (8)

5.30.—Wayne King (WOBX, 49.02).

6.0.—Ray Pearl (WCBX, 49.02).

6.30.—Tommy Tucker (WCBX, 49.02).

Tuesday, January 9,

4.15. Eddy Duchin (WCAB, 31.28°; WCBX, 31.09). Networks (WGEO, 31.48).
4.15. to 5.0.—Dance Orchestras from N.B.C. Networks (WPIT, 48.86).
4.30.—Sammy Kaye (WOAB, 31.28\*).
5.0.—Louis Armstrong (WOAB, 31.28\*; WCBX, 49.02).

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

5.30.—Lawrence Welk (WCAB, 31.28\*; WCBX.

49.02). 6.0,—Ray Pearl (WCAB, 31.28\*; WCBX, 49.02). 6.30.—Louis Prima (WCAB, 31.28\*; WCBX, \* \* \*

Wednesday, January 10.

Wednesday, January 10.

A.M:
2.30.—Bob Crosby (WCAB, 49.5\*) and at 2.45 (WCBX, 25.36).

4.15.—Mitchell Ayres (WCBX, 31.09).

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

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

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

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

/米 Thursday, January 11,

A.M. .15.—Eddie Duchin (WCAB, 31.286; WOBX, to 4.45 .- Dance Orchestras from N.BC.

4.15 to 4.45.—Dance Orchestras from N.B.C.
Networks (WGEO, 31.48).
4.15, to 5.0.—Dance Orchestras from N.B.C.
Networks (WPIT, 48.86).
5.0.—Everett Hoagiand (WCAB, 31.28\*).
5.0.—Everett Hoagiand (WCAB, 31.28\*).
5.0. to 6.0.—Dance Orchestras from N.B.C.
Networks (WRCA, 31.02: WNBI, 49.1). (SI
5.30.—Vincent Lopez (WCAB, 31.28\*; WCBX, 49.02).
6.0.—Frankle Masters (WCAB, 31.28\*; WCBX, 49.02).
6.30.—Tommy Tucker (WCAB 31.28\*; WCBX, 49.02).

\* \* Friday, January 12.

A.M. 4.13.—Red Norvo (WCAB, 31.28°; WOBR, 4.15.—Red Norvo (WCAB, 31.28°; WOBX, 31.09).

4.15. to 4.45.—Dance Orchestras from N.B.C. Networks (WGEO, 31,48), 4.15. to 5.0.—Dance Orchestras from N.B.C. Networks (WPIT, 48.86).

4.30.—Benny Goodman (WOAB, 31.28°), 5.0 to 6.0.—Dance Orchestras from N.B.C. Networks (WRCA, 31.02; WNBI, 49.1). (S) 5.30.—Harry Owens (WCAB, 31.28°; WCBX, 49.02). 49.02). 100.—Leo Relsman (WCAB, 31.28\*; WCBX, -Louis Prima (WCAB, 31.28\*; WCBX, \* \*

Saturday, January 13.

A.M.
3.0.—Guy Lombardo (WGEO, 31.48).
4.15.—Mitchell Ayres (WCBX, 31.09).
4.15 to 4.45.—Dance Orchestras from N.B.C.
Networks -(WGEO, 31.48).
4.15. to 5.0.—Dance Orchestras from N.B.C.
Networks (WPIT, 48.86).
5.0.—Richard Bono (WCBX, 49.02).
5.0 to 6.0.—Dance Orchestras from N.B.C.
Networks (WRCA, 31.02; WNBI, 49.1). (8)
5.30.—Leighton Noble (WCBX, 49.02).
6.30.—Red Nichi's (WCBX, 49.02).
6.30.—To be announced (WCBX, 49.02).

is a good deal better than

Geraldo's nice taste in tunes was clearly proved by his choice of the fas-

cinating melodies, Day In, Day Out, and Begin The

Beguine, in which latter

Gwen Jones showed that

she can sing stylishly and effortlessly, even if at times her vibrato is rather

Unless what I have as.

an apology for a memory

is again playing me tricks,

tiresomely fast.

this was one of Geraldo's first broadcasts from the Savoy. I hope it won't be the last. It at least made an attempt to place out trite British jazz one rung further up the ladder of dance music.

\*\*ALAN HOLMES SWING SEXTET
(a) and SWEET RHYTHM QUARTET in "Music 'Fore The News"— Friday, December 29, 5.30 p.m.

\*BENNY LOBAN (a) in "Dance Cabaret"-Friday, December 29, 10.00 to 10.30 p.m., from Royal Bath Hotel, Bournemouth. (Both received on a Pye 906 and Voigt speaker). Taking, if one may, these broadcasts

as fair representations of what the

Provinces had to offer last week, I am afraid I cannot say that they came over with flying colours.

Alan Holmes Swing Sextet, now at the Chalet at Broughty Ferry, were the most interesting, but they have gone off since I last heard them on the air. Their musicianship is no longer quite up to the purposes to which they put The sax solo in Charmaine was very fair, but the number was not helped by the forceful, but rather cumbersome rhythm section.

#### HEAVY RHYTHM

Heavy-handedness in the rhythm department was also a weak point in Lady Be Good, though the piano and trumpet solos were quite presentable even if the middle eight bars of the former were rather conspicuous for too-many-note runs. And why that abrupt and awkward change of key towards the end?

Worse musicianship was, however, to come-from the Sweet Rhythm Quartet, from the Maybury, Edinburgh. The violin playing was very poor.

Benny Loban's main job accompany the cabaret, and I can't say he did it any too well. The band sounded thin and ragged.

However, it improved a little when it came to its own speciality,, though why the modulation from When The Lights Of London Shine Again and Good-bye, Sally had to be so long—it must have gone through every known key before it eventually got to the one it was aiming at—is something I can no more explain than I can praise the hot clarinet licks towards the end of this medley. The clarinets were also anything but precise in Eighteenth Century Drawing Room. And, boy, I wasn't struck with the vocalist they presented in this number! ~~~~~~~~~~

What's New In Radio LAST WORDS ON THE PYE 906

Having dealt with the excellent short-wave side of this set we now come to its long- and medium-wave performance.

On the whole it is up to and possibly better than that of most sets in the same price category.

The tone is surprisingly good. Perhaps not cuite so rich as the H.M.V. 1200, which I consider has the best tone of any table receiver under £25, but bright, unusually clean, and well balanced throughout the whole scale. Also it compares very favourably as a station-getter with any similarly-priced instrument, even though I noticed one or two tuning whistles in the medium-waveband.

In addition to the usual manual method, press-button tuning is provided.

ded.

There are thirteen buttons in all, all, clearly labelled according to their respective functions and each becoming illuminated on being present \$\frac{3}{2}\$.

of them are for selecting, respectively, the the six portions of the shortwave band used for broadcasting, two for connecting the manual tuning condenser to, respectively, the long-and medium-wavehands, and one for switching in the gramophone plek-up sockets—a most useful refinement, because it enables the pick-up to be left connected to the set when one wishes to use the receiver for radio reception.

This leaves four buttons for P-b tuning on the long- and medium-waves. One covers from 195-295m., another from 260-560m., and two from 1,150-2,000m., thus one may have on these buttons any four stations within their respective ranges, though changing the stations from those set up by the makers is a service engineer's job.

The chassis, which also has sockets for extension speaker(s), is housed in an attractively-finished wainut cabinet measuring 25 ins. long x 13 ins. high x 11! ins. deep, and is as attractive to look at as it is easy to operate and pleasing to listen to. There are thirteen buttons in all, pleasing to listen to. "DABBLER." is easy to operate and

#### CALL SHEET

AMBROSE and Orchestra, May Fair Hotel.

BAND WAGGON. Brighton Hippodrome.

Sam BROWNE-George SCOTT-WOOD act.

Leon CORTEZ and Coster Pals, Lewisham Hippodrome,

Billy COTTON and Band, In France for E.N.S.A. Jack DOYLE and Aces of Rhythm. Theatre Royal, Dublin.

Teddy FOSTER and Band.
Royal Theatre Dancing. Tottenham

January 8-13

Carroll GIBBONS and Orchestra, Broadcasting at Bristol.
Henry HALL and Orchestra.

Jack JAOKSON and Band. Rector's and Kilburn Empire. Shirley LENNER in pantomime. Metropolitan, Eugware Road.

Jack PAYNE and Band. In France for E.N.S.A. Judy SHIRLEY. Southampton Hippodrome. Biliy THORBURN act.
Gaumont, Hammersmith

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### Another Outspoken Article In The Young Student's "Course in Appreciation of Tazz"

CAN imagine that one or two readers of this Course in the Appreciation of Jazz may be fretting because I have not yet dealt with the so-called 'Chicago" school in discussing the small band.

I must admit that I do not propose to, either, for on the one hand I consider the sub-division of jazz into "Chicago" and "New Orleans" style to be the merest hair-splitting; and on the other hand I am told that Bix is considered a typical "Chicago" musician. And I have written quite a lot about Bix: Indeed, if we hadn't gone weekly again, it would have taken me until next May to say all I have said about

I propose, therefore, to let the student approach some other authority for further details of the finer distinctions of local schools of jazz.

#### **CHICAGO POINTS**

For my own part, I have always considered the "Chicago style" greatly over-rated, inasmuch as people tend to praise it merely because it is "Chicago" and not because it is occasionally good

I am alive to its good points: its obvious vitality and good spirits; but I have always failed to appre-1 clate its more prominent characteristics: its raucousness, its noise, its tack of discipline and its outof-tuneness.

Bix, indeed, seems to me to be the exact negation of all these things-except the vitality. His playing is a shade melancholy at any time, it is restrained, disciplined and always exquisitely in time; so I don! quite see how they make that Hirat Bix is typical or the "Chicago" school.

And if Bix, is Trumbauer also typical Perhaps so, for Bix and Frumbauer belonged together like Gilbert and Sullivan.

However, I do not intend to start a controversy about the merits of "Chicago style," which, once started, would be likely to last as long as that which followed

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# OVER-RATED CHICAGO



Here are the Cab Jivers, a hot quartette featured with Cab Calloway and his Cotton Club Orchestra. The drummer is Cozy Colé; Chu Berry is the tenor player; Milton Hinton is on bass, and Danny Barker on guitar.

my criticisms of Frank Teschmaker some years ago.

I propose, instead, to leave the study of Bix and Nichols, which has occupied the last few chapters, and turn to the third category of jazz: jazz chamber music.

#### "CLASSICAL" JAZZ

I now, reading through the chapters of this Course earlier chapters of this Course dategories, I referred to them as a division of "classical" jazz.

Hardly had I done that, of course, than we were all busy discussing the differences between "classical" and "romantic" jazz. Therefore, you may well reason, those four categories cannot refer, strictly, to "classical" jazz.

But, by an odd paradox, jazz is the only art-form I know of in which the classical period was not followed by the romantic, but in which the two schools ran side by

In fairness, let me confess that I used the term "classical" as a term of convenience, to cover a period in which jazz was most fertile, a period which to my dying day/I will insist was the Goldan Age, the Renaissance of Jazz.

Whether you agree with my view or not, there is no doubt that the period 1927-31 was a flourishing one, a period of vitality, of experiment, variety, and remarkably few failures.

The Dark Ages of jazz had passed. I know there may be one or two who will put forward the claims of the Goofus Five and the Memphis Five to be included in the Golden Age, but on the whole, though some of the recordings by these groups overlapped into the

### "MIKE," Our Critic-At-Large. You May Not Agree With Him, But You Can't Help Reading Him!

later period, they were not strictly "of" it.

The year 1927 saw the beginnings of a form of jazz which remained the peculiar perquisite of the white musician until only a few years ago: that jazz chamber music which was started by Joe Venuti and Eddie Lang, which was developed by the Blue Four and led eventually to the Goodman Trio.

Up to a point, certainly, one may say that the Bix and Nichols recordings of these era were "chamber music"; but only in so far as the music was scored for a small group of players.

(While I think of it: we shall follow the later developments of Nichols and Trumbauer - after Bix's death-in another chapter. We shall see then that, in spite of the two bands being augmented, the original spirit remained, and that it was by no means a chamber music, but a small band

#### 'ATLAS' LANG

Venuti and Lang, however, were chamber music players from their boyhoods. Though Lang's guitar playing could hold up a big band with the ease with which Atlas held up the world, he was none the less a chamber music player at heart.

Good chamber music has always seemed to me music which is played by the players to each other, not to an audience. Which is perhaps why "chamber music" is the biggest bogey the radio public in this country has ever had.

Quite (musically) unintelligent people will struggle along with a broadcast symphony concert, but a simple thing like a Haydn quartet dries them up at once.

They are eavesdropping and they don't understand the language; for the simple reason that chamber music is primarily intended for the intimacy of the home, for the benefit of the per-

I can imagine some of you having rather the same difficulty with jazz chamber music, too.

NEXT WEEK, I'LL GO INTO DETAILS. MEANWHILE, SEE IF YOU CAN GET HOLD OF THE VENUTI-LANG RE-CORDING OF "WILD CAT" ON PARLOPHONE. I IMAG-INE IT WAS RELEASED NOT SO LONG AGO.



When Chris Hayes saw Bernard Hunter's stage debut at Collins' recently he was photographed with (l. to r.): Alston Alexander (who, at 17, is the youngest manager of the oldest music-hall in the country); Lew Lake, Junior (son of the late famous owner of the theatre); Bernard Hunter; Mrs. Lake (who is helping Lew, Junior, to carry on successfully); Chris Hayes; and Johnny Franz (young song-plugger accompanist to Bernard),

## ER...by Chris Hayes

Sterling.

APPY New Year to you all. And I hope it brings Peace and renewed Prosperity all-round. May as well be optimistic! Sorry I forgot you all at Christmas . . . but, talking of Christmas, I had some cards worth mentioning.

An old-fashioned scene with stage-coach ploughing through the snow came from Michael Flome . . . Bill Elliott made me feel thirsty with a champagne bottle bearing his name
... Stan Bradbury had a couple of nippers carolling the opening bars of

Wishing.

One-time "M.M" Editor, P. M. Brooks, now in charge of a certain balloon-barrage, had a view of his defence network opposite his greetings in red-white-and-blue Billy Thorburn advised me to Smile and Sing Your Cares Away.

Only card from abroad was a trim effort from the Arizona Band, of Budapest . . . Pat Hyde sent her customary golden blotting-pad showing accordion and self . . . Jack White preferred simplicity, but brother Tom was

alphabetical with wishes from A to Z on little folding flaps.

Syd Lacey got all Oxford-and-Cam-

bridge on a very neat card . . . a saucy little bird opened and closed its beak loudspeaker-makers' novelty souvenir . . . Dorothy Holbrook made sure of telling me where she would be for Christmas . . . Peggy Poulton sent a skywritten white-on-black message hoping for a merry time despite the black-out.

Ambulance-man Tony Hunter was gruesome but topical with gas-mask and tin-helmet . and there was the chap who 'phoned to ask me to recommend a trombone for a gig and sent a card to say "Fixed-up O.K. thanks"
.. but Eric Provost gets a final paton-the-back for his natty gift of a pocket wallet to keep my Registration Card clean!

Must be the icy weather undermining me . . . got Wally Pecorini's career all mixed-up last week. Putting it right, Wally was ten years with C. and , and two each with Cinephonic and

Oh dear, now we've started some-thing, saying last week that Shirley Lenner is younger than Beryl Davis, who emphatically protests! Birth-dates clear it up:—Shirley, December 22, 1923; Beryl, March 16, 1924.

### Cross Shots From America

A NOTHER classic of Jazz has been resurrected from the archives of swingdom, this time by Russ Morgan, whose orchestral needling of Johnson Rag (Decca) has given Music Row another potential hit.

Morgan's platter has become one of the ace sellers on Decca, who sold over 40,000 within three weeks in Pennsylvania alone. This sudden spurt forced Victor to rush through Larry Clinton and Glenn Miller recordings which will be issued by the time this appears in

Looking ahead where swing is con-cerned is a dangerous thing, but we back for top honours in 1940 Harlan Leonard and his Band, now playing at the Century Room in Kansas City and broadcasting nightly.

On January 1, he went under M.C.A. sponsorship and embarked on a build-Here is the personnel; you'll be askHarlan Leonard (alto); B. C. Kennard (alto and clarinet); Jeff Bridges (tenor and clarinet); D. Jones (tenor and vocals); E. Johnson, W. Smith and J. Ross (trumpets); and R. Henderson and F. Beckitt complete the brass on trombones. The rhythm section is Willie Smith (piano); Ed Dare (guitar); W. Williams (bass); and Jesse Price (drums).

#### ASTROLOGICAL BAND

Screwiest band of the month is that formed by Jerome Moore, astrologer and numerologist. After using his powers to cast horoscopes for Charlie Barnet and other band leaders, he is now forming an astrological band.

Idea is to pick only those musicians whose birth planets coincide as to (quoting Mr. Moore) "talent, understanding and ambition in order to work in mutual harmony." Out of 200 applicants, fourteen were selected and are being rehearsed.

## N—DAY

HANDS ACROSS THE SEA

ESPECIALLY FOR YOU

WALKING HOME ALONE

BLUE CANOE FOR TWO

THE NIGHT THAT YOU WERE BORN

DAUGHTER OF MADEMOISELLE FROM ARMENTIERES

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



THE ABOVE HAVE ARRIVED!

THOUGHT you might like to hear from a lonely gigster at present marooned in France—a land of six-eights and corny saxes. On the whole, am having a decent time, but pianos and the opportunity to loosen up seem to be very scarce.

Landed in a place the other night in . . . (sorry, no names) and there was a 5-piece band playing chorus after chorus of Argentina, followed by about fifteen choruses of some old-fashioned waltz. At the interval I swooped on the piano and gave them a dose of St. Louis and Basin St. At first, the locals didn't take to it, but they gradually thawed out and by the time the band folled back, I had 'em strutting.

The drummer spoke a little English and I gathered that he was a swing fiend; that is, until I asked him to dig out his brushes and give me a spot of accompaniment. Sounded like an explosion in a biscuit tin factory!

Strange as it may seem, I have not heard a radio since I came out here in September, and I am lost as to the new numbers. Of course, I know all the titles from the ads. in the MELODY MAKER, but I've got a lot of listening to do when I come home.

boys a really prosperous New Year. PTE. L. THURLING.

READ Claude Bampton's remarks about pianists not being essential with interest, as since the outbreak of war, I have been leading a pianoless outfit

The personnel consists of myself on electric Spanish guitar (which has as much volume as most pianos), and a rhythm section consisting of two ordinary guitars, and drums. Of course, with this combination I have to take the place of a complete front line, but we relieve monotony by use of the tone control, vocal choruses, hot choruses, and an occasional drum chorus.

I should like to hear from local guitarists with a view to forming a small guitar club. BRIAN WILSON.

Barnet, Herts.

MR. JIMMY CROSS very courteously points out my error in citing the Chicagoans' China Boy as an example

#### **TheReaders Talk** To The Editor

of white jazz appealing essentially to

the intellect.

The choice might have been more fortunate; my judgment was perhaps warped by the desire to illustrate my point by quoting the best of any combination I could call to mind-evidently an opinion shared by Mr. Cross and

Although, naturally, such a discussion inevitably resolves itself into Quot homines, tot sententiae,\* I should be sincerely pleased to learn from him the disc he would choose as representa-tive of pure intellectual white jazz. REX HARRIS.

(No. 1 Rhythm Club). London, W.8. So many men, so many opinions." ~~~~~~~~~~

#### AN OFFER TO THE B.E.F.: ANY MORE?

TF you will send to me the number, rank and regiment of one of the boys in France, I will send my copy of the "M.M." to France every week. I should be glad to read that all the boys in France will receive the "M.M." from the more fortunate musicians and fans at home.

All hail to the "M.M." on its return as a weekly journal.

GEORGE HEWITT, JNR. Coventry.

MAY I suggest that those of your readers who are known ~~~~~~~~~~ readers who are known to declaim "Mike" and the music advocated by that critic, obtain the Brunswick record 02503, Fletcher Henderson's Orchestra playing Sensation backing Ellington's rendering of Tishomingo Blues.

Let them play this over and over. Perhaps they will realise that this is music, that this is the jazz that set standards. That last observation flashed to my mind upon hearing this For it is so simple in conception and in execution and vet carries a quality that is above our heads

Here, I felt, is something that I want to find out things about. It is that sort of music, inspired and inspiring, some-thing that can be completely unaffected and be yet far above the everyday music of jazz and be yet Jazz.
Thank you, "Mike"!

Southsea. C. A. SMITH.

× I NOTE that in last Friday's "M.M." you credit the Birmingham Rhythm Club with arranging "some interesting recitals and band shows." While the former is correct, the latter is entirely without foundation. We are very for-tunate in Birmingham in having a membership of genuine enthusiasts, and experience has shown that band shows and jam sessions are disliked because they attract jitterbugs.

Our policy has been always to further the knowledge of real jazz and the study of the master exponents, and it has been found that sessions by the "local boys" do not help us to this end; we have, therefore, cut them out and concentrated on record recitals and discussions. To provide contrast to the more serious programmes, competitions and "Rhythm Bee" evenings are hele.
E. S. TONKS.

Birmingham, 25.

FURTHER to my recent remarks regarding the withdrawal from the English lists of many fine Jazz records, I must apologise for including the Chicagoans' Liza and Sugar, as I was misinformed by my dealer. Indeed, I believe Mr. Tonks is quite correct in saying that none of the Parlophone Rhythm Style" series has been with drawn.

I would also take this opportunity of heartily agreeing with Mr. Lansley, who, in his letter in the "M.M." dated December 9, 1939, mentioned the recently discovered Billy Banks' record Take It Slow And Easy. This record was broadcast in a recital given by Mr. J. Charlton some months ago and was quite as exciting as the other Banks' records, the personnel including Pee-Wee Russell, Red Allen, Joe Sullivan,

Does anyone know under which label this has been issued, and whether it is obtainable in England? South Shields.

Services Progamme which is to commence on New Year's Sun-"It is the most down-grade radio About

BLACK - OUT

TEASERS

(Answers On Page 8)

innovation since the war. It is appalling that men face to face with eternity should be regaled with dance music, variety, cabaret, sporting items and other inanities during the hallowed hours of each Lord's Day.

ELIGIOUS opinion revolts

at the announced non-stop

"It means in effect that the B.B.C. are willing to lend a hand in smashing to pieces the divine commandment which bids up keep holy the Sabbath day.

"Henceforth 'Ichabod' may deservedly be inscribed over the portals of Broadcasting House."

The above outburst comes from the Lord's Day Observance Society against the B.B.C.'s promise to provide brighter Sunday entertainment ostensibly for the fighting services and those on other forms of National service, but in practice for all whose sets are within range of the B.B.C.'s transmitters.

"This announcement has been followed up," we are informed by the Society's secretary, "by an appeal to

Who wrote "Boomps-a-Daisy?

2. If you were told to rule a Great

3. What is the proper name for cut-common" time?

4. Who was the girl crooner Duke

5. Which is the correct way to spell

6. What is it that American musi-

7. If you saw "bis" written over a

8, If a drummer gives his drum rough" treatment, how many notes

9. Some years ago a famous jazz trumpet player made a record, "Mental Strain at Dawn," which

caused much comment at the time.

10. If the conductor told you there

Ellington brought to this country with

21

Four-eight

Alla breve

Ella Logan

Dischord

Quaver Semiquaver

Demisemi-

Play it twice

Prepare for

Go back to

Bobby Hackett

Jack Purvis

on a certain bar, you

MASINELODIES Swing

A gesture

A grand pause

A grosse piatti

parfait

George Swift

quaver

beginning

Billie Holiday

Inga Anderson

Stave, how many lines would you

Noel Gay

Four-four

Two-four

Ivie Anderson

Elizabeth Welch

Maxine Sullivan

the following word?

cians call an eighth note?

bar of music you would

double tempo

Armstrona

bar

Mute for that

his band?

Discord

Semibreve

Crotchet

Omit it

Play it in

does he play?

It was:

Louis

Louis Prima

Nat Gonella

A great

A general

a G.P.

A grand piano

would expect to find:

pianissimo

practitioner

draw?

Irving Berlin

Annethe Mills

Leslie Sarony Leslie Holmes

Ralph Butler

## Front Despatches The Editor Talks To His Readers Kill-joys And Sunday Radio

the B.B.C. to reconsider the matter and cancel the Sunday broadcasts as being out of harmony with the spirit and purpose of God's hallowed day."

If the B.B.C. has an ounce of courage behind its convictions it will do no such thing. It will take no notice whatever of either the original announcement or the subsequent appeal.

#### "FRIVOLOUS?"

If one wanted to stress the religious aspect it would only be necessary to say that evil exists only where one looks for it; that even if the entertainment is to be what the more serious-minded might call frivolous, it is still no worse on the Sabbath than on any other day; and that many who

11. Which is longer?

clarinet

12. A bass trombone is pitched in:

13. A tenor guitar has how many

15, If you were in Harlem and

16. Where are the sound-producing

17. A national daily paper some

years ago had a front page report of the "death" of Louis Armstrong.

Although it never corrected the error,

it has subsequently carried many stories about the activities of the

18. With which of the following

19. What was the nationality of the

20. The French horn is "stopped'

late Louis de Vries, famous Conti-

record labels is H.M.V. associated?

indentations in the groove of

someone said to you "Every tub sits on its own bottom," what would you

14. What is a Blattnerphone?

10

A B flat

B flat

E flat

Kind of tuba

Small metal

Novelty toy instrument

glockenspiel

There are two

Everything has

its proper place

gramophone record?

At the bottom

dead" man.

Daily Mail

Regal-

French

Belgian

Spanish

Left hand

with the:

Rex

Daily Herald

Daily Sketch

nental hot trumpeter?

sides to

everything

are alike

understand by the remark?

strings?

An A natural

Brass instru-

Kind of

ment amplifier

recording on

whistle

himself

Instrument for

metal tape

Swannee

Everyone for

All people are

sel/ish Musicians

should keep to their own

At the sides

Which paper was it?

News-Chronicle

Daily Express

Daily Mirror

Columbia

Ibalian.

Dutch

German

Right hand

Parlophone

will be thankful for these brighter broadcasts will be just as good Christians as such others who may think—or profess to think—otherwise.

But there is another side to the matter—the side which once again reminds us all too convincingly that we have in our midst a number of busybodies who, not content to take care of their own lives, never seem to be happy unless they are meddling with the lives of others.

According to its secretary, the Lord's Day Observance Society possesses some 30,000 of them-not a very great number when one remembers that the population of the British Isles is over 50 millions, but unfortunately enough often to be able to impose their wills on the majority because, unlike the majority, they are organised and have funds which enable them to dissemi-

nate their propaganda.

Quite recently the Society has been able, among its many other activities, to prevent the opening of theatres on Sundays for the benefit of those whose war or other work prevents them from attending during the week.

#### SINCERITY

Let it be said without further delay that no one questions the sincerity or altruism of the L.D.O.S. But that is no reason why it should be able to foist its parsi-monious opinions on others who see Godliness from a different viewpoint.

It is for this great majority of others who, because their voices are not organised into a weightcarrying homogeneity cannot speak for themselves, that we speak when we say that we demand the right for everyone to order his or her spiritual life as he or she thinks best, without an impertinent and unwarranted interference which savours much too closely of the Nazi domination which we are to-day fighting to destroy.

The British people can be trusted in this respect. We are no longer the unintelligent, uneducated children of the middle ages, and do not need to be spiritually wet-nursed to save ourselves from plunging, either individually or as a nation, to eternal damnation.

#### THE REMEDY

It is not as though this laudable desire by the B.B.C. to brighten these hard and wearisome days need enter into the lives of any who do not wish to take advantage of it. For those who do not see eye to eye with the B.B.C.' methods there is a very simple rened. Not only is there no law which says they need listen-in to the special Services Programmes, but there is always the alternative programme which past experience has proved all too conclusively to be just the sort of thing for those whose conscience is such that they feel it necessary to end avour to use the Sabbath to atone for their sins of the work along presuming, or come, that these people are their soo pious to listen to radio at all on a Sunday

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ADDRESS.

Mark Combination required. Greenwal N.

S

Astoria White's

Trombone

Capture

HAVING already secured George Burgess for his band

at the Astoria Salon, Jack White,

completing the restoration of his

outfit to its pre-war size, has now

made a big capture in coming to

terms with Freddy Welsh on

George Burgess has, of course, for

ome years been recognised as a rock-

like trumpet player, his reliability not varying the slightest. Among others he has been with Billy Cotton and the

Freddy Welsh, was of course, with Roy Fox and then with Henry Hall at

the B.B.C., and now leaves Lew Stone to start with Jack White on Monday

Jack's line-up is now George Burgess

(trumpet), Freddy Welsh (trombone), Jack White (1st alto and clarinet). Tony Morris (2nd alto, clarinet and

vocalist), Jay White (tenor and clar-

inet), George Johnston (plano), Harry Rutland (bass) and Tom White (drums), not forgetting little Norma

Clarke, the young singing discovery from Worksop.

new Parlophone contract on Tuesday.

the titles recorded being Bluebirds In The Moonlight, I Hear A Dream (from "Gullivers Travels); Why Does My Heart Go Boom and Serenade in Blue, of which Norman sang the first and

There were drinks all round at the Astoria the other evening when Jack's old trombonist Bob Willoughby looked in, home on leave from the R.A.F., which he joined after being in the Ambulance

Bob reports feeling fine but says he doesn't get much time to practise these

last, and Tony Morris the others.

Jack did his first sessions under his

trombone.

Romany Band.

#### Ambrose Pianist Is New Quartermaster-Eergeant

ONE of the first musicians to get into khaki was Bert Read, popu-lar pianist with Ambrose, and his many friends and fans will be interested to learn that he is now a Company-Quartermaster-Sergeant in the Fusiliers, somewhere in England.

A long experience of the Territorials before the war has made Bert a No. 1 soldier, and rumour has it that he may

shortly be getting a commission.

London has lately been buzzing with rumours that Bert had been injured on active service, and these grew in alarming intensity until they reached Bert himself.

In a letter to the Melody Maker, he writes: "You might quash a rumour yoing around that I stopped a Blighty me.' I can assure you that I never felt better in my life."

S

A



As there were no casualties at the Clapham Ambulance Depot of the Wandsworth Borough Council's A.R.P. organisation, the musician members of the Stretcher Party there are here seen doing a spot of practice with their instruments very thinly disguised as patients. The boys are George Weedon, Bob Willoughby, Vic Knight, George Clouston, Harry Rutland and Frank Bula.

### THORBURN'S MONTH FOR TROOPS

HE first vaudeville show incorporating a dance-band to be booked by the Variety Department of E.N.S.A., to entertain the troops, is Billy Thorburn's current stage show, which thanks to the initiative of John Sharman and Will Hay, who head this section of E.N.S.A., starts a month's work for the organisation on January 29.

Billy will do a ninety-minute concert, featuring his small dance-outfit and supporting variety acts, the whole show being engaged as a vaudeville show and not as a dance-band entertainment.

It is possible that a trip to France for a week or two will be included among Bill's dates with this show. Billy's offering at the Dominion this

week is most attractive, the band playing with ample swing and Billy fascin-ating greatly with his piano-playing.

Terry Devon has wonderfully improved since being with Bill and now sings and looks like a qualified trouper. Leon Mack's restrained singing is also pleasant, and Stan Osborne gets in some good burlesque. The act appear at the Gaumont, Hammermith, next week and at the Gaumont, Cam-

den Town, the week after.

Bli's latest records, made this week, on Parlophone, are McPherson Is Rehearsing, sung by Terry Devon, and Grandma's Parcel, Down The Trail Of Dreams and Faithful Forever, sung by George Barclay.

### JACK DOYLE ACT STARTS

As Jimmy Messini has gone to France with Jack Payne, his place with the Jack "Trumps" Doyle act has been filled by Nina Monte, an operatic tenor with a powerful voice, who also plays guitar.

Jack opens in variety at the Theatre Royal, Dublin, next week, other revisions in his line-up being Moss Kaye on tenor and Billy Harpin on drums, with Joe Ferrie on trombone, Eddie Palmer on piano and Jock Reid on bass remaining. Moss Kaye is a nineteen-year-old hot

player with some fine ideas. Jack heard him on an Oscar Rabin gig and didn't think twice about getting him.

Billy Harpin, who dances besides playing drums, came out of hospital only recently, and is now absolutely fit

Jock Reid comes from the Barney Gilbraith Quintette at the Cocoanut Grove. Eddie Palmer was accompanist to Anona Wynn, and more recently with Maurice Winnick.



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### MILLWARD'S TROOP-CONCERT RECORD

SID MILLWARD, clarinet ace and bandleader, must be the present record-holder in regard to the number of concerts performed for the troops. Since the beginning of the war, he tells the "M.M." that he and his Band have appeared at no less than 160 of these!

Sid got in early, even before E.N.S.A. was formed, and has toured the camps with Jack Buchanan, and also as a separate act.

In the latter capacity, the band gave a show lasting nearly an hour, full of good swing music and good crazy comedy, of which Sid has made a speciality since his Nitwit days.

#### OFF TO FRANCE

On Sunday week Sid leaves for France with the Jack Buchanan outfit, and, in addition to accompanying the show, will do his own act.

Sid will be away for three weeks. The line-up of the band is: Sid Millward (clarinet, leader); Eddie Lester (second alto, vocals); Zangwill Gilbert (tenor, vocals); Arthur Fall (piano, arranger); Les Gwilt (drums); Morrie Leslie (bass); Bill McFarlane and Pat Barnett (trumpets); Abe Walters (trombone, accordion. piano), and Primrose (vocals).

## PAT HYDE TO BROADCAST

BROADCAST by Pat Hyde is certainly wordine, as Brian Michie has reassed for he is puting her into his "Youth Takes A Bow" programme, in "Monday Night at Eight," on January 8, when he will point out her many achievements for a theutretheoneen-old. ments for a twenty-two-year-old.

Pat had everything fixed to go to Budapest the week-end that war broke out, and would have gone in spite of the circumstances, but she received a cable cancelling her contract.

If it isn't a war that stops her going abroad, it is an earthquake, as she had received an offer to go to Istanbul, in Turkey, from where she planned to catch-up on postponed dates in India, Egypt and elsewhere.

But the reports of the distressing eruptions in Turkey have made her feel the trip might not be too healthy! She had already wired acceptance, and is now wondering whether to sign the

#### Trumpet Billy Smith Weds

On Thursday of this week (January 4), Billy Smith, the popular trumpet-player with Billy Ternent's Band at the B.B.C., Bristol, was quietly married at Hove Register

Mrs. Billy Smith was, until Thursday, Miss Betty Shepard, from the Jack Hulbert-Cicely Courtneidge show, Under Your Hat, at the Palace Theatre, London.

Billy used to be with Henry Hall at the B.B.C. and was latterly with Sydney Lipton.

All his many friends in the business will wish him and his bride the very best of luck.

#### Anglais Throws A Roy Party

I NO show their appreciation of the hard work put in by Harry Roy and his Band, the management of the Café Anglais threw a party for Harry and his boys the other evening, at which over fifty guests from among the artists and staff at the Garrick Theatre were entertained and given gifts and unlimited champagne!

The bandsmen entered properly into the spirit of merriment which prevailed by swopping instruments, Tommy Venn going on piano, Monia Litter on drums, Nat Temple and Abe Romaine on trumpets, Ray Ellington on bass and Maurice Sterndale playing some simply shocking sax!

#### Mendelssohn's Hawaiians Airing

THE first broadcast of Felix Mendelsshon's Hawaiian Serenaders takes place from 11.10 to 11.25 p.m. on Monday, January 15, with Roland Peachey directing the band

and George Barclay singing.
The Hawaiian Serenaders are still working at the Florida and have filmed and this week made six titles for Parlophone, Limehouse Blues, Twelfth St. Rag, La Paloma, La Rosita, Goodnight Children and Song Of The Islands.

### PLUMMER KEEPS TROOPS LAUGHING

THE uproarious comedy xylophone act which Sid Plummer has done on the halls, and at private events, for many years, is now keeping our troops laughing heartily, as Sid is playing at the E.N.S.A. concerts with his instrument of innumerable joke effects.

The other day Sid heard of about fifty soldiers in an isolated gun-pit somewhere in the wilds of England, so he took the much-travelled xylophone along, and after climbing over trenches and wading through slush inches deep, did his stuff in freezing weather, to give these guardians of an outpost a cheerful Christmas. He caught a pretty bad cold over it,

but he says he has no regrets!

Besides his thirty odd concerts for E.N.S.A., some of which have been with Lloyd Shakespeare's Band, Sid has lately been back at Selfridge's, where not even a war could prevent his annual presentation, for the children, of his skylarking "College

Sid finished at Selfridge's when war broke out, and took up ambulance driving, but after a few weeks the firm engaged a trio under his name, and requested him to re-form the "College Boys" when Christmas drew near.

This cheerful bunch of mirthmakers, who mix their fooling with music, will stay on for several weeks more, Sid playing the part of "TILE Fat Boy", and Edgar Dolton. (ex-funnman with Bobby Hind's Bands. Atting as "The Schoolmaster," with Barney Gilbraith (pianist and accordion, whose Swing Quartette is appearing at the Cocoanut Grove) and Dan Johnson (sax with Roy Wallis, at Oddening's) (sax with Roy Wallis, at Oddenino's) his other pupils!

#### Proud Fathers' Department

CONGRATULATIONS to Bert Powell, violinist and viola-player with Carroll Gibbons' Orchestra, whose wife presented him with a baby daugh-ter just before Christmas. Bert, of course, used to be with Henry Hall at the B.B.C., and afterwards went to Jack Payne.

Another proud father is Nigel "Cod" Hill, bass-player with Billy Merrin, Billy Bissett, Eddie Carroll and Hugo Rignold, etc.

His wife, who is well known on the stage as Rassana, the continental aerial speciality, has presented him with a baby girl, who is being christened Penny Ann.

Just before the outbreak of war. Cod was busy recording for Jack Hylton and the Eric Winstone Accordion Quintet. and doing gig work for Eddie Carroll, Since war started, however, Cod has

been working just as hard in another sphere, helping to build a new militia camp "somewhere in England," where he gets up at sunrise and hardly stops a minute all day!

He says it is jolly good exercise, but

sawing wood reminds him of something, and he wouldn't mind getting back to

#### **Hungaria Change** WHEN Ken Beaumont left the

band at the Hungaria Restaurant to go on tour with Henry Hall he was succeeded by Alec Morris, young guitar-vocalist who had previously been with Billy Thornburn. Alec was not slow to settle down, and is now extremely popular at the Hungaria. He and Ken are old pals, as they both come from Lancashire, and lived not six miles apart before they

#### AMBROSE BLUE LYRES AGAIN

set out on their musical careers.

THE Ambrose Blue Lyres have come into the news again.

This well-known combination, now directed by Stanley Barnett, has always been a popular gig outfit, and this week it appears before the public again in a series of one night stands, featuring charming Vera Lynn.

To-morrow (Saturday) the band kicks off at the Kursaal, Southend-on-

The personnel of the Blue Lyres is: Stanley Barnett (violin, leader): Don Barrigo (tenor sax); Jack Shields (1st alto); Harry Langsman (2nd alto); Cyril Garner (trumpet); Lew Galkin (drums); Ralph Phillips (bass); Sid Krieger (piano); and Vera Lynn (wocals).

## BILLY COTTON'S PLANS FOR TRIP TO FRANCE

Two Boys In Hospital Will Miss Tour

RETURNING from Bristol to- | who often appear on the bill with him. morrow (Saturday), after their week of broadcasting, Billy Cotton and his Band have a few hours to spare in London before they set out for France to play for three weeks to the B.E.F. and the R.A.F.

They are the second famous band sent out by E.N.S.A., and Jack Payne, who is already out there, will not be returning until about January 15.

Bill is taking his full band, as it has been seen on the stage and heard on the air. He is also accompanied by Payne and Hilliard the comedy act,



Harry Davidson

### Harry Davidson Back To Commodore And Air

A GREAT fillip to the use of cinema orchestras will be occasioned by the return on Monday next, to the Commodore Theatre, Hammersmith, of the famous broadcasting leader, Harry Davidson and his Band.

Giving this lead to their competitors, ie Commodore brings back Harry after a lapse of two years to take over attre stage presentation and do a not five minute performance three had according to his own

#### MUSICAL SHOW

Harry is not going to feature variety. he believes in the utmost development of his band and is therefore planning original music interludes, which will include one well-known radio artist dvery week.
While at the Commodere, Harry

was regularly on the air, and this fact has not been overlooked now that he is back, for he starts broadcasting again on January 23, doing his familiar light programmes, for which he will augment his twelvepiece band to eighteen, the arrangement adopted when he was at the Commodore before.

In those days, he used to air every Saturday afternoon from 1 to 2 p.m. and very often on Sunday and Tuesday, so what with his recordings coming over from Luxembourg and Normandy he was heard on the radio practically every day of the week.

#### PERSONNEL

He finished at the Commodore, where he spent ten years and broadcast all the time, about two years ago and has since been touring and has done two consecutive seasons leading the Lowes toft Municipal Orchestra, with which he also broadcast.

His personnel when he re-commences will be Charles Vorzanger (solo violin and leader), Fred Kitchen (rep. violin and vocal), Sid Cavendish (1st trum-pet), Peter Jackson (2nd trumpet), Mick Whelan (trombone), Ken Dryden (flute and tenor), Fred Baker (2nd alto, clarinet and violin), William Hewlett (1st alto, clarinet and vocals), Wally Hale (accordion, guitar, vocalist and vibraphone soloist), Morris Bromley (piano), Jack Mason (bass) and Jock Martin (drums and tymps).

It will be noticed that Fred Kitchen,

once famous as a bandleader at innumerable cinemas all over the country, is back with Harry Davidson. rogether they formed a band at the Majestic Cinema, Leeds, some years back when Harry was organist there, and for seven-and-a-half years it broadcast from the café of the theatre.

### U.S. HIT PARADE

Here is the latest available list of the ten most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company:— 1. SCATTERBRAIN (2-1-5-2-6). 2. SOUTH OF THE BORDER (1-2-1-

3. MY PRAYER (3-4-3-3-4-7-6). 4. LILACS IN THE RAIN (4-3-4-10-5-8). 5. LAST NIGHT (0-5-6-7-12-11).

6. GIVE ME MY RANCH (Original title EL RANCHO GRANDI) (7-10). 7. OH, JOHNNY, OH (9). 8. I DIDN'T KNOW WHAT TIME IT

WAS (From New York Musical Production: "Too Many Girls") 9. GOODY, GOODBYE. 10. BLUE ORCHIDS (5-7-2-5-3-1-5-4).

Note.—This information is received by short-wave radio from the Columbia Broadcasting System, New York, by our technical contributor "Dabbler." Set used this week: Murphy A76 with Rothermel "Noisemaster" anti-static aerial.

Figures in brackets indicate previous.

Arthur Gadsby, manager to the band. makes the trip as well, and, as both he and Bill fought in the last War, their journey to the places at which they "did their bit" should be a thrill.

#### INVALIDS

Billy was to have played a date in London during the week of January 29. but as the travelling back from abroad might entail some delay, this has been held over and the latter part of the week will be spent doing dances and sessions, with the road tour opening again at New Cross Empire on Febru-

ary 5.

At the mike early this week, Bill said, when announcing Nursey, Nursey, that he dedicated it to one of his boys in hospital.

The victim in question is fiddlerbanjoist Lauri Johnson, who is ill with scarlet fever, which laid him low recently in Leeds. Nor is he the recently in Leeds. Nor is he the only hospital casualty, as trombone Tommy Ward has just emerged to start convalescence at home, following a road accident in South London. Tommy was knocked off his bicycle and received severe injuries, including several ribs broken, a dislocated shoulder-bone, and a nasty gash on his head, but is making a steady recovery.

Bill has with him Reg Pursglove on violin, deputising for Lauri Johnson, and Jock Bain on trombone, while Tommy Ward is away. Both will go overseas with the band.

Bill has not yet replaced Teddy Foster, and is at present managing with two trumpets.

#### **MANTOVANI** ON NEW WAVELENGTH

MANTOVANI opened at Blackpool over Christmas with his newest stage show, which beats even his last, the principal feature being a musical description of some everyday noises.

Monty's tenor sax, Dick Smith, is the effects-department in this entertaining sketch, which, with an excellent dancemedley, was orchestrated by accordionist Ronnie Binge.

The band did its last recording session for Columbia and its first for Decca this week It will be broadcasting to the troops on the new alternative wavelength on

The South-West London Rhythm Chib (No. 85) holds a meeting on Sunday (January 7) with a record recital, a jam session open to all, and a band show by Jim Bassett. Sunday night (January 7) from 10.15

Squad.

## to 11 p.m., with vocals by Jack Plant. SELMER'S "Jear SALE

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7 FOOTE: low-pitch TENOR SAXO-PHONE, s.p.g.b., recent model, in wonderful condition, full range, auxiliary top F, fork Bb, pearl fingertips, rollers, brown pads.

21/4/15 cash. 22/2 per month

9 REGAL gold-lacquered TRUMPET, built in sharp pitch, with low-pitch slide and slide change to A incorporated, slender dance style, practically brand new, valves perfect, pearl £3 cash.

11 SELMER Bb TRUMPET, s.p.g.b. finish'
"Nat Gonella" model In new condition,
low pitch, medium bore, slide change to A, two
water keys, pearl valve tops, fully guaranteed,
£10/10 cash. 15/6 per month

13 PENZUL MEULLER By CLARINET, PENALU MELLER MODEL

Now pitch, Boehm system, de luxe model, with articulated G\$. 7 rings, perfect condition, entirely repadded brown pads, small crack in top joint but unnoticeable. Cost £30.

215 cash. 22/6 per month

15 EPIPHONE SPANISH GUITAR, 15 famous "Triumph" model, in brand new condition, recently reconditioned, 'cello body, adjustable bridge, separate tailpiece, geared machine heads, every new detail. Catalogued £18/15 cash. 37/6 per month

17 COLUMBIAN SPANISH GUITAR, "Prefect" model, as new, fully guaranteed, 'cello body, adjustable bridge, separate catipiece, geared machine heads. Cost £6/10. £4/10 cash.

19 STANELLI PIANO ACCORDION, recent model in perfect order, well-looked after, De Luxe type with 34 pearl plano keys, 5 row 80 bass, in grey pearl necrolaque, with necroloid grille. When new, £12. £6 cash.

21 GERALDO DE LUXE PIANO AC-CORDION, full pro. model, in jet black necrolaque casing, with grille to match, 4-voice, push coupler and indicators, 41 plano keys, 5-voice, 120 bass. Cost £25. £13/15 cash, 18/9 per month £13/15 Cash

23 D'ALLAPE PIANO ACCORDION, full pro, model, in wonderful condition, entirely reconditioned, bellows perfect, tuning like new, 4-voice, push coupler, 41 piano keys, 5-voice, 120 bass. When new, £0. 32/- per-month

and usual Accessories included FREE.

2 YORKE low-pitch ALTO SAXOPHONE, s.p.g.b., well-made American model in excellent condition, entirely repadded, auxiliary top F, fork Bh and Eb, trill G#, pearls and rollers, £12/10 cash. 4 MARTIN low-pitch ALTO SAXO-PHONE, s.p.g.b., famous American de luxe

top F, fork Bb, articulated G\$, pearls and rollers, 6 CHRISTIE, low-pitch TENOR SAXO-PHONE, gold lacquer, very late model, hardly soiled, full range top F, fork Bb, articulated GE, pearls and rollers.

£12/17/6 cash 19/4 per month

8 FRENCH low-pitch C MELODY SAXO-PHONE, plated, wonderful condition, full range top F, with fork Bh and Eh, rollers, entirely reconditioned.

10 ROLLS DIPLOMAT BY TRUMPET, 10 in s.p.g.b. finish, built in high pitch with additional low-pitch slide and slide change to A, rimiess bell, well-looked after, valves perfect, two water keys, pearl valve tops. Cost 12 gns. 45/10 cash. 8/2 per month

12 CONSOLE By CLARINET, Bochm system, fine Grenadilla wood, low pitch, 17 keys, 6 rings, perfectly sound condition. 45/5 cash. 7/9 per month

14 EPIPHONE SPANISH GUITAR, famous "Zenith" model, full body 'cello built, perfectly sound condition, geared pegs, tallplece, adjustable bridge, etc. Listed £17/10. 49 cash.

16 HARMONY SPANISH GUITAR, De Luxe model. 'cello body, adjustable bridge, separate tailpiece, geared machine heads, like new, wonderful tone.

18 GERALDO 1939 PIANO ACCORDION, perfect condition, genulne Italian instrument, bellows as new, 34 plano keys, 3 row 36 bass, choice of colours in necrolaque casing with necroloid grille. When new, £11 £5 cash.

20 RAVENNA famous Italian Settimio Soprani Coronation PIANO ACCORDION, fully guaranteed 6 months, 3 set, push coupler, 34 pearl treble keys, 4 row 48 bass, in attractive pearl necrolaque casing, with necroloid grille, £9 cash.

22 SCANDALLI PIANO ACCORDION, full pro. model, in attractive blue pearl necrolaque, perfect order, 3-voice, push coupler, 41 plano keys, 5-voice, 120 bass.

112/10 cash. 18/9 per month





Just before the opening of the New Palais de Dance at Newton Heath, Manchester, Jerry Dawson took this picture of Billy Hawkins and his Band, and members of the managerial staff, who paused for a moment in their last-minute rush.

#### HOLIDAY "SELL" FOR SALE

A T a time when, more par-ticularly than in normal times, one would expect everyone to co-operate in making Christmas and New Year traditionally merry, the local licensing bench made a point of refusing any extension of dancing hours over the holiday period to the management of Sale Lido (near Manchester).

#### NEARBY HALLS O.K.

In adjoining Stretford, and also in Manchester, Salford, and other sur-rounding districts extensions were allowed on December 23, midnight to four a.m. on Christmas Morning, Boxing Day, New Year's Eve and New Year's Day.

The result was that business at Sale, while good, was definitely less than it would have been had the Lido management been allowed to compete with other nearby dance halls.

The magistrates too, have refused to allow extensions for any private parties at the Lido, and as this is normally a big source of income, it has resulted in an economy wave—one of the first to suffer being Percy Pease, whose band has now been reduced to

seven-piece at a time when it is usually augmented for a busy holiday season.
Harry Clay and Paul Bowry, are the two boys to suffer dismissal, whilst drummer Harry Turner has moved

over to the Palais at Newton Heath. This now means that Percy himself is once again playing saxophone-tenor this time-whilst the rest of the boys are: Charlie Bassett (piano); George Kay (drums); Harry Thompson (alto and guitar); Syd Pollitt and Buddy

Clegg (trumpets).

Bassist-vocalist Don Parnell, has been away over the Christmas period, but is due to return to the band this

#### Loraine At Paramount

As reported in the "M.M." last week, A reported in the M.M. last week, Ernest Loraine, well-known Northern bandleader, has resumed with his small swing outfit, at the Paramount Salon, in Tottenham Court Court Road, after only a week's absence.

Ernest has much the same line-up and is quickly settling down again. He takes lead on piano and his boys are Arnold Wills (saxes, etc.), Leo O'Connor (drums), Bobby Benstead (trumpet and mellophone) and George Newmarch

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## GLASGOW BAND SURPRISE

#### Jack Britton Finishing at F. and F.: McCallum In Charge Of Music

MINOR sensation -was | caused recently in Glasgow by the news that Jack Britton, one of the two bandleaders at F. and F. Ballroom, was finishing up, and that George McCallum, the other leader, was to be in full charge of all the music.

Jack Britton has been at that hall for some years now and had the place to himself until the management started the two bands idea. George McCallum is, of course, the man responsible for the successful Philco band which won the "M.M." championship last season.

The new arrangements will mean that a smaller band will be employed to play opposite George's No. 1 band, but job, with its three weekly sessions all year round, remains one of the Glasgow "plums," ideal for a semi-pro, and at M.U. rates.

#### M.U. JAMBOREE

Each band plays for the Sunday café every alternate week, this recently in-augurated F. and F. feature being a real bright spot in the black-out.

Billy Hall, who left Jack Chapman's Band at the Albert a few weeks ago, was not long in being fixed up, as George McCallum booked him to look after his unit, which plays every weekend at the Tudor Ballroom, Giffnock. This job includes a Sunday session, these being quite the fashion nowa-

Billy plays piano, accordion and an

#### **Bolton** Healey Gets Ex-Henry Hall Sax

ONGRATULATIONS to Johnny Healey, bandleader at Palais de Danse, Bolton, for making a smart capture in the person of Eddie Cromar.

Eddie, who was, of course, for a good number of years a member of Henry Hall's B.B.C. Orchestra, joins the sax section in place of Syd Cottam, who, unfortunately, has to begin military service on January 2. Best of good

Johnny Healey wants a good male vocalist to assist the outfit at forth-coming engagements under the auspices of E.N.S.A. which are being arranged very shortly.

Johnny says he wants a man who

could, for instance, put over There'll Always Be An England with veour to troop audience.

Write to Johnny at once at the Palais de Danse, Bolton, Lancs.

Congratulations to Ted Atherton Horwich, near Bolton, bandleader. His recent programme at Plaza, Chorley, was such a success that he has been given two further engagements at other

theatres in same circuit.

Sincere good wishes for a really prosperous New Year with lots of engagements and better prices to all Bolton and district dance musicians, dance hall managers and promoters.

#### EIRE NEWS

JOHNNY DEVLIN (tenor sax and vio-lin) replaces Paddy Rafferty in Phil Murtagh's Metropole Band, Dublin. . . . Departure of Herbie Phibbs from Phil's Band now leaves only one trumpet— Charlie Parkes. . . Joe Roche (trumpet) has hooked up with Jack Thunder' Band for the season. Jack gave a brilliant broadcast on the Rinso sponsored programme the other Sunday from Radio Eirann.

Ralph Sylvester, formerly with Jack Payne, has formed a first-class band in Dublin, and is doing enormous. With him is brother Chris. . Sean O'Brien has replaced Paddy O'Connor in the Atlantic Beach Band, Dublin. . . . Owen Scott (drums) and

Eddie Brown (piano) are now with Jack Thunder's Band, Dublin. . . Pat Crow-ley and his Band have returned to Arcadia Ballroom, Cork, for the ump-teenth season. . . Dinny Boyle has left the Gresham Hotel Dance Orchestra in Dublin.... Charity Soccer match in Dublin between Dublin dance musicians and Bookmakers resulted in a draw

Goodmayes 'Pioneers' HOWARD THORNTON and his

HOWARD THORNTON and his Band claim that they organised the first dance at Goodmayes (Essex) after war broke out.

Like other suburban outfits, they found many of their engagements cancelled at first, so after sticking it for a few weeks, they set about running their own dances with the triple chiert. their own dances, with the triple object of keeping the boys together, giving the local dancers a good time and help-

ing the funds of the British Red Cross.

To date they have run three most successful dances and have been able to hand over about £10 to the Red Cross authorities.

Howard's line-up is: Howard Thornton (tenor sax and violin) Donald Thornton (trumpet and violin) Dennis Thornton (drums), Alan Dean (alto sax and clarinet), and Malcolm Locklear (a 16-year-old pianist of considerable ability).

#### "GULLIVER" SONGS

THE great success of the "Gulliver's Travels" cartoon film is causing great satisfaction to Jimmie Green and his colleagues of the Victoria Music Publishing Company.

It's a Hap-Hap-Happy Day is already a No. 1 song, and the other big tune in the picture is the duet Faithful Forever.

Altogether, there are six numbers featured in the film, most of them by Robin and Rainger, whose names are a sufficient cachet of their work.

occasional spot of trombone, as well as

doing vocals.

Glasgow is going to have a real jamboree of its own shortly, as there is to be a monster dance in the Playhouse Ballroom on Tuesday, January 23, the entire proceeds to be given to the M.U. benevolent fund.

TICKETS

Music will be provided first by Louis Freeman's resident band, and then by most of the other palais outfits who will come along when their own sessions are over. The time is 8 o'clock, with a 2 a.m. finish, and the tickets are two bob, which should be within the reach of all who want to help this good cause. An affair like this should provide reminiscences of the good old staff dance days.

The tickets for the affair can be obtained at the Glasgow musicians' Archer Street," G.H.Q. Café, at 136. St. Vincent Street, or at the Playhouse and the M.U. office, 101, West Nile Street.

One of the indefatigable organisers of this affair deserves special mention Charlie Hamill, one of the real oldtimers, is always to the fore in this kind of charitable effort despite the vow he always makes to let some one else do the work, and he certainly puts 100 per cent. effort in all his "promotions."

Another good job has started off, again, better late than never. At the North British Hotel, Edinburgh, Syd Loseby goes through from Glasgow every week-end with his band to play the dinner dances, also any festive season promotions which might crop

Syd usually gigs for Louis Freeman in Glasgow on tenor and violin, but is a bandleader in his own right here, this being his second year at the N.B.

#### **JERRY DAWSON'S** GOSSIP

NEVER was the truth of the proverb "It's an ill wind" more aptly demonstrated than at the present time-at least when applied to the dance band business.

I don't suppose for one moment that any of us in the business wanted the war to happen, but there is no doubt at all but that it has lifted the entertainment business completely out of the rut into which it had fallen, and dancing and dance bands, in the provinces as well as the West-End of London, have taken their full share of the boom

which has suddenly appeared.

From all parts of the north comes news of increased business in established halls, the re-opening of halls long closed, and the opening of entirely new halls, with the consequent increased employment for musicians.

One fly in the ointment, however, is the fact that, although gigs, too, are slowly increasing in number, there are still quite a number of leaders-in the bigger provincial cities, in particularwho are having a rough time. These have always relied in the past on goodclass dances, hunt balls, municipal balls, and the like, which, owing to some justices not allowing extensions. are not now taking place.

Theirs is, perhaps, the saddest case of all, for they have always specialised in this particular class of work with its high fees of twenty and thirty guineas ipwards.

The fact that these leaders try and keep up this standard-and more power to their arms—precludes them from entering the field of smaller gigs. However, several of them with whom

I have been in contact recently, tell me that bookings and enquiries for 1940, point to better days ahead, and as musicians are gradually taken up by conscription, those who remain will be in a better position to dictate termsfor the good of all concerned, although it does seem to be a crying shame that the remedy should need to be so drastic.

Still going strong at the Galleon Ballroom, Openshaw, Manchester, Bill Boyes and his Canadians were, on the afternoon of Christmas Eve, called upon to play for the troops at a nearby camp, and a right royal time was had by them and the Tommies.

Immediately they had finished this show, Bill and the boys hurried back to the Galleon to play a "through the night" session from 12 midnight to

Some idea of the sensational business experienced in Manchester over the holidays can be gleaned from the following facts.

At the Christmas Eve dance-held on Saturday, December 23—at the Ritz Ballroom, no less than 1,400 people assembled, whilst on the following night there were 900 people at the "Sunday Club" evening session.

On the same day, a midnight ball at Harpurhey Baths, attracted so many people that the doors had to be closed, and the police called to clear away those who were unable to obtain admis-

Oh, to be a dance hall proprietor at a time like this. . . .!

Warrington Dances A SERIES of dances, which will be continued on a regular basis pro-

viding the requisite support is forth-coming from the public, has been inaugurated at the Co-operative Hall, Warrington, by Miss Evelyn Barker, formerly manageress of the Casino Ballroom.

They have been started as a "sideline" enterprise by Miss Barker, who is now engaged on secretarial work elsewhere in the district. For the opening dates, Ron Davenport and his Band have been featured.



Norman Broadhurst who, until joining up, was with Alec Freer's Band at the Plaza Ballroom, Glasgow, was married to Miss Amelia Slater at Leeds Register Office last week. Here you see the happy couple just

### HOYLE'S **BIG DANCE** VENTURE

JAY HOYLE, A COMPARATIVE NEWCOMER TO THE LOCAL BAND BUSINESS, DESERVES EVERY ENCOURAGEMENT IN HIS EFFORT TO RUN WEEKLY DANCES AT THE CITY HALL,

A new floor has been laid, and the hall is now the finest dance place in the district, and certainly the most exensive; Hoyle will need good crowds to

make the venture a paying proposition.

The rent of the hall, publicity costs, and the payment of a fourteen-piece band, will reach a pretty high figure, but Jay tells the "M.M." that he has booked the hall until March, and is confident that local dancers will support a big band playing in such magnificent surroundings.

The hall was not crowded on the first night, but the attendance was very good. "Enough to clear my expenses," said Jay with evident satisfaction.

The line-up of the band is as follows

Jay Hoyle (conductor and vocals); Norman Hobson (alto, clar. and violin); Harry Stock (alto, clar. and accordion); Tony Bolton (alto and clar.); Chris Freeman (tenor and clar.); Chris Freeman (tenor and clar.); Max Daniels (trumpet); Ernie Watson (trumpet and accordion); Horace Holloway (trombone); Paul Crawshaw (trombone); Bill Edkins (piano); Aubrey Boid (guitar); Frank Wade (bass); Syd White (drums, etc.); and a charming blonde vocalist, Miss Doris Patchett.

L'pool Pearson Busy

ONE of the brightest spots in Liver-pool during these blacked out nights, is Reece's Restaurant, Parker Street, with Bert Pealson and his Band. Business was so good during the festive season that Bert was compelled to augment his band for playing in the Red and White Ballroom

and also place a quartet in the Grillroom downstairs. Another attraction here, is the introduction of a cabaret company, "The Ridgeways Late Joys." Mr. David

Andrews is the accompanist.

#### AL COLLINS AIRING NOTHER of the few-and-far-

A between broadcasts of Al Collins and his Band, from the Berkeley Hotel, will be relayed next Tuesday evening (January 9), at 11 p.m., from the hotel restaurant.

Al is bringing back on the air twenty.

four year-old Gloria Kaye (sister of Alan Kane), whose good swing singing has been heard on records with Maurice Winnick and on the air with Lou Preager.

Gloria has been five years on the halls as a soloist—is this week at the Theatre Royal, Merthyr—and starts in a new West End show on February 19.

#### Song Firm's Staff Changes

THERE is a new face in the music publishing sphere just now. John McMillan, manager of Commercial Radio Recordings, Limited, until the outbreak of war, is now in charge of the Sterling Music Publishing Com-

Jimmy Bailey, who was for many years associated with Campbell, Connelly and Cinephonic, has also joined the Sterling personnel, and to complete the organisation, Byron Lloyd has come over from Chappell's.

To fill the vacancy caused by the tragic death of Peter Wood, Eric Adams has now joined the staff of Bradbury Wood, Ltd., and, in conjunction with Stan Bradbury, will keep the firm right up among the top ones of the business. Eric has for many years been associated with Sterling and Victoria, and his long experience in the business should be a decided acquisition to this new but very live firm.

Valery's Dates
RICHARD VALERY, of Morecambe
Marine Ballroom fame, is currently making a number of one-night stands in Lancashire and Cheshire.

Last week he was at Manchester, winding up on Saturday, December 30, with a date at Runcorn. To-morrow (Saturday) Dick plans to take his band the Baths Hall at Northwich, Cheshire.

It may be recalled that Valery started booking public-hall one-nighters last Spring before playing the Morecambe spot for the summer season.

#### ANSWERS TO TEASERS ON PAGE 6

1. Annette Mills.

Alla breve.

Ivie Anderson.

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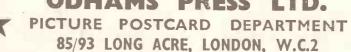
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# SHAKES 'TRUCKS ON DOWN'

LEONARD FEATHER Sends Us His Impressions Of New York's Swing Version of "The Dream": The Critics Panned It, But He Says He Enjoyed It

William Shakespeare saw the first production of A Midsummer Night's Dream he started to make a new version of it . . . new versions have been made ever since . . . to keep the comedy in the play alive and to change the rest of it so that the people of each generation or each country should find it agreeable."

And so the dream is swung into New Orleans ("The Athens Of The

Yes, this is Louis Armstrong, as he appeared in the "Pyramus and Thisbe" Masquerade sequence of the swing version of "The Dream."

Southland") in the 1890's, and Bud Freeman's boys filter into one of the boxes to tear up Royal Garden Blues and China Boy while the latecomers arrive. Zutty lends colour to the band with his drumming and his complexion. Then Don Voorhees and his big pit band, a striking contrast in strings, brass, reeds and rhythm, start to take Mendelssohn's Spring Song to

#### FIREMAN SATCHMO

At last the curtain goes up to reveal a brilliant setting portraying the governor's summer residence. Designed from cartoons by Walt Disney, the scenery is one feature of which Shakespeare would almost certainly have approved.

Soon the stage is full of singing and dancing Negroes in a rainbow of lovely dresses. Just as you are beginning to pick up the threads of the original story, the first major interruption arrives. Walking on in his red fireman's tunic, golden horn in hand, Louis Armstrong

travesty: "The minute says "Peace, brother!" and is goes through a mimic dialogue answered by a tremendous ovation from the audience.

Between Louis as Bottom the fireman, Troy Brown as Snout the steeplejack, Oscar Polk as Flute the iceman and the lazy, sleepwalking Nicodemus as Starveling, the story soon takes on a Harlem character strangely out of keeping with the orthodox pentameters of the dialogue. Louis walks through his part with consummate ease, playing a little trumpet once in a while but mostly enjoying his acting as he never had since the memorable Pennies From Heaven,

#### JITIERBUGS

The governor and his family, together with the few other characters in the main theme, are portrayed by white artists; all quite competent but making very little impression in this variety showfor that's all it boils down to.

By the time the Rhythmettes have done their stuff and Bill Bailey's miraculous tap-dancing has taken your mind off the story; by the time the three large choruses of singers, dancers and jitterbugs have been interpolated and the Deep River Boys have lent their spiritual atmosphere, you neither know nor care how far the story has progressed.

Or if you do, you go out and tell your friends that "Swingin' The Dream" is a flop.

At one point, the characters turn from the stage towards the hitherto unused box where three white and three coloured musicians have just taken their places.

#### GOODMAN

"What's this?" demands one of the actors.

" Ah, that's the new swing music they're all talkin' 'bout. Let's hear how it sounds."

And so, with this flimsy excuse, the Benny Goodman Sextet is brought into the "Dream." Benny doesn't have a speaking part, but

with one of the players by answering on his clarinet. And the six play Bugle Call Rag, Ding Dong Daddy and other old familiars. It's scarcely nineteenth-century swing, since A.C. current provides the impetus for Charlie Christian's electric guitar and Lionel Hampton's vibraphone, but what's one incongruity among so many?

After the intermission, the scene changes to a voodoo wood, where a captivating and comic brown Puck, played by Butterfly McQueen, performs her mischief. Louis Armstrong, instead of wearing the ass's head which would prevent him from getting to his mouthpiece, limits his disguise to a wig and whiskers, but still looks stranger than James Cagney did in the Hollywood version of the same

#### DANDRIDGE PIXIES!

The three pixies in the persons of the attractive Dandridge Sisters introduce the title number, Swingin' A Dream, one of several songs written for the show by Jimmy van Heusen and Eddie de Lange.

Oberon, king of the pixies, is acted by Juan Hernandez, one of the few Negroes in the show to evidence legitimate Shakespearian training. He speaks his lines too well, so clearly and so much in the original vein that you feel there is something wrong. It's more in the groove when he goes into a comedy dance with the male chorus.

Then, wheeled on in a white chariot, a miniature dream in her-self, comes Maxine (Canital) Sullivan to sing Alec Wilder's arrangement of Love's A Riddle. Maxine would be lost without amplification, so the mike is neatly disguised as a long, upright caterpillar. Maxine just gets away with her singing, but lacks confidence and personality in the little acting she is called on to attempt.

After the jitterbugs have gone Jumping At The Woodside, the Goodman boys come on again to play Pick-A-Rib followed by a Hampton play some bad, noisy drums, which the audience loves. Fletcher Henderson surprises with some quite facile boogie-woogie piano, his first and only solo of the evening.

Finally, the Pyramus and Thisbe masquerade brings the lampooning to a crazy climax, the whole broad stage massed with the entire company. Jackie Mabley, seen with Paul Robeson in the "Emperor Jones" picture, makes an expert Prologue (Quince). Oscar Polk, Gabriel of the celluloid "Green Pastures," puts all the force of his gaunt personality into Thisbe, while the enormous Troy Brown, who sang and danced his way through many a London musical comedy, makes a perfect Wall.

As the orchestra plays you out with the show's most attractive

A lovely shot of Maxine Sullivan, in a scene from the show.

melody, Darn That Dream, you wake up and begin to wonder just what has been going on during these two fantastic hours. Was it Shakespeare? Was it swing? What did Erik Charell really want to produce, comedy or vaudeville?

The critics' verbal dogfights have been disputing it in America's Presses this week. Opinions have been widely divergent; some say the show has failed from every standpoint, others proclaim it an astonishing precedent.

I just sit back and reflect that I had a darned good evening's entertainment.

Isn't that enough?

### ADVISORY SERVICE CORNER

MET a very charming croonette the other day who seemed pre-occupied. It was obvious to me that she was concerned about something, and when I said, "What's on your mind?" she revealed her problem, which was a pro-

fessional one.
When I asked her why she had not sent it along to the Musicians' Advisory Service, she replied, "But I thought the M.A.S. dealt only with musicians' queries-I mean instrumentalis

I have told you this live story in case the too, happened to think the state way.

.The Musicians' Advisory Service is open to everyone actively engaged in or interested in popular musical entertainment.

D. M., Jr. (Gateshead).—You are a lad, aren't you—asking for the personnel of all Duke Ellington's H.M.V. records, not to mention all Bob Crosby's and the Mound City Blue Blowers! Do you realise that this covers about a couple of hundred or more discs? If you will let us have the actual titles for which you recuire personnels, at the rate of, say, two a week, we will do our best to supply, the required information. Even Tom Groves has to eat and sleep, you know!

Quintet number in which Nick
Fatool steps aside to let Lionel

K. B. (Portsmouth).—The comments in the reply above refer to you, too. Instead of the ten personnels you ask for, let me know the

titles of one or two at a time, and we shall then 'endeavour to satisfy you.

\* \* \*

R. M. B. (Brierfield, Lancs).—Ellington recorded "Maorl," "When You're Smiling" and "Sweet Jazz o' Mine" in 1930. The personnel for all these sides was Barney Blgard (clarinet); Johnny Hodges (alto); Harry Carney (baritone); Arthur Whetsel, Freddie Jenkins, Chas. "Cootie" Williams (trumpets); Joe "Tricky Sam" Nanton, Juan Tizol (trombones); Ellington (piano); Fred Guy (banjo); Wellman Braud (bass); Sonny Greer (drums). "Brown Berries" was made in 1927. The personnel then was: Rudy Jackson (clarinet, tenor); Otto Hardwick (alto); Harry Carney (baritone); Bubber Miley (trumpet); Joe Nanton (trombone); Ellington (piano); Fred Gree (banjo); Wellm (Fred Gree (banjo); Wellm (Fred Gree (banjo)); Wellm (Fred Gree (

C. W. E. (Nottingham).—For the informa-tion you require, you should write to (a) Rayicz and Landauer, c/o the B.B.C., Broad-casting House, London. W.1. and Harry Roy. Cafe Anglais, Leicester Square, London, W.

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UTSIDE the theatre, you

see Shakespeare. A little

caricatured Shakespeare,

fingers raised. He is trucking.

Benny Goodman and Louis

Armstrong point their horns at

him as if ready to shoot him.

That tells you what to expect

The Center Theatre, part of

Rockefeller's Radio City, is as

spaciously and luxuriously un-

Shakespearian as the show it is

presenting. The first thing that

strikes you on entering the vast

auditorium is the triple-band

arrangement. On either side of

the regular pit are two raised

boxes, one for the Goodman

Sextet and the other for Bud

Freeman's Summa Cum Laude

Like all New York shows, this

is supposed to start at 8.30. Since

you know that means the curtain

will go up around five to nine, you

settle down to read the programme.

Gilbert Seldes, the adaptor, gives

you an elaborate excuse for the

right from the start.

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BILLY BOUGHTON ORIGINALLY a

violinist, Billy Boughton first left the profession in 1925, when he joined Campbell Connelly. After five years he migrated to Cecil Lennox and from there joined the Southern in 1935.

Billy's job with the Southern is an extremely responsible one, in that he is Managing Director of the company handling the British rights of this in-ternationally connected house, and is in sole charge of this country's representation.

It is not generally known that the Southern Company is one which has enormous repercussions throughout the world, having, as it does, no less than nearly twenty different branches throughout the world, each branch being an independent unit, separately controlled, but with an interchange of catalogue where desirable.

Billy Boughton is also responsible for the European affairs of the company. With considerable connections in America, and South America, the Southern catalogues specialise particularly in vintage rumbas and tangos, with an especial interest in genuine hill-billies, the latter title being coined by Ralph Peers, head of the firm.

They also specialise in swing-type catalogues, with particular concentration upon Chick Webb, Louis Armstrong features.

At the same time, Billy's commercial numbers are invariably well to the fore, and of these, Laugh Clown Laugh, Somebody's Thinking of You Tonight, Garden in Granada, and



Dave Toff

Take Me Back To My Boots and Sadile are but a few notable examples. His current programme includes a number which is becoming one of the most rousing, stimulating tunes of the day, this being Hullabaloo Belay, which, with God Bless My Sweetheart, is doing terrific figures.

DAVE TOFF

Dave Toff has only recently joined the exploitation field of activity, but he did so with an enviable reputation and unqualified credentials for the job. It is doubtful if any one man knows as much of the inside of the business as Dave who has been actively connected

with it since the end of the last war. His first job was with his uncle's firm, a famous one where jazz is con-cerned, being Levy's, the gramophone and record experts. After eight years he became publicity manager, hand-ling Sophie Tucker on a cinema circuit when that famous artist played this country.

Soon after, he organised the first programme of recorded swing music, being thus the forerunner and originator of rhythm clubs. The upshot of this, then, daring experiment, was that he was signed by Alex Kraut, of the Regal Zonophone Company.

Dave arranged Billy Cotton's first big recording assignment with this Company, and, as a consequence, became Billy's personal manager.

After three years with Billy, he went to Percy Mackey and afterwards, Billy Merrin, before joining Leslie Macdonnell the ace impresario.

A year after, he undertook the personal management of Mantovani, and it was Dave who handled the delicate negotiations resulting in the Butlin contracts, when, for the first time this famous showman engaged both Mantovani and Billy Thorburn for a whole season to provide part of his lavish en-tertainment at his enormous holiday

With the end of this season came the war, with Dave settling into his new job as orchestral manager to Southern's with every possible qualification plus his usual abundance of enthusiasm.

ROSIE DOYLE

Rosie Doyle is one of the very few lady-pluggers engaged in this particularly arduous art of making the nation's hits.

Professional Manager to the firm of Southern, Miss Doyle, or Rosie, as she is generally known, was originally a pianist playing silent films in the North of England.

When she was doing this, she was (without any unnecessary gallantry on our part!) extremely young, and ence then she has been in all kinds of dif-ferent jobs connected with the profes-sion, until, finally, she was spotted by the eagle-eye of Billy Boughton as an expert musician-cum-plugger-cum-business-woman.

In all three respects, she has since proved that Billy was right, and so it is that Rosie holds the fort in charge of Southern's professional department with the ability and aplomb of men many years her senior.

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