

Beautiful Young American



Mrs. Ernest L. Biddle

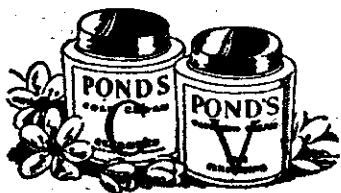
Like so many beautiful women all over the world, this charming young member of American Society, Mrs. Ernest L. Biddle, knows that Pond's Two Creams are a complete beauty care for her gloriously smooth complexion.

"Pond's makes my skin look its very nicest," she says.

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A CONNOISSEUR OF SWING

Eight Years of Rhythm on Record

"DO you believe in the use of classical themes by jazz bands?" Following on the discussion in our correspondence columns and in order to round it off, *The Listener* asked this question of Arthur Pearce, known to listeners as "Turntable" of 2YA, and whose session "Rhythm on Record" is heard from 2YA weekly.

"No, I don't, but good jazz bands are not the enemies of the classics; in fact they can be of assistance in teaching appreciation of classical music. . ."

And then Mr. Pearce, who has been arranging the "rhythm" session and presenting it for eight years, with the exception of six months spent in Australia, went on to expound some interesting views on a musically contentious question. But first, here is how he became a swing fan and a collector of swing records to such an extent that he is perhaps the highest authority in New Zealand on this type of music.

He was a schoolboy when he first "got the craze." With the proceeds of a Junior National Scholarship, he told us, he went to a music store and bought some records of musical-comedy selections. These laid the foundation of what to-day is an unusual collection. Gradually he built up a large library of American recordings until it totalled several hundreds. But all of the first acquisitions were American recordings in "popular" time, without any leanings towards "rhythm."

In 1928 he secured a record by Duke Ellington. It was the American's "Black Beauty" and, to use Mr. Pearce's words, "contained an indescribable something" which transferred his musical interests from musical-comedy to jazz and swing. From then on he kept in constant touch with good overseas recordings and reputable periodicals dealing seriously with the history of "rhythm" which, he considers, is actually the folk music of America.

Fans From Afar

During his earlier collecting days Mr. Pearce disposed, from time to time, of about 1,000 of his records and to-day he keeps his collection down to about 600. Through his work for 2YA he has received letters from different parts of the world, including New Guinea and various localities in Australia. A recent letter came from some members of the crew of a naval vessel patrolling the North Sea. The writer said that he and three or four other New Zealanders on the ship had often listened to his session "Rhythm on Record" when they were in New Zealand. They had acquired apparatus and records of their own and gave concerts of swing and other music on board, calling them "Rhythm on Record."

Returning to our first question, Mr. Pearce told us that he did not care at all for the wholesale lifting of famous classical melodies and treating them as



ARTHUR PEARCE
Better known as "Turntable" of 2YA

entertainment for dancers, purely and simply, as some dance bands do. However, he claimed that there was a distinct virtue in the judicious use of classical themes by jazz bands.

"There are people who, hearing the dance band version of a classical tune, desire to hear the original and this can be the means of introducing them to the melody as the composer intended it to be played," he said. "Therefore some good purpose is achieved. I know many who are broad enough in their tastes to be able to enjoy both the classics and swing—people who have certainly gained classical appreciation through listening to treatments of the classics by first-class bands.

"There are bands which adhere to the classical atmosphere, but which simplify and accentuate the melody. Such bands are by no means the enemies of the classics. For instance, Rudy Vallee's Coastguards sometimes play in concert style. They use the harp, which has the effect of bridging the gap between classical and swing performances. Similarly, Freddy Martin's orchestra takes themes from Tchaikovsky and Grieg and arranges them without any distortion of the melody. And I think there is a strong trend in that direction by the most famous dance bands of England and America."

"For Listening Purposes Only"

We asked if he thought that swing or jazz would ever be performed in New Zealand "for listening purposes only"—just as a full orchestra has its devotees at regular concerts.

"Oh yes, that is most likely," said Mr. Pearce. A few years ago, he continued, the general public was concerned only with the tune of a dance record and not with the performers as individuals. With the advent of swing bands which became famous—those of Benny Goodman, Tommy Dorsey, Artie Shaw, and others—interest in the players themselves developed considerably. There were now many collectors who had got

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