

FOR THE DANCE BAND LISTENER



JUNE WEST
"Symphony Moderne" vocalist: 2YA



CLIFF JONES
"Tune Parade": 2YA



DICK COLVIN
"Melody Cruise": 4YA



"LOLITA"
"Tune Parade" vocalist: 2YA

THE listener for whom life only begins to be interesting when dance music comes on the air, may have noticed some changes in the studio dance sessions of the YA stations. For instance, that there is now a regular studio dance band playing in each centre, providing a compered session that is not to be confused with the ordinary relay from a dance hall of an existing band. The four sessions now being heard are not all new — 1YA's "Fashions in Melody" session has not been altered; nor has 4YA's "Melody Cruise" (Leader: Dick Colvin), beyond the recent addition of the vocalist Martha Maharey, who has been off the air for some time. But two new compered sessions are now on the air.

At 2YA "Symphony Moderne," with a 13-piece band under Newton Ross, will be heard at 8 p.m. on Thursdays. It began on Thursday, June 29. It is a newly-assembled band, and includes four strings. Featured soloists are the singer, June West, and the pianist, Frank Robbins. Cedric Gardiner is the compere.

A new programme has just begun on 3YA, too—Martin Winiata and his Music, each Tuesday evening. This band, of 11 pieces, has been picked from leading Christchurch musicians, and two soloists are featured with it, the pianist, Allen Wellbrock, and the vocalist, Coral Cummins. This ensemble will concentrate on "sweet"

music as distinct from swing. Its leader, Martin Winiata, came originally from Levin. He plays saxophone and clarinet—sometimes both at once, to amuse the audience—and makes his own arrangements.

Another new dance programme is 2YA's half-hour relay from the Majestic Cabaret at 10 p.m. on Wednesdays, when Cliff Jones presents his "Tune Parade" a programme in strict dance tempo, featuring the singer Lolita, and two pianists, Jack Thompson and Allan Shand.

The photographs of June West and Cliff Jones are by Spencer Digby.

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Protestant, Jewish and (sometimes) Negro clergy. Then an operatic soprano will probably sing "America" or the "Star-Spangled Banner," enormously amplified and accompanied (more or less) by a band a tenth of a mile distant and the entire assembly as their voices and memories allow. A hymn follows. Party heroes are cheered as they appear. Rival factions raise cries of "Do It With Dewey" or "Who But Hoover?" or "Keep Cool with Cal Coolidge," or "Hoover Will Sweep the Country" according to the year. Democracy's Jamboree has begun.

However, business—and excitement—really begins on the third or fourth day, when, credentials having been fiercely contested and a please-all-sections Party Platform evolved, the chairman calls nominations for Presidential candidate. First on the alphabet, the Alabama delegation steps forward, unless (having no "favourite son" this year) it has given way to some other State anxious to get its candidate named early. "Manwhoing" follows a set pattern. Each "keynoter" describes at immense length his candidate's early life, struggles with poverty (if possible), military and/or legal prowess, current offices and income, and only, as final word reveals his name.

Though this has been known to the convention all along, since delegations in general are "solid" in advance, it releases a torrent of demonstration. Delegations in favour shout, whistle, cheer, stamp, parade the hall, turn on their bands, and, in total, do everything possible to impress the Press and the radio listeners with America's enthusiasm for this man. For 15 minutes at

least they must maintain it. When McAdoo's partisans in 1924 milled and shouted for one hour 17 minutes, Al Smith's had to outdine him with a neat hour and a-half. But mere length is not everything. A 10-foot high "roar-machine" records the volume also. When Landon in 1936 hit 85 three times against Hoover's mere 78, the latter seemed as good as beaten already. After each nomination, the seconds speak. Roosevelt had 55 in 1940. They lasted nine hours, but grew discouraged by a thinning gallery in the early hours of the morning.

Fortunately, in the balloting that follows the exhaustion of the alphabet, delegations voting on the platform State by State, usually give a block



"AMONG THOSE PRESENT"
(A cartoon for the Republican Convention of 1940)

vote. But sometimes, when they are unable to agree internally, each person ballots separately, verbally justifying his choice to the entire convention. Several ballots are needed until "deals" between delegations give some candidate a clear majority. At Philadelphia in 1924 there were 103.

Often in the end, the candidate chosen is one who polled very poorly at first. This occurs when the main men are too evenly matched for either to lose ground to the other. But though delegates see from the voting in convention how the "dark horse" is forging forward, it is from the newspapers that they learn how it is happening. Daugherty, Harding's campaign manager, gave the classic description! "At the proper time after the convention meets, some 15 men, bleary-eyed with loss of sleep, and perspiring profusely with the excessive heat, will sit down in seclusion around a big table. I will be with them and will present Senator Harding's name, and before we get through, they will put him over." It happened as he prophesied.

In "The Back Room"

What considerations move these "boys in the back room"? They are of two sorts—one personal and one geographical. First, a candidate must have no record so active or characteristic or unpopular as to create enemies. No outstanding senator is ever chosen. Al Smith has been the only Catholic. Second, a candidate ought, if possible, to be a successful soldier, or failing that, a lawyer, and to have risen against

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