

# Melody Maker

incorporating "RHYTHM"

Vol. XVII. No. 390

JANUARY 11, 1941

THREEPENCE

LARRY CLINTON'S  
LATEST SENSATION  
**THE PRISONER'S SONG**  
as Broadcast by  
KEN JOHNSON and TEDDY FOSTER.  
3/2 per Set, post free.  
LAWRENCE WRIGHT MUSIC COMPANY LTD.,  
Wright House, Denmark Street, London, W.C.2.



## JACK PAYNE: BIG AIR PLANS

JACK PAYNE HAS COME TO AN ARRANGEMENT WITH THE B.B.C. WHEREBY HIS BAND IS SCHEDULED FOR AN INDEFINITE PERIOD OF BROADCASTING, THE FIRST SESSION OF WHICH TOOK PLACE ON MONDAY LAST AT 10 P.M.

Recognise him? It's Lance-Corporal George Melachrino, now a Military Policeman. He has already got together a band from his unit, and, as the photo shows, he looks happy enough doing a spot of khaki jamming.

This heralded a considerable number of airings that Jack will be putting over, both with his dance band and his concert orchestra.

He will broadcast not only to this country but to Canada, Australia, India, the Far East, the U.S.A., etc., and apart from straight dance-music programmes there will also be a series of feature programmes.

One of these, "Moods Modernistic," will have its first airing to-morrow (Saturday) from 6.30 till 7 p.m. on the Forces wavelength.

Other programmes will be titled "Your Company Is Requested," "Have You Any Memories?" and "Our Kind Of Music."

This last-named series should be of especial interest to students of modern dance music, since each programme will feature the work of different modern English rhythmic composers.

The first of this series, entitled "The Young Idea," will present the music of Arthur Young.

These special series are, of course, in addition to his usual dance-music programmes, which feature his eighteen-piece orchestra and vocalists Ann Shelton, Georgina and Bruce Trent.

The personnel of the dance orchestra comprises Bert Bullimore, George Swift and Arthur Williams (trumpets); Alf Edwards, Frank Marriott (trombones); Bruce Trent (bass and guitar); Charlie Asplin (bass and sousaphone); Bill Airey-Smith (drums); Bert Whittall (piano); Art Christmas, Alf Lewis, Frank Weir and Charlie Irwin (saxes); Syd Sax, Jimmy Dunlop and A. Zimble (violins); Joe Jeanette (flute); Jack Bridger (oboe).

This line-up is increased by seven extra men to form the Concert Orchestra.

## BLITZED!

It may now be divulged that, among the many London entertainment centres bombed by the Nazis, are the Holborn Empire, the London Coliseum, the Finsbury Park Empire and the Stratford Empire—all of them famous dates for dance bands.

Broadcasting House has also suffered severely, some of the B.B.C. personnel having been killed and wounded.

## FOSTER FOR STAGE TOUR

ON February 2, Teddy Foster will present his Dixieland Band on the stage of the Gaumont, Manchester, and then travel to Oldham to play the week at the Gaumont there.

This is the fourteen-piece band with which he has been so frequently broadcasting of late, and with which he appeared in "The Sunday Nighters."

Following Oldham, they will open at the Winter Gardens, Morecambe, for the week commencing February 9.

During this period, it is expected that they will be appearing at various dances, and further dates in their tour are now in course of negotiation.

This tour has been fixed by Anglo-American Artistes, Ltd., who are also responsible for the appearance of Felix Mendelssohn and his Hawaiian Serenaders at the Regal, Kettering, on Sunday next, with the Radio Three, Mervyn Saunders, and Eddie Fields and Charles O'Donnell.

## RELIEF THREE AT LE SUIVI

THE policy with which Sid Phillips opened at Le Suivi early in 1940—that of presenting a clean style of out-and-out swing—has more than justified itself in the business that this Stratton Street rendezvous is attracting.

And now in addition to Sid's consisting of Gerry Moore on piano, Roy Marsh on vibraphone and Douglas Howson on drums.

A recent addition to Sid's line-up is trumpet player Max Goldberg, whose place in Gerald's Orchestra has been taken by Alfie Noakes, and the remainder of the personnel is made up of Bert Barnes on piano, Rex Owen (saxes), Max Abrams (drums), with Sid leading on clarinet.

Many sessions have already been done by this combination for Decca, the first issues of which have already placed them as one of that company's best-sellers.

The Club has not only become a Mecca of such West End leaders as Carroll Gibbons, Jack Jackson and Sydney Lipton, who come to enjoy a busman's holiday after their own labours, but the band numbers amongst its greatest fans Lord Donegall and film-star Rex Harrison, who insists on having a table next to the band-stand!

## WATTS' DIXIELANDERS ON THE AIR AGAIN

PHIL WATTS and his Dixieland Band will be broadcasting again from the Radio Rhythm Club on January 13, from 9.20 to 9.45 p.m. on the Forces wavelength.

Listeners will recall their previous airing on December 5, from Charles Chilton's "Club," and the success that Phil achieved on that occasion with a really first-class line-up and an excellent choice of numbers designed to show the band off at its best.

His line-up on Monday next will be: Frenchie Sartell (trumpet), Ted Heath (trombone), Nat Temple (clarinet), Benny Greenwood (tenor sax), Joe Young (guitar), George Gibbs (bass), Sid Kreiger (piano), with Phil leading on drums.

## STOP PRESS

Norman Newman leaves the Tower Ballroom, Blackpool, to join the R.A.F. to-day (Friday). He will be succeeded by Richard Crean.

## LLEWELLYN JOINS ROYAL MARINES

ACE guitarist Jack Llewellyn left the Dennis Moonan group at Hatchett's Restaurant this week to join the Royal Marines to-day (Friday).

Not only will listeners be missing him from this newly-formed broadcasting outfit, but he will no longer be heard with the Radio Rhythm Club with which he has so often broadcast.

Indeed, Jack, one of Britain's finest guitarists, has recently been featured with most of the smaller broadcasting swing combinations, and was lately added to Eric Winstone's Quintet.

Stephane Grappelly, formerly featured at the Restaurant under the leadership of Arthur Young, returned on Tuesday night.

## RUDOLPH DUNBAR FORMS NEGRO CHOIR

NEW Year's Eve celebrations at the Savoy Hotel were distinguished by the appearance of the Negro Choir under the direction of Rudolph Dunbar, who is perhaps better known in this country for his outstanding mastery of the clarinet.

But this proves once again the versatility of this young coloured musician.

The Choir made its debut, with Adelaide Hall, on the air in "Louisiana Boy" on December 18.

Adelaide Hall again featured with the Choir on New Year's Eve, when, in addition to Rudolph's special arrangements of well-known spirituals sung without musical accompaniment, Carroll Gibbons and his Savoy Hotel Orpheans combined with these six voices in several numbers.

Rudolph informs the MELODY MAKER that he is still anxious to contact Negro singers, especially tenors and contraltos, who should write to him c/o Weekes' Studios, 14, Hanover Street, W.1.

ALL members of the London District Branch of the Musicians' Union are urged to attend an important branch meeting to-day (Friday) at 1.30 p.m.

It will be held at Victory House, Leicester Place, Leicester Square, W.

Among several important items on the agenda will be a presentation to Mr. W. Batten on his retirement from office as London Branch Secretary, after 26½ years' continuous service.

## VICTORIA ORCHESTRAL CLUB JOIN TO-DAY

### 1941'S HIT SONG BLUEBERRY HILL

THE NEARNESS OF YOU  
DANCING ON A DIME

THAT'S FOR ME

I DON'T WANT TO CRY ANY MORE

From BING CROSBY'S New Film—  
"RHYTHM ON THE RIVER"  
IN A MOONBOAT

To THE VICTORIA PUBLISHING CO., LTD.,  
52, Maddox Street, London, W.1. Phone: MAYFAIR 3665

I enclose £..... Combination required.....

NAME.....

ADDRESS.....

Orchestrations	30	16
SMALL ORCH.	20/-	12/6
TRIO	15/-	8/6
PIANO SOLO	10/-	5/6
Note: Foreign Subs. extra for additional post		
	5/-	2/6

M.M. 11/1/41



# MIDLANDS PAY CORPS BAND ISSUES SERVICE SIX-PIECE CHALLENGE

PROBABLY the busiest, cheeriest, and certainly one of the most enthusiastic military combinations now stationed in the Midlands are the "Rascals," an entertaining group of boys of the Royal Army Pay Corps and girls of the A.T.S. who, besides winning warm words of praise wherever they appear, are helping to raise quite a considerable sum of money for the various War Charities throughout the district.

Managed, produced, and generally looked after with a fatherly eye by Sergt. "Wally" Whitburn, himself a professional musician who, previous to the war, worked in several of the South Western hotels, the "gang" put on a real up-to-the-minute stage show backed by a twelve-piece band led by Pte. Reg. Cadywold (fiddle).

The line-up is: Ptes. Syd Bates and Ken Clayton (pianos); Jack Cooper (drums); Jim Rowntree (guitar); Will Elkington (bass); Charles Vickery and Norman Crouch (trumpets); Eric Smith (alto); Reg Coles (tenor), and Jack Schofield and Bill Williams (fiddles).

### VARIETY ACTS

The variety branch of the show is well looked after by such acts as Joe Thomas and Micky Childs, two London boys with guitar and banjo; a "fem" hill-billy quartette called the "High Hats" (Audrey Barfoot, Peggy Anderson, Joan Copp and Etha Watson); Dick Nottingham, film star impersonator; Cpl. Mac Norrie (tenor vocals and accordian—à la Arthur Tracy); Audree Whitburn (personality vocals); Freddie Knapp and Roy Smith (comedians), and piano specialities by Joe Behag, a well-known Southend musician.

Now here is a matter which may be of interest to the many Service bands which are at present stationed in the Midland area.

Pride in his outfit prompts Sergt. Whitburn to throw out a challenge for a six-piece band to be picked from amongst his boys to play against any other Service bands of a similar size for the benefit of the Nottinghamshire Comforts for the Troops Fund.

It is not proposed that the event should be staged as a Contest, but rather as a Battle of the Bands, and, for the benefit of all interested parties, here are a few details.

### WHERE TO WRITE

The suggested date and venue are February 3, at the Victoria Ballroom, Nottingham.

The Lord Mayor of Nottingham (Ald. W. Halls) has promised to put up a Trophy for the competition, and the following well-known London dance musicians have promised to come along to settle all arguments and give a show after the event: Eric Tann (trombone); Tommy Keith (trumpet); Lou Stevenson (drums); Sam Gelsley (guitar); Eric Whitley (bass and vocals); Vic Knight (saxes), and Jack Baverstock (piano).

If all you boys who are interested will write to C. Braund, Esq., Hon. Entertainments Secretary, Nottinghamshire Services Comforts Fund, Council House, Nottingham, he will be pleased to furnish all further details.

# ARRANGING HINTS

No. 6

by SID PHILLIPS

Ex. 15

TROMPET

Ex. 16

ALTO

Ex. 17

TENOR

I AM afraid I rather anticipated things at the end of my last article when I said that I would be dealing with the rhythm section in this article.

I will duly discuss this section of the orchestra next time.

The main reason is that I have not yet discussed ensemble writing for a band of two saxes and two brass.

I should advise that the trombone be given the more important notes in the chord as far as possible, and then adding the two saxes in their respective positions—i.e., the higher harmonies to the alto and the lower to the tenor.

In Ex. 15 will be seen a four-bar phrase for trumpet and trombone, and in the succeeding examples the alto and tenor saxophones have been added.

It is probable that the alto part in a case like this becomes somewhat uninteresting, but the main consideration is the final result, and the saxophone players will have to put up with a harmonic line that may be somewhat gawky.

The same applies to the tenor, which I have added in Ex. 17, and we now find ourselves with a completed phrase for the four instruments.

This method of adding the saxes after the first main harmony part has been written for the trombone is the one I should advise you to adopt.

the High Wycombe Rhythm Club, held at the White Hart Hotel.

He gave a record recital, entitled "Auto-discography," and this was followed by "Le Jazz Hot," being music by Le Quintet du Hot Club de High Wycombe, consisting of Ron Punnett (violin) and Maurice Goodearl (guitars), accompanied by Ron Turner and P. Duffell (guitars) and Norman Hill (bass).

The evening closed with a Jam Session.

After three meetings, the Club is getting into its full stride, and all Jazz enthusiasts in the district are invited to communicate with the Secretary, P. Duffell, at 53, Millend Road, Sands, High Wycombe, Bucks.

# POPULAR MEDWAY-LEADER CALLED UP

AFTER leading his band through a strenuous but successful holiday season, saxist Len Macarrol departed last week for the Army Pay Corps.

Twenty-year-old Mac played with the youthful but popular New Orleans Orchestra for three years before its dispersal at the outbreak of war, when he joined the New Jubilee Band.

This winter, in association with band-manager Charlie Johnson, he broke away to form the Jubilee Dance Club, and lead his own swing bunch.

The Club has been a great success, and Mac's reputation was much enhanced by his fine reedwork.

Now Charlie Johnson announces that Lew Harris, one-time of the Hungaria Restaurant, is to lead the Club band on alto, the boys being Norman Compton (drums); Charlie Phillips (piano); Clarence Bones (tenor and brass), and a trumpet still to be fixed.

This marks the welcome return of that fine dance man, Clarence Bones, from retirement.

The band will continue to be known as Len Macarrol's Rhythm Band, and promoter Johnson also announces that the Jubilee Club is moving to the larger Assembly Hall, Gillingham, for all sessions.

# RHYTHM CLUB NEWS

No. 150. At the January 5 meeting of the Iford Rhythm Club, Tom O'Callaghan gave a recital on Bobby Hackett and Pete Brown, and included several American labels. Alan Mead followed this with a recital entitled "Bean's Jamboree." There was no Jam Session. The next meeting will be on January 12, when Jack Surridge will give a recital, entitled "New York after Midnight." Johnny Rouse will elucidate Dixieland style, and there will be a new feature called "Bring Your Own Discs." The evening will include a Riddle-Rhythm Competition.

Chelmsford. Jazz enthusiasts in Chelmsford and district are invited to attend the first meeting of the Chelmsford Rhythm Club (No. 153) on Sunday next, January 12. The meeting will be at The Cricketers, Moulsham Street, at 6.30 p.m. Full particulars from the Secretary, Charles Gustavus, 30, Sunningdale Road, or from the President, Keith C. Briggs, 8, Park Avenue, Chelmsford.

No. 152. Rex Harris, of the No. 1 Club was guest recitalist at the January 5 meeting of

(Continued in previous column)

## 30 FELDMAN'S ORCHESTRAL CLUB 18/-

NUMBERS YOUR FIRST PARCEL INCLUDES

---

### YOU'RE BREAKING MY HEART ALL OVER AGAIN

FOX TROT  
TURNER LAYTON'S BROADCAST SENSATION

---

### BEHIND THE CLOUDS WHERE WAS I?

FOX TROT FOX TROT

---

### SWEETHEART OF THE FLEET

HENRY HALL'S NAUTICAL HIT.

---

### WHEN THE SWALLOWS COME BACK TO CAPISTRANO

FOX TROT

---

### DEVIL MAY CARE WHEN OUR DREAMS GROW OLD

FOX TROT WALTZ

---

### I'M SPENDING XMAS WITH THE OLD FOLK

FOX TROT  
STILL THE POPULAR HIT.

TO ORCHESTRAL MANAGER.  
Please enrol me as a member of the Feldman Orchestral Club for twelve/six months

Orchestrations 60	30	NAME .....
FULL ORCH. 48/-	24/-	ADDRESS .....
SMALL ORCH. 36/-	18/-	M.M.11/141 .....
TRIO 24/-	12/-	
PIANO SOLO 16/-	8/-	

I enclose £.....s.....d. Combination required.....

**B. FELDMAN & CO., 125, 127, 129, Shaftesbury Ave., LONDON**

Telephone: Temple Bar 5532 (4 lines)      Telegrams and Cables: "Humfriv. W.C. London."

★ **THERE'LL COME ANOTHER DAY** ★

(A BEAUTIFUL SONG FOX TROT)

★ **EVERY SUNDAY EVENING** ★

★ **SAME OLD LOVERS' LANE** ★

ALL PUBLISHED BY  
**SOUTHERN MUSIC CO.,**  
24, DENMARK STREET, W.C.2  
PHONE: - TEMPLE BAR 4524



# MY CRITICISMS OF THE MUSICIANS' UNION



★  
by  
**MECCA  
AGENCY  
CHIEF  
C. L.  
HEIMANN**

I AM supposed to have won a "Victory" over the Union. Well, perhaps I have. But don't think I am wanting to crow over it. It was not of my seeking. I never wanted the battle, if you can call it that. The Union forced it on me. Then, of course, I had to do my best to protect the interests of my shareholders. I am sorry the result had to be at the expense of a Trade Union. I have nothing against Unions. Actually it is quite the reverse. I have found that Unions can be, and often are, as beneficial to employers as they are to employees. They help to smooth out those difficulties which inevitably arise when businesses, often having, as mine has, to fight the keenest competition, are forced to compromise between what they can afford to pay their employees and what they would like to pay them if they could afford to.

### RATES

"But that's all very well," you may say. "Surely Unions remove the competition factor as regards wages, because they demand that all employers pay similar rates for similar service; therefore no one firm can score off another by sweating?" I agree that's what happens with most Unions. But not with the Musicians' Union. The M.U. doesn't rate all dance establishments equally. Far from it. It arbitrarily sets up different rates of musicians' pay for different establishments. One hall may be told it must pay, say, 6 gns. per man per week, while another in the next street may be told to pay 10 gns. How can the 10 gns. a week payer compete with the concern that has to pay only 6 gns. a week? And what about those halls which are not rated at all—halls such as town halls, dancing schools, public baths, small clubs, etc., etc., where they may not have dancing every day? These, which are in the great majority, are not only the greatest competitors with which managements offering full-time work to musicians have to contend; they are also the greatest menace to musicians, because they are so often hotbeds of undercutting.

### MEMBERS

Yet the Union does nothing about them. Nor is the position made any better by the fact that the M.U. not only admits to membership, but allows to hold executive positions, people who may once have made their livings as musicians, but have since become bandleaders, band providers, orchestral and/or variety agents, contractors, entertainment promoters, shareholders in dance halls, clubs, etc., financiers, or other sorts of direct or indirect employers. The importance of this from your point of view is that it places you musicians, especially those of you who belong to the Union, in a spot, too.

If your employer should happen to be a member of the Union—as he could be, and quite possibly might be—what is there to prevent him from endeavouring to get set up, with a view to securing an advantage over his competitors, terms and conditions of employment which, while they might be very beneficial to him, would be highly detrimental to his musicians?

Do you know of any other Union in which employers, as well as workers, can be members? Also, what good is it to you as a whole if the Union succeeds in getting outstandingly high wages for a handful of you, but throws hosts of others out of work by making it impossible for those employers who cannot pay such high wages to carry on?

I am suggesting that the dispute which the M.U. alleged to have with Mecca Agency was based at least partially on the Union's desire to secure prestige by obtaining what it has been pleased to call a "Fighting Victory" against some big concern, and thought Mecca the best target, probably because it is the biggest concern of its kind in Britain.

At any rate, the Union had talked about "Fighting Victories" in its bulletins to its members. "Fighting Victories" may be all very well. But surely friendly negotiation would produce the desired results more surely, more easily, and more rapidly. I have never been unwilling to be friendly with the Musicians' Union. But the Union has refused to fraternise.

You want proof? You will find it as you read on. Last July the Union attempted to call out on strike its members in Mecca bands.

### STRIKE

No notice of this was given to us. No attempt made to negotiate with us first. In fact, only through third parties—our bandleaders—did we even learn that the strike was contemplated.

As you may remember, although twenty-one out of the fifty-nine musicians employed in Mecca's London halls handed in their notices, no strike ensued.

Here is the reason. On July 25 the Conditions of Employment and National Arbitration Order, 1940, a war time measure which made strikes illegal, came into force.

The Union had sent out its strike notices on July 24—only one day before the Order became operative—and, incidentally, did not withdraw them until Friday, August 2—eight days after the Order had become operative.

If the Union didn't know about the Order, you may well wonder why an executive should be so ignorant of things it should, and could, have known about.

But perhaps the Union did know of the Order, and had a definite motive in sending out its strike notices too late for them to be put into effect.

At least, that would have helped the Union's claim that a dispute existed between it and Mecca Agency, by adding colour to its case when the time came for it to come before the Tribunal.

Even so, neither the Government, the

READERS will remember from "Melody Maker" reports that recently the Musicians' Union applied to the National Arbitration Tribunal for an award against Mecca Agency, Ltd.

The Union asked that musicians working in Mecca bands should be paid a minimum of 7 gns. weekly for a 30-hour week in a 48-hour spreadover; also that only Union men should be employed.

The Tribunal refused the Union's application on the grounds that the bandleaders, and not the Agency, were the employers, and that consequently, under the terms of the Conditions of Employment and National Arbitration Order, 1940, the application could not succeed against Mecca Agency.

Asked for his opinion on how this ruling might affect (a) Mecca bands, and (b) other bands, Mr. C. L. Heimann, of Mecca Agency, gave a reply, which we published recently.

In this reply he intimated also that the Union's action had brought up many matters about which he felt "Melody Maker" readers should know, and he asked for space to disclose them.

In conformity with our policy of granting the freedom of our columns to all shades of opinion, we have acceded to his request.

But, naturally, we cannot associate ourselves with his statements, nor do we take any responsibility for them.

We need hardly add that our columns are open to the Union for any answer it may care to make.

EDITOR.

Union nor I need have been put to the waste of time and money that I know the Government and I were put to by having the matter submitted to the Tribunal.

At the two meetings which the Union officials and Mecca Agency directors (including myself) had with the Chief Conciliation Officer of the Ministry of Labour (which meetings are the usual procedure before alleged disputes like this are taken before the National Arbitration Tribunal), I offered to get together with the Union, expressing my desire for a permanent arrangement to be effected by friendly negotiation.

### TRIBUNAL

But I only got my offer flung back in my face. Obviously, only a "Fighting Victory" would appease the Union, no matter

what it cost anyone in time and money in these days when, more than ever, could time and money have been put to better use.

Well, eventually the case came before the Tribunal, and was "dismissed" on the grounds that we, Mecca Agency, were not the employers of the musicians, and therefore the application for the award should never have been made against us. In fact, we won with speaking hardly a word.

Bad as, to my mind, it inherently was, the Union's case seemed to me to have been even worse prepared.

Union Secretary Batten found himself in the unhappy position of having to explain to the Tribunal why, if my memory serves me rightly, there had

PLEASE TURN TO PAGE 10

**F & D's** ORCHESTRAL CLUB  
FIRST PARCEL  
CONTAINS

**SIERRA SUE**

THE BREEZE AND I :: AUTUMN SERENADE  
MOON FOR SALE

**OUR LOVE AFFAIR**

I'M NOBODY'S BABY

**IF TEARS COULD BRING YOU BACK**

(WALTZ)

CALL OF THE CANYON :: LOVE LIES  
I CAN'T LOVE YOU ANY MORE

**DOWN BY THE O-HI-O**

YOU GET **30** ORCHESTRATIONS FOR **18/-**

**FRANCIS, DAY & HUNTER, LTD.**

138/40 CHARING CROSS ROAD, LONDON, W.C.2

Phone No.: Temple Bar 9351.

Please enrol me as a subscriber to your Orchestral Journal for which I enclose £ : s. d.  
The arrangement I require is DANCE BAND COMBINATION (S.O.) 18/-, ORCH.-PIANO and ACCORDION GUIDE 6/-, TRIO (P.C. and any other two parts, 12/-). Mark with X combination required.

Name of Subscriber.....

Address.....

M.M. 11/11/41



## For The Discographical Student

# VENUTI DISC PERSONNELS

by CHARLES H. WAREING

IN a recent letter received from Mr. R. G. V. Venables, a query was raised as to the identity of the trumpet player in the Jean Goldkette record of *So Tired*, and after the possibility of it being Sylvester Ahola had been suggested, Mr. Venables continued: "His (i.e., Ahola's) style in the Venuti discs seems to make this suggestion more than possible, and Delaunay states that he was from Goldkette's Orchestra."

### SWEEPING STATEMENT

Two interesting points for investigation are raised by this suggestion, not only the presence or otherwise of Ahola in the Goldkette record, but also the general personnel of the Venuti discs to which Mr. Venables refers, and it is with the latter point that I wish first to deal.

In Delaunay's "Discography," at page 203, the personnel of Venuti's Orchestra

responsible for the eight titles there listed is stated to be: "Joe Venuti (violin) and a selected combination from Paul Whiteman's and Jean Goldkette's Orchestras, featuring Sylvester Ahola (trumpet), Tom Dorsey (trombone), Bobby Davis (alto sax), Jack Pettis (tenor sax), Eddie Lang (guitar), etc.," while for the four later titles mentioned on page 204, Jimmy Dorsey is substituted for Bobby Davis.

This, however, seems a most sweeping statement, with little (if any) evidence to support it.

Firstly, none of the instrumentalists whose names are given was a member of the Whiteman Orchestra at the time these records were made (1928 and early 1929).

Tommy Dorsey had left Whiteman in Chicago late in 1927, while Jimmy had left him in New York in January, 1928; Venuti and Lang themselves did not join Whiteman until later in 1929 for the filming of "The King of Jazz," Davis was not signed up until late in

1932, and I have never heard of either Ahola or Pettis being members of the Whiteman Orchestra.

Furthermore, it is not likely that any group would consist of a mixture of Whiteman and Goldkette players as, according to the terms of Whiteman's contracts, his men could only play (i.e., for recording sessions, etc.) with other members of the Whiteman organisation (cf., the composition of Trumbauer's Orchestra and Bix's Gang, while these two stars were with Whiteman); and these terms were rigidly enforced even so far as the great Venuti-Lang team were concerned once they had signed on with Whiteman.

### GOLDKETTE

This is proved by the composition of the Venuti Orchestra responsible for *Chant Of The Jungle* and *That Wonderful Something*, Lang's Orchestra for *What Kind O' A Man Is You?*, *Walkin' The Dog* and *March Of The Hoodlums*, and the completion of the Blue Four personnel for the recording of *Running Ragged* and *Apple Blossoms* by the addition of Hayton and Trumbauer.

With regard to the presence of members of the Goldkette Orchestra in the Venuti records, although Venuti, Lang and the Dorseys had played under that leader, it must be remembered that the great Goldkette outfit with which they had appeared had broken up in the autumn of 1927, shortly before its star "hot" men went over to Whiteman.

Records were continued to be made and issued under the Goldkette name, however, but an examination of the later records immediately reveals that the group differed very considerably from session to session: so much so, in fact, that it would seem that there was no permanent Goldkette Orchestra, but that groups were recruited under this name to fulfil whatever engagements were obtained by the Goldkette agency, whether for recording or otherwise.

This being so, although Delaunay's expression seems to indicate membership of a permanent organisation, no one could be said to be a member of the Goldkette Orchestra as it was non-existent, though very many might have played under that name from time to time.

### "NEEDLEPOINT"

No doubt it was with these later groups that Jimmy McPartland, Fud Livingston and Bobby van Eps, said by Hilton Schleman in his "Rhythm on Record" to have been used for recording work with the Goldkette Orchestra, actually played.

It is quite possible, too, that Jack Pettis may also have been engaged in this capacity, though I cannot detect his presence either in any of the later Goldkette records or in those of Venuti.

It is significant that when the Venuti records were issued in England, their personnel, as given by the MELODY MAKER critic, "Needlepoint," bore very little resemblance to that given by Delaunay and differed to a certain extent from record to record.

The following players were all alleged to have been included in the group at one time or another: J. Venuti (violin), J. Dorsey, A. Brillhart, F. Livingston, J. Crossman, and A. Evans (saxes), F. Farrar, Klein and L. McConville (trumpets), T. Dorsey and C. Butterfield (trombones), E. Lang (guitar), F. Signorelli and A. Schutt (pianos), C. Morehouse and S. King (drums), and J. Tarto (bass).

I do not know from what source these two authorities obtained their information, but apart from the obvious presence of Venuti and Lang, the only others upon whom they are in agreement are the Dorsey brothers.

"Needlepoint's" personnel, however, does, to a large extent, coincide with that given by Delaunay for the early records made by the Dorsey Brothers under their own name.

Do any of you readers know of anything definite with regard to the con-

stitution of the orchestra featured on these Venuti records?

It would seem, however, that in this instance, the MELODY MAKER critic was nearer the mark than Delaunay, for, whatever opinions or information any of you may possess, I do not expect you to be able to confirm the latter gentleman with regard to the presence of Bobby Davis and Sylvester Ahola, either in the Venuti or Goldkette Orchestras. Throughout the period within which these records were made, these two players were in England, Davis being a member of Fred Elizalde's Band at the Savoy, while Ahola was, for a time, with the Savoy Orpheans, and, later, with Bert Ambrose's Orchestra.

## LETTERS

AFTER reading Mr. Elliott's review of 1940's discs, I decided that this article was very incomplete.

Many good records that should have been included in the list were omitted, and I cite the following waxings as some of the best that Mr. Elliott failed to mention:—

*Serenade To A Savage* and *Traffic Jam*, by Artie Shaw and his Orchestra (H.M.V. B.9006).

*Dickie's Dream* and *Lester Leaps In*, by Basie's Kansas City 7 (Col. C.B.5073).

*Early Session Hop*, by Lionel Hampton's Orchestra (H.M.V. B.9027).

*Beale St. Blues*, by Jack Teagarden and his Orchestra (Parlo. R.2735).

*Belgium Stomp*, by Jimmie Lunceford and his Orchestra (Parlo. R.2736).

*Big Jim Blues*, by Andy Kirk and his 12 Clouds of Joy (Bru. O.2936).

*Casbah Blues*, by Woody Herman and his Orchestra (Bru. O. 2896).

*East Side Kick*, by Woody Herman and his Orchestra (Bru. O.3000).

*Sail Fish* and *Satanic Blues*, by Bud Freeman S.C.L. Orchestra (Bru. O.2998).

*Oh Red* and *Fare Thee Honey*, by Count Basie (Bru. O.3028).

Perhaps space would not have permitted such a long list to be added to those Mr. Elliott had already mentioned.

In that case, such poor discs as *In The Mood*, *Honeysuckle Rose*, *Rosetta*, *Between 18th and 19th On Chestnut Street*, *You Lucky Guy* and *You're Just A No Account* should have been omitted.

As the title of the last one suggests, they are of no account in the realms of good jazz.

I would, however, like to praise Mr. Elliott for including such grand waxings as *Get Your Boots Laced*, *Papa!* and *No Name Jive*, which some of your die-hards of the old school condemned as poor stuff.

ALAN R. BLACK.

Thornton Heath, Surrey.

★

THIS jazz business?

For a long time now your paper has given us nothing but jazz! Jazz be damned!

Nearly all your writers on this subject contradict themselves and disagree with each other to such an extent as to make the writers appear ridiculous.

A short time ago one of your writers compared present-day dance musicians with the "old masters" in the art of improvisation—ye gods!

When the "old masters" indulged in this great accomplishment, they did not sit with a bunch of musicians chasing each other up and down the gamut on their respective instruments in illiterate progression, and producing sounds known as "wolf notes" and "bastard tones."

When I approach certain musicians on the subject of jazz, they look at me with baneful eye, glance furtively around, and, as it appears to me, prepare for flight!

Does this elusive thing called jazz come under the heading of "music," which is defined as "the art of combining sounds in a manner pleasing to the ear?"

Am I crying in the wilderness when I ask what is jazz?

ALLAN JONES.

Cardiff.

THE WALTZ BEAUTIFUL  
**SAY THAT YOU CARE  
FOR ME**

EVERYBODY'S SINGING

**BLESS 'EM ALL**

THE LATEST AMERICAN SUCCESS

**YOU SET MY HEART  
TO MUSIC**

PRICES:—Dance Set 2/-. Piano Conductor 9d., Extra Parts 4d.

**KEITH PROWSE & Co. Ltd.,**  
42-43, Poland Street, LONDON, W.1 (GERRARD 3000)  
15 Lines

**Cavendish Rings The Bell Again**  
with the

**SWISS BELLRINGER**

— THE NATION'S No. 1 HIT —

UP AND COMING!

**HE'S MY UNCLE**

THE PATRIOTIC SWING HIT.

The Best Waltz Revival EVER.

**"IF I MIGHT ONLY COME TO YOU"**

backed with

**"CONFIDENCE"**

**CAVENDISH MUSIC CO.**

Grams: "Sonorous, London." 295, REGENT STREET, W.1. LANGHAM 2741



# RECORD COMPANIES RELY TOO MUCH ON NAMES

## Says EDGAR JACKSON, Reviewing the New Records

"DETECTOR" has, I see, been telling the B.B.C. in no measured terms that it will have to buck up its ideas for 1941.

At the risk of being accused of borrowing an idea, I'm saying the same thing to our recording companies.

In 1940 they certainly gave us a number of grand recordings, but between them the lists were padded with far too many sides which might well have been forgotten before they reached the supplements. They certainly were all too soon afterwards.

The trouble is not that the companies have not plenty of good American jazz waxings on their shelves. It is more that they place too much reliance on names.

Joe Hornski has only to make a couple of passable sides, or possess a reputation (even though it may date back to the cylinder phonograph age), and the companies just go scatty over him.

Mr. Hornski may be anything but consistently reliable, but even if he is, his appeal is drowned out by the persistence with which he is foisted on us.

Take, for instance, Jimmie Lunceford. Although perhaps no longer the world's greatest, he is still certainly far from being the world's worst. Yet most people are bored stiff with him because of the unnecessary regularity with which his name appears in the supplements.

### LOVE OF BECHET

And because a band makes a few good records. It doesn't follow that all it makes are good. Yet the companies have only to see on an American disc a name that has done well, e.g., Ella Fitzgerald, and out comes the record regardless of whether it is, or is not, up to standard.

Of course, if you speak to the companies about it, they will look very wise and tell you they have their reasons.

The only reason I can think of is that they are trying to cash in on the last vestige of popularity an artist may have before their mishandling of him kills him stone dead.

Yet I doubt if even that can explain the love H.M.V. seem to have acquired for one Sidney Bechet.

I know that in mentioning Bechet in this way I am treading on some people's corns.

Unfortunately—or, I am inclined to think, fortunately—they are, however, too few to matter.

I am told by dealers that Bechet does not sell.

It doesn't surprise me.

Bechet's only admirers live among those jazz extremists who delight in talking about vital urge, primitive appeal, trueness to type and all the rest of it, but seem to forget all about that little word—music.



Anyhow, they at least will probably be pleased to find another Bechet record in the current H.M.V. list. It is:—

### SIDNEY BECHET AND HIS ORCHESTRA.

\* *Nobody Knows The Way I Feel This Morning* (Tom and Pearl Delaney) (Victor OA.051225) Recorded June 4, 1940.

\*\* *Old Man Blues* (Ellington) (Victor OA.051223) (Recorded June 4, 1940). (H.M.V. B9131, 3s. 8d.).

Bechet (soprano sax., clarinet) with Sidney De Paris (tpt.); Sandy Williams (trombone); Cliff Jackson (piano); Bernard Addison (guitar); Wellman Braud (bass); Sidney Catlett (drums).

I AM quite prepared to concede, for what it is worth, that *Old Man Blues* is one of the best Bechet sides I have heard.

But not, I am afraid, because of anything Bechet does.



Raymond Scott.

That wobbly vibrato of his still reminds me of nothing so much as a wizened old man striving hard to sound young in spite of the age.

The band, however, is a rather different proposition. It not only provides one of the cleanest supports Bechet has yet had, but the solos of de Paris, Williams and Addison are worth hearing. Even if they are not, melodically, the most inspired that have ever been committed to wax, they have a certain rugged freedom and sincerity.

As regards the work of the supporting band, *Nobody Knows* ought to have been better still. A slow lament, throughout which the ensemble growls with gripping fervour, it features what would have been grand playing by Sidney de Paris . . . if it had been in tune. But in fact it is so off pitch that one can only wonder how the record ever passed the recording manager.

Have these recording companies no ear?



### LIONEL HAMPTON AND HIS ORCHESTRA

\*\*\**Four Or Five Times* (Gay, Hellman. Arr. Clyde Hart) (V by Lionel Hampton) (Victor OA.043249) (Recorded October 30, 1939).

\*\**I've Found a New Baby* (Palmer, Williams. Arr. Clyde Hart) (Victor OA.043247) (Recorded October 30, 1939) (H.M.V. B9130 3s. 8d.).

043249—Hampton (vibraphone), with Jerry Jerome, Toots Mondello, Ben Webster (reeds); Ziggy Elman (tpt.); Clyde Hart (piano); Al Casey (guitar); Arthur Bernstein (bass); Slick Jones (drums).

043247—Hampton (piano) with above, except Hart.

A SCAT vocal by Lionel Hampton, with retorts by Ziggy Elman's trumpet, and "Toots" Mondello's alto chorus, are but two of the things which bring back in this new *Four Or Five Times* shades of the old *Chocolate Dandies*.

Of course the temptation to compare the two recordings was irresistible, and I delved among dust-laden shelves to unearth the Don-Redman classic, issued, on Parlophone R365, over, it must be now, fifteen years ago.

To say that, in spite of the inferior reproduction, with its lack of brilliance and bass, the *Dandies'* version can still hold its own, is no exaggeration. Styles may come, and styles may go, but Redman's alto remains one of those things.

Also the whole conception (not forgetting Redman's alto, retorts in the concerted vocal refrain, and the vocal retorts when Don's alto again takes the lead after his swell solo) was not only richly entertaining, but novel, and the mere fact that Hampton has based his treatment on that conception necessarily robs those who may remember the original recording of that novelty.

Still, this Hampton version has its points.

Elman's aforementioned retorts to Hampton are all that such things

should be, and there is a good tenor solo, a very fair one by Clyde Hart (who seems to have taken a liking to Basie's "one-finger" style), and a first-rate contribution from Hampton's vibres, in addition to the aforesaid good alto chorus by Mondello. (At least one presumes it is by Mondello since Jerome and Webster usually play tenor.) Also the band as a whole has that finished efficiency which is one of the better outcomes of contemporary jazz.

Except for the trumpet solo, *New Baby* is practically all piano solo by Lionel Hampton.

Undoubtedly he has a sprightly technique. But he still thinks a piano is a vibraphone. Which may, or may not, be an advantage. It depends on one's ideas about jazz.



### RAYMOND SCOTT AND HIS NEW ORCHESTRA

\* *Bird Seed Special* (Scott) (Am. Columbia WCO.26930) (Recorded June 17, 1940)

\*\* *Four Beat Shuffle* (Scott) (Am. Columbia WCO.26928) (Recorded June 17, 1940) (Parlophone R2776—3s. 8d.)

Scott directing Benny Lagasse, Donald Long, Stanley Webb, Hugo Winterbatter (reeds); Stephen E. Markert, Lawrence Stearns, Bert La Mar (tpts.); Wendell "Lindsey" De Lory, Charles McTamish (trmps.); Bernard Lazaross (pno.); Arthur Ryerson, Jr. (gtar.); Grieg S. Jackson (bass); Andy Pacard (drums).

WHATEVER else there is to be said about *Bird Seed Special*, it at least carries out the idea suggested by its title. You can hear the parrots screeching in their cages.

Perhaps Mr. Scott had himself in mind when he wrote this Opus. I am afraid that in a way he is not unlike a parrot. He hears a lot of jazz licks and stunts and repeats them with hardly any realisation of their meaning or how to use them.

But even the parrot gets things something like right sometimes—which may account for the fact that *Four Beat Shuffle* gets a little nearer to being the real thing. At least the parrots have been given the day off and the band plays with more style.

The trumpet and trombone soloists sound as though they might be good in music that was better as jazz.

# THE "SUN" HIT PARADE

## FERRY BOAT SERENADE ★

I'M STEPPING OUT  
(WITH A MEMORY)

## LOVE IS ALL ★

LITTLE CURLY HAIR  
(IN A HIGH CHAIR)

THE WOODPECKER SONG

## MAYBE ★

THESE SIX SENSATIONS IN YOUR FIRST PARCEL

# 20 Hits for 12/6

CAN BE BOUGHT SEPARATELY. 2/- PER S.O.

To Follow:

- RUMPEL-STILTS-KIN
- ★ DOWN ARGENTINA WAY
- ★ TWO DREAMS MEET
- ★ From 20th Century-Fox Film "Down Argentina Way"

**Join the Hit Only Club!**  
COUPON FOR SUBSCRIBERS

I wish to become a member of your **Orchestral Club**, for which I enclose £  s.  d.

F.O. 1/-, S.O. 12/6, TRIO 10/-, Other Parts 4/-, P.O. 5/-  
(Strike out arrangement not required)

Name of Subscriber.....

Address.....

M.M. 11/1/41

**THE SUN MUSIC PUBLISHING CO., LTD.**  
23 DENMARK ST., LONDON, W.C.2. Temple Bar 8651-2



# BRAND'S

DESPITE every reason to be otherwise, tenor-saxist and Embassy leader **VAN STRATEN** is the last person to blow his own trumpet—if I may so mix my instruments.

So that it is only now that he has come across with a "blitz" story that, for coolness and quick thinking, must establish an all-time record.

Whilst he and his boys were on the stand at Quag's some time back, a bomb completely demolished one wall of the room.

The time was 9.7 p.m. The place was packed with diners and dancers. Dust, plaster, cordite, bricks and woodwork flew around, and the band stopped playing.

For three minutes only! At 9.10, having made sure no one was seriously hurt, Van and the boys were swinging out in the adjoining cocktail-lounge.

In record time, instruments, stands, music had been collected, chairs set—and "the show went on."

A day or two later, Van tells me, a wooden partition was fixed in place of the damaged wall, and the band was lined against it.

Consequently, every time a bomb fell anywhere near, the boys would be shot into the air as one man, with the result that they kept perfect time.

Which is what comes of leading the same personnel for so many years!

And another record has been established by **MAX ABRAMS**, currently drumming with the Sid Phillips group at Le Suivi.

Apropos Harry Parry's thrilling story of musicians in the blitz, which we published in the Christmas issue, Max told me, in quite a worried tone of voice, that he too has been around in the West End night after night during these past months—and nothing ever happens to him!

No bombs, no blast, no whirling girders or rocketing slabs of concrete. Nothing. The blitz just ignores him.

Well, Max, quite a few people in Stratton Street and Charing Cross Road will be holding tight, praying that you won't go and spoil this record one night.

Incidentally, Max has established quite a transport service of his own between N.W. London and the West End. Night after night he succours stranded soldiers seeking stations, St. Stephen's Club, shelters or sustenance.

Sorry about these esses, Max—it's grand work you're doing, especially after a strenuous session.



# ESSENCE

divides his time between beating out rhythm and incendiaries.

Jack started playing drums at the age of seven, when he used to accompany his father at the piano; then joined a Boy Scouts' Band and afterwards a Y.M.C.A. band.

Soon, he was studying music in earnest, with the result that, although he infinitely prefers swing drumming, he has a solid classical training at his finger-tips. Geraldo, Sonny Farrar, Billy Thorburn, Darewski—these and many other top-liners can testify to his

**BETTE ROBERTS**, 20-year-old Scottish vocalist, who has just joined Joe Loss and his Band at The Playhouse Ballroom, Glasgow. Joe is so impressed by her singing that he has signed her up on a three years' contract.

Surprise meeting of last week took place at 5 a.m. on New Year's morning in a Kensington basement between myself and pioneer of British accordion jazz, **TERRY MACK**.

Remember his Serenaders? Remember him on the air, on Winner, Dominion, and pretty well every other existing label in those days? Ask Bill Mulaney, ask—well, any of to-day's top-liners who started with him in those early days, what they think of Terry's work.

And to remind me of it, he turned off America and brought out a great pile of his early discs. And for the next half-hour auld acquaintance with jazz was certainly not "forgot" as those old numbers once again throbbed into the New Year.

What's more, Terry's as expert as ever he was, as, despite "everything," he proved on a unique accordion that Eric Winstone will be telling you about far more accurately than I can.

**JACK MOLINE** is one person who needs no tips about fire-fighting. This fine drummer joined the A.F.S. before the outbreak of war as a full-time member and then, as things were pretty slack, left early last year.

The coming of the blitz, however, saw him volunteering again as a fully-trained part-time member, and now he

skill, to obtain which he even went so far as to get a job on the Atlantic liners so as to be able to spend three days every now and then, studying Negro drumming down in Harlem.

Holland and Switzerland have heard him. In Germany, when "That Man" came into power, he and the boys were given 24 hours' notice to quit the Europa where they were then playing in Berlin.

With both pit and stage experience, he's now on the look-out for a really good post, and, as he puts it, "think how useful I'll be should an oil bomb fall on the stage while we're playing!"

*I'm Headin' for the Last Round-Up*, wrote **BILLY HILL** in 1933. That was the start of the hill-billy craze that swept Europe and America. And now, I regret to say, Billy has met his "boss in the sky."

He died last month. And it is with particular sadness that one now recalls the lyric that established his name as one of America's top-liners.

So the gaff is blown. During the broadcast of **JOE LOSS** and his Band prior to their taking up residence at the Playhouse Ballroom, Glasgow, a "new" vocalist was announced: by name **MONTGOMERY FYFE**.

He sounded remarkably like Monte Rey. He was (and is, and has been for years) Monte Rey.

The fact that he was set upon by toughs recently, who were under the impression that he was an Italian, did not persuade him to revert to his baptismal name. (In fact, Monte is by no means a weakling, as those toughs found out.)

It was merely because he was returning to his native heath—or heather.

And I'm wondering if this Scottish influence will ultimately result in our hearing "Joe Lossiemouth and his Band"!

Friends and fans of **DIANA MILLER** will be interested to hear that she is still in Sweden, and is apparently as popular there as she was when singing over here with Jack Harris, Joe Loss, and other West End bandleaders.

I am indebted to reader Graeme Butcher for this information. Fiddling around with the radio on December 28, he picked up a dance band on the Motala wavelength.

It turned out to be that of Jay Ehrling, who, with Diana, was putting over a Christmas party.

The programme contained such numbers as *Sing, Sing, Sing*, a swing version of *The Skaters' Waltz*, *Alice Blue Gown*, etc., and ended with a pot-pourri of Swedish songs, a couple of which Diana sang in Swedish.

At the end, Diana announced that she hoped to be broadcasting again soon, so it doesn't look as if she sees much chance yet of fulfilling her ambition to get across to America on a neutral ship.

There's one fellow dispensing music to the troops who must surely be the only one of his kind in the country. His name is **RALPH STENTON**, and he is—guess what:

Resident organist at a military camp!

# TAKING HEU NUMBER!

"M.M." Cub-Reporter, Tommy Heane  
A Manchester Lad—has a Numer  
Interview With a Manchester Lass—

## ELSIE CARLISLE

At what age did you start to croon?  
At what age did you get your first engagement?  
How old were you when you joined a touring juvenile revue?  
And when you became a solo singing turn?  
At what age did you start recording?  
When did you join Ambrose?  
How many years were you with him?  
How many broadcasts have you done?  
How many times have you sung "Home James"—the favourite year or two ago?  
How many times weekly did matrimonially-inclined gentlemen fan-mail?  
How much time do you spend in practice daily?  
When did you join Sam Browne in a double act?  
When did you go out with your solo act?  
How tall are you?  
How much do you weigh?  
How many instruments do you play?  
How many dogs travel with you?  
How many times have you upheld "Rainy Manchester" stories?  
Being a loyal Mancunian, how many times have you contributed "chester" stories?  
Do you think Manchester policemen are (1) marvellous? (2) How long do you rehearse a new number (in hours)?  
When did you evolve the "Carlisle Express" radio show?  
How many broadcasts is it due to make?  
\* Ukulele.

# CLASSICS OF

by Bill Elliott

No. 8. "Tapping The Common  
"Memories Of You"—Bud Freeman  
(CMS508)

ALTHOUGH it was my original intention to restrict this series to records issued through the usual channels over here, I have suddenly realised what a lot of good discs are to be obtained in this country if a little extra trouble is taken.

As the average rhythm fan will stop at nothing short of murder to obtain a good record, I am including one Commodore disc and one A.R.S. disc (next time for that) in the series.

This particular Commodore record chose itself for, although most of all the CMS series are swell, this it without doubt the best platter of all.

The "mercenary" side opens with some fine alto by Dave Matthews—a soloist I could bear to hear more of (he never had his just dues in the Goodman Ork).

### Bouncing

Stacy and the rhythm section are bouncing along with him, and they carry on the good work behind Pee Wee, who follows with one of his now famous croaky solos.

Russell reckons that his best work has been done on these CMS records and, listening to them and this one in particular, you must agree. (In passing, hear his solo or rather two successive choruses in *Love Is Just Around the Corner*—also CMS.)

Bobby Hackett comes next, a very good Bixish solo, and then we have Bud Freeman in one of his best efforts, lovely tone and a fierce and biting attack.

He leads the band into the last ensemble, and what an ensemble! All the soloists jamming hard together with that amazing rhythm section riding with them.

Personnel: Bud Freeman (tenor), Dave Matthews (alto), Eddie Condon (guitar), Bobby Hackett (cornet), Pee Wee Russell (clarinet), Jess Stacy (piano), Artie Shapiro (bass), Dave Tough (drums).

*Memories of You* is slower, and the chief honours are stolen by Bobby Hackett, who plays cornet that really deserves that somewhat hackneyed jazz term "out of this world."

His first chorus is taken in that wistful blue type of playing, and Matthews and Pee

## The Lady "Mean Old"

I NOTICED with considerable interest Bill Elliott's remarks about the so-called unknown lady vocalist in *Mean Old Bed Bug Blues*.

I have it on very good authority that the "lady" is none other than Banks himself.

When Banks was not making records he used to do an act on the Harlem music halls and theatres impersonating various feminine vocalists.

So this is probably the answer.

Might I add that I should like to see more articles from "Connoisseur."

Anyway, I remain, a satisfied reader.

CEDRIC H. WHITE.  
Sanderstead, Surrey.

I AM getting increasingly tired of these people who compile *soi-disant* histories of jazz and carefully leave out the name of Fred Elizalde, who really started the business here.

Not only that, but nobody had even heard of Bix, Louis Armstrong and other swing stars before he brought news of them to this country.

RUSHING TO THE TOP—

# THE BADGE FROM YOUR COAT

OTHER CURRENT SUCCESSES

LOVELY OLD LADY  
AM I FOR YOU  
RIDING ON A RAINBOW

IN GREATER DEMAND THAN EVER

## STAR DUST

3/2 PER SET, POST FREE

LAWRENCE WRIGHT MUSIC COMPANY LTD.  
WRIGHT HOUSE, DENMARK STREET, LONDON, W.C.2.





# BRITISH JAZZMEN'S LOW MUSICAL STANDARD

by  
**"MIKE"**

COME a fine day, I shall have to start a paper of my own. It will not be run in competition with the MELODY MAKER, but as a kind of personal annexe in order to find space in which to answer all the arguments that go on.

Really, I never met such an argumentative lot of people as the Average Reader; or at least as the Average Writer to the Editor.

I am glad that this should be so. A good dose of controversy is a healthy thing for everybody, and the more you write and argue, the better the Editor and I and everybody else will be pleased.

I am mentioning this, however, for a specific reason: that I have not the time or the space to reply to each individual attack, theory and disagreement that reaches me through the post, nor even those letters which are published in our correspondence columns.

## U.S. Band Visits

I would most certainly like to reply, for each one of these letters is grist to my mill, and throws an unusual light on an unsuspected side of jazz in some way or other; but life is far too short for me to be able to deal with each letter individually.

I doubt whether, even if we were a daily paper, there would still be time. However, I would like to make a passing reference to one letter out of the last batch sent to me.

It starts: "Dear Editor, May I have the impertinence to be your first correspondent to agree with 'Mike'?"

That sort of thing puts spirit back into one's disillusioned old body, and I feel better able to face the trials of my eleventh year as a contributor to this paper.

And with those few heartfelt words I will return to the matter under discussion in last week's issue: Alan Jenkins' article on the twilight of jazz.

One of the points the author raises is that "British Jazz waned for lack of a good model" when the Ministry of Labour put a ban on the visits to this country of famous American bands.

It is typical of the whole crazy business, of course, that we could hear

American jazz in the flesh only on the music-hall stage, while famous foreign symphony orchestras playing their particular kind of music were quite naturally and rightly allowed to tour the country without much trouble.

However, that was the situation, and so American bands came to be classed as "foreign variety acts," and suffered accordingly.

While I certainly agree with Mr. Jenkins that British dance music did suffer as a result of this (and it was British bandleaders that aided and abetted the ban), I do not entirely believe that this was the primary cause of the wane.

It aggravated it, certainly, but it did not start the disease. The disease was latent long before.

Why, after all, should the lack of a good personal model prevent the creation of good jazz?

It is not as if, when the ban was put on American bands, we were completely cut off from the American movement.

## Assimilation

We still had gramophone records, and short wave sets were coming into more general use.

Up to a point, it may have been that, as Mr. Jenkins says, "Jazz music was never really British." But even this I do not think is the fundamental reason.

The whole trouble with British jazz all along has been the appallingly low standard of musical education among its exponents, their lack of self-criticism, their preoccupation with dance music as a business.

Bandleaders and musicians alike have always been more interested in getting out of a recording studio to their new car and their daily round of golf than in getting into the studio to make good music.

Certainly jazz came from America, and to a certain extent we must consider it of foreign origin.

But there is surely no reason why jazz should not be assimilated by the British, in the same way that authors of Polish, Caucasian, Ukrainian or Turkish origin have come to be able to express themselves in English and thus build up an American literature.

You have only to look around the walls of the Jazz Hall of Fame to see how many names there are on it which are not Anglo-Saxon or even Celtic.

We have known jazz in this country for more than twenty years, and we should surely have been able to assimilate it as easily as some of the American players whose families emigrated to the States while these players were still children.

Jazz, as I suggested last week, became an extremely international music, and the fact that it came from an English-speaking country should have made it even easier for the British to assimilate.

## Imported Jazz

The very fact that for hundreds of years in this country we have imported our dance music—our "social" dance music, that is, as opposed to our country dances—should have made jazz doubly easy for us.

In the past our composers have managed to express themselves admirably in such imported forms as the galliard, the minuet, the waltz, the polka. Why not in the foxtrot?

Perhaps jazz is too nationalistic; perhaps only the Americans can express themselves in its idiom.

Then why should Chopin, who was a Pole, have been able to express himself in waltzes which came from Vienna?

Is jazz really such an exception to the rule—like perhaps the czardas or the jota?

I don't think so. You may claim with reason that its founders were Negroes; but the Negroes were not indigenous to America. They came from West Africa.

And yet Bix and Benny Goodman and a whole lot of white Americans have found themselves quite at home in an idiom which has its origins not only in another continent but in another hemisphere.

Why couldn't the British do as well? I have an idea, and I will try to develop my theory next week.

1	8
12	13
16	1932
4	400
500	
5-10	0
1936	1938
5 ft. 1 in.	8 st.
1*	3
0	0
1,000,000	(1)
lousy?	11
1940	12

## JAZZ

ott  
"Dore Till" and  
an and his Gang

Wee who follow take their solos in the same vein; so much so that Freeman who follows is to be heard rhapsodising in quite a lyrical way. It's really amazing, though, how these boys dovetail with each other and find sympathy with each other's ideas. Bobby Hackett has the last chorus—lovely phrasing with a real sensitive feeling for the tune he's playing, and the band go into the last few bars with Bobby's cornet dominating.

## Vocalist in "Bed Bug"

He it was who told jazz writers about them and was really responsible for their records being issued here.

In his otherwise painstaking and generally excellent "Hot Jazz," Panassie doesn't even mention Elizalde, and now we have this Alan Jenkins (whoever he might be!) doing the same.

For the benefit of these victims of either conscious or unconscious amnesia, I might point out that in addition to this pioneer work for Swing, Elizalde is the one person connected with Jazz who has achieved real respect in the realm of serious music.

STANLEY NELSON.  
Wembley, Middlesex.

Raymond T. Mercer, of Balham, S.W.12, writes:— In your "U.S. Dance Band News," you state that a Carroll Dexter has not appeared in London, and not sung with Jack Harris.

However, last year, Carol Dexter was singing regularly in London with Harry Roy, and returned to America about June or July, 1939.

Before coming to England, she sang with Buddy Rogers.

IN CONJUNCTION WITH THE WORLD WIDE MUSIC CO., LTD., & MACMELODIES LTD.

**30 Nos. for 18/- YOUR 1<sup>ST</sup> PARCEL CONTAINS**

**IF I ONLY HAD WINGS  
CHEERIO!**

ALSO

**UNTIL YOU FALL IN LOVE  
THE MEM'RY OF A ROSE  
TIGGERTY-BOO!  
BY THE WISHING WELL**

Prices—Double Orchestration, S.O. 2/6, F.O. 3/-. Piano Solos or extra parts 6d. each.

AND

**IN THE MOOD  
RHUMBOOGIE** (The Andrews Sisters' Smash)

Price 2/9 per set, 2/11 post free.

Enrol me as a member of P.M. Sub. Club, for S.O. or I enclose £ : s. d. Terms for 30 nos. per set S.O. 18/-. F.O. 24/-. Trio 12/-. Extra P.C. (with Trio upwards) 6/-. Extra Parts 3/-. Piano Solo Copies 10/-.

Name..... Address.....

Mark combination required. M.M. 11/11/41  
THE PETER MAURICE MUSIC CO., LTD.,  
21 Denmark St., London, W.C.2. TEL. 3856.

**A Sensational New Idea.  
THE ORIGINAL MANUSCRIPT SERIES.**

**SOUTHERN FRIED  
OVERNIGHT HOP**  
Same arrangement as Al Donahue's Record.  
Price 3/6 per set, 3/10 post free.

**P.M. HOT HITS!  
IN THE MOOD**  
Between 18th and 19th on Chestnut Street  
IDA (Sweet as Apple Cider)  
(New Vic Schoen Smash Arrangement!)  
Ray Noble's  
Comanche War Dance  
DOGGIN' AROUND  
TEXAS SHUFFLE  
TIME OUT • TOSPY  
WOODCHOPPERS' BALL  
BLUES UPSTAIRS  
and DOWNSTAIRS  
CASBAH BLUES  
CHICO'S LOVE SONG  
FOR DANCERS ONLY  
THE CONGA • CHEROKEE  
DIXIELAND ONE-STEP  
Price 2/9 per set, 2/11 post free.



## ERIC WINSTONE'S PAGE

## INFORMAL

## INTERVIEW

IS IT TRUE  
WHAT THEY  
SAY ABOUT  
DIXIE?

Namely, that she likes the accordion? Yes, because "Dixie" is the famous elephant at Whipnade, and here she is seen thoroughly enjoying a tune played to her by her keeper

worlds this week when he starts as resident organist at the Winchester Odeon.

Taking over the console for a week's engagement after only four months' experience on the instrument, Tony scored so heavily with the patrons that a permanent post was immediately offered to him by the management.

Billed as the "Odeon's Youngest Organist," he appears all set for a front-rank musical career.

I used to play an American foot pedal organ myself, but it made my feet ache so much I exchanged it for a bicycle. . . .

Hampshire farmer and accordion fan **BERT CLARKE** writes to tell me that, in spite of the greatly increased demand for home dairy produce, he still finds time to play his instrument on the farm.

Strangely enough, although the music appears to have a soothing effect on Darby and Joan, his two cart-horses, he informs me that too much harmony has a distinct derogatory effect on the milk yield per cow per day.

Seems to me he must have been playing too near the chicken-run lately. . . .

In the same post is a letter from **DENNIS DEAN**, of Frederick Road, Wednesfield, who has apparently been having some trouble with the bass reeds of his instrument.

He tells me that the wax has contracted, and several of them have become loose, and asks whether he should purchase fresh wax and reset them himself.

I have chosen to answer his letter on this page instead of writing privately because I know these days there is a tendency among young accordionists to try their hand at doing their own repairs instead of taking the instrument to a music dealer.

Although I draw no commission from the repair trade, my advice is: Don't do it.

Repairing instruments of any kind is a skilled job, and although, like the bathroom tap, it is sometimes possible to patch the trouble up for the time being, it is usually cheaper in the long run to pass the job on to the proper quarter. . . .

Yesterday morning, peering into the depths of the bomb-crater that now appears to have become the private property of a well-known firm of music publishers, I found myself standing next to **JIMMIE BARRY**, ace contact man in the song world.

While engaged in the absorbing occupation of watching other people work, he told me that, before descending to the music business, he used to be a maker of mincemeat machines. Unable to put his heart into his work (they made much smaller machines in those days), he changed his occupation and became a garage manager.

Still music called, however, and from 1918 to 1928 he ran over twenty dance bands in and around London. In 1928 he joined the professional staff of Messrs. Francis Day and Hunter, Ltd., his charm of manner earning him a tremendous number of personal friends in the business.

A bridge enthusiast, I notice, however, that he invariably fails to appreciate my method of obtaining a "grand slam" on the office door when I call to visit him. . . .

Which reminds me of the girl who squeezed my hand twice coming up in the train this morning.

Once in her own, and once in the carriage door. . . .

As mentioned by Jerry Dawson last week, the new band at the Piccadilly Club, Glasgow, is led by Frank King, from Manchester.

David Whitehead, Glasgow pianist, who was recently with the band at Dennistoun Palais, was playing with the Picc. band during the opening week. Tenor man Mickey Deans, who was also at Dennistoun, left for London but is now back at Glasgow gigging again.

ON the stage of a famous London theatre, an accordionist is playing the *Overture* from *William Tell*. It is just two o'clock in the morning. The house is empty.

In the dress circle a young man, apparently engaged in taking off his shirt, stops for a moment to listen before going to sleep in the centre gangway.

It is, in fact, slightly crazy. . . .

But look around for a moment. You will observe that directly in front of the player is a microphone.

A red light glows at his feet, demanding silence, and in the shadowy depths of a box opposite, a dim figure wearing headphones is even now sending inquiring looks in our direction.

Yes, you have guessed it. It is a broadcast.

But one that is not to be found listed in the columns of the *Radio Times*.

It is, in fact, not intended for the ears of anyone in this country, for the deserted auditorium in which we are now standing is the headquarters of the Overseas Service of the British Broadcasting Corporation, and you really have no business here at all.

Before you mutter apologies and fade back into the night, however, I would like you to meet author, playwright and producer **CECIL MADDEN**, on whose shoulders falls the responsibility of providing what is practically a twenty-four-hour broadcasting service to the Empire.

Tall, quietly spoken, and possessing a charm of manner that has put many an artist at ease, he entered the B.B.C. after first gaining practical experience writing revues for the Continental stage.

Starting in the Talks Department, he soon made his presence felt by creating such imaginative series as "Anywhere for a News-Story," in which he brought journalists to the microphone for the first time, and "Stars in Their Courses," in which Dame Madge Kendall, Sir Forbes Robertson, Sir Frank Benson, and many other famous personalities appeared.

Such was his success that he shortly moved into the Outside Broadcasting Section, where once again his lively imagination produced a spate of novel features, including "Round London at

Night," "Pilot Station," "Power," etc.

When the original Empire Service first started, he took over complete responsibility, and for three years produced every type of programme from music, variety and plays, to talks, outside broadcasts, and all the other branches of entertainment that make up a complete broadcasting service.

Already an author of three novels, and a playwright with ten West End successes to his credit, including "Saturday's Children," produced at the Westminster Theatre, and "Max and Mrs. Max" at the Vaudeville, in which Edmund Gwenn appeared, it was not long before the Empire programmes began to include such intriguing titles as "The Announcer's Nightmare," "The Phantom Broadcast," "Haircut, Shampoo and Shave," and "Soft Hat."

When television started, he took over at Alexandra Palace with enormous success, only to return once more to Empire broadcasting when the outbreak of war brought visual transmission to an end.

Success, however, has not changed him, and to-day he still retains that free and easy informality that has earned him a tremendous popularity among staff and artists alike. . . .

But now I really must remind you of the time. The programme that was on when we came in has finished long ago. The accordionist is even now on his way home, wondering whether anyone noticed that mistake he made in the second number.

Upstairs in the dress circle the shirt-remover is obviously sleeping with his mouth open . . . and I have still the remainder of this page to write before morning.

By the way, did I ever tell you about the girl accordionist who thought the *Altmark* was the top of a stocking? . . .

Driving sixty miles in the black-out, **JACK KITSON** and **PHYLLIS EARLE** took their accordions with them when they visited a certain "hush hush" Royal Air Force camp in Surrey recently.

It was fortunate that they did, for they arrived to find a huge crowd waiting to be entertained in a hall apparently devoid of heating facilities.

In fact, it was so cold that, when they clapped, you couldn't tell whether they wanted an encore or a better circulation.

Nevertheless, with two players like Jack and Phyllis around, you can be certain the music was "hot," even if the pipes weren't, and their playing, as usual, "brought the house down!"

Should imagine they would be useful in a demolition squad these days. . . .

Walking home in the early hours, an accordionist noticed a light showing from a window in Mayfair.

Knocking at the door, he told the girl who answered that he could see a chink through the curtain.

"Chink?" said the girl. "Why, he told me he was a Japanese diplomat!"

Seventeen-year-old accordionist **ANTHONY SAVAGE** conquers fresh

YOU CAN AND WILL MASTER THE PIANO-ACCORDION WITH

**SEYMOUR BURNS'**

Method of perfect Piano-Accordion playing. The only progressive method which leads to complete mastery of the instrument. A method that makes the difficult easy. It is a sure route to perfect Piano-Accordion playing in a scientific way. Contains every subject described in the simplest manner. The Seymour Burns' method will open the way to the sure attainment of your musical ambitions.

Full of charts and diagrams that tell you how simply you can train yourself in your own home, without any interference with your regular work.

Price 5/7 post free.

**BRON'S ORCHESTRAL SERVICE**

47, Gerrard Street, London, W.1.

REPRESENTATIVE  
RECENT RECORDS  
BY HAL KEMP AND  
HIS ORCHESTRA

(See article on facing page)

- "Begone" . . . (H.M.V. BD5527)  
"Siberian Sleigh Ride" . . . (H.M.V. BD5534)  
"I've Got No Strings" . . . (H.M.V. BD5574)  
"Playmates" . . . (H.M.V. BD5594)

## AMERICAN RELEASE

- "Delightful Delirium" . . . (Victor 26176)  
"Hoi Polloi" . . . (Victor 26179)  
"Work Out" . . . (Victor 26262)  
"Let There Be Love" . . . (Victor 26265)

TRUMPET  
TIPS—No. 22

As described last week, the method of obtaining vibrato on the trumpet is by a rocking movement of the hand, which has the effect of releasing and increasing the pressure of the mouth-piece on the lips, and therefore of slightly flattening and sharpening the note.

The speed of this rocking is important. Too slow, and it makes the section sound out of tune and soloists wobbly; too fast, and it becomes a beat. Too deep, and it sounds as if the player can't pitch a note; too slight, and it's pointless, anyway.

It is difficult to lay down any specific numbers of "rocks," and harder still to stick to a figure once you've been given it. But, as a general basis, about 100 "double rocks" (i.e., back and forward) can be considered as round about right.

This should be amended by personal experiment.

The amount of travel is even harder to determine.

But one point must be made very clear—although it may appear to do so, the finger-tip must not remain absolutely stationary—it should pull the instrument with each "away" rock and "push" it with each "back" rock.

Try this on a table top and you will see that if the hand is really rocked with the finger-tip as an unmoving pivot, no pull and push will be obtained; but if the movement is more like trying to drag the finger away from the table top, the push and pull effect will be noticeable from the way the flesh pulls away from the side of the finger-nail.

This, of course, is an exaggerated version of the correct movement.

But, on this basis, the top of the hand should not move more than about an inch.

See if you can practise this movement—getting it steady, even and yet leaving the fingers free to move up and down without restriction.

More about this subject next week.

4 in 1

ALBUM OF

**RADIO TANGOS**

by

**LOU PREAGER**

Broadcast by Victor Sylvester 1/6 net Broadcast by Lou Preager

**CAVENDISH MUSIC CO.,**  
295 Regent Street, W.1



# VALE, KEMP!

## An Appreciation of the Late HAL KEMP

AS readers of the MELODY MAKER saw on the front page last week, jazz lost another of its pioneers on Saturday, December 21, when Hal Kemp died in San Francisco as the result of a motor accident.

As the story so truly said, Hal Kemp never catered very much for the swing fans, but since a very early age he had been striving to present jazz in an artistic and musicianly manner, and always with plenty of style.

In fact, he had much the same idea as Paul Whiteman, in that he wanted to present orchestrated jazz to the public, at the same time adapting the classical composer's musical structures to the modern dance rhythm.

Hal Kemp's distinctive style plus the celebrated muted brass section were known throughout the States and on numerous records issued both sides of the Atlantic.

### ENGLISH VISIT

Hal and his band had been top in the sweet band category, or as near it as made little difference, for a good few years; and his signature tune, *I'll Miss You Now That Summer's Gone*, meant that it was "Time to Shine" over CBS from coast to coast, a weekly radio programme looked forward to and enjoyed by countless listeners all over the country.

Hal Kemp was, of course, a Southerner, and even if his accent did not at once give it away, certainly his quiet charm and courteous manner would have done so.

Actually, he was born thirty-five years ago in Marion, Alabama, and he started in on elementary piano study at the tender age of six, also learning to play the jew's harp with considerable proficiency!

Four years later found him diligently learning the trumpet and saxophone, in addition to pumping the organ back-stage of a local picture theatre. He was already so good a musician that he was engaged to play for a while in a military band.

### MULTI-INSTRUMENTALIST

When he was twelve, he and his family moved to Charlotte, North Carolina, and even before he went to the University he had organised his own five-piece outfit called "The Merry-makers," and was learning to play clarinet in the rest of his spare time.

While at North Carolina University he became a member of the college band, and learned to play most of the wind instruments.

It was here that he organised his second orchestra from among the students, calling it the Carolina Club Orchestra.

This band was a big success, and several of its original members were with Hal up to the time of his death, while others, such as John Scott Trotter and Skinny Ennis, later formed their own outfits.

After leaving college, Hal managed to win a local band contest, which brought him a week's stage appearance at a local theatre.

Once again he was an instant success, and many important bookings followed, as well as a recording contract with American Brunswick.

Many readers will probably recall some of these early recordings, such as *Collegiana* (Bruns. 3767), *Mary Ann* (Bruns. 3756), and *Who's Blue Now?* (Bruns. 3764).

They were never meant to be "hot" records, but all the same they were



by  
**PETER TANNER**

The late Hal Kemp at work and at play. Above: With his two children, Hal ("Tippy") Kemp (aged 4), and Sally Kemp (aged 6). On Left: Hal Kemp as a bandleader, singing a few bars over to his vocalist, Bob Allen, at a radio rehearsal.

and the vocal was sung by Hal himself, assisted by "Saxie" Dowell and Skinny Ennis!

Hal Kemp was of a studious nature, and devoted much of his spare time and thoughts to ways of improving his orchestra. He was also a lover of classical music, both the standard composers and such moderns as Delius, Sibelius and Stravinsky.

In fact, as previously mentioned, he studied their works in order to improve both his own and his band's musical knowledge.

### CLASSICAL STUDENT

He and his orchestra would often be found grouped around a portable phonograph between stage shows listening to the music of Honegger or Ravel; and both he and saxist Porky Dankers took lessons in composition, orchestration and conducting; while arranger Harold Mooney and Hal collaborated on such numbers as *Hoi Polloi* and *Rigmarole*, freely admitting the influence of the classics in their structure.

For instance, a strain of Ravel's *Daphne and Chloe* can clearly be heard in their arrangement of *Speak Your Heart*.

In an article published just over a year ago in *Down Beat*, Hal Kemp said that the symphony had had a great influence on dance bands: "Of course, the original score, for instance of Tchaikowsky's *Romeo and Juliet* is far more beautiful than any present-day dance arrangements of the theme we know as *Our Love*."

"But the modern composer and arranger, because of a continued study of the classics and the new effects now open to him, is able to achieve a new richness and colour in the symphonic presentation of popular music."

### "FISHIES" FAME

Hal discovered and encouraged much talent in his time, especially in the vocal line.

Skinny Ennis, who now conducts a band out on the west coast, is a case in point; while femme singers Maxine Gray, Judy Starr and Nan Wynn all owe their success to a start with Hal Kemp.

In the present band there are several front-rank players, such as alto player Ben Williams, Mickey Bloom on trumpet, and Carl Van Nostrand at the piano; while "Saxie" Dowell, as well as having written the famous *Three Little Fishes* hit and being the band's comedian, is, as his nickname implies, a more than competent sax-player.

Just prior to his death, Hal had been appearing at the famous Cocoman Grove in Hollywood.

Jazz owes a debt to Hal Kemp, and all jazz lovers should pay tribute to this young Southerner who had, for the past fifteen years or so, done much to bring taste and dignity to even the corniest of tunes that he was obliged to play.

among the most stylish of the commercials of that period—an achievement which Hal had managed to maintain right up to the present time.

Ten years ago, Hal Kemp brought his Carolina Club Orchestra to Europe, opening at the London Coliseum on May 26, 1930, and playing among other places at the Plaza Theatre, the Café de Paris, and also at the old Kit Kat in the Haymarket.

Skinny Ennis handled most of the vocal work, while Bunny Berigan was still a promising but quite unknown trumpet player in the band.

After his return to the States, Hal made a big name for himself at the Blackhawk Café in Chicago, following this with seasons at most of America's leading hotels and theatres, including the Pennsylvania Hotel, New York.

For many years in succession, he played at the Hotel Astor on Broadway,

and, in fact, his music up in the Astor Roof Garden used to be one of New York's summer attractions.

### REMINISCENCES

Hal, when in reminiscent mood, would often tell anecdotes concerning his encounters with society and many different royalties, including the present King.

One of Hal's favourite stories, though, was the one recalling a memorable occasion when the celebrated symphony conductor, Eugene Ormandy, conducted the Dorsey Brothers' Orchestra 'way back in 1928.

The band, which was augmented by a string section from Eugene Ormandy's own orchestra, included Glenn Miller, Eddie Lang and Stan King in its personnel.

The number played was the popular and very appropriate *Was It A Dream?*;

# "WALTZING MATILDA"

THE AUSTRALIANS LEFT SYDNEY singing "WALTZING MATILDA"  
THEY ARRIVED IN LONDON singing "WALTZING MATILDA"  
THEY ARRIVED IN EGYPT singing "WALTZING MATILDA"  
THEY CAPTURED BARDIA singing "WALTZING MATILDA"

## A 'SMASH' SONG HIT

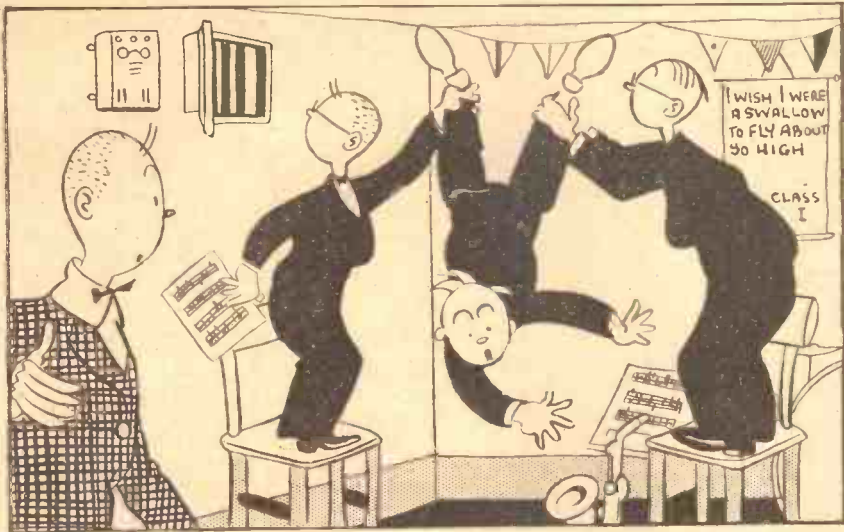
LOOK OUT FOR

# "DOWN IN THE DUG-OUT"

SUZETTE TARRI'S SMASH-HIT. S.O. & P.C. 1/3

ASCHERBERG, HOPWOOD & CREW, LTD., 16, Mortimer Street, London, W.1





STANLEY: "We ain't assaulting him. This is our sax player, Billy Plonk, and he's swallowed his mouthpiece."

**NEWS FROM GLASGOW**

**JOE GIBSON**, ex-Queen Mary bassist and ex-leader of the band at Glasgow's Berkeley Ballroom, is going strong at Falkirk Ice Rink, where the boys in the band have all become very popular with the local skaters.

The Glaswegians in the band, Danny McCormack and Teddy Gibson, saxes, and Barney Dillon, trumpet, tell us that they all double in the A.F.S. and are available for duty immediately if the blitz makes it necessary.

That well-known old favourite of broadcasting and dance band fame, Les

Allen, was on the bill at Ayr Gaiety Theatre last week, this resort having had quite a few big-timers recently as visitors.

Les would seem to have pleased the locals all right, especially with his rendering of the *Berkeley Square* pop.

One of the new recruits to Miff Hobson's Band at Dennistoun Palais is Abe Zeleghson, who will be on trumpet in the brass section.

Abe is one of the really versatile men in these parts, as he was originally on saxes and violin.

**FOUR CHALLENGES TO THE M.U.**

CONTINUED FROM PAGE 3

been delay in the delivery of the Union's Statement of Case.

His plea was that he had been ill. He had my sympathy. No man can work when he is ill.

But surely in a Union which has quite a few paid officials, there was someone else who could, and should, have taken over this highly important duty from Mr. Batten?

After all, everything seemed to me to have tended to suggest that the Union was placing some importance on obtaining a "Fighting Victory," if only for the sake of securing prestige.

In my reply to the Union's claims, made and handed to the Union some days before the Tribunal hearing, I had pointed out that Mecca Agency were not the employers. Therefore the Union knew this.

Moreover, it admitted it to the Tribunal.

It could hardly have done otherwise. It had also seen, I knew, our standard form of contract, which clearly shows that we contract with our bandleaders to provide their own bands for us; therefore the bandleaders are obviously the employers of their musicians.

Yet the Union persisted in its action against us.

You may think I am telling you all this merely to stir up, for my own ends,

dissatisfaction on the part of its members against the Union.

I can promise you I am not. I am doing it because I would prefer a Musicians' Union which helps both its members and their employers by putting the latter in a position to give the former the best possible terms and conditions of employment.

Why should my motive be otherwise? I am not so foolish as not to realise that only satisfied workers give real satisfaction to their employers. And I think I prove it when I point out that I do all I can to ensure that men in Mecca bands are satisfied.

What measure of success I achieve in this may be judged by the fact that we have been able to keep bands for ten and twelve years, also by the fact that we receive hundreds of applications yearly from musicians seeking work in Mecca bands.

Now I will conclude by making four challenges to the Musicians' Union.

I challenge it:—

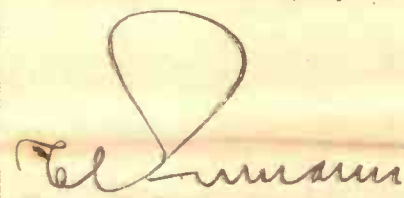
1. To prove that its system of rating (or not rating, as the case may be) dancing establishments is fair, or even logical.

2. To prove that it even adheres to the ratings which it publishes in its own Directory and Price List.

3. To take away all or any Union members working in Mecca bands, and place even half of them in jobs offering equal, let alone better, rates of pay and conditions of employment.

4. To prove that it has as members even 25 per cent. of the dance musicians of Britain—which it certainly should be able to prove if the British musicians were satisfied that it is in a position to benefit them to the extent that a Union should be able to benefit its members.

On behalf of Mecca Agency, Ltd.



**DANCE BAND DON'TS No. 11**

**DON'T LISTEN TO TEMPO TYRANTS.**

One of the curses of the ballroom is the Tempo Tyrant, the fellow who comes up to the band during, after and before every number, looks reproachfully at the leader and says: "Do you mind playing a little faster/slower?" Whatever you do, he won't like it.

The reason is that he is such a rotten dancer that he blames his own shortcomings on the band, or else that he is one of those Tempo Tyrants who must have everything at a precise tempo, regardless of whether it sounds right or not.

Now, while it is true that he who pays the piper (and the pianist, and the drummer, and the sax player) calls the tune, it has never been laid down that he should also call the tempo.

If the bandleader is competent and has any musical taste at all, he should be able to decide what tempo best suits any particular tune—and that is the secret of success.

Many bands are unpopular simply because they have no one in the band with a flair for tempo.

That person should be, of course, the leader, but if it is found that another member of the band has a better idea of how the tunes should go, then by all means take his advice.

The leader can safely relinquish this prerogative on the grounds that it is for the good of the band generally.

And, having decided that one particular person shall decide the tempos, stick to his rulings—don't be harassed by these "A leetle bit faster/slower" people.

But, for heaven's sake, make sure that your tempo-setter knows what he is doing.

More about tempos next week—it is a very important subject.

**MUSICIANS**

wanted for **ROYAL MARINE BANDS**

Musicians are required for Royal Marine Bands for service afloat during the period of hostilities. Age limit 18 to 46 years. Qualifications are as follows:—

- (a) Good knowledge of music.
- (b) Ability to play wood wind, brass, or string instruments.

Preference will be given to double-handed instrumentalists, i.e.

- (1) A String Instrument and a Brass Instrument.
- (2) A String Instrument and a Wood Wind Instrument.

Apply with musical credentials to your nearest Combined Recruiting Centre, the address of which can be obtained from any Ministry of Labour Employment Exchange. Usual rates of pay; Good Food; Marriage, Children's and Dependent's Allowances where applicable.

**LAFLEUR**

20 NUMBERS for 15/-

SIX LESSONS from

**MADAME LA ZONGA MY GREATEST MISTAKE**

NOW PRINTING, WATCH FOR THIS!

**EET-IPE (Wanna Piece of Pie)**

GREAT STANDARD NUMBERS

**TUXEDO JUNCTION**  
The Swing Hit

**OVER the WAVES**  
Bob Crosby's great Swing arrangement featured by all Leading Bands.

**ANCLIFFE in the BALLROOM**  
Great Waltz Medley

**THEATRELAND MARCH** Signature Tune of Radio feature, "Theatreland."  
Orchestrations 3/- each (25% discount to Club Members).

EXTEMPORISE FLUENTLY with the help of

- 50 Hot Alto Sax Licks *Benny Carter*
- 50 Hot Tenor Sax Licks *Eddie Miller*
- 50 Hot Clarinet Licks *Benny Goodman*
- 50 Hot Trumpet Licks *Ziggy Elman*
- 150 Progressive Drum Rhythms *Ray Bauduc*

JOIN TO-DAY! WHY DELAY?  
I enclose Postal Order or Cheque for 15/- and wish to become a member of LAFLEUR'S CLUB.

NAME.....  
ADDRESS.....

M.M. 11/1/41

J. R. LAFLEUR & SONS, Ltd., 8-10 Denman Street, Piccadilly Circus, London, W.1 (Music Dept.)  
BOOSEY & HAWKES, Ltd., 93, Oxford Road, MANCHESTER

**Classified Advertisements**

CONTINUED FROM PAGE 11.

**INSTRUMENTS FOR SALE**

**DRUM BARGAINS!!**

FULL supplies in stock at LEN WOOD'S, 12, Richmond Buildings, off Dean Street, W.1. (Gerrard 1386) 10 per cent. discount to members of H.M. Forces. No H.P. terms.

**DRUMS**

THREE Drum Kits available at £12/12, £15/2/6, £18/10 cash.—Phone, wire, or write immediately to World's Leading Drum Manufacturers.

**PREMIER DRUM CO., LTD.,**

Dept. M.M.10, Golden Square, Piccadilly, W.1. GERRARD 2327.

MOHNER accordion, 120 bass, £15; Console, £4/10; Premier Ace, £7; Leedy Broadway, £7. —JOHNNY FROST, 6, Meard Street, Wardour Street, W.1.

PEDAL TYMPANI, first-class condition, £30.—LEN WOOD

**INSTRUMENTS FOR SALE**

12-in. D. HEADED white T.T. metal hoop. £3.—LEN WOOD.

STRING BASS, as new, bargain, £10.—LEN WOOD.

DRUM HEADS, snare and batter, 12/6 and 15/-; bass drum heads, 25/-; lapping included. Same-day service at LEN WOODS.

SINGLE TYMP., 24-in. copper shell, slide-in feet. Parsons, perfect, £6.—LEN WOOD.

CHINESE CYMBALS, 11-in. 12/6, 12-in. 13/6, 14-in. 15/6, 18-in. (Ray Bauduc) 25/-—LEN Same-day service at LEN WOOD.

**DANCE NOVELTIES**

DANCE NOVELTIES for brighter dances; stamp for price list.—LONDON WAREHOUSE CO., 23, Vicarage Gate, W.8.

**SCOTTISH ENTERTAINMENT SERVICES LTD.**

This Week we are presenting the following Famous Bands in Scotland.

**JOE LOSS AND HIS ORCHESTRA** (GREEN'S PLAYHOUSE, GLASGOW)

**OSCAR RABIN AND HIS BAND** (ONE-NIGHT STANDS)

**TEDDY JOYCE AND HIS BAND** (ONE-NIGHT STANDS)

AND ARE OPEN TO NEGOTIATE WITH OTHER BOX OFFICE NAMES (Either Bands or other Acts).

We also require Musicians (both sexes). Send full details of age, experience, salary, etc. (with photograph if possible), addressed to SECRETARY, SCOTTISH ENTERTAINMENT SERVICES LTD.

**79, WEST REGENT ST., GLASGOW, C.2.**

Telephone: Douglas 5977.

Telegrams: "Amuse," Glasgow



Telephone enquiries should be made to Temple Bar 2468 (extension 258). Small advertisements will be held pending the receipt of cash. Classified advertisements for insertion in "The Melody Maker" can be handed in at the Trade Counter, Third Floor, 92 Long Acre, London, W.C.2.

# Classified Advertisements

2<sup>d.</sup> PER WORD MIN. CHARGE 2/-

All Small Advertisements must be prepaid and sent to arrive not later than first post Tuesday morning to:—  
Advertisement Manager, "The Melody Maker," 92, Long Acre, London, W.C.2. TEMple Bar 2468

1.—All advertisements are accepted subject to the "copy" being approved by the Management. 2.—The Management reserves the right to refuse to insert any advertisement, even though accepted and paid for, and to make alterations necessary to the maintenance of its standards. 3.—The Management does not undertake that the Advertisement will be inserted or that it will be inserted on any specified date or dates. 4.—Cancellation or alterations of "copy" must be received at "The Melody Maker" offices not later than Tuesday mid-day for the issue of that week. 5.—All orders and contracts are accepted subject to cancellation by the Management without notice.

## IT'S A SCARTH BARGAIN—IT'S GENUINE!

**PIANO ACCORDION**, "Alvari," 41 treble, 120 bass, latest model, white pearl finish, as new, in case. £14/14.  
**PIANO ACCORDION**, "Stanelli," 41 treble, 120 bass, pearl keys, good condition, in case. £12/12.  
**GUITAR**, "National," all metal, Hawaiian model, chrome, as new, in case. £10.  
**TROMBONE**, "Boosey," silver-plated, best quality, low pitch, suitable dance or orchestral, as new, in leather case. £10/10.  
**TURBINE TOM TOM**, "Premier," 14 x 14, Silver Flash, single head, as new, £3/12/6.

**ACCORDION**, "Riosa," 48 bass, blue pearl casing, perfect condition, in case. £9/9.  
**FOLDING BASS DRUM**, "Warwick," 28 x 15, Silver Flash, double tension, perfect in case. £10.  
**TRUMPET**, "Conn," New York Symphony model, silver-plated, brand new, in case, at pre-war price. £30.  
**BARITONE SAX**, "Buescher-Elkhart," E♭, low pitch silver plated, excellent condition, with stand and case. £20.  
**ELECTRIC GUITAR**, "Selmer" de luxe model, in plush lined case, amplifier and speaker in separate case, AC/DC, new. £25.

**TENOR SAX**, "Pennsylvania," B♭, low pitch, silver-plated, late model, good condition, in case (worn.) £18/18.  
**MICROPHONE EQUIPMENT**, "Magnaphone," A.C./D.C., late model, chrome plated mike and stand, one loudspeaker, portable, all as new, perfect reproduction. £20 complete.  
**GUITAR**, "Milner" 6-string 'cello model, black with white purfling, good condition, in case. £5/10.  
**BANJO**, "Windsor," 5-string G, as new, in case. £5/5.  
**MUSICAL SAW**, 30, brand new with beater. 21/-

**THIS WEEK'S MUSIC OFFERS.**  
**ACCORDION**, "Nola," arr. Diéro. 2/1.  
**PIANO**, "Viper's Drag," Fats Waller. 2/1.  
**ALTO SAX**, "Deep South Mood," Benny Carter 1/1.  
**TRUMPET**, 50 Hot Licks, Z. Elman. 2/1.

**THE NEW DRUM BOOK.**  
150 PROGRESSIVE DRUM RHYTHMS.  
RAY BAUDUC. 2/1 POST FREE

EACH INSTRUMENT GUARANTEED IN PERFECT PLAYING CONDITION. PART EXCHANGE ARRANGED ON YOUR PRESENT INSTRUMENT.

**G. SCARTH, LTD.,** 55 CHARING CROSS ROAD, LONDON, W.C.2 Ger. 7241 (Next to Leicester Square Tube Station)  
Open Daily (except Sundays) 9—5 p.m.

**SELMER SOPRANO SAXOPHONE**, low pitch, full system, brown waterproof pads, pearls and rollers, nice condition. £6  
**CONN TENOR SAXOPHONE**, recent model, S.P.G.B., brown waterproof pads, full range with aux. top F, as new, no case. £19  
**BUFFET CAMION CLARINET**, low pitch, full Boehm system, low E flat and art. G, one-piece column, perfect playing order. £8  
**MARTIN TRUMPET**, S.P.G.B., recent model, shank change to A, high and low pitch slides, no case. £8 10s.  
**LANGLOIS FLUTE**, low pitch, Boehm system with closed G sharp wood, complete in case. £5  
**PAIR OF BESSON CLARINETS**, low pitch, Albert system, patent C sharp, wood, very good condition. The pair £8 10s.  
**MODERN VIOLA** 16 in., light coloured varnish, ebony fingerboard and pegs. £3

Write for our List—any instrument purchased for Cash or taken in Part Exchange.

**W. PUMFREY, LTD.,** 92/4, STOCKWELL ROAD, LONDON, S.W.9.  
Tel. No.: BRixton 2605

**MUSICIANS WANTED**  
WANTED.—Violoncello doubling euphonium or trombone for a staff band permanently stationed in England; age between 18 and 30 years; good pay, prospects of musical career.—Apply Secretary, R.E. Band, Chatham, Kent.  
WANTED.—All dance musicians.—Send full particulars to SIM GROSSMAN, Pavilion, Bournemouth.  
WANTED, lady dance musicians.—Please send full particulars and photograph, where possible, to SIM GROSSMAN, Pavilion, Bournemouth.  
WANTED, really hot swing pianist, £4 for six evenings; permanent.—"Rose and Crown" Hotel, Salisbury. Wire EDDIE HAYES (Musical Director).  
WANTED, young alto or tenor sax doubling clarinet. Also young pianist-accordionist. Age under 20. Good readers and buskers. High-class London club. Comfortable and safe (underground). Four hours nightly, £5.—Full particulars, Box 2716, MELODY MAKER.

**RECORDING**  
FOR over four years STAR SOUND STUDIOS have been producing the finest private recordings. London Studio 17, Cavendish Square (2 min. from B.B.C.). Broadcasts still recorded at Kenton.—Appointments booked by telephone (Arnold 6222) or letter: STAR SOUND STUDIOS, Kenton, Middlesex.

**RECORDS FOR SALE**  
SWING records, almost half-price, all bands, 1/9 brand new; send stamped envelope for list, or call; records bought and exchanged.—MORRIS'S, 89, Tottenham (middle) Court Road, W.I. Museum 4910.

**BANDS WANTED**  
WANTED, semi-pro. four-piece for N.E. London or drummer, sax and piano requiring gigs.—Write, 58, Graham Road, Dalston.

**WANTED for CASH**  
SAXOPHONES  
TRUMPETS  
DRUM SETS  
STRING BASSES  
PIANO ACCORDIONS

Full details to—  
**BOOSEY & HAWKES LTD.**  
8 DENMAN STREET,  
PICCADILLY CIRCUS, W.1

**LEW DAVIS OFFERS**

Still the "BEST BARGAINS" in Musical Instruments. Send for complete lists. Every instrument in perfect playing condition and complete with case and accessories.

<b>SAXOPHONES, ALTO</b>	
KING, spgb. 1 p. full artist's, overhauled	£17/0
KING, 1 p. lac. full artist, perfect	£19/0
KING "ZEPHYR" 1 p. lac. as new	£30/0
<b>SAXOPHONES, TENOR</b>	
LE GRANDE, spgb. 1 p. overhauled, perfect	£15/10
PIERRET, spgb. 1 p. perfect	£18/0
SIOMA, spgb. 1 p. overhauled, like new	£20/0
KINGSWAY, 1 p. spgb. brand new	£30/0
<b>TRUMPETS</b>	
DEARMAN "Master Model," spgb. h & l, prft.	£7/10
ROLLS DIPLOMAT, lac. h & l, recent mod.	£9/0
NEW YORKER, spgb. h & l, almost new	£9/10
LEW DAVIS, "Autograph," lac. showroom soiled	£10/0
KING, spgb. 1 p. replated, as new	£16/0
MARTIN, lac. 1 p. like new	£17/0
BESSON "International," 1 p. lac. perf. cond.	£18/0
<b>TROMBONES</b>	
HAWKES Class A, spgb. perfect slides	£7/0
L.D. Standard, h & l, gold lac. like new	£7/15
L.D. Special, 1 p. gold lac. perfect	£8/8
DEARMAN, U.S.A. mod., 1 p. gold lac. snip	£12/10
LAFLEUR "PICCADILLY," 1 p. spgb. perfect slides	£13/0
LEW DAVIS "DeLuxe Autograph," h&l, copper	£16/0
<b>TROMBONES (Continued)</b>	
OLDS, 1 p. lac. recent model, perfect	£24/0
BUESCHER, 1940 mod., lac. terrific offer	£26/0
<b>PIANO ACCORDIONS</b>	
HOHNER "Student 1," 8 bass, as new	£5/10
ALVARI 24 bass, 25 piano keys, only soiled	£6/18/6
HOHNER "Carmen 1," 24 bass, 34 p.k., per.	£9/0
SCARLATTI 120 bass, 3 voice, auto coupler, good condition	£16/0
SCANDALLI "Vibrante 3," as new, auto coupler, indicator, patent bellows release, 120 bass, 3 voice	£24/0
HOHNER "1055," 120 bass, 4 voice, show-room soiled, white finish	£26/0
SETTIMIO SOPRANI, "Cardinal Grand," 120 bass, 41 p.k., 2 treble couplers, 1 bass coupler, black finish, very mod., as new	£26
SANTIANELLI, 120 bass, 4 voice, treble and bass couplers, almost new, curved keyboard, storm pearl finish	£28/0
<b>SPECIAL OFFERS</b>	
PREMIER DOMINION Snare Drum, ebony finish, as new	£8/
PREMIER DOMINION "Ace," ivory finish, as new	£9/
MARTIN B♭ Boehm Clarinet, 1 p. perf. con.	£10/

**SHOWROOM OPEN SATURDAY MORNINGS**  
EVERY INSTRUMENT GUARANTEED BY "LEW DAVIS"  
DEPOSIT WILL SECURE YOUR INSTRUMENT  
Hire purchase terms available. Part Exchanges.  
The KING Instrument Co. Ltd., 134, Charing Cross Road, London, W.C.2. Phone: Tem 6562

**INSTRUMENTS FOR HIRE**  
**DRUM OUTFITS FOR HIRE**  
Any period.—KEN STEARN, 115, Longwood Gardens, Ilford. Valentine 1528.

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

**CASH FOR DRUMS**  
waiting at  
**LEN WOOD'S**  
for bass drums, sets, snare drums and parts.  
**PART EXCHANGES**  
12, Richmond Buildings, off Dean Street, W.1. Gerrard 1386.  
WANTED, cheap drum set for R.A.F.—Box 2717, MELODY MAKER.

**INSTRUMENTS WANTED**  
WANTED, ALTO OR TENOR SAXOPHONE.—ALBERT ALLNATT, 70, HAYDON ROAD, WIMBLEDON. 'PHONE: LIBERTY 4913.  
WANTED, piano accordions and B flat trumpets. State price required.—BRON'S ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.  
PENNSYLVANIA baritone saxophone, case and stand, S.P.G.B., £16; Monarch gold-lacquered trumpet, as new, £5 15s.—70, Haydons Road, Wimbledon. Liberty 4913.

**CASH WAITING**  
for Drums, Drum Parts, Saxophones, Clarinets.  
**H.P. ACCOUNTS PAID UP**  
Send fullest details and valuation to  
**PREMIER DRUM CO., LTD.,**  
Dept. 8.Z., Golden Square, Piccadilly, W.1. GERRARD 2327.  
WANTED, saxophones and clarinets, low pitch only. State price required.—BRON'S ORCHESTRAL SERVICE, 47, Gerrard Street, London, W.1.

**BRONS**  
**ORCHESTRAL SERVICE**  
ALL THE PUBLISHERS' ORCHESTRATIONS IN STOCK, ALSO FULL RANGE OF INSTRUMENTS AND ACCESSORIES.  
EVERYTHING FOR THE MODERN DANCE BAND UNDER ONE ROOF. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE SENT ON APPLICATION. JUST GIVE US A RING.  
**47 GERRARD ST., W.1**  
Telephone: GERRARD 3995

**GREAT OPPORTUNITY!**  
to keen musician to work in Music Publisher's office in Arranger's Department. Must be good arranger and copyist.  
Apply Box No. 1022, "Melody Maker."

**LEW DAVIS ANNOUNCES**  
CASH WAITING FOR YOUR OLD INSTRUMENT. NEVER MIND THE CONDITION, SEND DETAILS, OR BETTER STILL, SEND YOUR INSTRUMENT. WE WILL PAY CARRIAGE, AND CASH SENT TO YOU THE SAME DAY.

**INSTRUMENTS WANTED**  
SAXOPHONES, Clarinets, Accordions, etc., purchased for CASH; cheque by return.—W. PUMFREY, LTD., 92-94, Stockwell Road, S.W.9. 'PHONE: BRixton 2605.  
WANTED, cheap Epiphone or Gibson guitar. Particulars.—ENSOR, 18, Lake Street, Leighton Buzzard.  
WANTED, Dick Stabile alto sax mouthpiece, original lay.—Apply to Box 2713, MELODY MAKER.

**INSTRUMENTS FOR SALE**  
**DON BOWLES**  
Bargains.—Premier Sticks, 2/3; Brushes, 2/6; High Hat Pedals, 27/6.  
**288, HIGH STREET, CROYDON**  
BANJO.—Windsor Victor G., in case, as new, £6.—9, Hampstead Gardens, Golders Green, N.W.11.  
PREMIER DE LUXE, pedal 15/-; Tom Tom, 10/-; Maracas, 6/- pair; table and four blocks, 25/-; tables, 10/-; collapsible rails, 10/-; Console, 45/-.—115, Longwood Gardens, Ilford.  
WANTED, saxophone, alto or tenor, low pitch; no traders. State lowest price.—68, Walton Street, Oxford.  
WANTED, piano accordion of good make; low price.—Box 2714, MELODY MAKER.

**PERSONAL**  
DON BARRIGO would like to contact the person that bought his Selmer tenor.—C/O LEW STONE, Dorchester Hotel, London, W.1.

**MUSICAL SERVICES**  
PIANOFORTE accompaniments arranged to melodies and music orchestrated from 2s., by lady; lyrics set.—Box 419, MELODY MAKER.  
CARRINGTON BRIGGS, composer, Leven, Hull, Yorks.—Musical settings to lyrics. Revisions, orchestrations.  
LYRICS wanted by genuine, sincere dance composer, view to pub., no outlay; specimen in confidence; stamp.—PHILIP THOMAS, "Rhyllstone," Overstone Heights, Northampton.

**BOOKS WANTED**  
WANTED, Hobson's American Jazz Music.—Particulars to CROSSLEY, 23, Broom Valley Road, Rotherham.

**PRINTING**  
DANCE POSTERS in all sizes; best quality, keen prices.—Write for specimens, ARTHURS PRESS, LTD., Woodchester, Stroud, Glos.  
MEMOS or postcards, 3/- 100; visiting cards, dance tickets, 1/9 100.—HILLIER, "Brynily," South Road, Aberystwyth.

**ENGAGEMENTS WANTED**  
DRUMS. GEORGE TIBBITTS now open for gigs or perm; good kit, car.—Phone Hounslow 2381.  
ALTO clarinet, young pro., exempt, seeks perm.—CARTER, "Priests," Havering Road, Romford.  
BASS doubling guitar, vocals, exempt, young, well known, desires change; go anywhere.—Box 2708, MELODY MAKER.  
ALTO clarinet, first-class; available gigs Monday to Friday evenings, Saturday afternoons.—WOOD, Victoria 6729.  
TRUMPET, vocalist, M.M. individualist, requires gigs.—CHARLIE, 140, Church Hill Road, Cheam, Surrey. 'Phone: Fairlands 8505.  
SAX TEAM (two); anywhere; car; library; mike.—70, Haydons Road, Wimbledon. Liberty 4913.  
ALTO clarinet, vocalist, ex-pro., wants gigs or small perm.—Arn. 1590.  
DRUMMER ERNIE MASON. Gigs or perm.—221, Links Road, S.W.17. Mitcham 4203.  
TROMBONIST, experienced all work.—Write, H. WHITE, "Hollywood Club," 6, Denham Street, W.1. 'Phone: Ken. 2664.  
ALTO, tenor sax, violin, vacant for gigs.—INGRAM, 34, Wington Road, Enfield.  
YOUNG LADY, tenor, alto clarinet, experienced dance, desires work with good band for summer season on West Coast, preferably Blackpool.—Box 2715, MELODY MAKER.



**FREE DEPOSIT SYSTEM**

FOR CASH PURPOSES ONLY  
We will hold cash so that goods can be forwarded by advertisers. If, five days after receipt of goods, purchaser fails to notify us we will remit cash held to advertiser or return cash to reader directly we are informed by vendor that goods have been safely returned carriage paid.  
**NO FEE WILL BE CHARGED**  
Postal Orders and Cheques to be made payable to the "MELODY MAKER," 93 LONG ACRE, LONDON, W.C.2

**Melody Maker**

Incorporating "RHYTHM"  
JAN. 11, 1941 Vol. XVII. No. 390

**Your Diary for 1941—**

REVISED PRICES: 3/0d, 4/3d, 6/8d.

Obtainable from "The Melody Maker," 93, Long Acre, London, W.C.2 (Postage 3d.), or from STATIONERS, DEALERS, Etc.

**JERRY DAWSON'S NORTHERN GOSSIP**

**E**XACTLY seven weeks old, the Harry Roy Band is now in fine fettle, and has benefited greatly from the two weeks of one-night stands and concerts which it completes around the North this week-end.

In my humble opinion, the present outfit is by far the best band that Harry has yet fronted, both from a musical and entertainment point of view.

Although he is still essentially a showman, Harry allows the band far more musical scope than in his previous shows, and he has the men around him who can take full advantage of their opportunities.

Able led in typical fashion by Joe Crossman, the saxes are a very smart section with grand solos from Joe, and from the tenor man, Bill Griffiths.

By the time this appears in print, Bill, who joined the band in Manchester at the end of its opening week, will be in the R.A.F., and his place will be taken by Paul Freedman, the Canadian boy, well known as late of Billy Bissett's Band.

\* \* \*

In the brass section are two Roy originals—Jack Collins and Dick Boothroyd—on trombones, and three trumpets, Jimmie Lonie, Frank Thornton and Roy Williams. Jimmie, of course, is well known for his work with the old Jack Jackson Band, whilst Frank Thornton, who is only 19 years old, is certainly "one out of the bag."

He has a good hot style and a confidence which belies his youth.

The rhythm section, comprising Stanley Black (piano), George Fierstone (drums), and Al Burke (bass), is good enough for anyone, and the ensemble is completed with violinist Maurice Sterndale, who is also comedian-in-chief, and the three femme singers, Marjorie Kingsley, Kay Harding and Julie Dawn.

Next week, the band plays at Nottingham Empire and follows with a week of broadcasting from Bristol.

Harry's legion of fans who have not yet had the chance to hear the new band will have every opportunity of doing so during this period.

\* \* \*

We have all heard of "Bing" and "King," but here is a new one on me in "Swing" Shuttleworth and his Band. "Swing" is a 19-year-old Preston, Lancs, drummer whose seven-piece band is very popular locally.

The band plays each Saturday at St. Walburgh's Institute, and, with "Swing" leading, the rest of his boys are: Cyril Finch and Dick Little (saxes), Leo Beers (trumpet), Arthur Stevenson (bass), and Maurice Tootel (piano).

The vocalist is 16-year-old Neville Walker, who appears to be making quite a name for himself in "Proud Preston."

\* \* \*

If any trumpet player would like a comfortable job with a very smart outfit, perhaps they would drop a line to Sammy Ash, whose band is still featured at the Rex Ballroom, Cambridge.

Formed six years ago as Les Walton's Band, it commenced operations at the Ritz Ballroom, Manchester, and left there in March, 1936, to do the usual Mecca tour.

Exactly a year later they arrived at the Rex, and there they are still, with Sammy now leading.

The band is six-piece plus femme singer, and is still as popular and successful even after four years there.

\* \* \*

Stationed at an R.A.F. camp in the North-West, ex-McCormick saxist Ernie Cadman writes to let me know that he

is still alive and getting quite a few gigs with the Station band.

He is a member of the band which I mentioned some weeks ago, which includes Horace Baggaley, Tommy Butterworth and George Colborn—three boys well known in Manchester.

Ernie tells me that he recently played at a concert with an outfit conducted by our old friend Buddy Featherstonhaugh.

\* \* \*

From Yorkshire comes further news of Johnny Addlestone's Band, still pulling 'em in at the Mortimer Hall, Leeds.

Johnny has recently lost his alto player, Vivian Parker—who has also played with Michael Flome at Harrogate—to the R.A.F. His chair has been taken by Johnny Black, late of Peter Fielding's Band.

Johnny has recently altered his instrumentation, and the band now line up as follows: Johnny Addlestone and Wilf Payne (pianos), Johnny Black (alto and clar.), Jack Naylor (bass), and Bernard Conyers (drums).

\* \* \*

Having suffered numerous broken windows in the Manchester "blitz," Messrs. Mamelok Bros. had a further breakage on Sunday night last when some unkind person pushed a sandbag through the window and walked off with a £36 "Olds" trombone.

I can only admire the robber's taste in brass instruments.

\* \* \*

Writing from an R.A.O.C. station in the West of England, Sgt. T. Boardman, who used to play a lot of drums around the Bolton and Atherton district of Lancashire, tells me of a four-piece outfit which he has formed.

With himself on drums are: Corpl. Blaney (accordion), Pte. Reed (piano), and Corpl. F. Lowe (trumpet and violin).

He particularly asks me to give his best wishes to Maestro Jack Lancaster, whose band has broadcast occasionally via the old North Regional transmitter.

\* \* \*

Further to my remarks a couple of weeks ago about romance in the Rabin Band, I have a feeling that there is also "something in the wind" between sweet-singer Diane and a certain male member of the Romany organisation.

Correct me if I'm wrong. I'm getting a regular Winchell, ain't I?

\* \* \*

Heard a couple of weeks ago from Steve Atkinson, well-known East Lancs. bassist now serving in the R.A.F. in the South.

Steve tells me that they have converted an aeroplane hangar into a first-rate ballroom, and regular dances are now held there with the Company's own band providing the music.

The line-up of the band is: Taylor Frame and Jimmy Baker (saxes, etc.), "Rod" Ross (trumpet), George Smith (piano), Bill Cutting (drums), and, of course, Steve on the bull-fiddle.

Taylor Frame is, of course, the ex-Rosen vocalist-saxist, and this will answer a number of enquiries from his admirers.

\* \* \*

Freddie Platt—Carlton Ballroom, Rochdale—is still in need of a couple of sax players, particularly a strong lead alto, and he would be glad if anyone interested would drop him a line.

Freddie has recently been empowered by the directors of the Carlton to augment the band to twelve, and is prepared to consider applications from other instrumentalists—for future reference—in addition to those mentioned.

The Carlton is a very comfortable job, consisting of three afternoons and each evening, 7 to 10 p.m.

**Richard Valery's Last Broadcast As Civilian**

**Northern Radio Notes**

**D**URING this month, listeners will probably have their last opportunity—for the duration—of hearing Richard Valery and his Orchestra, Richard having now received his calling-up papers for the R.A.F.

He is, however, scheduled for two broadcasts in January, providing he can obtain the necessary permission from his superiors. The first is in "Varie-tea," from 4 to 4.30 p.m., on January 13, and, in addition to the band, that programme will include Violet Carson, Ken Frith, comedian Tony Heaton, and a close harmony group (The Tennessee Trio), and "The Vagabond Lover"—Cavan O'Connor.

On January 15, Richard is due for a straight dance band session from 11.45 a.m. to 12.15 p.m., in the Forces programme.

Johnny Rosen fans will have a further opportunity of hearing their favourites on January 28, from 12.30 to 1 p.m., in the Home Service and Forces programmes, whilst on the 31st, from 4.30 to 5 p.m., "The Milky Way—Tea Time With The Stars" will be heard.

On February 5, in the Forces programme, Peter Fielding and his Band will be heard from 11.15 to 11.45 a.m.

**S**IXTEEN-YEAR-OLD "veteran" broadcaster Johnny Green, makes his hundredth appearance at the mike to-day (Friday) when he sings on Jack Leon's ENSA broadcast.

By way of celebrating the occasion Johnny is being given a star-spot in the programme, when he will feature the new comedy number, *What a Surprise for the Duce!*

**GLASGOW NOTES**

**W**HEN Bobbie Jones' St. Andrew's Hall dancing was stopped for the duration, mention was made of the two bands who were thus temporarily "out."

Tommy Docherty's activities have been chronicled already, so it remains to be reported that Lex Neilson and his Band, who played in the smaller St. Andrew's Hall, have not been long in getting fixed up.

The boys hail from Paisley, so it is perhaps quite fitting that they have been booked for the thread-town's Town Hall for the weekly dancing which has always been so popular with the local "buddies."

**BETTE'S BREAK**

In the New Year week the boys were on duty five evenings, and subsequently they will do the usual three sessions weekly, the regular routine.

And—they are getting good money for the job, so a few other gigsters can "please copy."

Bette Roberts, the Glasgow brunette songster fixed up by Joe Loss (see picture on page 6), is well known to everyone in Glasgow, Edinburgh and the East of Scotland, as she has sung with all the name-bands there and round about.

She was featured with the Dennistoun Palais Band under Teddy Desmond's direction, and also gigged occasionally for Louis Freeman.

**IN C & C's NEW YEAR ISSUE YOU GET!!**

From PARAMOUNT'S "RHYTHM ON THE RIVER" Starring BING CROSBY

**ONLY FOREVER**

BACKED BY

**AIN'T IT A SHAME ABOUT MAME**

AND

**I'LL NEVER SMILE AGAIN**

**TINY OLD TOWN**

AND

**EV'RY DAY IS ONE DAY NEARER**

**CAN'T GET INDIANA OFF MY MIND**

And any ONE of the following:

This applies to S.O. or F.O. Subscribers only.

**HONEYSUCKLE ROSE**

**DREAM LOVER (Waltz)**

**SWEET SUE**

**TIME ON MY HANDS**

**I AIN'T GOT NOBODY**

**GEORGIA**

**24**

GET THESE NEW TERRIFIC

SID PHILLIPS' ORCHESTRATIONS

**THE MILL STREAM**

**A DEPUTY FOR THE SULTAN**

**EASY COME EASY GO**

**GETTIN' AROUND**

3/3 each, post free.

**16/-**

The House of Hits!

**CAMPBELL CONNELLY**

10 DENMARK ST.

LONDON W.C.2

Temple Bar 1653

I enclose £.....  
Combination required.....  
SMALL ORCHESTRA .. 16/- for 24 Numbers  
FULL ORCHESTRA .. 21/- " " "  
TRIO .. 10/6 " " "  
PIANO CONDUCTOR .. 6/- " " "  
EXTRA .. 3/- " " "  
PIANO SOLO .. 8/6 " " "  
NAME.....  
ADDRESS.....  
M.M. 11/1/41