

BENNY GOODMAN'S IMPORTANT CHANGES—See p. 9

THE JOO-JAH TREE

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Melody Maker

Vol. XIV, No. 255

APRIL 9, 1938

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LEW STONE PLANS NEW 'MONSEIGNEUR' BAND FOR JERMYN ST. RESTAURANT

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FANS WILL WELCOME THE NEWS



BILLY THORBURN

Bournemouth's Best Job Falls To Billy Thorburn

12 PIECE AT ROYAL BATH

IMEDIATELY following Easter Monday week, Billy Thorburn and his Music will be heard from the ballroom of the extremely popular Royal Bath Hotel, Bournemouth, where, since last summer, Billy Bissett has reigned with his Royal Canadians.

Billy Thorburn has a contract for three months firm, with options for a similar period, and consequently it may not be until October that he will be able to resume those variety activities which have been keeping him satisfactorily busy for some time past.

For the Bournemouth job he will have a twelve-piece band, slightly less than his stage combination, and he won the contract from dozens of other bands which quoted for the job.

His work is split up into two sessions a day, from four to six p.m., supplying light music, and from eight-thirty p.m. till midnight playing dance music.

There are no Sunday sessions, and this leaves Billy free, with the consent of the management, to undertake concerts in the vicinity.

As the hotel always features a first-class cabaret, Bournemouth holiday makers there should find the ballroom entertainment right up to top standard.

Incidentally, certain of Billy Thorburn's other activities will not be affected by the engagement. For instance, his commercial broadcasts for Needlers Chocolates, as a member of the concert party called the "Kreema Coons" will not be interrupted, and neither will his broadcast series in association with Reginald Foot called "The Organ, The Dance Band and Me," from Broadcasting House.

It is also likely that Billy Thorburn and his Music will now become a welcome addition to the broadcasting schedules of Western Regional during the run of the Bournemouth engagement.

ANOTHER YORKS CONTEST

AREVIVED enthusiasm for contesting among Yorkshire semipro bands, reflected in last Monday's All-Yorkshire at the Leeds Town Hall, has resulted in Mr. Frank Watson, of R. S. Kitchen, Ltd., by arrangement with the MELODY MAKER, organising an extra fixture to be known as the West Yorkshire Championship.

This is to be held at the Huddersfield Town Hall on Monday, April 25, and once again the winners will be qualified to compete in the All-Britain on June 19, at Blackpool.

Band leaders wishing to compete at Huddersfield should immediately communicate with Messrs. Kitchen's, at 29, Queen Victoria Street, Leeds.

TOWARDS the end of this month Lew Stone comes right back into the limelight as a leader of a dance band again playing in a restaurant.

On that day of days he commences an engagement at the Trianon Restaurant in Jermyn Street, which, after a short period of closure during which it has been substantially enlarged, is being reopened on exceptionally ambitious lines.

Although it is some years now since Lew established a world-wide reputation for himself as leader of the wonderful band he had in the old Monseigneur Restaurant, his work has not been forgotten. In those days his band was generally accepted as the best in the country, with the possible exception of Ambrose's, and it was about No. 1 on the air, too, with an individuality that was immediately identifiable whenever it struck up.

When the Monseigneur shut down, Lew toured around the country with his band smashing records right and left. No band has ever had in this country such a perfervid fan following, and on the occasions of his one-night stands in the provincial palais dancing was invariably at a discount, most people preferring to crowd round the bandstand to listen and worship.

BREAK UP

Lew, however, did not like touring, and, despite his manifold successes in variety, he finally abandoned it and since then the old personnel has completely broken up, many of the individuals, such as Nat Gonella, Bill Hartly and Al Bowly, branching out on their own with signal success.

A lot of MELODY MAKER readers trouble to write in from time to time saying how much they wish this band was still in existence. No doubt they write to Lew Stone in the same strain as well, and maybe it is because of this that Lew, having fixed up a job after his own heart, has decided to get together a band exactly like the old one, the same in size, and general character, with his own arrangements to ensure that it shall have the same musical timbre.

How he is going to find instrumentalists of the same calibre as his old stars remains to be seen, but no-one doubts that he will succeed, and everybody will want him to, for he is one of the few leaders in this country without a single enemy.

So far he is not ready to disclose the names of any players he has in mind for the combination, but by next week the MELODY MAKER hopes to be in a

position to impart some of this information, if not all.

One concern which should be particularly pleased at the news is the B.B.C. The old Monseigneur Band for many years provided many high spots in the O.B. dance music programmes.

It seems to the MELODY MAKER, too, that the Trianon is in clover, for with this kind of musical policy it should not fear any competition in the West-end, and Mr. C. K. Scott, the general manager of the establishment, must be congratulated on having had the vision to bring the happy event about.

ALBERT HARRIS LEAVES AMBROSE

VISIT TO U.S.A.

ENGLAND'S foremost guitarist, Albert Harris, who is recognised as one of Europe's finest dance musicians, is leaving the security of a highly paid job in Ambrose's Orchestra in order to go to America to take a tilt at fortune.

"He is disgusted with the trend of things in this country as far as dance music is concerned," Ambrose told the "M.M." "And I don't blame him. With prices being cut right and left, and the standards of playing tending to decline rather than advance, he has got as far as he can get here. Although he is right at the top of the tree at the moment, I think he is a wise boy to realise that to remain is merely to risk the danger of stagnation. I personally think he will do well in America, and, sorry as I am to lose him, I can only admire his spirit and intelligence in taking a shot at the brave new world."

Albert has relatives in America, so that he will not find himself friendless or homeless when he gets over.

Whether work will come his way and whether he will be permitted to accept it will depend not so much on his ability, which is unquestioned, but as to whether he will be prepared to apply for naturalisation.

Only by taking out his papers will he be admitted into membership of the A.F.M., without which formality no alien can work in the States.



LEW STONE—BACK TO A BALLROOM

PUBLIC PROSECUTOR WITHDRAWS MANSLAUGHTER CHARGE

"Fatal Blow Was Kindly Meant"

A SMILING, if somewhat sad, Tommy Anderson left the Nottingham Guildhall on Monday afternoon last, after the charge against him of the manslaughter of his best friend, Val Stewart, had been withdrawn.

In outlining the case for the Director of Public Prosecutions, Mr. G. R. Paling said that the two men, who were members of an Orchestra which was touring the country, were the best of friends.

They had never been known to have a cross word and, wherever they went, they invariably lodged together, as, for instance, in Nottingham, when the band was appearing there for the week commencing February 28, where they both lived at 8, Belgrave Square.

AT A CONTEST

On Friday, March 4, the members of the Orchestra were invited to a dance band contest at the Raleigh Ballroom, and Anderson and Stewart, together with a man named Miller, went along in Anderson's car, arriving at the ballroom about 11.45 p.m.

During the evening Stewart, who, there was no doubt, had consumed a certain amount of intoxicating liquor, complained about feeling ill, and, about 2 a.m., he asked Anderson to take him home. The three men, accompanied by two ladies who were members of the party, then went back to Belgrave Square.

Arriving there Anderson and Miller undressed Stewart and put him to bed, but shortly afterwards he was heard to be groaning and complained of pains in his chest. One of the ladies bathed his head, and this appeared to calm him a little, but, within a minute or two, he became very noisy, and commenced shouting that he wanted to get up.

Thinking to quieten him, Anderson then went into the room and struck Stewart a blow on the chin, which, suggested Mr. Paling, in view of the (Continued on page 14, col. 4.)

Vice-President Resigns From D.B.D.A.

SECRETARIAL REPROOF "OFFENSIVE"

THE Dance Band Directors' Association has had a serious setback lately. A month ago Ambrose started to take an active interest in its affairs when it started to deal with the problem of controlling its members' star players from abusing the traditional licence to accept outside gramophone, broadcasting and film sessions.

A scheme was ultimately worked out and submitted to members of the Association for general adoption, but it was impossible to obtain unanimity of opinion, and several Council meetings had to be held.

The last of these was at the Piccadilly Hotel on March 23, and when Ambrose turned up, pretty well on time, there was a very small attendance, and most of the absentees included those West-end band leaders most concerned in the matter under consideration.

SECRETARY OFFENDS

Impatient at this ostensible sign of apathy and lack of co-operation, Ambrose refused to remain at the meeting, whereupon Secretary MacKay wrote him a strong letter of protest, couched in terms which Ambrose found offensive and which undoubtedly were meant to sting.

So resentful did Ambrose feel at the whole tone of the reproof, and at the apparent apathy being displayed by certain Council members towards their duties, that he forthwith wrote to the Secretary resigning from the Association.

Since this incident there has been no Council or Executive meeting to discuss the resignation, and, in fact, until now the news of it has not been made public property.

"M.M." STAFF ARTIST GETS BIG TELEVISION ASSIGNMENT

BERNARD GREENBAUM, the provocative artist whose modern style decorations in *Rhythm* help to contribute so much to the inimitable character of that elegant magazine, has come under the notice of the talent spotters at Alexandra Palace.

As a consequence of this he has been engaged to design the costumes and sets for a Steven Thomas production of Handel's "Acis and Galatea," which is to be televised on April 24.

Strangely enough, Bernard's brother Hyam, better known as Ronnia, is

Musical Director at Alexandra Palace, but he knew nothing about Bernard's assignment, nor, of course, had he anything to do with it.

The Greenbaums are an exceptionally talented and versatile family, and only within the last few days has it been announced that sixteen-year-old Betty Greenbaum has just walked off with the first prize of £100 in the "News Chronicle" Music Competition for students between the ages of sixteen and twenty-five years.

She is a pianist for whom many authorities forecast a brilliant career.

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ENGAGEMENTS WANTED

NAT GONELLA'S rehearsals are short, sweet and productive. At them there is the minimum of time wasted, for Nat always has a preconceived idea of how he wants a new number played and usually that idea is the ultimate one. If it isn't, they play around with it until it is up to the high Gonella musical presentation standard.

But one characteristic of a Georgian rehearsal is that the boys keep playing—there is little or no time spent in talking about what they are going to do—they go ahead and do it!

Squashed But Systematic

A great advantage Nat has in having a quality without quantity is that rehearsals do not necessarily need large rooms. The one I popped into was held in a not-too-large dressing room of an enormous super-cinema where Nat and his Boys were playing three times a day.

The rehearsal call was for five, between the first and second shows. By five they were all there (or so I thought), a trifle squashed (what with me stuck in a corner and one or two visitors), but nevertheless ready for action.

Harold Hood had no piano. He was half hidden in an armchair by his accordion. And Bob Dryden had no drum kit. He had a pair of drum sticks and the dressing room table to make percussive noises on. "But with that little material put up (in the words of the Western Brothers) a jolly good show, sir!

Also in the rhythm-filled room was Jimmy Messini, feet up on the dressing room table and leaning back in his chair à la the big American business chief.

Charlie Winters (no relation to Tiny although he plays bass) is a quiet, serious boy, although he can join in the Gonella fooling with the utmost abandon and unexpectedness.

REHEARSAL

ANDY GRAY takes you

behind the scenes to see how **NAT GONELLA** and his **GEORGIANS** rehearse

The backbone of Gonella's laughs is Pat Smuts. He is to Nat what Bill Currie is to Harry Roy and what Freddy Schweitzer is to Jack Hylton. At rehearsal, however, he was not fooling around but concentrating on his tenor sax. And what a sax player he is!

Tucked into another corner was Stella Moya, slim, twinkling-eyed vocal charmer. She was concentrating, too, with her little hands held tightly over her ears. Not very complimentary to the boys, but it is only by shutting out their music that she can concentrate on her own.

But where is Nat all this time? He's right there in the middle of it, trumpet in hand, listening to the various choruses and pick-ups, butting in here, there and everywhere. Cheering his boys on and shouting: "Right, I'll take it." Then he pours forth on the trumpet.

Next he is taking the vocal, giving signals with his free hand when he wants the boys to join in. The vocal over he points to Pat Smuts to take a chorus. Pat jumps in and next Charlie slaps out a mean sixteen bars. Then Nat takes over for the final chorus and it's all over.

Conversation Piece

"How'd it sound?" asked Nat, without pausing for breath.

"Okay to me," was Jimmy Messini's comment. Jimmy is always first with comment. The rest nodded approvingly.

"Any questions about it?" asked Nat. "No? All right. It's in. Now how about this new song medley? Do you know your words, Stella?"

"Think so, Nat," Stella said. "What about you, Jimmy?" asked Nat.

"Right you are. I have them," Messini answered.

"All right, let's go through it. Everybody got their parts? Look through first and see that they're all there. Don't forget, Pat, I want a solo from you in *Little Old Lady*. Everybody ready?"

"No. Where does my solo come in, Nat?" asked Harold Hood from the depths of his armchair. Nat told him. Then they were off.

Stella Moya came to the centre for her vocal. I couldn't hear a word she sang, for I had Charlie Winters' bass booming in my ear, but it must have been okay for Nat passed it.

But Charlie Winters' bass or no

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- Les ALLEN and Pianists. Empire Theatre, Chiswick.
- Freddy BAMBERGER. Oldham.
- Billy GOTTON and Band. Broadcasting and recording.
- George ELBRICK and Band. Empire Theatre, Kilburn.
- Roy FOX and Band. Empire Theatre, Sheffield.
- Nat GONELLA and Georgians. Holiday.
- Henry HALL and Orchestra. Empire Theatre, Sunderland.
- Ken HARVEY. Empire Theatre, Shepherd's Bush.
- Evie HAYES. Empire Theatre, Leeds.
- Jack HYLTON and Band. Empire Theatre, Edinburgh.
- Ken JOHNSON and Band. Theatre Royal, Edinburgh.
- Carroll LEVIS and Discoveries. Hippodrome Theatre, Birmingham.
- LEVIS No. 2 Show, under Cyril Lewis. Theatre Royal, Barnsley.
- Billy THORBURN and Music. Thursday to Sunday, Alexandra Gardens, Weymouth.

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TEDDY JOYCE

The symbols to which this band leader vibrates according to the Science of Numerology are "22" and "3" respectively, a happy combination which points to a bright and successful future, albeit the talent which he possesses is not yet fully recognised or appreciated . . . a personal charm and conscientiousness in his work are both stressed under these numbers . . . is generous . . . loyal . . . a good friend . . . has great patience and tolerance for those working under his baton . . . a saving grace of humour helps him to over-ride all obstacles.



Above: Nat takes the lead at rehearsal with brother Bruts standing up by his side. Pat Smuts is on tenor and Bob Dryden on drums. On left: Harold Hood (piano) and Jimmy Messini have a rehearsal all by themselves. And the slogan—as far as Jimmy is concerned—seems to be "Pull your socks up!"

Charlie Winters' bass I heard Jimmy Messini singing all right, Jimmy (alias James Hilton of *The Greatest Mistake Of My Life* fame) put his whole heart and soul into his singing. His veins stuck out and his face went red-purple, but he got the results he wanted.

Next Nat took off a vocal in his easy, husky way and followed it up by a series of trumpet licks which brought the medley to a smashing close.

Anyone who thinks Gonella takes things easy back stage is sadly mistaken. He works twice as hard as his men, even though his income would make many a man lazy!

At this point in the proceedings a knock came to the door. In walked Bruts Gonella, Nat's kid brother. "Where the hell have you been?" asked Nat. "This rehearsal started half-an-hour ago."

"But I didn't know I was supposed

to rehearse." Bruts replied in surprise. "You want to come to Scandinavia, don't you?"

Bruts nodded and his brother continued to dress him down. Then Bruts said: "I'm sorry, Nat."

No Special Terms For Relatives

"All right. Get your trumpet and get to work."

The rehearsal continued until the call boy put his head in and warned: "Ten minutes, Mr. Gonella."

Nat and I went back to his dressing room.

"That's that," said Nat. "Bruts isn't in the act yet, but I use him on my radio programmes and special tours. He's coming on, and I expect he'll be joining the act permanently soon."

"Although," Nat continued, "he isn't going to have special privileges

because he's my brother. I take him on as a trumpeter not as a relation."

I asked Nat when they rehearsed their gags and fun stunts which have livened up the act so much.

"Rehearse them? We never rehearse our gags. As a matter of fact I never know what the boys—or myself, for that matter—are going to do next."

"Even our programmes are far from set. Sometimes I get a request from the audience during the show and the boys don't know they are going to play it until they hear me announce the number at the mike."

"That's where I'm lucky. I have a combination that can play almost anything at a minute's notice!"

"What do they like to play best?" I asked Nat.

"Poker dice, I should say," shouted Nat over his shoulder as he rushed out to the stage to give another two thousand Gonella fans a treat.

Great guy, Gonella.



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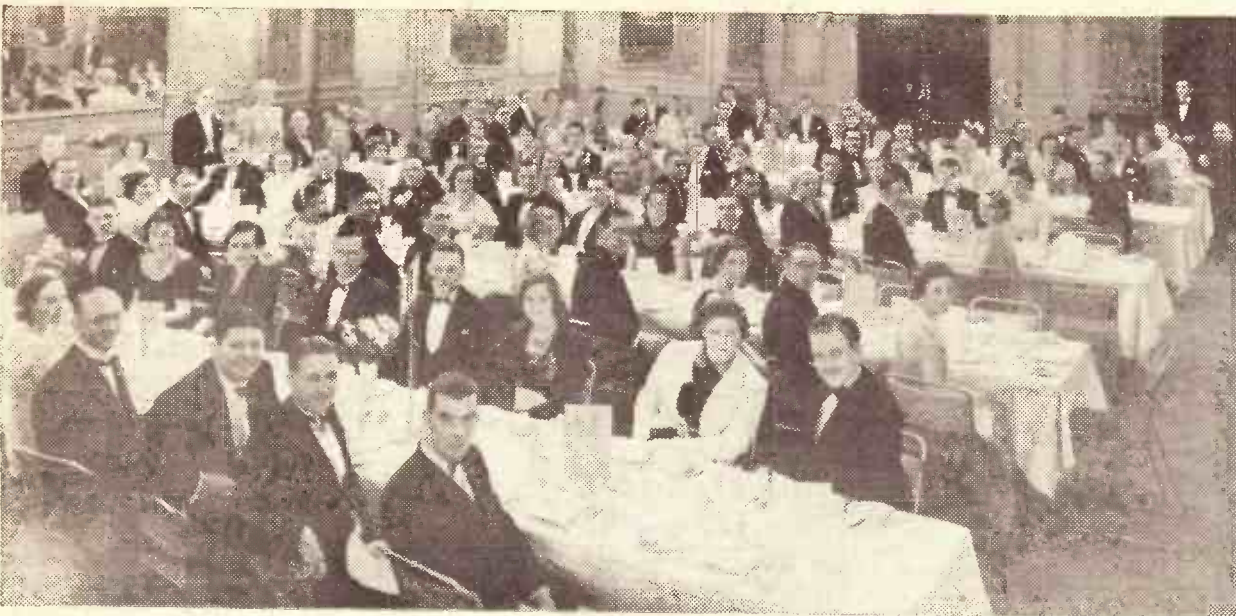
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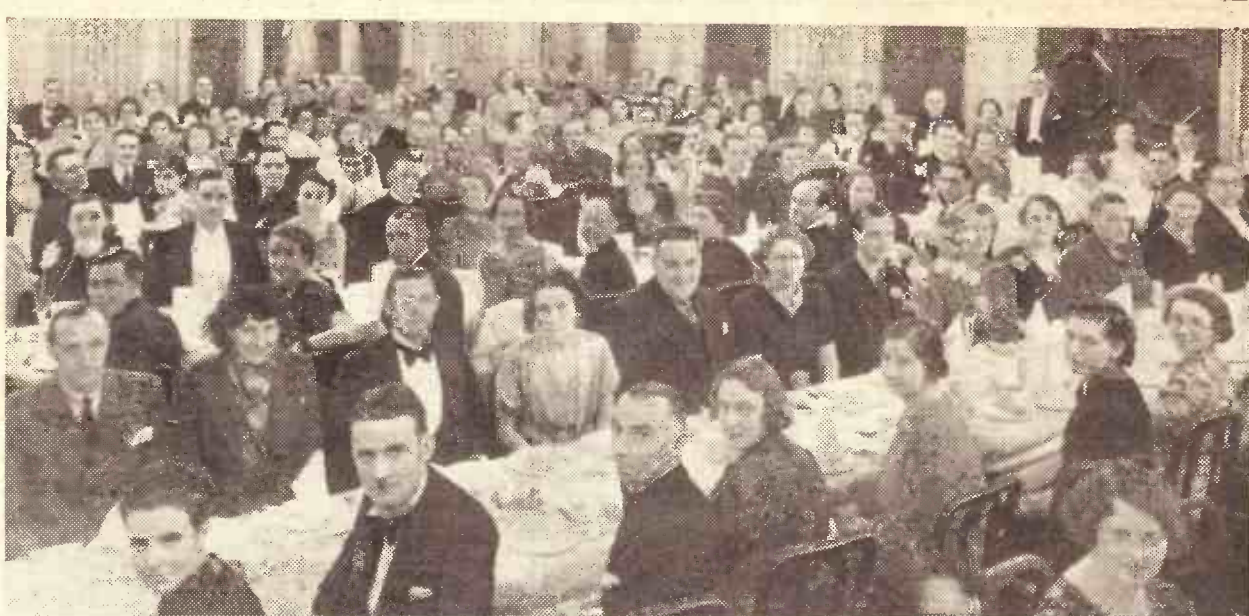
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On Tuesday night last, in the Criterion Ballroom, Stanley Bloomfield's Orchestras held their sixth annual dinner and dance in celebration of the past twelve months' record business. Ten permanent bands, and sometimes as many as twenty out in one night indicate this as one of London's biggest and best gig concerns. It was a swell celebration with open house to all round about midnight.

Here is a photograph of the Billy Mayerl Club's annual dinner at Pagani's Restaurant attended by over 200 Mayerlites from all parts of the country. Billy Mayerl (President) and Geoffrey Clayton (vice-president) made speeches and a cabaret concluded a grand evening. Mr. William Evans, managing director of Challen's Pianos, Ltd., was the guest of the evening, and spoke about the piano industry.

British Band Leader Works Seven Months In DUTCH "HENRY HALL" LEAVING AVRO Vienna For Three-And-Sixpence!

The Hitler Austrian Putsch As Seen By Dancemen

A SENSATIONAL announcement from the Programme Department of the Avro Broadcasting Corporation brings the news that, on June 1, their contract with the Avro house dance band, led by Hans Mossel, will terminate.

Listeners and admirers of this band all over Europe will be surprised to hear this news, as the Mossel band is quite rightly regarded as the best band in Holland these days. Hans Mossel, interviewed by telephone in his house in Hilversum, told the MELODY MAKER that there was no quarrel between him and the Avro management, and that they are parting in the most amicable manner.

FUTURE PLANS

The reason for this sudden parting is not yet known, but it is unofficially understood that finance is the motive underlying it.

Listeners will be pleased to hear, however, that the Avro Dance Band will not be off the air for good and all, as the station has decided to give the band one broadcast every week during the summer, when the band will be playing (without the string section) at the Casino at Scheveningen, of which place Mr. D. Schoor, one of Holland's most enterprising band-bookers, is manager.

Mr. Schoor has had many fine bands in his house on various occasions, the most memorable being the one led by Louis de Vries, with his brother Jack on bass.

Two Saville Air Bands

HARRY SAVILLE'S interesting broadcast, with two bands, "Light And Shade," is to be repeated on the National wavelength on May 11, between 5 and 5.40 p.m., with entirely new material.

This feature brings to the studio eighteen artists, instrumentalists and vocalists, and one twelve-piece band renders fast and furious modern stuff, while a six-piece deals with sweet music, introducing soloists.

The two vocalists are Gladys Chappelle and Ronnie Genarder, both of whom were previously with Jack Payne. In addition, Harry is using as guests the Minerva Trio, consisting of piano, saxophone and drums.

He has two more Empire broadcasts to fulfil, on April 6 (12-12.30 a.m.) and April 26 (2-2.30 a.m.).

PUBLICITY ACE MOVES

THE dance band profession's own publicity-ace, Felix Mendelssohn, will be found in fresh quarters from Monday next, as after some years with the Peter Maurice Music Company, he is joining Lawrence Wright as publicity manager.

While he will devote his undoubted talents largely to publicising the famous Wright house, Felix is not tied down exclusively and he will continue with his private work as usual.

Apart from this important business change, Felix has plenty of other things happening to him, not the least being his official engagement on Sunday last to Miss Angela Diego.

Felix is doing very well these days on the commercial airways and on April 21, he will be starting a new programme on which he will lead a ten-piece outfit consisting of three saxes, three brass-three rhythm and violin.

With this he will feature various guest artists including such stars as George Barclay and Paula Green.

QUICK CHANGE ALEC

ALMOST before it was possible to read the announcement of his starting at "Hell," Alec Alexander and his Radio Boys made a quick change and opened on Sunday last at the Standard Restaurant in Piccadilly Circus.

This quick change was only possible through the courtesy of Jock Ferguson and his co-directors of Hell, who released Alec at a moment's notice to take over his present job, where he is playing with a band augmented by Sid Meerloo (trumpet, accordion and vocalist).

As for the delectable niterie in Gerard Street which takes its name from the nether regions, everything is fine there, too, for an old friend in Happy Blake is in charge of the band, which is a sufficient guarantee of its enlivening qualities.

THE PLIGHT OF BRITISH MUSICIANS STRANDED IN VIENNA DURING HITLER'S INVASION OF AUSTRIA WAS REVEALED TO THE "MELODY MAKER" THIS WEEK BY BAND LEADER TEDDY WHITE, WHO HAS JUST MANAGED TO GET BACK TO ENGLAND.

Teddy, who is well-known in London as alto, clarinet and arranger with such bands as Lou Preager and Billy Gerhardt, secured his first Continental job last August when, with his six-piece band, he opened at the exclusive Eden Bar in Vienna on a ten months' contract ending in May.



TEDDY WHITE

The band was popular at this establishment—which, for the purpose of analogy, may be called the "Café Anglais of Vienna"—and broadcast frequently from the local radio station.

The first sign of any trouble came early in March when rioting and demonstrations took place in the streets, a state of tension existing between the Nazi element and the supporters of Von Schuschnigg, owing to a terrific propaganda campaign conducted in connection with the latter's plebiscite.

At this time, Teddy and his Band received an attractive offer to go to Cannes immediately, and, fearing that trouble was imminent in Austria, he asked the Eden Bar management to release him from his contract, so that he could take his band to Cannes.

Permission was, however, refused, as he was assured by his employers that the trouble would blow over and that he need not fear any violation of his existing contract.

How false this prophecy turned out to be was soon apparent when about five hundred German Junkers and bombing planes blackened the Vienna skies and, circling ceaselessly over the town, heralded the march of the German soldiers into Austria.

LAWYER FLEES

The town's activities immediately ceased, and the band, on going to their job, found the Eden Bar closed. They immediately sought legal advice, and were told to carry out their own side of the contract by turning up nightly at their job, which they did. As the place did not open for five nights, the management had broken their part of the contract, but, on going to institute legal proceedings, Teddy found that the lawyer who had his case in hand had fled the country.

At first no one knew whether the invasion meant war, but it was quite apparent to Teddy that the best thing to do was to get back to England as quickly as he possibly could.

He was staying in a flat owned by a Jewish woman, and already the frenzied crowds were ransacking Jewish houses and throwing the furniture into the streets.

How to get out of Austria was the difficulty, for no seats were guaranteed on any air-liner and the service was entirely disrupted.

Finally, however, he managed to get on a plane to Prague, paying £10 excess fare for his instruments and having to leave without any clothes other than those he was standing up in.

MONEY TROUBLE

According to the terms of Teddy's contract with the Eden Bar, he was allowed to bring half of his salary out of the country, and accordingly he presented himself at the airport with £150 to bring back to England. But the German officials refused to recognise an Austrian contract, and told him that, if he had no one to leave his money with, they would have to confiscate it.

Fortunately, Teddy had with him at the airport Luis Barreiro, his bass player, who was staying pending the securing of a visa to get out of Austria. Teddy left the money with him, and it was used to help get the other members of the band out of the country.

The leader was permitted to leave, carrying only the maximum allowance of one English pound and thirty Austrian schillings (about £1).

At Prague he was nearly stranded, but managed to find a plane going to Rotterdam, and, in Holland, no one would change his Austrian money, so he had exactly £1 to get him back to

London Club's Big Party On Sunday

WITH commendable enterprise the London Gig Club is staging one of its special parties on Sunday next in the First Avenue Hotel to celebrate the All-London Championship.

As is usual at these affairs, there will be plenty of fun for all, but on this occasion there will be a difference as the show will be run in two sessions.

The first, starting at 4 o'clock in the afternoon, will take the form of a the dancant at which the famous Dutch Blue Ramblers under Pi Scheffer will play, and admission to this will cost the modest sum of half a crown, including tea.

Then, for a similar sum, one may obtain entrance to the Gig Club Party which starts at 7.30.

Claude Bampton with Phyllis Frost and some of his boys will be doing their stuff here, as will also the winners of the East London Championship, Billy Lawrence and his Band.

It is also hoped that the winners of the All-London will be present.

A very special point for the benefit of the ultra-rapid fan is that it has been arranged that all those who desire to be present at both shows can obtain a ticket enabling them to do so for the small sum of three shillings and sixpence.

LOBAN FOR NORTH DEVON

BENNY LOBAN and his Music Weavers, who worked throughout the winter at the Rougemont Hotel, Exeter, will, on April 14, open a lengthy summer season at the Saunton Sands Hotel, near Braunton, North Devon, for the same management.

Surrounded by lovely scenery and miles of open country, this delightful spot is much favoured by film companies for the shooting of outdoor scenes, and is therefore the residence from time to time of famous film stars, directors and cameramen.

It is probable that at the close of this engagement, in September, the Music Weavers will return to spend the winter again at the Rougemont.

England after staying a night in Rotterdam.

THE END OF HIS STORY IS THAT HE ARRIVED IN CROYDON WITH EXACTLY 3s. 6d. TO SHOW AS THE RESULT OF SEVEN MONTHS' BAND-LEADING WORK IN THE BEST RESTAURANT IN VIENNA . . . !

FINLAY'S FLIGHT

Luis Barreiro managed to get out of Austria after a great deal of trouble with visas, and, at one time, was in danger of being put in a concentration camp at the frontier.

Reg Dare (tenor sax and clarinet) is still in Vienna and there is no news of him, but the saddest case is that of the pianist of the band, Gunn Finlay.

Gunn is well known in London and came to England about three years ago as a refugee from Germany. He

married an English girl, and, with his wife and baby, went over to Vienna for the Eden Bar job.

Now, his position is critical, for, as a German, he cannot leave Austria, and the conditions over there are appalling for any but the purest "Aryan" subscribing to the Nazi doctrine.

Teddy White is very seriously concerned about him and his wife and child, but can, at the moment, get no news of them.

Back in England, Teddy has not been slow to start up again, despite his unfortunate experience. He has opened an office as an arranger at 56, Berners Street, W., and his first job has been to do some of the arrangements for the new Sidney Howard show which opened in Manchester last week.

He hopes to re-form his band in the future, but vows that he will never leave England again . . . !

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★ BOB DRYDEN with Nat Gonella and his Georgians, a more recent convert to the CARLTON Cult, is really enthusiastic about the added potentialities of his CARLTON kit.



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- Norman COOKE & his Band
- Joe DANIELS & his Hot-Shots
- Harry DELVALLE Tommy Kinsman
- Bob DRYDEN Nat Gonella
- Ray ELLINGTON Harry Roy
- Jack GREENWOOD Joe Loss' Band
- Ges GWILT Coconut Grove
- Percy HAMPTON Reg. Leopold
- Sam HERMAN The Five Sparks
- Hec JENNER R.M.S. Queen Mary
- Len LEES Michael Flome
- Sammy LEES Americanadians
- Monty LIPNER Harry Leader
- Johnny MARKS Lou Preager
- Stan MATCHETT Famous Belfast Drummer
- Stan MARSHALL Eddie Carroll
- Mickey MIGDOLL & his Band
- Reg MILLS Slip-in' Club
- Will PENYER The Rhythmic Roamer
- Gilbert WEBSTER B.B.C. Television Orch.
- Tom WILSON Ken Johnson
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- Joe WYNDHAM Jack Payne

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AMERICA BROADCASTS TO THE "MELODY MAKER"

Recent Radio Reported by "DETECTOR"

THE truth of the saying "familiarity breeds contempt" was never more aptly illustrated than when, last week, Gene Darlington...

It happened like this:— Earlier in the week Darlington had decided to relay on the Saturday from WWJ this Detroit station's special feature for Swing fans, "Swingology."

Problem: How to let English listeners know in time. The "M.M." of course. But when did it go to press? Possibly any moment. It was already Tuesday evening, Cable? It might not reach us soon enough.

By Air To The "M.M."

Solution: Radio. "Short-wave Mailbag," Gene's stations' information feature, was due on the air at 11.35 p.m. Include a message. "If any representative of the MELODY MAKER is listening, will he please note that..."

No representative was listening. But "M.M." readers were listening, and soon communications were pouring in. "Please tell 'Detector' that this message... has just come over the air for him from America," said the informants...

Well, I hope you all heard the programme. If you didn't, believe me, you missed a five-star half-hour. Hot tunes, popular tunes, hot playing, sweet playing, scat singing, and ordinary singing which had that swing which made it mean just that thing. That band knew how to jam, and did the announcer know how to put over a good script, or did he!

I only hope the B.B.C. was listening in. But no, I don't, for I don't believe

they would have known what on earth it was all about. It needed a swing fan to appreciate the hidden points in this "Academy of Swingology" stunt.

But what's worrying me much more is whether friend Gene is going to do it again this Saturday. Gosh, I hope so. Anyway, I know one who will be anxiously tuned to W2XAD on 19.56m. at 8.30 p.m.

Maida Vale. (Received on an H.M.V. 650 AC.)

Ventura directing Max Blanc, John O. Arnsalian, André Lluís, Adrién Mares (reeds); Phillippe Brun, Gus Deloof, André Cornille (pts.); Yosse Breyer, Guy Paquinet, André Cauzard (trmps.); Roger du Hautbourg, Jean Perinet, Jean L. Janson (vlns.); Bob Veez (pno.); Louis Gaste (gitar.); Louis Vola (bass); André Taylor, J. "Coco" Asian (drums).

Vocalist: André Dassary. Jack Hylton certainly started something when he went visiting round Europe. Practically every Continental show band, consciously or subconsciously, borrowed one or more leaves from his book, and while they may have since modernised their ideas, the early Hylton influence is still apparent.

In this Ray Ventura broadcast it was reflected in the arrangements. They had those grandioso introductions, modulations and codas, and tendency to over-dress the subject, which Hylton's arrangers devised with such success for his stage shows.

On the other hand, anything Ventura's arrangements may have lacked through their rather pretentious staginess was to a great extent cancelled out by the way they were played. This ensemble not only has musicianship, it has style, and, if it didn't always swing, it usually got nearer to it than most essentially show bands generally do. The sax team acquitted itself particularly well.

Also the band has some outstandingly fine soloists. Although he had comparatively little to do, Guy Paquinet, the trombonist, put up a notable show, and the renewal of acquaintance with Phillippe Brun showed that he has lost none of his ability.

Easily the best items were Margie, with its good trombone, trumpet and clarinet solos, and fine work by the sax section, and I've Got Rhythm (which for once was not taken at a breakneck tempo), though the vocal refrain might well have been dispensed with.

****Art Tatum—Thursday, March 31 (8.30 to 9.15 p.m., Reg.), from B.B.C. Maida Vale Studios. (Received on a Phillips Car Radio.)

This ought to have been headed "Jack Harris," as it was his broadcast in "The Signature Is..." Series, but as you all know Jack and his grand band so well, with apologies to all concerned I beg permission to concentrate on coloured piano virtuoso, Art Tatum.

Tatum is in London playing cabaret at Harris's Club, Ciro's, and Jack took advantage of the occasion to introduce him as his guest artist on this broadcast. Tatum played Tea For Two, Body And Soul and Tiger Rag.

As most of you have heard this almost blind wizard's records you will have a very good idea of what the broadcast was like. But even at the risk of being redundant I cannot leave it at that. The occasion of Tatum's first broadcast in Europe is too important to pass over without another word for his amazing technique and transcriptional abilities. You may say that such elaboration is not swing in the true sense, that the wealth of embroidery is at once too delicate and too intricate to be rhythmical in the traditional swing meaning of the word. All right, I'll give you all that. But it doesn't alter the fact that Art Tatum is an artist and a genius.

It was a pity that shortage of time prevented any advance intimation of his B.B.C. debut. But I expect he'll be on the air again before he leaves England. And if not, you may still have a chance of hearing him, and in the flesh, for the "M.M." is endeavouring to arrange a week of one-night stands for him in as many larger provincial centres as time permits. If he comes within travelling distance of you, don't miss hearing him. In person he is even greater than he is via radio.

****Ray Ventura (a) —Monday, March 28 (8.30 to 9.00 p.m., Nat.), from B.B.C. Studios,

SWINGTHUSIASTS, NOTE. . .

Tuesday, April 12, 8.30 p.m. (Reg.) — "Rainy Night in Chicago," another of Stan Patchett's "produced" gramophone programmes. Should be good, remembering his "Battle of the Bands." Wednesday, April 13, 1.15 p.m. (Nat.)—Record recital featuring the guitar.

Technical Tips

DON'T MEDDLER

When the tone quality of their radio goes off colour, most people immediately blame the speaker.

This is probably because as the sound emanates from the speaker all rattles, buzzes and other tone defects naturally appear to be coming from it. But often it is not the speaker that is at fault. Worn out valves, loose connections, run-down batteries (if used), and sundry other similar troubles are far more likely to be the cause.

Sometimes the remedy is simple, sometimes complicated, but in either case it is unwise for the unskilled to start meddling. Call in the expert from your local dealer—if possible the dealer from whom you purchased the set. It is almost certain to be cheaper and more efficacious in the long run.

And if you think this "tip" is too obvious to be worth printing, come and see some of the letters I have from readers asking me to diagnose faults in their sets which often appear, from the insufficient explanation of the symptoms they send, to call for remedies which I know they couldn't carry out. "DABBLER."

****They're The Top — Friday, April 1 4.00 to 4.30 p.m., Nat. (Received on a Decca "Pre s-to-matic.")

Chicago swing-thusiasts' paper "Downbeat" organised readers' referendum to discover best swing records of 1938. Under above title Leslie Perowne broadcast the winning nine records. Congrats, Leslie. This is the sort of idea that makes interesting listening.

But what an amazing choice of records for a presumably enlightened electorate—Goodman's Sing, Sing, Sing, top; Tom Dorsey's Marie second; Ellington's Caravan; Tom Dorsey's Song of India;



Charming Eve Becke, who vocalises on the air and on the stage with Louis Levy and his Symphony.

Goodman's Bugle Call Rag; Ray Scott's Powerhouse; Goodman's Roll 'Em; and Bob Crosby's Gin Mill Blues and Pagan Love Song. American fans dazzled by clever tricks, placing novelty above sincerity, flashiness above good taste, almost forgetting coloured bands, quite forgetting Chick Webb and Ella, not remembering Bob Crosby till ninth. Well, well. I suppose it's a sign of the times. But it all seems rather sad.

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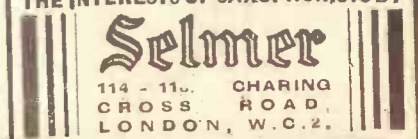
RECORD OF THE WEEK

Recommended to all musicians, irrespective of whether their particular instrument is featured:—"Evenin'" by Count Basie Quintet and "Ain't Misbehavin'" by Teddy Wilson Quartet (Decca J13)

- *Tenor (Lester Young) *Piano (Count Basie) *Bass (W. Paige) *Drums (Joe Jones) †Trumpet (Harry James) †Piano (Teddy Wilson) †Bass (John Simmons) *Xylophone (Red Norvo) Evenin' (*) by Count Basie Quintet and Ain't Misbehavin' (†) by Teddy Wilson Quartet (Decca J13)

- Trombone (Neal Reed) Singing (Woody Herman) Blues Ensemble Doctor Jazz and Dupree Blues by Woody Herman's Orchestra (Brunswick 02558) *Trumpet (Harry James) *Piano (Teddy Wilson) *Bass (John Simmons) *Xylophone (Red Norvo) †Clarinet ("Buster" Bailey) †Piano (Teddy Wilson) Honeysuckle Rose (*) by Teddy Wilson Quartet and I Can't Dance (†) by Bob Howard's Orchestra (Decca J12) Violin (S. Grappelly) Guitar (Django Reinhardt) Bass (Louis Vola) Rose Room and Tears by French Hot Club Quintet (H.M.V. B8718)

* Mickey will receive a limited number of personal pupils in each Town. THIS TOUR HAS BEEN PROMOTED IN THE INTERESTS OF SAXOPHONISTS BY



'GIRL with the BEDROOM VOICE'

Maxine Sullivan.
"The Folks Who Live On The Hill."
"Darling Nellie Gray"
(****S.139.)

Hot
Records
Reviewed
by
"ROPHONE"



Eddie South, "Dark Angel of the Violin," and his band, touring on the Continent, recording in the Hague for Brunswick (at twenty-four hours' notice) and now signed for Brown and Polson Luxembourg programmes from May 1st.

"A wind that blows steadily along the Asiatic coast of the Pacific in winter, from the North-East" (Standard Dictionary). This means that *Monsoon* is to all intents interchangeable with *Sirocco* as a jazz programme miniature, though from the composition and executive standpoints alike it has rather more scope than the old Spike Hughes opus. Fine saxophone work is a feature in the building up of an interpretative monotony which occasionally becomes repetitious, but which furnishes the right music for a certain mood.

Edgar Hayes and his Orchestra.
"Old King Cole" (***).
"Barbary Coast Blues" (**).
(Brunswick 02574.)

I hope this band, during its present European peregrinations, runs near

enough to England for me to hop across and catch it in the flesh. The brass and reed team work is not up to standard in this waxing of Spencer Williams' newest piece, *Barbary Coast Blues*, but in a pretty fair arrangement of Johnny Mercer's tune on the reverse you can get some idea of the combination's claims to future stardom.

The vocalists, male on the first side and female post-Fitzgerald on the second, are no more than competent. And, by the way, what is the "Shoot the likker to me" riff doing in *Old King Cole*?

Quintet of the Hot Club of France.
"Rose Room."
"Tears."

(H.M.V. B.8718.)

"Stomping at Decca."
"Night and Day."

(Decca F.6616.)

"Souvenirs."
"Honeysuckle Rose."

(Decca F.6639.)

If you saw someone do a quintuple somersault on skates, you would prob-

ably be quite excited. But if he continued to do exactly the same somersault *ad infinitum*, the time would come (maybe after hours, maybe days, according to your constitution) when you would remember an important dinner date.

I remember an important dinner date every time I hear the Quintet nowadays. For those of the audience who have only just walked in, the somersaults will be attractive. For me, all the musicianship and refinement of these productions do not eliminate

PYROTECHNICIANS' GUIDE
★★★★ Rocket
★★★ Roman Candle
★★ Catherine Wheel
★ Damp Squib

the utter lack of the remotest conception of swing, and the complete absence of anything new. Except for some agreeable chords in *Souvenirs* and a slightly original last chorus to *Honeysuckle*, the canyans range from banality to corn (e.g., Grappelly's phrases in the first chorus of *Night and Day*).

Larry Clinton and his Orchestra.
"Midnite In Harlem."
"The Campbells Are Swingin'."
(H.M.V. B.8726.)

Eddie Carroll and his Swingphonie Orchestra.
"Midnite In Harlem."
"Night Time In Cairo."
(Parlophone B.2504.)

Playing records of *Midnite In Harlem* is getting to be an expensive business, what with having to fumigate the room afterwards every time. Whether in composer Clinton's original version or any other, this is a new low in jazz synthesis.

The fact that Clinton's band has some good men (witness solos in *Campbells*) and that Eddie Carroll's bunch sounds more like a band than most British assemblages, aggravates the pity of it all.

Dipsy, also Clinton's brain-ape, is less offensive in that the main phrase is twelve bars long and can be used for solos based on the blues.

Voices in the Air



HUGHIE DIAMOND

Born in a little village on the outskirts of Glasgow, of parents who were themselves on the stage (his mother being a member of the Glasgow Dramatic Club and his father a Western Scotland concert singer), young Hughie sang in the church choir.

On leaving school, he met with depression, was out of work for months, then scraped in a meagre salary as a van boy in Glasgow. His eyes caught the invitation to a talent contest, and this he won, attracting the attention of Teddy Joyce, who put him in his Juvenile Orchestra the same day. From there, he was quickly elevated to the senior band, where he sang and, at times, drummed.

When Teddy and his men's band (since revived) finished, Hughie once more found his existence a struggle, with only occasional ill-paid gigs, which hardly fed him.

But he refused to say die, and has now achieved what is undeniably a triumph in being appointed, at the early age of 17, vocalist with Jack Payne's Band. A singer with a Crosby-like voice, he is tall, slim, confident and talks with a thick Scottish brogue.

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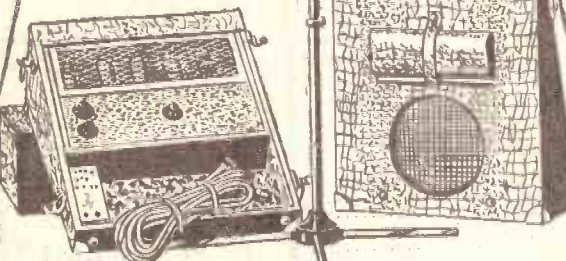


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THE BUSKER GOSSIPS

and LEON GOODMAN Illustrates

RAY VENTURA always looks forward to a good time when he visits England, but I don't think he has ever had just as hectic an experience as he had on his last trip a week or so ago. The band came over to do a Sunday concert, make a couple of records and do a broadcast, which some of you probably heard. Arriving at Dover at half-past one on the Saturday Ray brought his own left-hand drive Packard over here, and also the van which usually transports the boys' instruments and clothes about on the Continent.

With this van came the regular driver-cum-electrician-stage-manager and his "mate," and one of the boys in the band also decided to come up to London in the van instead of by train. Ray didn't trust himself on our roads, and so Jimmy Phillips went down to Dover and drove his car up for him. The van driver was given a slip of paper with the address of a garage in Dean Street where he was to garage the van and also the "digs" in Gower Street, and the address of the M.P.M. office in Piccadilly where he was to meet the boys in the band.



to meet the boys

It took the driver till half past three to get through the customs, and he had three hours to get to London. When he hadn't arrived at 199, Piccadilly, at seven o'clock, Dave Toff and the rest of the boys still weren't anxious. But at nine o'clock Dave wasn't exactly full of the joy of life as he went to Lansdowne House to have dinner with Ray Ventura. At half-past one, when the van driver still hadn't arrived, he was phoning all the garages in the Piccadilly area frantically enquiring for the recalcitrant driver.

At half-past three in the morning, with the driver still missing, there was a council of action, and Dave and Jimmy Phillips went off to Scotland Yard. The mobile force were radioed but no trace of a van answering the given description had been seen. Absolutely exhausted, by half-past four Jimmy and Dave saw Ray off to bed and went home by themselves. By this time Dave had reached the conclusion that the van and occupants were probably at the bottom of the Channel.



and no dress clothes

At half-past eight Dave was up again, phoning anywhere he thought the driver might have gone. Then he began to face the problem of the concert at Guildford that day with no instruments and no dress clothes. Even if it were possible to borrow the necessary instruments, how was the public to be told that the boys hadn't got any dress clothes? Especially as at least one of the boys in the band was wearing a scarf, pull-over and tweed jacket! Dave was in absolute despair and thinking that Chamberlain's problems were easy in comparison.

At one o'clock the phone bell rang and at the other end was Ray Ventura himself. The van driver, his "mate," and the other member of the band had turned up safe and sound and everything was okay doke. What had happened? Well, they had got to the M.P.M. office in Piccadilly at a quarter to ten in the evening and, finding nobody there, had gone round to the garage in Dean Street. There the man on duty didn't know anything about the arrangement to put the van there for the night, and as he didn't know any French and the driver and the others didn't speak English, there was a complete impasse, especially when they found that the van was so high that they couldn't get it through the garage doors! The van driver, the "mate," and the musician then went round to their "digs" in Gower Street, where they were able to find someone who spoke French and a garage with doors high enough to take their van. By this time it was after eleven o'clock, and after the drive from Paris to Calais, the crossing, the drive from Dover to London and all the rest, they were just about all in.



didn't know any French

So they went to bed and slept soundly till half-past twelve on the Sunday morning, when the driver got up and reported to Mr. Ventura. Epantant, as Ray probably said himself.

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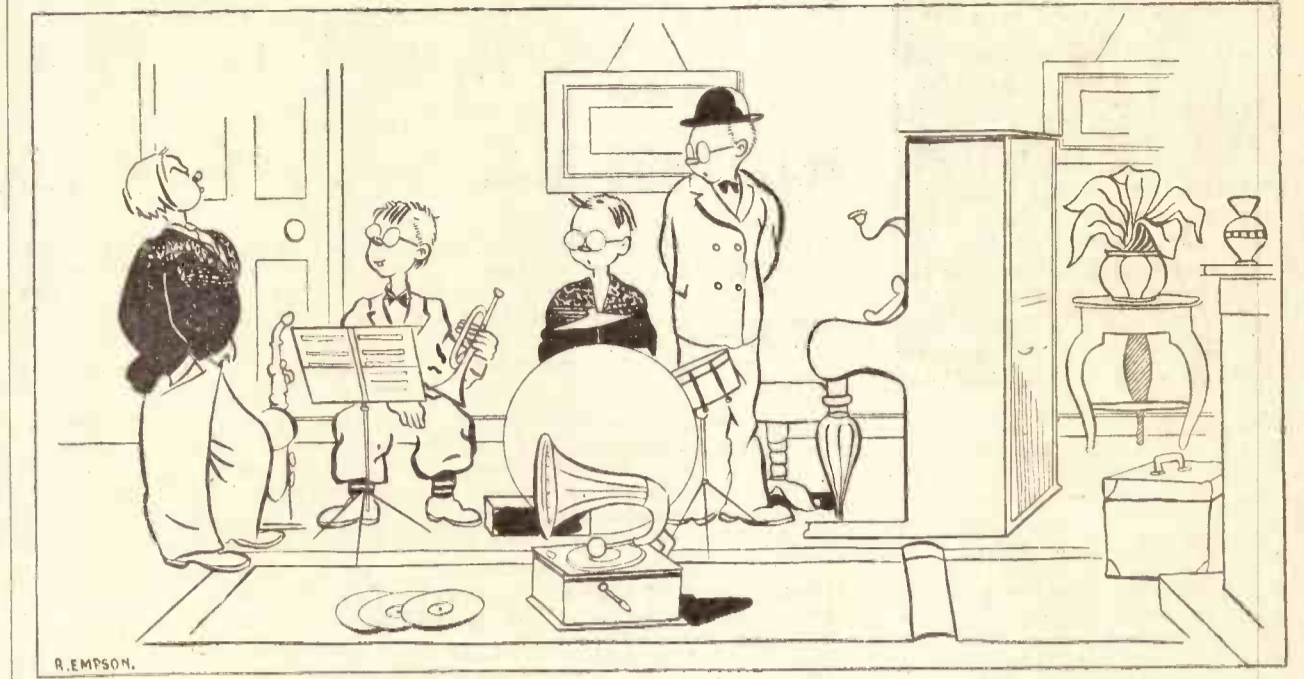
Melody Maker

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Telephone: TEMPLE BAR 1525

ASSOCIATE EDITOR: DAN S. INGMAN

BILLY PLONKIT by R. EMPSON



BILLY: "We're going to start swinging the classics, fellers. I think we'll start with 'Thora,' and put that on the map. After all, if Dorsey can get away with it, so can we!"

Did you know that you can get a hundred unpublished Plonkit cartoons in the Plonkit Album for 1s. 2d., post free.

Letters to the Editor

WHILE listening to Bob Ripley's "Believe It or Not" programme on March 26th from W2XAF, one of the items comprised the following story, which will doubtless interest the majority of swing fans.

In the fifteenth century a ship made its way to a certain port in America. On its arrival the captain was greeted by a distinguished member of the community, who enquired as to the name of the ship and the port whence it had come.

The captain replied that the ship was the "Mayflower" and had come from Plymouth. The townsman then espied some Negroes on board and asked how they happened to be there if the ship had come from Plymouth. He was informed that the "Mayflower" had had an encounter with a Portuguese vessel en route and they had rescued fourteen Negro slaves.

The captain offered to trade the slaves to the man, but his offer was rejected on the grounds that they did not appear to be good workers, and also that there seemed to be no vitality in them. In reply to this last remark, the captain ordered the slaves to be brought ashore with their tom-toms. When on shore they proceeded to sing to the accompaniment of the tom-toms.

The result was genuine jazz. So far this narrative may seem meaningless, but on thinking it over you will see that American jazz originally "came over on the 'Mayflower'."

Turning to another subject since I wrote you last with reference to the rebroadcasts of Saturday Night Swing Club at 10.30 p.m. on Saturday evenings, the wavelength of W2XE for evening transmissions has been changed to 19.64 metres. I would be obliged if you would express my desire to get into communication with other Melody Maker readers who are listening to short wave broadcasts. It would be interesting to exchange programme notes and compare the quality of reception in Dublin and various other places.

MIAL NOREH, 33, St. Lawrence Road, Clontarf, Dublin, N.E.7, Ireland.

SO THAT'S HOW IT HAPPENED, —IS IT?



bands who can afford special arrangements, but not many semi-pro bands can afford them. What is wrong with arrangements of dance music as issued to semipro band leaders? Take the drum part; we get the intro on some copies written in, to be played as written, then a succession of crotchets to the first time bar, and so on. Are we supposed to visualise what was in the composer's or arranger's mind? Yes! We have to fit our own beats and rhythms to suit the melody, and, as no two drummers play alike, we get all sorts of renderings. Are the arrangers too lazy to write a proper drum part, or do they take it for granted that every drummer is a thought-reader? JACK GORDON, Liverpool.

Why Not? I REALLY do not see why people must argue about their particular idol. Can't they enjoy what they like in peace. J. B. BARKER, Godalming.

written in a style that is an affront to the culture and an insult to the intelligence of his readers. Furthermore, he has in the past made repeated pleas for more tolerance from the younger jazz fans, but he himself has jettisoned it wholeheartedly in his tirade against those very same young admirers of Maxine Sullivan. Or is it that "Mike" is so poor a journalist that he can find no subject matter without inciting his young and inexperienced readers to attack him? R. VINCENT BENNETT, Camden Road, N.W.

EDITOR'S S.O.S. We like your letters, and please go on sending them—but PLEASE keep them short, not more than a hundred words, otherwise we have to leave them out. And do not forget to include your name and address even if not intended for publication.—Editor.

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Are Arrangers Lazy?

RE the article by Stanley Nelson on exhibitionism by Geny Krupa and others, he winds up by saying that the only way to stop that kind of exhibitionism in dance music is to use arrangements in which all the dynamics are written down and rigidly adhered to. This is all very well for the big

Maxine Again!

FOR several years now, I have been an admirer of your contributor "Mike"; with practically everything he says I am in complete agreement. However, I feel compelled to protest, not at what "Mike" says, but at the egotistical way in which he says it. His articles recently have been

CHANGES IN BENNY GOODMAN'S BAND



Gene Krupa (left) and Leonard Feather. Leonard has just arrived back in London from his American visit.

Switches In Sax Section: Teddy Wilson Planning To Leave: Gene Krupa Fixes His Outfit

RED HOT U.S. NEWS FROM LEONARD FEATHER

THE PAST TWO WEEKS HAVE BEEN PACKED WITH SENSATIONAL STORIES ABOUT CHANGES ALLEGEDLY INTENDED IN BENNY GOODMAN'S ORCHESTRA. OF THE HALF-DOZEN RUMOURS OF THIS KIND, FIVE HAVE ALREADY BEEN SUBSTANTIATED, FOR, BY THE TIME YOU READ THIS, BENNY WILL HAVE AN ENTIRELY NEW SAX SECTION WITH THE EXCEPTION OF ARTHUR ROLLINI.

George Koenig, the alto man, has gone over to Gene Krupa's Orchestra, and has been replaced by Dave Matthews from Jimmy Dorsey's group. The other Goodman alto man, Hymie Schertzer, is about to leave, with Milt Yaner cited as a possible replacement.

On tenor, Babe Rusin will be replaced by no less famous a figure than Bud Freeman, who handed in his notice once again to Tommy Dorsey, and evidently really meant it this time, as he shortly afterwards accepted an offer from Goodman.

The presence of Jess Stacy, Dave Tough and Bud Freeman together in one great swing band means that three great old-time Chicagoans are reunited, and will unquestionably "send" one another to produce unprecedented effects in the orchestra's performance.

Another sudden change was the departure of Alan Reuss, Benny's guitarist, who was one of the earliest members of the present aggregation. Benny declares that, owing to the difficulty of finding an adequate replacement, he will do without a guitar player for the present.

WILSON'S PLANS

As previously reported, Edgar Sampson has taken over Jimmy Mundy's job as staff arranger.

Finally, in answer to the rumour that he is also leaving the organisation, Teddy Wilson told me: "Yes, I'm leaving, but I don't know exactly when. Not for the present, anyway. When I do go, I shall get together a small band of my own."

The addition of Dave Tough has given a great impetus to the rhythm section and has caused great personal excitement to Benny Goodman himself, who played splendidly on the first new quartet session at Victor on the day before mailing this. Five sides were made, including Lionel Hampton's composition *Dizzy Spells*; Maceo Pinkard's old tune *Sugar*; and two sides of superb blues.

Teddy Wilson wrought some interesting changes at a session of his own for Brunswick this week when, instead

of using the men from Basie's Band as on other recent sessions, he assembled a mixed eight-piece for which he wrote skeleton arrangements.

Bobby Hackett was featured on cornet, while the saxes comprised Tab Smith and Pee-Wee Russell on altos and Eugene Sedric on tenor. Nan Wynn, former Hudson-DeLange singer, took the vocals.

FILM-STAR ARMSTRONG

Louis Armstrong came to town this week heading a one-hour coloured show at Loew's State Theatre. Red Allen, though featured on all the billings and ads, does nothing at all in the show; Louis does practically nothing except the novelty numbers from his films; and Midge Williams, making her first Broadway appearances disappointed with a somewhat corny medley of *It Don't Mean A Thing and Mood Indigo*, which the audience seemed to like.

The band has several great soloists, but the only number in which it can be heard is the background to a comedy dance team.

British film producers should be interested to note that Louis's managers would be glad to consider a good offer to bring him over to England for a really substantial acting and playing role.

Since *Pennies From Heaven*, his Hollywood picture appearances have been too limited to give scope for his undoubted natural histrionic talent, and it is felt that an English company might be able to give him a break more commensurate with his abilities.

Harold Oxley, manager of Edgar Hayes and Jimmie Lunceford, sails for London next week to prepare plans for the latter's European tour.

Setting another precedent in the breaking down of America's musical colour line, Billie Holiday has opened with Artie Shaw's Orchestra at the Roseland State Ballroom in Boston. She is the first great coloured vocalist to become a member of a white band.

Any orchestra that is worth a six-hour journey must be something more than just competent, but I never for a moment felt that the hours of travel had been wasted. Facing a huge audience of college youths, Billie and Artie nearly caused a riot with a rendering of the blues that lasted nearly half an hour.

KRUPA'S LINE-UP

From the standpoint of individual talent, Artie's band is in many respects ahead of any other white orchestra in the world. Maxie Kaminsky on trumpet, Tony Pastor on tenor, George Arus on trombone and Les Burness on piano all displayed unique personal styles, while Artie's clarinet was indescribably brilliant.

Gene Krupa has now fixed most of the line-up for his band, which is to open at the Steel Pier in Atlantic City on April 15.

The only known names in the personnel are Vido Musso on tenor and George Koenig on sax (both ex-Goodman); and Ray Blondi (ex-Marsala) on guitar and violin.

The others are newcomers discovered by Gene on his talent-hunting tour. They include Dave Schultz from Texas on trumpet, Claude Lakey on alto, Horace Rollins on bass. The pianist may be an old-timer, Jack O'Brien. Altogether there will be five brass, four reeds, four rhythm and a girl singer. Gene has signed up to record for Victor, to which company Artie Shaw, by the way, also expects to transfer soon.

Teddy Hill has opened at the Savoy Ballroom. He speaks highly of Melba Smith, a girl singer from his hometown, Birmingham, Alabama, whom he found there during a recent visit to his family, and whom he hopes to have in the band soon.

ROMANCE IN THE ROY CAMP



The brothers Roy—Harry (left) and Sid (right) present their secretary Jojo Stock with one of the office-typewriters as a wedding-present while Jose Norman and Sid Green look on. (P.S.—The typewriter isn't a real wedding-present, of course, for what the Roys are really going to give her is a dead secret at the moment.)

WHEN the liner *Alcantra* leaves for South America on April 16, carrying Harry Roy and his Band to conquer fresh fields, the trip will be a

real family affair, for most of the musicians are taking their wives along for the three months' tour.

For one of the boys, in fact, the trip will be a honeymoon, for popular trumpet-player Bert Wilton is getting married on Monday.

The bride is Miss Mary Buckenfield, whom Bert met when the band was playing in Birmingham a year ago, and the ceremony will take place at Nun-eaton Parish Church.

Another romance reported from the Harry Roy camp is that of Miss Joan Stock, charming and efficient secretary to the organisation, who is to be married to Kenneth J. Hewitt at the Priory, Hampstead, on April 16—the very day the band leaves.

PAT HYDE IN DENMARK

RADIO listeners to Hilversum recently must have been somewhat surprised to hear a fifteen minute programme by Pat Hyde in which she not only played, and sang five numbers, but compered the show as well.

Inasmuch as she was appearing on the halls in London that week, her admirers must have been curious to know how the trick was done, but actually it was just another piece of Dutch enterprise and an aftermath of Pat's recent successful season at the Carre Theatre in Amsterdam. While in Holland, it was decided to give her two broadcasts but, as it was not possible to fix both of these during her stay, she did one flesh-and-blood broadcast and recorded another entirely different programme which was the one heard last week.

Now, Pat is out after fresh Continental laurels as, last week, she left England to start a season at the National Scala in Copenhagen.

Her booking there is for a fortnight with a further option for a like period, so we are not likely to see her again until she opens at the Wood Green Empire on May 2.

Elrick Airing

IN view of the terrific fan mail which followed George Elrick's last broadcast, it is not surprising to learn that he has already been signed up for further dates.

The first, which takes place from 12.30 until 1.15 p.m., on April 29, is in much the same spot as caused such a gratifying response on the last occasion.

The legion of Elrick fans will be even more lucky as far as the second date is concerned, as George brings his Music Makers on the air for the important "An Hour To Play" session from 5 until 6 p.m., on May 7.

WATSON ALL SET FOR MARGATE

JIMMY WATSON, well-known saxophone ace and bandleader, is all set for his summer season job at the Café Normandie, Cliftonville, Margate, where he will be playing for the third year in succession.

During the winter, Jimmy has been playing with Arthur Passmore at the Rayner's Hotel, Harrow, and, on Wednesday evening next (April 13) Arthur is holding a farewell gala night in his honour to which all West End musicians are invited. Tickets are free and can be obtained on application from Arthur's office at 9, High View Parade, Greenford, Middlesex.

This kindly gesture is naturally very heartening for Jimmy as he is about to embark on his summer job, at which he is out to eclipse the considerable success of both his previous visits to this popular resort.

That he is likely to do so is safe to forecast, as he has built up a fine little five-piece outfit which cannot fail to please all tastes.

BRIGHT BUNCH

Jimmy, of course, is a saxophone player of the top class, and is also a useful fiddle player, while his work on soprano is inevitably a show stopper.

Backing him up in the reed department is tenor player Harry Singer, who, in addition to his excellent team work, can shoot a grand solo. He doubles violin and clarinet and is a first-rate vocalist into the bargain.

Completing the front line is a very useful trumpet player, George Kenneth, who also plays piano and arranges, while the all-important rhythm section leaves nothing to be desired.

This consists of a real swing drummer, who for the moment must remain anonymous, and Jeff Pretty on piano and accordion, a player who has been steadily making his way since he came to London some years ago.

As regards musical presentation, Jimmy is featuring a skilful blend of arranged stuff and out-and-out busking, with plenty of novelty stunts, such as his washboard band, which is a popular feature of his show.

While Jimmy actually starts his long run at the Café Normandie on June 3, he is taking the band down to give a special Easter show lasting for four days and starting on April 14.



BEN GLASSMAN

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PLUCKY TEDDY JOYCE!

Goes Through Week Of Stage Shows With Damaged Ribs

AUDIENCES at the Trocadero Cinema, Elephant and Castle, early this week chuckled at the sight of band leader Teddy Joyce conducting his band while lying outstretched on a sofa. They obviously thought it was all part of the fun, whereas the fact is that Teddy was suffering acute pain and was appearing contrary to doctor's orders.

A heavy week at the Troxy Cinema last week led him to seek a little recreation in a spot of wrestling, and, during a bout, Teddy twisted and strained the ligaments connecting his ribs.

COLLAPSE

Apart from a violent twitch at the time, he felt little or no ill-effects until Sunday, when he was at work throughout the day auditioning applicants for a huge amateur talent contest which he is promoting at the Troxy, Trocadero, Trocette and State in a few weeks' time.

Despite feeling extremely ill, however, he carried on until late in the evening, and on Monday morning arrived at the Trocadero on time to supervise the rehearsal of this week's programme. All this time he had said not a word to anyone about his mishap.

Then, ten minutes before the rise of the curtain for the first performance, Mick Hyams found him unconscious on the floor of his dressing room-cum-office when he returned with a doctor, Teddy having mentioned the matter to him a few moments earlier.

CARRYING ON

"Between them they revived me," Teddy said, when describing the events to a MELODY MAKER reporter, "and suggested that Quentin Maclean, the organist at the Troc, should go on and deputise for me. I absolutely refused, so they dressed me and I went on."

It was one thing to say with courage that he would not miss the show, but Teddy rapidly found that two hours at a stretch needed something more than his indomitable will, especially energetic compering and dancing.

He found he had to seek rests in between, so either sat in an arm-chair or lay on the couch. He insists, despite the doctor's orders, on carrying on, although this means three shows a day, with little more than an hour's rest in between each.

The stage presentation is about the biggest ever put on at the Trocadero, it being Teddy's own version of the radio feature "In Town To-night."

Teddy brings on to the stage a long procession of people from all walks of life, and provides a simply terrific novelty production, supplemented by the tuneful playing of Rudy Starita, the delightful singing of Judy Shirley, etc.

Bert Manning is now drumming with Teddy, having succeeded his brother, Bob, who has gone into the pit-orchestra at the Victoria Palace. Bert was last with Kenneth Baynes's Orchestra at Frascati's Restaurant.

U.S. HIT PARADE

Here is the list of the ten most popular tunes in America to-day, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company:

1. TI-PI-TIN (Mexican waltz) (1-7-1).
2. THANKS FOR THE MEMORY (Film: "Big Broadcast of 1938") (2-1-1).
3. WHISTLE WHILE YOU WORK (Film: "Snow White") (3-2-x).
4. GOODNIGHT, ANGEL (Film: "Radio City Revels").
5. THERE'S A GOLDMINE IN THE SKY (0-0-x).
6. YOU'RE AN EDUCATION (0-9).
7. PLEASE BE KIND (4-6-x).
8. IT'S WONDERFUL (5).
9. LOVE WALKED IN (Film: "Goldwyn Follies").
10. HEIGH HO (Film: "Snow White") (6-8).

Note.—This information is received by short-wave radio direct from New York by our technical contributor, "Dabbler." On this occasion a Philco A847 set was used in conjunction with a Rothermel "Noisemaster" Anti-Static aerial.

[Figures in brackets indicate previous placings. When unknown an x is inserted.]

HALPIN HELPIN' VICTORIA

AFTER a long and successful run with Keith Prowse, exploitation ace Pat Halpin is back in his old quarters at the Victoria Music Company, where he will be glad to welcome his many friends in search of good songs.

DASH'S LATEST STAR



Irwin Dash (right) and Ross Parker

AMERICAN publisher Irwin Dash has never lost his faith in British songs, and he has now given further proof of his determination to put home-produced tunes on the map by signing up for three years' Ross Parker, writer of that sensational success *The Girl In The Alice Blue Gown*.

Although, of course, Ross was tentatively tried his hand at songwriting from time to time, this is his first really serious effort, but it will certainly not be his last as he already has several other excellent numbers well under way.

Born in Manchester 24 years ago, Ross has had a varied career, as he originally studied as an accountant, and from this he gravitated to concert party and stage work, returning after a while to commercial life.

Then the songwriting bug bit him, and the number which has got him his contract with Irwin Dash was the direct result of inspiration, the story behind it being a very romantic one. One day at a mannequin parade, Ross saw a beautiful girl for whom he, as he expresses it, "fell hook, line and sinker," but, with the bashfulness of the true lover, he did not make her acquaintance.

Some time later, he attended a ball where he again encountered his divinity dressed in an Alice blue gown, this second meeting being very much more far-reaching in its effects, for at one stroke Ross found his wife and the inspiration for the song which has brought him fame.

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Bertini presents the prizes to the winning band at the "Melody Maker" Central Lancashire Bance Band Contest at Rochdale last Friday while the other judges look on. A full report of the Contest appears on the facing page.

MECCA'S NORTHERN BAND SWITCH

SPRING-TIME is change-time for bands on the Mecca circuit, and several have now been given instructions for their summer berths or else are already settled down.

Monday last saw a three-cornered switch, when Lionel Ray's five-piece opened at the Ritz, Manchester, in place of Calum McIntyre's Swing Five, who are now at the Grand Casino, Birmingham. The triangle is

completed by Cyril Boole and his Band, who have moved from Birmingham to the Glasgow Locarno, which spot was vacated by Lionel Ray.

Also at the Glasgow venue is Eddie Shaw and his Band, who will remain there until the end of the month, when Doug Swallow moves in for a week to commence a tour of all the Mecca halls. Doug has always been a great favourite with the dancers at these establishments, and this will give them the first opportunity of hearing his new band now that it has settled down.

Busy Days For Leicester Thorley

ON April 11, Harry Thorley and his Modern Music Masters finish their six months' contract at the Leicester Palais de Danse, and open directly afterwards at the Majestic Ballroom, Llandudno, where they will be in residence for two months.

On June 9, Harry and his Boys will go on to the Beach Ballroom, Aberdeen, for the summer season and an indefinite contract.

The band will be twelve strong, Harry himself wielding the baton, and the others being: Bobby Dixon (saxes, clarinet, violin and arranger); Adolph Koch (saxes, clarinet and violin); Alex Hall (saxes, clarinet and vocals); Jack Ward (trumpet); Ken Robinson (trumpet and violin); George Stone (trombone and trumpet); Johnny Skilton (bass, guitar and vocals); and Tommy Rutherford (drums, vibrs., etc.). The pianist and guitarist are yet to be fixed.

BENEFIT NIGHT

Harry has had a very successful season at Leicester Palais, and on his benefit night held recently an excellent crowd attended to show their appreciation of Harry's efforts. This affair was further enhanced by the visit of the Lord Mayor of Leicester. Harry had to spend most of the evening "doing the honours" with his guests, and to assist him with the band came Maurice Liffie—M.D. of the Ritz Players—with several of the Ritz boys. Maurice conducted the band throughout the evening.

Following Harry at Leicester Palais will be Johnny Dick and his Band. This is the outfit which Harry six months ago supplied to the Royal Hotel, Gibraltar, and Johnny used to be Harry's pianist with the Music Masters before being promoted to lead this band for Harry.

Their stay at Leicester will be some seven weeks, and with Johnny Dick leading on piano, there will be: Jock Davidson (trumpet and vocals); Chick Henn (saxes, clarinet and vocals); Fred Cockbill (tenor, clarinet and violin); Adolph Kock (saxes, clarinet and violin); Russell Andrews (bass); and Reg Rutherford—brother of Harry Thorley's drummer—on drums.

RAWTENSTALL'S ONE PRO. BAND

RAWTENSTALL, Lancashire, boasts one professional band—Jack Cannon and his Astorians—who play five nights weekly at the beautifully-appointed Rawtenstall Astoria.

With obvious enjoyment the Astorians attain a high standard of melodious efficiency, their strong point being perfect tempo.

Jack Cannon has held the stand at the Astoria since the hall opened in November, 1932, and his keen consideration and understanding of old-time and modern dancers' requirements have earned for him an enviable reputation.

The personnel includes Jack Cannon, leader (bass, cello); Eric Arnott (1st trumpet); Johnny O'Connor (2nd trumpet); George Jackson (1st sax); Harry Greenwood (tenor sax); Bert Middleton (piano); Ernie Greenwood (drums); and Phyllis Greenwood (vocals).

NORTHERN NEWS PAGE

"MELODY MAKER" MANCHESTER OFFICE—

Odhams Press Building, 2, Chester Street, Oxford Road, Manchester 1 (Phone: Central 3232, Ext. 44). Staff Representative—Jerry Dawson

Roy Fox At Trentham Gdns. Easter Monday

APPROXIMATELY forty musicians will be engaged at Trentham Gardens Ballroom, North Staffs, on Easter Monday, April 18.

David Price and his Band will open the programme, playing the dance music in the ballroom at the afternoon session.

In the evening the star attraction will be provided by the visit of Roy Fox and his Band, who are paying one of their popular flying visits.

Roy is bringing with him his full band of twenty performers, and a record attendance is expected by the management.

On the same day, in addition to the above, Tony Linnell and his Band will play concerts featuring light and dance music from the bandstand situated in the open air, in the afternoon and evening.

STAFFORD MEMORIALDANCE

THE Memorial Dance held at Trentham Gardens Ballroom, North Staffordshire, on Friday last proved to be a great success and was attended by over 1,000 dancers, some of whom had travelled from as far afield as Manchester and Liverpool.

The event served the dual purpose of aiding the dependents of the late Harry Perkins, as well as being a tribute to one of the most popular leaders the district ever produced.

The vast company who attended enjoyed the unique experience of hearing eleven different bands in one evening. A surprise item was provided when a combination selected from all the bands played a number of tunes.

BRUM RHYTHM CLUB

At a special meeting recently, when the past activities and future policy of the Birmingham Rhythm club were debated, it was unanimously agreed that the weekly meetings on licensed premises deterred many existing members and discouraged some newcomers. A change of venue was therefore decided upon, but the committee feels that it would like to have the assurance of local rhythm fans that this move would be acceptable and receive their support. They invite views upon the subject on a post-card to the secretary, George Garlick, 31, Farnol Road, Yardley, Birmingham.

BIG NEW HALL TO OPEN IN KIRKCALDY

IN a few days' time, the stage will be set for the opening of a new venture in Kirkcaldy, a town which has proved in the past that it is the home of keen and discerning dancers.

The Olympia Ballroom will make its bow to the public as a modern dance hall which will be open nightly, and will in addition be the home of a Sunday café. This new venture will be sponsored by a Glasgow company, and will have

as its musical director Chalmers Wood, who is sending a first-class band from Glasgow, the outfit being led by Andy Lothian, the stylish violinist, who has been in charge of Louis Freeman's Band at Aberdeen during the past winter.

Included in the line-up are Ralph Jaconelli (sax and arranger), Johnnie Devine (trumpet), and Arthur O'Neill (bass), other names being unavailable at the moment.

It is intended to cater for dance fans on go-ahead lines at the Olympia, and the management is prepared to consider propositions for one-night stands and similar affairs from any touring bands which might be in the East Scotland district.

The two-bands experiment at the F. and F. Ballroom has been highly successful until now, Jack Britton's Band with the Philco boys drawing the crowds. In line with other Glasgow ballrooms, the F. and F. management is making alterations for next winter, and is installing a new acoustic ceiling, and other devices, with re-decoration, etc.

Although Dan Ferguson's Band finished its Saturday dates at Kilmarnock last week, dancing continues, with local bands getting a show. Three separate outfits play a Saturday each in an interesting contest, the winner getting the rest of the dates till the end of the season.

TOP-HAT

Alterations are being made in the band arrangements at the New Locarno, Glasgow, Reg Roney and Lionel Ray departing after a long and successful spell.

A Glasgow suburban ballroom which is coming into the limelight is the Top-Hat, previously known as the Du Barry. In the past the conditions in regard to wages have scarcely been tempting, but the management is now to be congratulated on a new policy, having considerably improved the terms, and it is to be hoped that this state of affairs continues.

The new band, recently engaged, is supplied by Ralph Fiddler, from Harehills Palais, Leeds, and he has installed Jack Lee (piano and accordion), Jack Lowe (sax and violin), Glyn Jones (trumpet and vocals), Jack O'Dare (bass and trombone), and Cyril Billings (drums).

In addition to the other band changes at the Locarno, it should be mentioned that the café music will be supplied by a trio led by Rinaldo, the accordion expert, who had a spell in Glasgow last year, and proved a big hit with the patrons.

BEAT THESE SECOND-HAND BARGAINS IF YOU CAN!



★ CRYSTAL FLASH 14 in. SIDE DRUM. 8 double tension rods. Silk covered snares. Fitted internal tone control floating heads. Worth £7/10/0. Bargain at £3/19/6 or 2/6 weekly.

★ PAOLO SOPRANI PIANO ACCORDION. 120 bass, 41 piano. 4 voice. Coupler. In exceptional condition and wonderful tone. Cost £29. Magnificent bargain £13/10/- or 5/- weekly.

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★ BOEHM FLUTE by BUFFET CRAMPTON. Nickel Silver Key work. Cocus wood. Thinned head. Exceptionally good tone. £7/10/- or 3/- weekly.

★ KINGSWAY CLARINET Bb. Sax. fingering. 4 rollers. Ebony mouthpiece. Grenadille wood. New showroom-soiled model. Cost £10. Bargain, £5/10/- or 2/6 weekly.

★ LAFLEUR CLARINET. 14 keys. Ebony. Exceptionally fine tone. £2/15/- cash.

★ ADOLPHE ALTO SAX. Silver-plated. Gold Bell, 6 rollers, Pearl fingertips and waterproof pads. Great offer, £13/10/- or 4/6 weekly.

★ ITALIAN HAND-MADE VIOLIN. Oil varnished. Powerful tone. £12 or 5/- weekly.

★ GENUINE FRENCH VIOLA. Medium Dark varnish. Pure and Powerful tone. Special offer, £3/10/- or 2/6 weekly.

★ VIOLIN OFFER. Suit doubling. Cash price, 21/-.

★ FULL-SIZE CELLO GUITAR. Machine head. F sound holes. Floating tailpiece. Adjustable neck, £2/15/-.

★ MICHIGAN GUITAR. Machine head. Fitted with Pick guard. Sunburnt finish 14 fret. Well worth £5. Special cash offer, 39/6.

★ ZITHER 5-STRING BANJO. Mahogany. Inlaid positions and edges. A bargain at this price. 30/-.

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Here are the Silver Sax Six, a popular music hall act presented by Richard Fox and led by Nita Dalton (kneeling). The girls double violins and saxes and are going down well at Margate this week. Next week they are at the Southampton Hippodrome.

U.S. SHORT WAVE DIARY

This Diary is given in full in the "Melody Maker" dated the first Saturday in each month only, alterations for the ensuing week alone being published on the remaining Saturdays.

For next week's programmes, and the wave-lengths of W2XAD (p, q and r), W2XAF (s), and the daily High Spots from other Stations, readers should therefore refer to the "M.M." for April 2 (page 13), taking into account the alterations notified herewith.

America not yet having adopted Summer Time, all programmes next week will be heard ONE HOUR LATER than the time stated in the master schedule published last week and the alterations to same herewith for next week.

SUNDAY, APRIL 10.
W2XAF (s), W2XAD (p, q and r).—As for Sunday, April 3.
High Spots from Other Stations.
As for Sunday, April 3.

MONDAY, APRIL 11.
W2XAF (s), W2XAD (p, q and r).—As for Monday, April 4.
High Spots from Other Stations.
As for Monday, April 4.

TUESDAY, APRIL 12.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Tuesday, April 5.

WEDNESDAY, APRIL 13.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Wednesday, April 6.

THURSDAY, APRIL 14.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Thursday, April 7.

FRIDAY, APRIL 15.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Friday, April 8.

SATURDAY, APRIL 16.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Saturday, April 9.

SUNDAY, APRIL 17.
W2XAF (s), W2XAD (p, q and r).—As for Sunday, April 10.

MONDAY, APRIL 18.
W2XAF (s), W2XAD (p, q and r).—As for Monday, April 11.

TUESDAY, APRIL 19.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Tuesday, April 12.

WEDNESDAY, APRIL 20.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Wednesday, April 13.

THURSDAY, APRIL 21.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Thursday, April 14.

FRIDAY, APRIL 22.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Friday, April 15.

SATURDAY, APRIL 23.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Saturday, April 16.

SUNDAY, APRIL 24.
W2XAF (s), W2XAD (p, q and r).—As for Sunday, April 17.

MONDAY, APRIL 25.
W2XAF (s), W2XAD (p, q and r).—As for Monday, April 18.

TUESDAY, APRIL 26.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Tuesday, April 19.

WEDNESDAY, APRIL 27.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Wednesday, April 20.

THURSDAY, APRIL 28.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Thursday, April 21.

FRIDAY, APRIL 29.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Friday, April 22.

SATURDAY, APRIL 30.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Saturday, April 23.

ALL RIGHT WITH ALLNATT



Formed only eight months ago, Albert Allnatt and his Band (seen above) are very busy gigsters around Wimbledon and South-West London, averaging at least four gigs every week at strict Union rates. Albert Allnatt leads on sax and clarinet, and also arranges, while the rest of the boys are Art Lines (sax, clarinet, vocals); Bruce Duckett (trumpet, vocals); Charles Newman (piano and accordion), and George Gale (drums).

Band Bookers' Guide

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"M.M." DANCE BAND CONTESTS

WEST YORKS CHAMPIONSHIP
Monday, April 25, 1938. Town Hall, Huddersfield. Organised by Frank Watson, Kitchens Ltd., 27 Queen Victoria St., Leeds.

OXFORDSHIRE CHAMPIONSHIP
Thursday, April 28, 1938. Town Hall, Oxford. Organised by Ernest Bond, Carnival House, 14, Cross St., Oxford.

ALL SCOTTISH CHAMPIONSHIP
Monday, May 9, 1938. Locarno Dance Hall, Glasgow. Organised by Mr. Grey, for Mecca Agency, Locarno Dance Hall, Sauchiehall St., Glasgow.

ALL CHESHIRE CHAMPIONSHIP
Friday, June 3, 1938. Parr Hall, Warrington. Organised by Lew Buckley, 107, Broadway, Royton, Oldham.

ALL BRITAIN CHAMPIONSHIP
Sunday, June 19, 1938. Winter Gardens Ballroom, Blackpool. Organised by Jack Heyworth, 161 Church St., Blackpool.

Harry Leader and Bram Martin At London Dances

JOE BEVERLEY, lone hand dance promoter who recently presented Teddy Joyce's Band at the Seymour Hall, has got another couple of very attractive dances scheduled for his many patrons.

On April 9, he is holding a dance at the Porchester Hall at which the music will be dispensed by Harry Leader and his broadcasting and recording outfit. Then for his end of the season dance at the Seymour Hall, which takes place on Easter Monday, he has booked that great favourite Bram Martin, who will bring along his Holborn Restaurant Orchestra, together with his battery of vocal talent, not forgetting the inimitable Gene Crowley.

Supporting Bram on this occasion will be Lew Foster and his Ambassadors, who are very popular at this beautiful dancing venue.

RHYTHM CLUBS

No. 1 At the next meeting on Wednesday, April 13, O. T. Holder—a 15-year-old member of the No. 1 Rhythm Club—is presenting a recital entitled "Youngsters of Jazz." Bill Elliott will also discourse on "Trombones," and a really sensational surprise item is promised.

No. 114 At the last meeting of the Bradford Rhythm Club, a recital, "A Survey of Trumpet Style," was presented by Eric Ridley. At the next meeting, the recital comes from Mr. Farrar and is entitled "Swingsters No. 3."

Matinee." 7.45.—Men of the West (quartet). 8.00.—Josef Hont's "Continental Varieties." 8.30.—Little Variety Show, with Eleanor Lane, Collegian Quartet, Rakov's Orch. W2XAD (r) and W2XAF (s)—9.00 p.m. to midnight.—As for Monday, April 4, except: 11.00.—W.P.A. Musicales (r), Education Talk (s). 11.15.—Top Hatters' Dance Orch. 11.35.—Sammy Watkin's Orch. 11.45.—Jean Sablon (songs). High Spots from Other Stations. As for Wednesday, April 6.

THURSDAY, APRIL 14.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Thursday, April 7.

FRIDAY, APRIL 15.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Friday, April 8.

SATURDAY, APRIL 16.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Saturday, April 9.

SUNDAY, APRIL 17.
W2XAF (s), W2XAD (p, q and r).—As for Sunday, April 10.

MONDAY, APRIL 18.
W2XAF (s), W2XAD (p, q and r).—As for Monday, April 11.

TUESDAY, APRIL 19.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Tuesday, April 12.

WEDNESDAY, APRIL 20.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Wednesday, April 13.

THURSDAY, APRIL 21.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Thursday, April 14.

FRIDAY, APRIL 22.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Friday, April 15.

SATURDAY, APRIL 23.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Saturday, April 16.

SUNDAY, APRIL 24.
W2XAF (s), W2XAD (p, q and r).—As for Sunday, April 17.

MONDAY, APRIL 25.
W2XAF (s), W2XAD (p, q and r).—As for Monday, April 18.

TUESDAY, APRIL 26.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Tuesday, April 19.

WEDNESDAY, APRIL 27.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Wednesday, April 20.

THURSDAY, APRIL 28.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Thursday, April 21.

FRIDAY, APRIL 29.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Friday, April 22.

SATURDAY, APRIL 30.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Saturday, April 23.

SUNDAY, APRIL 31.
W2XAF (s), W2XAD (p, q and r).—As for Sunday, April 17.

MONDAY, APRIL 32.
W2XAF (s), W2XAD (p, q and r).—As for Monday, April 18.

TUESDAY, APRIL 33.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Tuesday, April 19.

WEDNESDAY, APRIL 34.
W2XAF (s)—12.00 a.m. to 12.30 a.m.
W2XAD (q) and W2XAF (s)—12.30 a.m. to 4.00 a.m.
W2XAF (s)—4.00 a.m. to 5.00 a.m.
—As for Wednesday, April 20.

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Classified Advertisements—continued from pages 12 and 13

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PIANO ACCORDIONS (Hire-Purchase arranged) CORONADO, 120/41/4, fitted three-pump couplers, incorporating various tonal effects, 1938 model, pearl finish, used two weeks... STANELLI (Super), 120/41/3, push coupler, 1938 model, handsome pearl finish, exceptionally fine tone, practically brand new... PAOLO SOPRANI (genuine celebrity 5-voice), 140/41/5, fitted three couplers, and incorporating trumpet, flute, cornet, piccolo, bandonion, cinema organ, and many other tonal effects, finished in pearl with mother-o-pearl keyboard, used under a month, with shaped case (professional list £30)... FILL SOCIETA AMATI (Super De Luxe), 120/41/3, fitted push coupler, white pearl finish with white pearl grill, latest 1938 model, shop soiled... SUPER ITALIAN ANTONIO GAGLIANO, 120/41/3, push coupler, handsome pearl finish with white pearl grill, 1938 model, only used three or four times... SETTIMIO SOPRANI (genuine Costello), latest, 120/41/3, push coupler, handsome pearl finish, mother-o-pearl keyboard, pearl grill, almost new...

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TURN TO

PAGE 7

FOR THE

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Summing-up The American Scene

Feather Forecast and News

WHEN your friends who have come down to the dock to see you off from America exchange friendly quips about sending you back to prepare for the next war, Europe does not seem a very healthy place to which to return; but there is one consolation. Now that I have placed three thousand miles between myself and New York City, it is easier to view my subject in the detached, objective mood for which candid criticism calls.

Duke Ellington Still the "Tops"

A summing-up of the American scene as observed during those five frantic weeks leaves one conclusion standing out in sharp relief: Duke Ellington, his music and his orchestra, still represent the pinnacle of achievement in almost every department of jazz. A couple of hours at the Cotton Club while the band was playing for dancing removed any possible doubt of this.

BUT—and it is a capital BUT—there are so many other bands of the very highest order, each in its way as exciting as all the others, that comparisons and orders of merit would be stupid. Count Basie was perhaps the most unexpected thrill, if only because his recordings do not give any idea of the band's true value; but the bands of Chick Webb, Teddy Hill, Don Redman, and, among the white outfits, Artie Shaw, Red Norvo, Bob Crosby, Bunny Berigan and Benny Goodman, each provided an unforgettable musical experience. Some of these bands are not regarded in New York swing circles as real first-rankers, but compared with anything that can be heard outside the

States every one of them is remarkable.

There are at least three small bands, too, whose music is far too good to be appreciated by the audiences they draw, but who play loudly enough to continue to draw them. Anything that draws conversation is fashionable with the college crowds right now, especially if it be a drummer. In fact, one of these three bands, Joe Marsala's, is almost spoilt by the deafening percussion which completely swamps the rest of the rhythm section. The others are Bobby Hackett's band at Nick's, and John Kirby's boys at the Onyx.

The biggest surprise of the trip, both physically and otherwise, was the two-hundred-pound-odd vocalist, James Rushing, whose blues with Count Basie I have already mentioned often enough to imply that he must have something. Here again you would be justified in scepticism, for Rushing's fine voice will never be quite as impressive on a disc.

Swell Pianist at Eleven Years of Age

The smallest surprise, by way of contrast, was Bobby Short, an amazing child of eleven, who, though he can't yet stretch an octave, plays swell piano, and also has an extraordinary voice. The son of a Chicago coloured lawyer and a non-musical family, Bobby started playing at three, has never had a lesson, can't read a note of music, can transpose anything into any key instantaneously, has written lyrics and music of several excellent commercial songs, plays classical music and is quite a hand at the Hammond organ.

Bobby, who started professionally in 1936 and has played concerts with Bob

Here is eleven-year-old Bobby Short who was the smallest (physically) and biggest (mentally) surprise of Leonard Feather's American visit



Crosby, Paul Whiteman, Fletcher Henderson, Bunny Berigan and Don Redman, was revealed in an intelligence test as having the mentality of a twenty-seven-year-old man. He is something more than a prodigy; he is quite phenomenal, but fortunately doesn't like to talk as if he knows it, and prefers talking about politics, philosophy, and drawing, at which he is also adept. Jot the name of Bobby Short down in your mental notebook. You'll be hearing more of him.

CHATTER By CHRIS HAYES

JOE GIBSON, the bassist, now with the R.M.S. "Queen Mary" Orchestra, was making a purchase in a Strand shoe shop recently when the assistant serving him remarked, in the course of conversation, "We have a fellow downstairs who talks very much like you." On investigation Joe found his one-time drummer colleague, Don Whitelaw, now a spruce salesman trying to forget the meaning of vellum and percussion.

When their second daughter, born recently to Mrs. Charlie Botterill, wife of Henry Hall's dependable drummer, grows up she will be able to relate the fact that her father filmed her with his Cine Kodak camera when she was but ten hours old. Charlie, appearing

band of his own. Oh, yes, besides all this, he is being taught to play the Hammond organ by Freddy Baker, chef de console at the London Dominion.

Lily Tebay, secretary of the Joe Loss Band Club, went to Joe's wedding and writes me to point out that, judging from the crowds, surely there must be hundreds more Loss fans who ought to join up. Her address is Clarke Lane, Langley, near Macclesfield.

Sam Costa will be married to Miss Esther Foley Comer, daughter of Dave Comer, at Golders Green Synagogue, on June 12.



Harry Phillips and Suzanne Botterell photographed while writing their two latest songs, "Here Am I" and "Good-bye To Summer," which will be published shortly by Macmelodies. Their previous efforts with pen and manuscript paper have included "I Need You" and "Farewell Hawaii."

in Oxford when the good news reached him, scrambled home to London for a few hours on Sunday and rejoined the band on Monday at Sheffield.

Ronnie Genarder trying himself out in cabaret and proving himself perfectly adaptable to this style of entertainment.

Al Morter, charged with dangerous driving at the South West London Police Court, discharged without a stain on his character or licence.

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