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 See page 31


THE
MELODY MAKER

AND BRITISH METRONOME

*THE only independent Magazine
for all who are directly or
indirectly interested in the
production of Popular Music*

Edited by EDGAR JACKSON

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**The
Theory
of
Dance
Music
by
Al Davison**
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The Problems of an Immodest Masterpiece

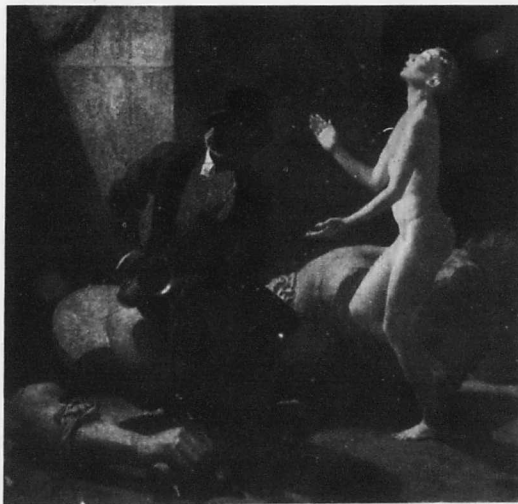
THERE are doubtless many who, while admiring the technique of this year's problem picture, by John B. Soutar, will affect to be able to interpret this pictorial metaphor as a further slap in the face for modern dancing and its particular type of music.

We will impugn no discreditable motive to the artist, but, on the other hand, will freely admit that he was surely animated with the highest artistic motives when he composed this work. The hanging committee of the Royal Academy, too, with its usual dispassionate disregard for subject, will have viewed it only for its artistic merit—that is to say, on its quality as a work of art alone. All the same, speaking as we do for dance musicians in this country, we object to this picture because of the inferences it is capable of bearing to the many others who may view it less as a work of art and more as a sermon.

We jazz musicians are not thin-skinned, fortunately, for we are subjected, by those who know less than nothing about us, to the most bitter and illogical criticisms of this genera-

tion, but this picture bears such possible alternative interpretations as to be positively indecent. Those who bear us ill-will will undoubtedly interpret it in this wrongful manner.

THE BREAKDOWN John B. Soutar.



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It is not our intention to labour the point, and so to give this picture a publicity disproportionate to its value, but we state emphatically that we protest against, and repudiate the

juxtaposition of an undraped white girl with a black man. Such a study is straining beyond breaking point the normal clean inferences of allegory.

We demand also that the habit of associating our music with the primitive and barbarous negro derivation shall cease forthwith, in justice to the obvious fact that we have outgrown such comparison.

Problem pictures are capable, we reiterate, of a thousand and one different and antipodal interpretations. The artist visualises one and every thinking spectator visualises another; rarely can they be reconciled. In this case we will extract what comfort we can from this indelicate creation by interpreting for ourselves the only suggestion of a conventional and fair allegory which appears to us in the whole picture.

We see Minerva lying shattered and neglected in the background. It is said that, for the purpose of this picture, she represented the "old order of things" which the iconoclasm of jazz has hewn down. Minerva, however.

(Continued on page 3, col. 3)

:: :: CAESAR HATH SPOKEN :: ::

JULIUS CAESAR, according to Plutarch, was a man of action and of few words. With him a despatch was simply a terse and epigrammatic statement of fact on the "I came, I saw, I conquered" principle. Having thus spoken it can be seen that he said a heap.

Now we have a modern Caesar, but his conquests are choral rather than lethal, and his engagements, for a Caesar, are really over-modestly confined to the purlieus of Sheffield, he having recently been crowned with the laurels of the Freedom of that City. He hath also spoken, but in speaking a mountain, has said only an ant-heap. Thus do Caesars differ, some being born to achievements, whilst the sole achievement of others is but the reflected glory of the miracle of birth.

Of this latter category our discriminating friend, Dr. Henry Coward, may be the bright exception which proves the rule. Certainly no man can recently have enjoyed such prolific publicity to such poverty of purpose.

Consider some of his earliest utterances on the Jazz ramp. "Jazz is waning"; "Jazz is degrading"; "Jazz is perverting"; "Jazz is vulgarising," and so on, through the whole vocabulary of English adjectives and opprobria. Yet jazz still rears its dominant head—and with what effect? We shall see!

There is a little spot in the centre of the Covent Garden Fruit Market, where, for just a few weeks now, we shall have the joy of hearing Jeritza, Chaliapine, and other such supreme artistes. Their advent follows a *twenty-one weeks' season* of jazz music and dancing in the Royal Opera House. Night after night thousands of dancers assembled to mourn in disrespectful revelries the doom of ill-fated Jazz. At times vast queues stretched down Wellington Street, flushed with the desire to attend the nightly obsequies, in the way they otherwise only rally for a command operatic performance. The last night of the dancing season found more inquest attenders outside the building than inside—the poor old Opera House was chock-a-block.

Now this lively corpse, having been removed from the august portals, for eight weeks Grand Opera will reign

once more, after which the dead body will syncope back again with its army of spectral followers.

Elsewhere the ghost of Jazz is kicking just as lustily. Jack Hylton is still the biggest draw in English vaudeville to-day, and the calls on his services grow daily. Both Paul Whiteman and Jack Hylton have packed the Albert Hall with their syncopated symphonic concerts, whereas other artists rarely succeed in filling but a small proportion of it, and the wireless programmes, day by day, include more and more Jazz. The Army itself has taken to it, because people have become fed up with the monotony of the hackneyed classics. Cinema orchestras, instead of exploiting a surfeit of Sullivan on their audiences now delight them with interludes in syncopation. Even churches, which have choirs, give their jazz dances with prelates actually presiding and participating; royalty and society pay handsome fees to jazz artists to play at Society and Hunt Balls.

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Then, too, the instrument manufacturers have almost forgotten the cornet for the trumpet, and as for mutes—poor Doctor!—their name is legion. In addition, the County Courts are dragged into the dying agonies of Jazz, the poor old "straights" finding its impertinent success so ubiquitous as to pursue them—via the next-door neighbour—into their very homes, so compelling them to sue for relief.

Well, well! If this be death, then "Death, when is thy sting?" Now all this dissemination is due to an

announcement from Sheffield over Dr. Henry Coward's name that what he has said he sticks to (plus what he adds), and that, moreover, finally and irrevocably, he has said his final word. Of course, there was more than that; in fact, there was so much more that we begin to wonder if it were a book of reminiscences which the local daily was publishing, but we nearly forgave it—all for that one statement—praise be—that it was to be the end. We apologise, therefore, for being drawn into further reply, but really the bites of these midges are having an effect on our temperature.

Unfortunately, however, the retirement of the learned doctor has not closed the matter. There are other antagonists who have taken up the cudgels he has laid down, but whose support we think will not be any too agreeable to him. They are contributors of nonsense who shelter under the noms-de-plume of "Concertina" and "Musicus." Obviously of a far weaker intelligence than Dr. Coward, their assertions are of no greater value. "Concertina," having once crept into print, as much to his own surprise, no doubt, as to ours, will probably be heard of again, and "Musicus," as musical critic of the *Birkenhead News*, no doubt works to order at so much per line, and probably is well pleased with having earned his money so easily in his futile contribution to this particular controversy. At any rate, it is too much to hope that their poor wits will not be unaccompanied by the usual thick skin which is borne, as a rule, by those of this ilk, and we may expect further inanities from them both, to which we may, or may not, pay the compliment of replying.

But away with them! If Jazz is dead, then this is the hereafter, and they may believe what they like. The green streak of envy will bite deeper into the hearts of our opponents as we grow from our present lusty youth to more muscular maturity. Dr. Coward is welcome to the comfort of his own belief that he has now rung down the curtain on the Jazz controversy, but, like King Canute, who commanded the waves to recede, he, too, must be painfully conscious of the fool's paradise into which he now retires for, we hope, a period of perpetual eremitical isolation.

: OUR CHRONIC TALK :

Sartorial Finesse

As Mudd & Stillington will tell you, clothes make the man; and if you accept their statement as a fact, you must admit that some musicians are made frightfully shabbily. Others are made like low comedians, and yet more like roadside excavators!

The bulbous bottle-nose behind the bright bell of a B₃ baritone, with a foreground of outside footwear, is an incongruous picture—alright, may be, for the unplumbed depth of the orchestra pit, but hardly helpful to the aesthetic setting of the modern dance bandstand.

The sartorial sins of musicians are proverbial, and although members of dance bands are, perhaps, less erring in this respect than the old German pub-pluggers, they still appear to need a little guidance in matters of dress.

Not a few conductors even when aided by the superiority of their own immaculate make-up, hardly dare to remonstrate with the tuba player on account of the eternal effervescence of his dickie; they should, however, not be deterred on account of mere bulk.

It will be generally agreed that much of the personality of an energetic fiddler is lost, when, owing to the insecurely tied nature of his neckwear, he confuses it with his E string, and endeavours to extract from it a harmonic in the third position.

Other heinous faults of attire are directly attributable to the American vogue, which seemingly demands an adoption of the agnostic collar and small bow. This looks like nothing so much as a mouse dirt—and possibly is. Without going to the extreme of anxiously awaiting the weekly article of "Discerner" in the *London Mail*, it is just as well to realise that the conventional dress collar and bow, à l'Anglaise, are a more worshipful combination.

It is also necessary to bring down the baton on the long-haired crank, who thinks it impossible to demonstrate his artistic temperament other than by his flowing locks. Hair like this only gets a band in a knot, but it is not to be presumed that the penitentiary style is any more desirable. All the best bald-headed men, too, wear wigs, or give up music to raise ostriches!

If there is one fenshish fault that cannot be tolerated, it exists with

those front row men, who, arrayed in evening attire, shoot about six inches of green army socks, "Mark 1, Troops, for the use of," the more conspicuous by their primitive, and thus unsatisfactory, methods of suspension. Black cashmere or silk for the front row men is the only respectful rule for those who, after all, expect their lady visitors to be at least interesting below the knee.

As regards horn-rimmed glasses, one must not be too arbitrary, yet, at the same time, neither too tolerant. If musicians would only realise that spectacles are meant to adjust the eye-sight and not to attempt to make an Apollo out of a Caliban, one might see less of these ugly affectations.

It seems almost impossible that anybody should need to be told about baggy pants, but their preponderance in the ranks of jazz bands calls for a "touching" comment. A well-known jazz band conductor recently released his cherished secret of a lifetime on this very question. His tip is as ingenious as it is valuable. "I keep a crease in my trousers," he said, to a breathless audience, "by—sleeping on them!" This not only puts "paid" to those self-excusers who plead poverty in the matter of trouser presses, but also gives the lie to the old bogey about musicians never getting any sleep. Thus, the double-bass player, instead of standing up in super-concertinas, ought to possess the finest crease of all.

Yet let us be careful in correcting our sartorial insufficiencies, not to overdo the powder and pomade business. Enough sins are laid at the door of the modern dance musician without having it said that there is any danger of him becoming emaculated.

A clean cut turnout is a matter of using the gifts of nature more than impertinent endeavours to aid her by the doubtful devices of oriental cosmetics which are more indigenous to the "high" way of Piccadilly.

Talking about skirts—that is to say, shirts (which should have been done in the beginning, rather than at the end)—a boiled shirt is always *de rigueur*. Those pleated silk affairs and other soft-dressed abominations, are neither correct nor becoming (unless they're becoming extinct). The right way to clean a boiled shirt is via the laundry. The indiarubber

or bread crumb stunts are mean devices with uneven results. A musician's trousseau, no matter what may be said to the contrary, should certainly include more than one good linen shirt, whilst clearance lines of "the only hosier in this street who ever earned £100 per week as a fore-manskutter," although possibly cheap at three for two and a kick, are not recommended for the best squares, crescents or circles.

Fortunately, musicians do not wear hats on the bandstand, except for comic stunting. Proof, however, that the musician, sartorially speaking, is not all he might be in this respect, is evidenced by information that the headgear of brass players have to do duty as mutes, in addition to their more general functions. As the fiddle said to the trumpet, "If the cap fits you, wear it."

If you desire to earn a good fat screw for expelling your wind through a maze of twisted brass, bedeck yourself carefully from your "plates of meat" to your "Uncle Ned," and let the next man think you were born to such superiority. It is obviously a ruse more likely to come off than if you approach the treasurer with a three days' growth of stubble, reach-me-downs that have a twisted outlook, and "daisy roots" like the last days of Pompeii!

(Continued from page 1.)

was the Roman goddess of Wisdom, and the neglect of wisdom which we read from Mr. Soutar's work is not the indiscretion of our modern dance-loving girlhood (which is by no means personified by the abandoned creature in this problem picture), but the un-wisdom of the artist himself who has so thoughtlessly stressed and unconsciously perpetuated a phase of human association in its most repugnant and least representative form.

"Breakdown" is not only a picture entirely nude of respect to the chastity and morality of the greater part of the younger generation, but in the degradation it implies to modern white women there is a pervasive danger to the community, and the best thing that can happen is to have it—burnt.
EDITOR.

Stop Press

We are informed that, at the request of the Colonial Office, "Breakdown" was recently withdrawn from exhibition at the Royal Academy.

EDITOR.

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The Influence of the Strike on the Music Profession

IT is first necessary to compliment "the profession" on the steadiness displayed during the strike by the whole family of musicians, and particularly the Union. In the early days of the General Strike hysteria, it was gratifying to find the Musicians' Union calm and steady, instead of jumping into panic action, which would have been disastrous.

As a magazine we have no politics, but we feel impelled to say that many other Unions would have less to regret to-day had they preserved the balanced sense of the Musicians' Union, and carried on like it in serenity.

The strength of Trade Unionism has been built up in the past by constitutional methods and by public opinion, whereas the sympathetic strike has been proved, time and time again, a failure.

Every single strike in any individual industry has either failed or succeeded according to public opinion. Where there is a principle involved warranting a strike, the public has always assisted the worker, and the sympathetic strike has never been found necessary. Trade Unionism will always succeed, and is indeed necessary, but only so long as it acts in a sane manner and constitutionally.

THE General Strike, of course, affected musicians everywhere. Many establishments carried on with wonderful spirit, but business in the musicians' world was, of course, practically at a standstill. Many bands were put on half-time, and others even had to "stand off," but it was gratifying to note that little or no discontent was shown at such necessary action. A few gig bands were unfortunate in having dates cancelled, but were doubtless reconciled by the quick termination of the trouble.

IT is as well that peace came early enough to save the Whitsun Holiday business from complete ruin. The big Blackpool "push" would have been surely abandoned had the strike carried on over another week.

THE lighter side of this serious business was well exemplified by the dozens of General omnibuses, manned by gallant volunteers, which plied their battered and often windowless

hulks through London, emblazoned with the cheery inscription in chalk, "Clap hands, here comes Charley!"

THE B.B.C. persisted with its musical programmes throughout the whole period, with such curtailments as were necessitated by the long announcements of strike intelligence, including reams of statistics regarding railway services, food, fish, milk, cabbages, etc.

DURING the General Strike the Kit-Cat Club Committee, in response to requests of members, decided to keep the Club running as usual. They made two concessions, however; that evening dress was optional and the elimination of any guest fee. The result was that the Club was crowded every night, and the Committee's action of keeping open was fully appreciated by the members.

Many of the members were on volunteer work, special constables, etc., and they took full advantage of the amenities of the Club during the nine days. It was a most unusual sight to see the dance floor of this most luxurious dance club in the world crowded with many of its male members in plus fours and jumpers.

The committee have decided, until conditions are absolutely normal, to relax the rules about evening dress being essential and dispense with the guest fees.

THE Piccadilly Revels were presented every evening during the General Strike without any untoward incident.

Lester Allen and Nellis Breen completed their engagement on Saturday, May 22. They were followed on Monday, May 24, by Layton & Johnstone.

SOME London bands which had taken provincial engagements had a variety of experiences in getting back to Town. Many little wayside station officials are gazing in perplexity at such weird instruments as homeless tympani, vagrant tubas and destitute baritone! Leave them alone, and they'll come home!

As our Charlady said, "What's wrong with a strike? In normal times I pay to ride in a bus—now I travel in a Rolls-Royce for nothing!"

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:: International Reciprocity of Jazz Musicians ::

By PAUL SPECHT

2,200 English Musicians in the U.S.A.

100 American Musicians in England

THANKS to THE MELODY MAKER AND BRITISH METRONOME, whose Editor has permitted me to voice my own thoughts irrespective of whether he agrees with them, and considering this a fortunate opportunity for unbiassed expression, I ask you, dear reader, whether you are English, American, Italian, German, French or any other nationality, does the above apportionment of musicians appear fair and reciprocal? Does it justify the action of the British Labour Ministry in restricting dance musicians from entering England to fulfil and perform engagements contracted legally by English hotel and restaurant managers with dance musicians and orchestras in America?

Do not the figures prove that, since more American musicians and orchestras than of any other nationality have been restricted, some discrimination is shown specifically against Americans? Is there any justification for the introduction of the Vaile Bill now before the American Congress? These are the questions that revolve around the progress of modern dance music, and their discussion has brought about many misunderstandings and much ill-feeling between English and American musicians. I shall try to confine the contents of this article to the foregoing pressing questions.

First let me make my own position clear that I have no particular "axe to grind." I have been lucky enough to receive labour permits for 12 Specht Units, which have played in London during the last four years, consequently there can be no selfish motive in my liberal discussion. I am first, last and always an Internationalist in Art, as I have always believed that Art knows no country.

Secondly, I am quite sure that the average reader will admit that modern syncopated dance music is an Art, even though it may not be a *Classical* at present.

Thirdly, I have a mission to fulfil in

this country, which has the approval of approximately 1,000,000 American artists, who want to see nationality in Art obliterated. Your American cousins of Art are always ready to give you a hearty welcome to American shores, even though "fossils" of the over-zealous patriotic school are always ready to obstruct the way, just as you will find in any country, and a similar feeling should exist over here, even though England has not the large area the United States has for the exploitation and exchanges in Art.

Now then, in reference to the first question, if England and America permit trade treaties to govern the exchange of commodities in every line of industry without respect to trade conditions in industry existing in either country, is there any reason why a trade treaty or equitable law should not enforce similar conditions, including a reciprocal measure for the international exchange of musicians between any countries? The Editor of this paper has brought up the question that, due to the small area and population of England, the entry of American musicians should be restricted because the large area of the United States of America could take care of more British musicians, and, therefore, reciprocity would be impossible. Since when has England promised any of her Colonies any reduction in taxation or released any other country from its trade treaties just because England may have the best product or the upper hand, as the case may be? If you will refer to the Treaty of Ver-

While we do not necessarily agree with the sentiments expressed, and statements made, by contributors, we feel that, in addition to being both interesting and instructive, it is also fair that all points of view on controversial subjects should be given publicity so that readers may form their own opinions.

Readers are invited to submit their views for publication on any questions raised in these columns, either by ourselves or outside contributors.
THE EDITOR.

sailles, where England and the Allies made peace with Germany, you will find, under Article 276 of Chapter IV, that "Germany is obligated not to subject the nationals of the Allied Associated Powers to any prohibition in regard to the exercise of occupations, professions, trades and industry which shall not be equally applicable to all aliens without exception, and not to subject any such restrictions to the nationals of such Powers unless such restriction is likewise imposed on her own nationals." If the diplomats, composed of the best brains in the world including England, decided that this Treaty should be representative of the present age, and if England now holds such an agreement with Germany, my contention is that the principle of this Treaty should govern the legal procedure of all the other nations who signed this Treaty. If not, who dare say that no discrimination is shown against American musicians if Germany allows English nationals to enter their territory on the terms of this Treaty, and *vice versa*? Under the terms of this Treaty, I can see an advancement in Art and Labour as would resolve to a state of affairs where the "best man would win and work."

I do not agree with the Editor of this paper that American dance musicians should be restricted from this country just because English musicians have not yet learned the art of syncopated music well enough to compete with American dance musicians. It is competition that always spurs any artist to the best efforts, and it is this competition which will bring out the superior academic training of the British dance musician just as soon as the native dance musician sees that the public and the Managers want this type of music and that it will bring them the best financial remuneration. (I have quoted this impression frankly in various articles written by me for professional magazines printed in the U.S.A.)

Certainly England does not send her linen goods and other commodities to America because the American product is inferior, or because the linen manufacturers in the U.S.A. have not been wise enough to turn out as good a product, but, on the other hand

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English merchants do send their goods to the United States and those particular products are superior to the native American products and, therefore, have a bigger sale and are more in demand than the native American product. The same reasoning might be implied to the importation of Dance Bands

Do not blame America for being the birthplace of this syncopated music, which has swept all over the world, as she cannot help the "birth right" any more than Europe can be blamed for being the predecessor in classical music. As Americans have often admitted in the past, "our artists were compelled to come to Europe to finish their classical education, but now America is calling the European musician to copy her dance music styles, and it would be cheaper for Europe to allow a free entry of these syncopated musicians to all parts of Europe rather than to lock them out and force the European musician to go all the way to America to learn this new Art."

Several biased English writers have claimed that the United States of America has barred English musical directors from the Orchestra pits. Investigation of these cases would probably prove that these visiting leaders attempted to conduct without permission from the Musical Union in America, and there is a By-law in the constitution of the American Federation of Musicians that states such permission may permit a non-member guest conductor to conduct more than one season, if the circumstances warrant it, by application for the same. It is quite natural to assume that, if American musicians must secure a Labour Permit here, the English musicians coming to America should respect similar regulations, and hence the development of the Vaile Bill at the American Congress, which calls for the enforcement of reciprocal relations. In other words, if England has a restrictive Labour Permit measure, why should not the United States of America have a similar law? I have always pleaded for a reciprocal recognition of Union transfer cards between the American and British Musicians' Union according to the following special resolution No. 2 which was agreed to during the year 1912 between the American Federation of Musicians and the Amalgamated Musicians' Union of Great Britain as follows:—

The Sixteenth Annual Convention of the American Federation of Musicians, believing that the welfare and interests of the musicians of the civilised world will be best served by closer combination, instructed the Executive Board to conclude an agreement with the International Confederation of Musicians of Europe on the following lines:—

(1) Preferential treatment for members of at least three years' consecutive membership in their national organisations who are in good standing, and who desire to transfer their membership.

(2) To make inquiry in regard to all applications for membership by non-union musicians from foreign lands, whose arrival has been within a period of not more than three years immediately preceding the said application.

If valid objections are raised against their admission within a period of two months of inquiry, the application of such musicians shall be refused, but in cases where pressure is brought to bear to compel a non-union musician to join an organisation, the conditions imposed by such organisation shall prevail.

(3) To publish all information and take all steps necessary to assist each international organisation to maintain its power to enforce its Constitution, Rules and Regulations.

(4) To punish by fine, expulsion or any other legitimate punishment, any member who may offend against the Constitution, Rules or By-Laws of any of the affiliated organisations.

(5) To refuse admission to any musician excluded for working against the interests of any affiliated society, unless the organisation from which he has been excluded gives consent.

This clause is subject to the exceptions named in Clause 2.

We further recommend the consideration of the advisability of first perfecting this agreement with the Amalgamated Musicians' Union of Great Britain.

In case of an emergency wherein the agreement is found to interfere with any adjustment deemed advisable by either party to this agreement, then the terms of this agreement shall not be so construed as to interfere with such adjustment.

Any musician who, by procurement or by contract, comes to the United States or Canada without the assent of the American Federation of Musicians shall not be entitled to the advantages and benefits accruing under the terms of this agreement.

There seems to be some evasion of the policy of this agreement, as I have not been successful in enforcing the same in America or England, and I take this opportunity to ask for a reply from both the American union and the British union as to why this agreement is not enforced. Upon writing to Secretary Batten, of the British Musicians' Union, I received a letter stating that he was not prepared to enter into discussion with an ordinary member of another union. I have in my possession proof to show that I have been elected a delegate to the national convention of the

American Federation of Musicians, and I believe that entitles me to common discussion, if not an official one. I really believe that a strong British Musicians' Union could be built up, which would give some real benefit to the Dance Musicians, whose rights should be properly established as soon as the new era of dance music has advanced in this country. I believe that the British Union claims that the native exponents of syncopated music are in all respects the equal of the imported article, and, therefore, the home products should have preference. In my mind, that should be an added argument of weight on the American side to eliminate the labour restrictions, as why should the British musician be afraid of the entry of the American musician if they are considered equal? Variety is the spice of life, and that is what both the young American and British musicians are seeking. They want an interchange of engagements, which the hotel managers and cabaret managers are also desirous of promoting.

You will find in many of our American departments native British clerks and secretaries, and even such British employees are attached to our American Consulates right here in England. According to an Associated Press report sent to the United States, giving Herman Darewski as an authority for the survey, it was estimated that there are 3,000 English musicians now playing jobs in dance orchestras who, three years ago, were jobless. This statement also quotes that not more than 10 per cent. of the dance orchestras in London are foreigners.

Sir Richard Terry, in another article on "Orchestral Matters," says that "there is no necessity to lament the dearth of orchestral concerts, as one hears much sympathy expressed for the poor orchestra players who are thereby thrown out of work." He says this is only another instance of the ignorance of the general public in orchestral matters, adding that broadcasting alone brings more and more work to the orchestra player; that gramophone recording is a more lucrative occupation than playing at concerts; that for one orchestra player that used to be engaged at a theatre there are 10 now playing in cinemas, hotels and restaurants, and he finally states that the fact is that any competent orchestra player can now find employment. (I should like to lay stress on the word *Competent*.)

In his closing remarks, he says the work may not be of the kind the orchestra player would like, it may not be of a very exalted character, but at least it is employment, and, in regard to the large number of orchestral students in colleges of music, he states that they do go into some employment or other, which is more than can be said of other student types.

It may probably interest dance musicians to know that labour permits have been refused for the entry of several famous American bands and also of my original band and myself at three different times during the last year. The refusal to my band was after complying with the specific regulations laid down by the British Labour Ministry that American bands could come into this country if they were diluted with 50 per centum English musicians, and even after an admission from the Labour Ministry to a prominent local agent, Mr. Harry Forster, that unemployment among English dance musicians was practically negligible. The Labour Ministry also admitted that they did not attempt to use the argument that they refused to allow these bands to come in on account of unemployment among English dance musicians. A further proposition to the Labour Ministry, offering a ratio of 25 per centum American musicians against 75 per centum British musicians at the Picadilly Hotel and Kit Cat Club, was rejected on the strength of their answer that British bands were not allowed to play for dancing in the States. Several writers at various intervals have also claimed that the British musicians could not enter the

U.S.A. on account of the quota restrictions. In reply to the two latter excuses, please note that British musicians since 1924 can enter the U.S.A. as artists and, therefore, can enter freely as such if they are *bona-fide* artists entering the United States on a visit or for contract employment.

As regards not being able to play in American dance halls, there are many non-union bands playing in the States, and foreign bands are continually admitted to the U.S.A. They can easily secure employment by securing the proper permission from the American Musicians' Union and by complying with the regulations, which are very simple compared with the restrictions American musicians are forced to encounter when coming to England. It has even become so embarrassing to the American musician that the steamship lines will not carry American musicians to England unless they have the necessary labour permits, and it has grown to be the usual custom for the British Consuls in the United States to refuse visas to American musicians, actors and tradesmen who are not able to show British labour permits. As against that, I say with pride that I have been fortunate enough to secure employment for many British musicians in New York City in cases where they have entered under the proper procedure.

My presence in England at this time means that I shall be glad to discuss this question with anyone, anywhere, at any time, with a view to arranging a fair and square, reciprocal basis of the international exchange of artists, and particularly the dance musicians, for whom my past SERVICE

is a proud record that money cannot buy.

PAUL L. SPECHT.
NOTE.—The British managers and dance musicians should bear in mind that not all American dance musicians and orchestras are as *competent* as those American musicians that may have been heard in England, where they have occasionally appeared with the *best* American bands. There need be no fear of a "wholesale invasion" of Europe by America's best dance musicians if my "reciprocal scheme" were accepted, as the big, steady incomes earned by these musicians in the U.S.A. by extra jobbing such as radio broadcasting, gramophone recording, etc., probably exceeds the salary that European managers could afford to offer or pay them at present, although a "limited holiday engagement" may be just the dream that many would like to see "come true" if our British cousins agree on "reciprocity."—SPECHT.

EDITOR'S NOTE: We are publishing a reply to this thoughtful article in our next (July) issue.

DR. CROWHARD'S NIGHTMARE

The fine cartoon by Slade, drawn exclusively for THE MELODY MAKER, which appears on page 11 of this issue, will doubtless be of great interest to musicians.

We are accordingly arranging to supply same separately, printed in sepia and handsomely mounted on plate sunk mount, ready for framing, at the price of 1s. each (post free, 1s. 3d.).

Only a limited number will be available, and it is consequently advisable that orders be sent in immediately.

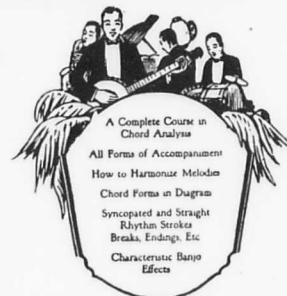
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Music for (Nearly) Everyone

By GEOFFREY CLAYTON

HAS it ever occurred to you, said he, brightly, by way of an introduction, that whereas the boys of the old brigade have their books of weighty instruction and reference, the only lamp of wisdom for the poor but honest musician who really gets down to it and does the hard work to-day is in all probability a Dunhill lighter?

What I mean to say is, there are books galore on the more topical side of music, such as "Counterpoint: Strict, Free and not so Free;" "Canon, (and in off the Red);" "Form, Good, Bad and Fox-Trot," and other such pearls of wisdom. But the modern serious syncopated musician has not yet been catered for; so, with or without the Editor's permission, (who, I understand, pays by the yard), I propose to do that little thing for him. We—note the "we"—therefore present to your astonished gaze Part I. of our "Dictionary of Lesser-known Musical Terms," weather and other circumstances permitting:—

TREBLE: The top part.

BASS: See Bar.

BAR: See Tonic.

INTERVAL: See Bass. Insist on seeing the label.

REPEAT SIGNS: Signs used in a bar, to signify "the same again." Not used in Scotland.

TONIC: See Bar.

FOX-TROT: A term used to-day to describe practically any classical number.

WINNER: Any tune you have written yourself (or which has your name on the cover).

FAIRLY GOOD: Any tune you have not written yourself.

100% RECORDED: An American expression used by composers to extract advance royalties from publishers.

ACCIDENTALS: Notes played by beginners, and afterwards queried by the leader (if any).

DOMINANT: Any wife.

SUB-DOMINANT: Some husbands.

DOUBLE-STOPPING: Takes place at either 10.30 or 11 p.m., according to the licensing hours of the district. See "Time, gentlemen, please."

Bow: An instrument used to play the violin or 'cello. A district in E. London. The man in a boat race who has the oar nearest to the sharp end.

SPECIAL ARRANGEMENT: An understanding between yourself and the leader, whereby you may substitute a deputy in the afternoon, and go and play golf.

DISCORD: A musical term used by some critics to describe the work of modern syncopated orchestras. (See Prejudice.)

CONCORD: The name of a proprietary brand of port wine. (See Advertisements.)

F: A noise. Forte.

FF: More noise. Eighty.

PROHIBITION: Used in America with regard to some beverages. Should be used in England with regard to some orchestras.

HENRY HEATH: A well-known firm of musical instrument makers, their speciality being mutes for trumpets.

LYRE: Often an ancient (string) instrument. Sometimes a modern (unstrung) critic.

TIN PAN ALLEY: Broadway at 38th to 50th Street. A manufacturing district. Population, numerous. Chief industry, collecting old tunes, re-writing and publishing as present hits.

To be Continued.

"But not in THE MELODY MAKER."
—EDITOR.

"Oh, ah . . . er, thanks!"
—AUTHOR.

Foreign News

American Actors' Massed Meeting to Discuss Discrimination

NEW YORK, May 22.—The Vaile-Willis Bill, which seeks reprisals against foreign countries which discriminate against American artists, was warmly discussed at a mass meeting of actors and musicians held recently in the 52nd Street Theatre. Representative William N. Vaile of Colorado, author of the measure, which is now before Congress, appeared before the gathering of about 200 and explained the bill, which was endorsed.

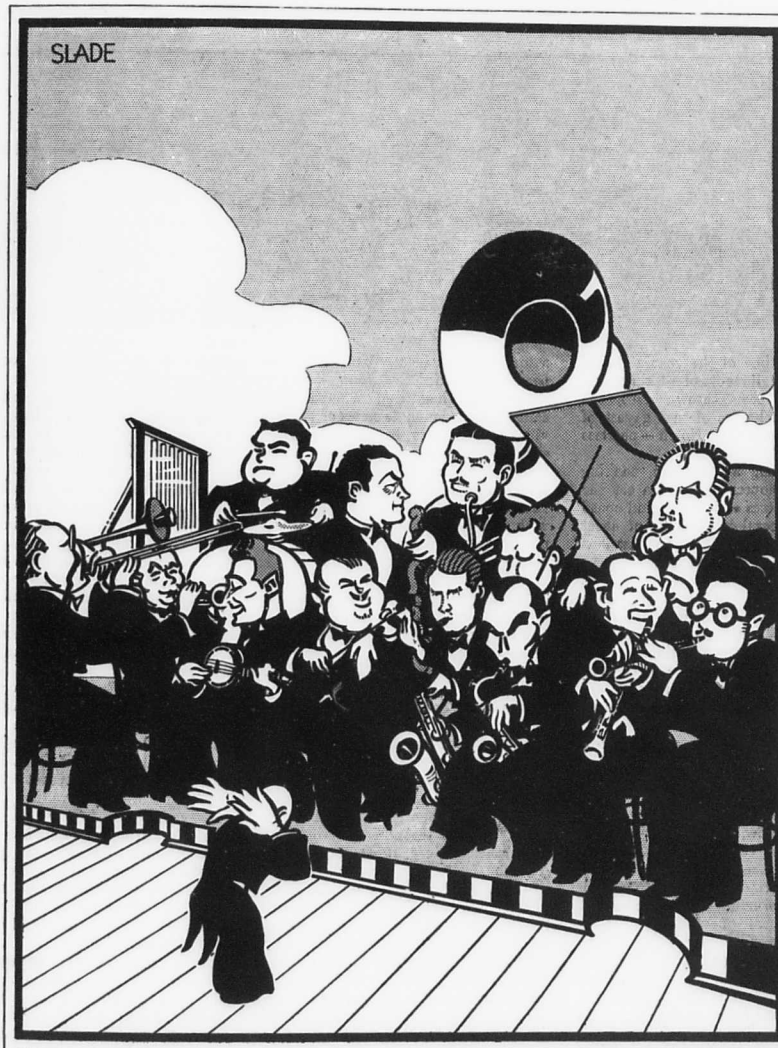
"The principal purpose of the measure is not to shut out foreign artists," Vaile said, "but to give the Department of State the authority to compel other countries to give the same treatment to American actors, actresses and musicians that we give them."

An organisation bearing the name of the Associated American Artists' Foreign Protective League has been formed to meet the situation.

James W. Fitzpatrick, of the American Artists' Federation, attended the meeting, but refused to speak from the stage. He complained that his organisation had not been invited to the meeting. Fitzpatrick said the resolution supporting the bill did not go far enough, and that his organisation was of the opinion that so long as an American actor or musician was idle no foreign actors should be allowed on the American stage and Americans should stay off the foreign stage.

Congressman Vaile said there was a strong demand for American musicians abroad, and their presence had made jazz music more popular. In England particularly, he added, the result was that more native musicians had work because of the many bands formed to satisfy the craze for jazz.

DR. CROWHARD'S NIGHTMARE!



Reading from Left to Right:—
Back Row: TEDDY BROWN, RAMON NEWTON, DEBROY SOMERS, JACK HYLTON, JACK HOWARD
Front Row: JOHN BIRMINGHAM, ALF NOAKES, KEL KEECH, PAUL WHITEMAN, LESLIE NORMAN, DON PARKER, BERT RALTON, AL STARITA

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BUT ALL THE SONGS WE PUBLISH ARE **GOOD**

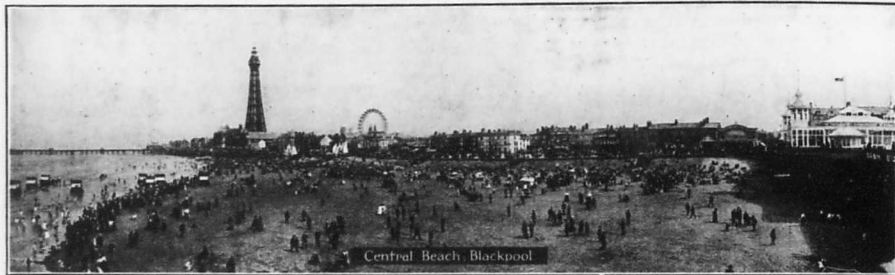
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: BLACKPOOL'S BIG MUSICAL PUSH : Star Artistes for Summer Season



Central Beach Blackpool

At this time of the year a glut of entertainments of all kinds will have been thrown into the pleasure maelstrom of that gayest of all resorts in the North—peerless Blackpool!

Commencing at Whitsun, the big publishing houses of London set the printing presses whirling at full speed for the colossal production of sheet music which musical Lancastrians will carry home from Blackpool as souvenirs of their holidays.

Time was, a few years ago, when Blackpool amusements were of a more stereotyped nature. The seaside concert party of conventional aspect was the beginning and end of song plugging. Though doubtless well patronised this has since outgrown its sufficiency.

If there were no excuse necessary, however, there was certainly a tremendous amount of pluck displayed by the Lawrence Wright Music Co. last year when it presented a West End grade of show, on entirely original lines, at the Onchan Head Pavilion, Douglas, and so defeated impossibility by packing the theatre, so difficult of access, performance after performance.

The success of this show made Blackpool wonder why the Manxman should have stolen a march in this way, and it, therefore, came as no surprise to learn that this same firm of publishers had entered into arrangements to produce a similar show this season for Blackpool's North Pier Theatre. What was a surprise, and still must be for that matter, was the nature of the bill when it was first whispered round about Charing Cross Road. The engagement of Thorpe Bates was an

astounding business, but when it became confirmed that John Birmingham's Band had been persuaded to cancel its interminable series of vaudeville engagements to appear exclusively at the North Pier Theatre in the "On with the Show" production, Lancashire folk said, "To — with the Strike," and went back to work with greater zest than ever, the better to prepare themselves for the fun to come.

Although John Birmingham's will be the star band in Blackpool throughout the coming season, this wonderful town is by no means deficient in good resident combinations, and, apart from those we mention in this rapid survey of Blackpool bands, many others enjoy enduring popularity and support.

A few hours over the water, the I.O.M. is making gallant reply to the galaxy of talent gathered by its competitor, and, although its season starts later, when it is in full swing there will be a second edition of "On with the Show" at Onchan Head Pavilion, with Al Davison and his Claribel Band again a great and compelling attraction. At the Villa Marina, the hub of Manx revelries, holiday makers will make acquaintance with Jack Howard and his Covent Garden Band, booked with marked discernment and enterprise by Messrs. Francis, Day & Hunter, to continue its uninterrupted series of successes in premier London Dance Halls and Radio.

The reputations of dance tunes will be made or broken in scores by the judgment of Blackpool's holiday-makers during the coming season, and

publishers will return fully versed in the knowledge of which tunes are going to prove the best general sellers in the weeks to follow. Music dealers and publishers' shops in Blackpool will present a feverish activity. At this time of year the finest vocal demonstrators in the country pack their grips and voice lammels, and migrate to this centre of ever-growing optimism with unflinching regularity. Blackpool becomes indeed a town of jazz, first and last, during this wonderful holiday period, and even those southerners who have never visited it look upon Blackpool as synonymous of gaiety in its most joyous and unrestrainedly abandoned form. Here is the one spot in England where the real spirit of Continental carnival is captured and released in true British fashion, and we must of necessity take a peep at those musical organisations which, after all, represent the glad spirit itself of these revelries.

John Birmingham and his Band

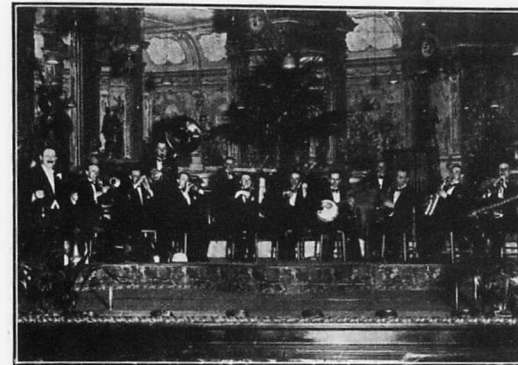
To attempt to describe this band is to stress everyday knowledge, and it would be a poor compliment to John to do so. Everyone is familiar with this outfit which goes on and on with such unanimity of purpose that it is rocklike in its solidity. A portrait of John Birmingham himself appears on our front cover, and tells you the manner of man he is. You can see for yourself that here is a visionary, a man who will interpret music in his own way and not on the rule-of-thumb principle. After all, there must be some reason why this band never stops going on, and John Birmingham himself is it.

He is an old Kneller Hall man, and this famous military academy must be proud of him. It is said he can himself play perfectly any instrument in his combination, and, knowing this, one appreciates the reason for the band's general excellence. The rest of England will not readily forgive Lancashire for depriving it of John Birmingham's entertainment for twenty whole weeks.

The Ogre of the Tower

The pleasantest ogre who ever inhabited an

enchanted tower is truly Arthur Davis, the musical director of that establishment. He is here seen with his band, which looks him in the face whenever dancing is in progress, and renders his interpretations of modern dance music to the entire satisfaction of the greatest concourses of dancers that ever assemble in this country. He commenced his musical career as a solo chorister, but has no wish to excuse himself for graduating into syncopation via music hall and theatre orchestras. At one time M.D. at the Midland Railway's Adelphi Hotel, and as universal provider of dance bands, he is not on particularly good terms with Dr. Crowhard! He is reconciled, however, by his popularity amongst the millions of musical Philistines who love dancing.



[Photo by M. and R. Saldman

ARTHUR DAVIS AND HIS TOWER BALL-ROOM BAND

Movies

Oswald Broome makes a clean sweep of all musical arrangements in the Tivoli Picture Theatre, Blackpool, whilst his colleague, Mr. Edmund Welch, similarly officiates in the other establishment of the same company; to wit, The Waterloo Picture House. These are two "wise" musicians who know the game, the one from A—Z, and the other from Z—A. The standard of music in Blackpool Picture Houses is high, and both these artistes have helped to make it so.

Oswald Broome is a brilliant pianist, and has only one ambition yet unrealised, and that is to purloin his friend Welch's Jardine Orchestral Organ, which is a great feature at the Waterloo, and which finds a counterpart in the London Tivoli Cinema.

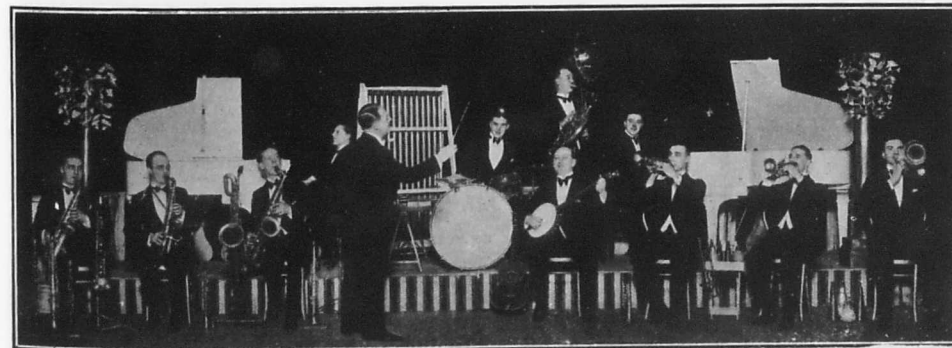
1916—and Still Going Strong!

Anyone who started playing jazz as far back as 1916 is entitled to be called a pioneer. Such an one is pioneer John Stein, who directs his five-piece unit at the Hotel Metropole, Blackpool, under the monicker, "The London Celebrity Five." Johnny Stein is a pianist, as many know. These ten years have seen him popping up in different star turn-outs, commencing with the original Rag-time Band at Murray's Club, and following at the

Piccadilly, Prince's, Royal Palace Hotel, Cyrano's, Follies, Ciro's, and other clubs. He was guilty of introducing the first jazz band to the Sasenach (Greenock, February, 1918), and woke them up in Manchester in 1918. Thereafter he worked the Palais at both Birmingham and Edinburgh; the Marine Gardens, Portobello, Assembly Rooms and Embassy Club, Liverpool, the Majestic Restaurant, and now to date as we have said!

His present five play both "straight" and jazz, all double, and all are good. Johnny Stein is one of the high-spots of Blackpool and is to be kept remarkably busy throughout this summer.

(For photo see over.)



JOHN BIRMINGHAM AND HIS BAND

[Photo by Hana

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FOXTROT by SISSLE & BLAKE
(Orchestration by Max Irwin)

and
"Miami"

FOXTROT by CON CONRAD
(Orchestration by Walter Conrad)

**In the Blackpool
Winter Gardens**

A musical director who is far too modest for his accomplishments directs the musical affairs at the Blackpool Winter Gardens, and we have pleasure in publishing his portrait herewith. Mr. J. H. Greenhalgh dates his first engagement to an appointment under the late Mr. Simon at the North Pier, subsequent to which, as a solo violinist, he became conductor on the Victoria Pier. His first taste of purely dance music came with an appointment as conductor at the Empress Ballroom, when he occupied his day of rest as principal violinist in the Sunday Concert Orchestra, under the baton of Sir Landon Ronald. To-day in the Winter Gardens, he officiates principally as Musical Director of the Orchestra in Her Majesty's Opera House.



Photo by

[Pic'ding, Leeds]

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LONDON CELEBRITY FIVE**

A Youthful Ulysses

Having wandered the globe at a tender age, Mr. Gerald W. Bright now prefers to wait for the globe to come to him at St. Anne's-on-Sea, where he and his celebrated orchestra dispense music at the Majestic Hotel. And come they do, for this is one of Lancashire's most popular radio bands. Gerald plays the piano himself, either straight or jazz, and has little preference, except where it is a matter of pleasing the visitors. Mr. Bright, still young in years, is sufficiently aged in experience to have a "bright" future before him, and will "shine" for many years to come. "Is that a fact?" "Yes, Miss, and a prophecy."



J. H. GREENHALGH

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Photo by [Benner and High]
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His recipe for keeping young in mind and body is "Work hard in the work you love." Patrons of the Palace cannot imagine what the Palace would be like without him. As well extract the keystone of the whole fabric and expect it to stand, as to deprive the Palace of Frank, where he controls the orchestras in the theatre and ballroom, and has set a very high standard in both straight and syncopated music.



F. JEPSON

**THE
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A subscription form will be
found on Page 29

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On the "Straight" Path



Monsieur A. Spiero, the able director of the Palace Cinema, Blackpool, started as a "straight" man, and apparently intends to continue as such, although covetous eyes have frequently been cast on him by jazzers in the neighbourhood. His education, on strictly academical lines, directed him through classical channels, via Strauss, Svenoight, Stavenhagen, etc., to prominent positions in London cinemas. Such a career naturally fitted him for the important position he holds to-day, where the standard required is not even second to the best London houses.



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Attn. Mr. Brooks, Publisher.

Dear Sir:-

We have your letter of April 23rd also a copy of your publication and we want to tell you right off the bat that we think it is a dandy. Many members of our organization have looked it over and those who have been assisted in the professional field state that it contains more real, instructive information for the musician than any other publication of its kind. Your article about the Gooch Five also the one entitled "House of the Gooch" prove that you in England are a step ahead of us in promoting such material.

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Grand Rapids, Mich., U.S.A. May 14th, 1926.

The Melody Maker & British Metronome,
19, Denmark Street,
Charing Cross Road,
London, W. C. 2, ENGLAND.

(Attention Mr. P. M. Brooks, Publisher.)

Dear Sir:

We have your letter of April 28th together with a sample copy of "The Melody Maker" and we want to compliment you on the excellence of your publication. Being devoted to dance music, it naturally must be a "jazz" publication—and we want to say right here that you have out-jazzed many American publications.

I think your slang and phraseology are highly appropriate in a publication of this character. I likewise compliment you upon the excellence of your editorial matter and the profusion of your news items.

To Readers:—

Only the finest authorities on their respective subjects are engaged to write for "The Melody Maker." Thus, the information published may be considered not only authentic, but also the best obtainable.

The Advertising Manager satisfies himself as to the bona fides of all advertisers before their announcements are permitted to appear.

:: Syncopation and Dance Band News ::

Kit-Cat Band's Success at the Tivoli

Jack Hylton's Kit-Cat Band, under the personal direction of Al Starita, concluded on Thursday, May 20, a most successful season at the Tivoli Cinema, Strand, London.

Paul Whiteman also appeared (and is still appearing) during the same period, and any band could be forgiven a timidity for having to perform against such a world-renowned combination. The simple fact, however, is that the Kit-Cat band put up a show which, although of a somewhat different character, was in its way as good as Whiteman's, and was just as well received. This is "saying some," but it is the opinion voiced by all who heard both bands.

The Kit-Cat Band had been increased to fifteen artists for the occasion by the incorporation with it of the famous Pougnet String Quartette, consisting of J. Pougnet, first violin; E. Siday, second violin; Harry Berley, viola; and D. Cameron, 'cello. Also a second pianist—J. Clark who has the additional advantage of being an expert arranger, has joined the combination. His "Roses of Picardy" waltz score was one of the success stories of the programme.

The Pougnet Quartette, which certainly did its fair share in helping the original band to obtain such well-merited praise, is well-known in "straight" circles. All its artists are members of the Royal Academy of Music, and have obtained a degree of fame via their recitals of chamber music at the Wigmore Hall, London.

That the Pougnet Quartette should take to jazz—and so successfully, too—is just a sign of the times. Harry Berley is no new-comer to the world of syncopation. For some time he was a member of Geoffrey Goodhart's Dance Band at the Piccadilly Hotel. He is an exponent of "dirt" on a viola (which he produces most effectively), and is a good saxophonist, performing on the E♭ alto with the band, thus completing a saxophone quartette.

That the Kit-Cat Band has departed from the Tivoli will be regretted by

one and all, but it had to be, as the "pictures" take up so much of the programme that there is only left time for two orchestral performances a day instead of three, and these are to be undertaken by Whiteman in accordance with his contract.

The Kit-Cat Band has now returned to the comparative obscurity—so far as the general public is concerned—of the Kit-Cat Club, but it is to be hoped that it will again shortly be seen where those who are not members of this exclusive club will have a chance of enjoying its undoubted ability.

The string quartette is being retained as an integral part of the combination.



Jack Howard's Band Released from Prison!

Jack Howard Plays in a Prison

DURING a very successful fortnight in Bristol (where it was engaged at the Colston Hall Ideal Home and Wireless Exhibition) Jack Howard's popular Covent Garden Dance Band gave a performance of classical music at Horfield Gaol. The performance was arranged through the agency of Madame Maud Eaves, who has done so much good work in providing means of education and amusement for the inmates of the prison.

The programme included Spanish Intermezzo, The Pilgrims' Chorus from "Tannhauser," "Speak" (waltz), "The Swan," and a selection from the opera "Faust."

The Rev. A Pugh, the prison chaplain, in expressing his thanks to Mr. Howard, "waxed eloquent" over the performance, and told Mr. Howard that if ever he came back to the prison (he didn't state under what circumstances he anticipated such a

return) he would offer Mr. Howard the best the prison could supply, and that Mr. Howard would deserve it! He also said that some funny noises seemed to come forth from the tuba, but he considered it a decided advantage that there was apparently no smell!

Mr. Howard, in a suitable reply, stated that Mr. Pugh might be interested to know that ukulele stringing was not suitable for a tennis racket.

On Sunday, May 23, Jack Howard with his famous band opened at the Villa Marina, Douglas, where he will remain for the summer season, after which he returns to London to fulfil a big engagement at —. But that is as yet a secret.

Novel Dance Band of Two Pianos and Drums

Until recently known as the "Little" Club, the premises at 31, Golden Square, London, W., after being closed for a short period, re-opened on Saturday, May 15, as Jade's Club. The secretary is Mr. Clarence W. Green.

Dance music of a novel form, inasmuch as two pianos are employed, is provided by the well-known pianists, Ronnie Munro and Barrie Mill. They are

assisted by Harry Robins on drums and xylophone, and the combination, which is excellent, has been most enthusiastically received.

The club has been redecorated throughout in a most cheerful and pleasing manner, the combined ball-room and restaurant being in a colour scheme of green and orange, with effective lighting.

When the premises were open previously there was some difficulty owing to complaints being received from a near-by hospital of noise caused by motor vehicles in the small hours. This has apparently been overcome, as the premises are open daily from 12 noon till 1 a.m., and even later on special extension nights.

A "business" luncheon is served daily from 12.30 to 2.30. Afternoon tea is provided from 4 to 6, The Dansant every Sunday, and the evening dinner and supper dance commences at 8.30 p.m.

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PRINCIPAL:

LEON VAN STRATEN

Musical Director, Ambassadors Club, London
Late leader of "Yerkas Flotilla Orchestra,"
U.S.A. and Australia

51d, CLANRICARDE GARDENS,

BAYSWATER, LONDON, W.2

June, 1926.

Dear Mr. Musician,

If you are a leader, are you satisfied with your band's progress? If you are just a player, are you satisfied not being a leader? Of course not, what wise person would be and would not want to get on?

Well, this message is to YOU. The International School of Dance Music is an aggregation of internationally famous dance leaders, who have compiled a course of lessons which have positively helped to place them in their present-day envied positions.

The course covers an enormous field, but is written in a wonderfully concise form, omitting unnecessary details and forgetting flowery language.

Among the many subjects dealt with are, Organisation of the Band, How to Rehearse, The Production of Dance Rhythm, Adapting Publishers' Orchestrations for Your Own Combination, Adapting the Classics, Making Your Orchestra Indispensable, and others too numerous to mention.

It matters not what instrument you play, be it Piano, Violin, Saxophone, Banjo, Trombone, Trumpet or Drums, there is no reason in the world why YOU should not be or become a prominent leader, and we are here to show you how to do it.

Besides the complete course there are six enquiry forms wherewith you may at any time send in any query and get an expert answer. Should it be dealing with the orchestra in general, the Principal will answer, and if dealing with any particular instrument, the school has a staff of artists at its disposal.

As an introductory offer to the first applicants for the course the fees are £2-2-0, this figure will later be increased to £3-3-0.

Do not hesitate, be the first in your field, fill in the form; it will be the first step you take to a successful and prosperous career.

Yours faithfully,
LEON VAN STRATEN, the Principal.

The Secretary, INTERNATIONAL SCHOOL OF DANCE MUSIC,

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Hylton's Success at Command Performance

As might have been anticipated in view of the fact that it is one of the most popular turns on the variety stage of to-day, Jack Hylton's band was duly included amongst the artistes selected to appear before their Majesties the King and Queen at the Command Performance given at the Alhambra Theatre, London, on May 28. The band travelled all the way from Glasgow (where it was appearing for the week) on the day of the performance, and returned the following day to complete its engagement.

What was not so readily anticipated, however, was the tremendous reception Hylton was given. He received such applause as is seldom offered to any "turn," and it is to be hoped that their Majesties enjoyed his efforts just as much as their more humble subjects, who showed their appreciation with a fervour which was unmistakable in its genuineness.

Billy Mayerl "Stops the Show"

ANOTHER proof of the popularity of syncopated music with the theatre and music hall "goers" is evinced by the great success of Billy Mayerl during his week's appearance at the London Coliseum, which commenced on May 17. At many of the performances he literally held up the show, and, in spite of generous encores and numerous bows, it was with reluctance that the audience permitted the following turn to appear.

Mayerl these days seems to be at the very height of his form, and the astounding perfection of his technique is a source of wonder to all who hear him.

Paul Whiteman's Departure

THE Kit-Cat Club was literally packed to very near suffocation point for the farewell performance of Paul Whiteman and his orchestra on Saturday, May 29.

Mrs. Paul Whiteman, who as Vanda Hoff is well known in America as a variety artiste, had been appearing for the two previous days in the scena "A Rhapsody in Blue," based on the music by the famous George Gershwin. She was also making her last appearance.

Now Paul Whiteman has left us for a Continental tour prior to return-

ing to the States, and it will probably be months, perhaps years, before we see him again.

It is repeatedly stated in London that the Whiteman combination has not produced anything like the profit which was anticipated by those who promoted its visit to this country. Lionel Powell and Holt, who were

Owing to shortage of space, the following features are unavoidably held over until next month:—

Running a Cinema Orchestra

By ALEX. FRYER

AND

How Piano Rolls are Made

By PIANISTICUS

responsible for the concert tour which preceded Whiteman's appearance at the Tivoli and the Kit-Cat Club, and who received the benefit of the first concert given at the Albert Hall, when 5,000 persons were unable to obtain admission, are believed to have shown a balance on the right side, but it is very questionable whether the proprietors of the Tivoli Cinema and the Kit-Cat Club found their takings sufficiently increased to enable them to show a profit on their engagement of such an expensive attraction.

New Band at the Kit-Cat

IN view of Whiteman's departure, a new seven-piece band is being formed to assist Jack Hylton's Kit-Cat Band at the Kit-Cat Club.

At the time of going to press final selection of the musicians has not taken place. It is believed, however, that the combination will be under the leadership of Al Payne, an American saxophonist, who has been in this country for some time, although he has not performed in public, and that Max Goldberg (Trumpet), from the Criterion, and the Collins brothers

A full explanation of how to use the New Saxophone Mute (see advertiser's announcement on page 22), by Joseph Crossman, will appear in our July issue.

HAVE YOUR MUTE READY!

(Saxophone and Trombone respectively), late of Chez Henri Club, will be included in the combination.

Kel Keech to Leave the Criterion

IT is understood that Kel Keech is terminating his contract at the Criterion, Piccadilly Circus, in view of the quietness always experienced in London's public ballrooms during the summer months, and that both the bands supplied by him were recently given a month's notice to terminate.

Whether Keech will return to the Criterion next season, or if he has other arrangements in view, seems doubtful, as members of his bands are already booking engagements elsewhere.

"Tich" Poster, Keech's violinist and tenor saxophonist, has already been approached to form and lead a new band for Marine Gardens, Edinburgh. It is believed that the contract is already signed, and that other members of Keech's combination will go with Poster.

Leon van Straten's Leaders' Course

PROBABLY one of the most useful courses ever devised for musicians of the syncopated world is that originated by the International School of Dance Music, of which Leon van Straten, the leader of the Ambassadors' Club Dance Orchestra, is the principal.

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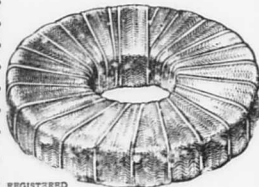
Paul Specht at the Empress Rooms

PAUL SPECHT with his famous combination has created a great success in London. With his band he is due to remain in England until about the end of this month, after which he proceeds to Switzerland and Germany prior to returning to America.

The standard of dancing at the Empress Rooms is probably higher than anywhere else in the world, and a band that can make a success with such exacting patrons must be well above the ordinary.

The combination is on the symphonic side, and one of its strong points is the excellence of its own special arrangements. It is also right up to date in the latest forms of dance rhythms.

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Dance Band Contest at Tottenham

On Thursday, June 17, at 7.30 p.m., a dance band contest will be held at the Tottenham Palais de Danse, London, N.

It is open to any band appearing regularly or playing "gigs" in the London district, but is limited to ten entrants. Entries will close on Monday, June 7th.

Mr. Billy Mayerl, the well-known pianist, will adjudicate (providing he is in London), assisted by a committee to be elected by the Editor of THE MELODY MAKER AND BRITISH METRONOME.

In addition to a cup, gold medals will be awarded to every member of the winning combination, also gold medals to the members of the second, and silver medals to the members of the third. A silver medal will be awarded to the best individual musician.

The contest is being organised by Mr. Rodway, of 143, High Street, Wood Green, N.22, to whom all communications should be addressed.

The bands will be judged on their ability to play dance music; in fact, the adjudication will take place during the ordinary dance, and a record attendance is in consequence expected at the Palais on the night of the contest.

Nat Lewin makes good at Verrey's

Those who heard Nat Lewin's Band, of which mention was made in these columns last month, broadcast from Verrey's Café, Regent Street, London, on May 18, must have been surprised at the short time it has taken this combination to settle down. Although only formed just before the strike, it is already one of the most "comfortable" dance bands in London.

And the band is not all that is good at Verrey's. The new building more than compares favourably with any other West End Restaurant, but that which strikes one most forcibly is the courteous welcome and cheery politeness received from every individual member of the staff, from the page boys to the manager.

This is a real step in the right direction, and a pleasing change from the brusque rudeness which all too often one experiences in London hotels from the most expensive down to those styling themselves "popular."

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English University-Trained Band in a British Palais.

COMPOSED entirely of University men, the popular "Omega Collegians," under the management of Harold B. Millar, terminated on May 1st last an eight months' engagement at the Ritz Palais de Danse, Glasgow, when the hall closed for the season.

In America many college men are members of dance bands. Rudy Vallé, late of the Savoy Havana Band, was a medical student; Paul Specht sent over a whole band of college men, who appeared at the Piccadilly Hotel, and most of Brook John's Band, which created a



The "Omega Collegians."
The Band of 'Varsity Men

success at the Kit-Cat Club and the Alhambra, London, were university students. Notable examples of English university men in dance bands are, of course, Al Davison (M.A., Cantab.) and Arthur Young,

the brilliant pianist with Jack Hylton, who was studying to be a dentist; but the "Omega Collegians" are asking: "Is there any complete combination similar to ours—i.e., university-trained—now playing in a British palais? We would be very interested if you could find out for us through

THE MELODY MAKER."

The Palermo Club, with the band supplied by Ted Brown, particulars of which were given in our last issue, continues to do good business. It should be noted that Fred Aspinall is the regular pianist of the combination, while Barrie Mill plays relief.

The Most Popular Dance Orchestrations

Issued in May, 1926
I DON'T CARE WHAT YOU USED TO BE (Waltz)
WATERS OF PERKIMEN (Waltz)
ALICE KISS ME QUICK

Issued in April, 1926
SPEAK (Waltz)
MY ROSIE
KEEP ON CROONIN' A TUNE
NOBODY'S BUSINESS THAT'S GEORGIA

Issued in March, 1926
PICADOR
CLAP HANDS! HERE COMES CHARLEY
SMILE ALL THE WHILE
KISS I CAN'T FORGET (Waltz)
ANTOINETTE (Waltz)

Issued in February, 1926
TIN CAN FUSILIERS
UKULELE LULLABY
WHAT DID I TELL YA?
HEADY FOR LOUISVILLE
WAIT 'TILL TO-MORROW NIGHT
I'M ON MY WAY TO DREAMLAND

Issued in January, 1926
ARE YOU SORRY?
NO MAN'S MAMMA
OH! HOW I LOVE YOU
WAITED FOR YOU
PRETENDING
WANT'L I'S MOONLIGHT
ROW! ROW! ROSIE

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SUNNY HAVANA
BABETTE (Waltz)
STEEPER' IN SOCIETY
UKULELE BABY
NO ONE CUDDLES AND KISSES

Issued in October, 1925
SAVE YOUR SORROW
PADDLIN' MADELIN' HOME
HIGH ST. AFRICA
PANGO PANGO MAID
EVERYTHING IS HOTSY
TOTSY NOW
MAYBE YOU WILL

Issued in September, 1925
CHEATIN' ON ME
YOU'RE SO NEAR
AWAY FROM YOU (Waltz)
THE PRISONER'S SONG (Waltz)
WHAT A LIFE
I LIKE YOU BEST OF ALL

Issued in August, 1925
SALLY'S COME BACK
WHEN THE GOLD TURNS TO GREY
HAY! HAY! FARMER GREY
I WANT TO SEE MY TENNESSEE

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E. GREGORY	"	Ritz Hotel, Piccadilly
G. CLARKSON	"	Kettner's Restaurant, Soho, W.
J. VAN STRATTEN	"	Ambassadors Club
P. WHELAN	"	Bert Firman's Carlton Hotel Band
E. MARSHALL	"	Temple Café, Birmingham
F. ROBINSON	"	Tower Dance Band, Blackpool
W. WALSH	"	Golf Hotel, Grange-over-Sands
F. PICKERING	"	British Broadcasting Co., Birmingham
V. R. BOULCOTT	"	Palais De Danse, Southport
J. TILNEY	Sax. and Trom.	Palace Dance Band, Blackpool
W. H. BROWN	Saxophone.	Jack Howard's Dance Band.
		Villa Marina, Douglas, I.O.M.
J. RIMMER	Trumpet.	Verrey's Restaurant, Regent Street, W.
T. CAVE	"	Jay Whidden's Band, Hotel Metropole
A. W. COBURN	"	John Birmingham's Band, North Pier, Blackpool
— MIDDLETON	"	Birmingham Symphony Orchestra
VERNON MAYALL	"	Directing own Band, Newcastle-on-Tyne
F. NORTH	Trombone.	London Radio Dance Band, Broadcasting
TED HEATH	"	Kitcat Club Band
D. BURCHETT	"	Oxford Galleries, Newcastle-on-Tyne
— WALKER	"	West End Cinema, Birmingham
J. CREEDON	"	John Birmingham's Band, North Pier, Blackpool
R. LENSEN	Sousaphone.	Dance Band, Ciro's Club
T. EGGERTON	"	Alfredo's Band, Princes Restaurant

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British Bands on Ocean Liners

AMONGST the most popular bookings with English dance musicians are those on British ocean-going steamships; and it is not to be wondered at when one realises that in them lie opportunities to see the world under most advantageous conditions.

The musicians are usually treated excellently, being considered as first (or, in the case of very large boats, second) class passengers. The pay, which is in the neighbourhood of £5 per week all round, is vastly augmented by gratuities from the passengers, and there is little, if any, opportunity for spending money, except when the boats are in port.

One of the latest to employ this means of making a livelihood is Eddie Norris, the London pianist, who, as leader of the van Norris four-piece dance band (consisting of piano, fiddle, sax. and drums) is now on the P. & O. s.s. "Ranchi." The "Ranchi," a 16,000-ton boat, with about 500 first-class passengers only on board, is at present on a pleasure cruise, and will call at Denmark, Sweden, Holland, Portugal, Spain, the Azores, the Atlantic Islands, Madeira, Canary Islands, North Africa, Italy, Greece, Sicily and Constantinople. The band is engaged for a total period of five months, but returns to England once a month when the boat starts a fresh trip.

American Glee Singers for England

THE President of Emory University, Atlanta, Georgia, one of the most important educational centres in the Southern States of America, has arranged for the Emory College Glee Club to give a series of concerts in London (including a week's engagement at the Piccadilly Hotel) and elsewhere in England during this month

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Billy Mayerl
 School, 29,
 Oxford Street,
 London, W.1

(June) and next. The Glee Club is composed of forty young men, at present studying at the University, of which 19 comprise an orchestra.

Southern Americans, generally speaking, are particularly musical; even the smallest town boasts an orchestra and a choral society, whose performances reach a high standard. Both the ensemble and the solo singing of the Glee Club are said to be exceptionally fine, and the programmes of the concerts to be given vary from serious classical works to negro spirituals.

The President of Georgia, Mr. Clifford Walker, will accompany the concert party, which will arrive on June 21. The American Women's Club has planned a reception and ball on that night in its honour, while the English-speaking Union is to give a luncheon on the following day.

The first concert is to be held at the Æolian Hall on June 23, after which the party leaves town to fulfil provincial engagements, returning in July to appear at the Queen's Hall.

Vocal Choruses in Demand

HARRY SHELSON, the well-known dance pianist and vocalist, is now at the Ambassadors Club, where he is employed solely to render vocal choruses with Van Straten's Ambassadors Orchestra.

He is also recording vocal choruses for a number of combinations in addition to the Ambassadors Orchestra (on H.M.V.), including Bert Ralton's Original Havana Band (Columbia Records), and will probably shortly be heard with other bands, and in solo numbers on Imperial Records.

It says much for Shelson's ability that he is so much in demand, which is probably owing to the fact that, in addition to a good voice, he has the real modern syncopated sty'e.

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Humour in Dance Music

UNDER the direction of Symon Stungo, pianist and vocalist, and incidentally an M.A. of Edinburgh University, one of the liveliest of dance bands is Stungo's Jazzmaniacs, now appearing at the Alfresco Café, Edinburgh.

This band always makes a point of re-arranging the latest numbers to suit its own particular requirements in the way of instrumentation, and no opportunity of working comical "stunts" is ever lost. In featuring "Ukulele Lullaby" the drummer, dressed in a suggestion of Hawaiian costume, juggles alternately with a ukulele and a big celluloid doll, eventually discarding the former in favour of the "baby," which he nurses with maternal tenderness and soothes with a dummy teat. On



Stungo's Jazzmaniacs.

similar lines numbers like "Steppin' in Society" and "Tin Can Fusiliers," afford the Jazzmaniacs splendid material for drawing laughter from the café-goers. Stungo's Jazzmaniacs, who will shortly be broadcasting

from 2EH, surely represent versatility with a vengeance.

Changes in Al Tabor's Band

To enable him to introduce a much greater variety of combinations of instruments, Al Tabor has made the following changes in his Transatlantic Orchestra, now playing at the Palais de Danse, Hammer-smith, London.

Danny Miller, who plays saxophone, piano and violin, has taken the place of Jack Olley (sax. and violin); Bobby Martin, who performs on banjo, violin, guitar and xylophone, has replaced B. Hedley; and Clif

(Nib) Sarlie, trumpet player and pianist, appears for George Davids.

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Austria Taken by Storm

HAVING completed a successful engagement of one month in Zurich, Irene Davies' Dance Band is now appearing at the Moulin Rouge, Vienna, and expects to remain throughout June and July.

Our Austrian correspondent writes:

"This is the first ladies' modern dance band to appear in Austria, and has created quite a sensation. It has packed the Café to overflowing, is receiving excellent Press notices, and has already had other good offers, including one from Budapest for December. The standard of dancing in Vienna is very high, and the Viennese certainly know the difference between good and poor dance music.

"The ladies play nightly from 10 p.m. till 2 a.m. (Mondays and Saturdays, 10-4), alternating with a Viennese orchestra, and although the hours may be considered long, they seem to enjoy every minute of them.

"The photograph (published herewith.—EDITOR) has been enlarged, and copies are pasted all over Vienna. Everyone in the streets seems to know the band by sight, and the popularity of its members is doing much to maintain the prestige of Britishers in Austria.

"There is an excellent Cabaret at the Moulin Rouge



Irene Davies' Dance Band

but the 'star turn' is certainly Irene Davies' Dance Band."

Naval Ratings Prepare for Civilian Life

FORMED only four months ago, and composed entirely of naval ratings still serving, the Blue Boys' Dance Band is proving unusually popular in the Chatham district.



Photo by Blue Boys' Dance Band (Metecay Studios)

The combination is under the direction of Jack Bramley, who served as chief wireless operator during the recent tour undertaken by H.R.H. The Prince of Wales on H.M.S. "Repulse." It will be remembered that towards the close of the tour Bramley's father was taken seriously ill, and on learning of this the Prince of Wales personally gave instructions that an aeroplane should be available immediately the boat touched land to rush Bramley to his home.

The Blue Boys rehearse in their spare time, and are practising hard, with a view to entering the dance music profession in the near future, since all are on the verge of completion of service.

Jack Smith in London

JACK SMITH, the American whistling baritone, whose records by H.M.V. are proving so popular, is now appearing with great success at the New Prince's, Piccadilly, London.

Two New Postal Courses Founded

A long-felt want is catered for by the two new schools, recently opened, for postal tuition on the trombone, by Richard Macdonald (See Ad. Page 28) and the Piano by the Daimler School of Music (See Ad. Page 22).

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The Adelaide Orpheus Band.

Irish Society's Favourite Band

FOUNDED by A. C. L'Estrange, and under the agency of Messrs. May & Sons, of St. Stephen's Green, Dublin, one of the most successful combinations now appearing in the Irish Free State is undoubtedly the Adelaide Orpheus Band, which recently came into prominence on account of a very satisfactory broadcast, via the Dublin Station, of its performance at the Irish Publicity Ball.

The combination, which is ten strong, is under the personal direction of Mr. L'Estrange, C. H. May being the pianist and musical director.

The band has played regularly for the last two years at Clery's Imperial Ballroom, Dublin, and has appeared at many important functions, including receptions at the residence of the Governor-General, The Nine Arts' Ball, and the famous Kilkenny and Louth Hunt Balls. It also appeared with the New Prince's Cabaret in Dublin during the summer of last

year, and for one week in London at the New Prince's during August, 1925.

Cecil Elgar's Success in the Isle of Wight

THE honour of having the leading dance band in the Isle of Wight belongs to Cecil Elgar, who has won this position by sheer ability. Originally a pianist, Mr. Elgar found difficulty in obtaining a sufficiently accomplished saxophonist from the limited talent the island could provide, so he solved the difficulty by learning the instrument himself, and is now one of the ablest performers in the south. His band has again been engaged for the Garland Club, where it created much success last year with the many titled visitors who have adopted the Garland as their favourite rendezvous.

Every member of Cecil Elgar's combination plays two or three instruments, and a string quartette is one of the features of this versatile band.



Cecil Elgar's Dance Band

B.B.C. Dance News

As in every other section of the entertainment world, the recent general strike interfered seriously with the arrangements of the British Broadcasting Company. Carrying out, as they did splendidly, a more important work in broadcasting news to many millions of listeners, there was little time or opportunity for dance bands, and much of the normal broadcasting was curtailed or cancelled.

Great use, however, was made during the strike period of the London Radio Dance Band. This greatly improved combination was a capable stand-by, and was brought in on all kinds of occasions.

The London Radio Dance Band continues along ambitious lines. Rhythmic paraphrases of such items as "In a Monastery Garden" and "In the Soudan," are regularly included in its programmes. I particularly liked the rendering of an old-fashioned waltz tune, "Dolores," played in exactly the right tempo. One other novelty which must be mentioned is Barney's "Sweet and Low," rendered by trumpet, trombone and alto and tenor saxophones.

Though there has been no opportunity lately to hear more of the evening syncopated concerts, three took place before the strike, and came under notice. Two were provided by the London Radio Dance Band, and the third by Jack Hylton and his Band.

One of the things that struck me most forcibly during the month was the excellent piano accompaniment which supported that delightful little artiste, Elsie Carlisle. Unfortunately, I don't know who played it. If only broadcasting artists rendering modern popular numbers would realise that the accompaniment can completely make or mar their efforts, they would take greater care in the selection of their pianists.

There were no newcomers to the group of bands that broadcast during the month between 10.30 and 12 p.m. Certain changes, I understand, are about to be made but details are not yet forthcoming. "STAYATOME."

:: £100 Competition for British Arrangers ::

Result of the First of the Series

FOLLOWING a wonderful response to the first of the series in our £100 Competition for British arrangers, viz. —

Carolina (Fox-Trot),

as published in our March issue—nearly 50 scores were submitted—we were naturally expectant when the ultimate adjudication took place.

We and all competitors must tender sincere thanks to the judges for the great care they exercised in examining the orchestrations, and Bert Ralton specially offered the services of his famous Original Havana Band for playing each orchestration to the judges after they had examined them all theoretically.

The first prize of £10 has been won by, and is therefore duly awarded to—

Mr. RONALD GEORGE MUNRO, of
57, Gloucester Road,
Regent's Park,
London, N.W.1,

for an arrangement which fulfilled all conditions, and which was not only excellent in itself, but also had the best commercial application.

The arrangement will now be included in the five winning arrangements to be considered for the final prize of £50.

This arrangement has been specially recorded for the Columbia Graphophone Co. by Bert Ralton and his Original Havana Band, and will be on sale shortly.

Amongst the dozens of efforts submitted, it cannot be claimed that we have yet found anything startling in this first round. This implies nothing against Mr. Munro, but the fact is we cannot claim that we discovered him, as he is already known in London as a first-class arranger.

Although, from a strictly technical point of view, the arrangements submitted by those who are so far unknown in the musical world were conspicuous for care and accuracy, many fell short of the modern style, and were sorely lacking in originality.

In addition, the principal failing (excepting, of course, in the winning arrangement) was in the fact that none possessed that commercial application which is essential for dance purposes. Some of the scores which narrowly failed were conspicuous for excellent, if stereotyped, ideas in a symphonic sense, and would prove satisfactory if executed by a really first-class "straight" band after thorough rehearsal. That style of arrangement, however, is not the one which is asked for in this competition. What is wanted is a good modern dance arrangement, and it must also be appreciated that so many numbers are published from day to day that bands will reject those which are difficult of execution, and which have a difficult and broken rhythm; indeed, some bands will not look at any arrangement that is not simple enough to be read at sight. The arrangements which would win must be simple of execution, novel in composition and adaptable for any combination of from three instruments to a full dance band. Mr. Munro succeeded in meeting all these requirements, and his arrangement was clean, commercial and adaptable.

Many of the competing arrangers clearly demonstrated in their attempts the school in which they had graduated, and, incidentally, made it clear that they were lacking in actual experience of dance orchestration. Their efforts either had the hall-mark of the military school or the theatre orchestra, and in such cases failed to provide the simple steady rhythmic foundation so essential in dance work. Difficult and un-

suitable cross and complex rhythms were prominent features, particularly in saxophone parts, and often spoiled scores which were otherwise excellent.

From a grammatical point of view the attempts were generally exemplary, but faults due to carelessness were not even missing in the winning arrangement. In one or two cases competitors had not strictly followed the rules of the competition, which have been repeated up to now in each edition of this publication commencing last March. As it was the first round of the competition they were not disqualified on this account, but the judges will surely be more strict in the future.

The judges wish to state that they were most impressed with the apparent technical abilities of most competitors from a "straight" music point of view. They agree *in toto* with these remarks, and concur that, had it been a symphonic arrangement we were looking for, rather than a commercial dance one, many more scores would have had to be considered in the final adjudication. They missed, first and foremost, the rhythmic idea which is, after all, the first essential in dance treatment.

The judges strongly urge all competitors who entered for this first round to try again, but to avoid the faults criticised herein. They are confident that with a little more experience, and possibly after a careful study of good gramophone examples, some of the competitors will attain marked success in the future.

On Page 31 will be found the piano score of—

Coming thro' the Cornfield, which is the number for this, the Fourth Round.

In this issue, owing to lack of space, we are not reprinting the rules and conditions. They were fully announced in our March, April and May issues, copies of which may be obtained by application direct to our Publishing Department, 19, Denmark Street, London, W.C.2.

NOTE.—In order to expedite the announcement of results, the closing date for entries, commencing with

THIS MONTH'S
COMPETITION NUMBER

(The Fourth of the Series)

will be found on page 33

THE ENTRY FORM
FOR
THIS COMPETITION

will be found on

— PAGE 52 —

this month's number, has been advanced to the 15th of the following month. Entries for this month's competition must, therefore, reach us by July 15, and next month's by August 15.

N.B.—Use only one side of the manuscript paper.



Photo by [F. A. Bailey] RONNIE MUNRO

RONALD GEORGE MUNRO was born in London of British parents in 1897. His father and mother are, respectively, a violinist and violinist and pianist of considerable merit, and, consequently, it may be said that Ronald Munro's talent is inherited.

His musical studies opened when, at the age of eight years, his mother commenced to teach him the piano. When he was 15 years old he became a pupil of Mr. Charles Woodhouse, under whose tuition he remained for two years, after which he studied theory and arranging under Mr. Joseph Speight, of the Guildhall School of Music.

Immediately on reaching his eighteenth year in 1915 he joined the Army, and served with the Forces until the cessation of hostilities, after which he took to music as a profession, and has for some time been recognised as one of the best dance pianists in the country.

His advent into arranging was due to the encouragement he received from his father, who, himself an arranger (he is to-day the proprietor of a large "straight" arrangers' and copyists' business) realised that his son had talent above the mere ability to perform on an instrument.

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Number for £100 Music Arrangers' Competition

Song hit from "ON WITH THE SHOW!"

1

COMING THRO' THE CORNFIELD.

Arrangement for "Banjulele" Banjo and Ukulele by KEL KEECH.

Words by
JEAN FREDERICK.

Tune Uke in C. 4th 3rd 2nd 1st
A G C E A

Music by
HORATIO NICHOLLS.

Allegretto.

PIANO

Brightly.

Key C.

Like a beautiful theme woven in-to a dream That came true dear, When my soul was inspired, with a
In the Heaven above came a rainbow of love, As I kissed you. Ev'ry cloud rolled a-way, just as

p

cresc.

love I desired to im-part Came a fai-ry princess whom I long'd to car-ess-It was
much as to say "Happy be" And I pictured the tears of the long lone-ly years had I

slower.

slower.

you, dear, While the birds seem'd to sing of the joy that was in my heart.
missed you, But my love dream came true, when you told me that you loved me.

slower.

2 REFRAIN.

f.c. *ff*

Com-ing through the corn - field One day in June,

There it was I met you, the world in tune, While the

An - gel - us was ring - ing In my heart was sing - ing

Bell effect

Songs that love - birds love to croon. Love a-mong the

ros - es 'neath skies of blue, Could-n't be as

sweet as when I met you And I

pray that fate may find us on life's hon - ey - moon Coming through the

rit. *a tempo*

corn - field one day in June Coming thro' the June

poco rit. *f* *D.C.*

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Played, recorded and broadcast by Jack Hylton's and Alfredo's Bands. A DUBOSC arrangement

Hottentot Totsy

(Hi Ya! Hi Ya! Alla Balla Boo Ba!)

Jenny

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:: THE THEORY OF DANCE MUSIC ::

By ALBERT DAVISON, M.A., Mus. Bac. (Cantab.), F.R.C.O.

SO much has been written of late in attempts to explain "dirt" variations of a melody (though why less importance is attached to "dirt" accompaniment or interpolations I do not know), and the whys and wherefores of dance music, that perhaps the time is ripe for the use of a little common-sense theory—a textbook, if you like—by means of which, given a reasonable knowledge of the theory of music, the colour and "flavour" of modern dance music is easily explained and can as readily be acquired.

I hope I shall not tread on anyone's corns (the worshipful company of dance musicians has tender feet); and, to avoid controversy as far as possible, I shall endeavour to adhere to the known and accepted textbook rules of teaching (which were good enough for Brahms and Tchaikovsky, their predecessors and contemporaries) and plain statements of facts.

Unfortunately—and here the first set of corns gets hurt—it is only among the very small minority of dance musicians (I know it from bitter experience) that the common rules of music are known, or their practise capably exercised. To make this point definite, look at the orchestrations of some of our budding orchestrators—ideas excellent—grammar shocking or entirely absent. To quote a concrete example, in a recently-published and popular fox-trot the following occurs:—



The melody (2nd minim) A# is really Bb, and is both confusing and as bad as a mis-spelt word. Maybe it is this sort of thing which arouses some of the contempt for dance music shown by the more orthodox and staid members of the musical profession. However, be this as it may, the more progressive are to be found transcribing from gramophone records outstanding examples of varied melodies ("dirt" choruses), rhythms and chord progressions, for examination, in the



Mr. "AL" DAVISON

sincere endeavour to improve their own work. It is to such earnest students I offer this article.

Before I go further, I would disarm criticism by saying that, while the music itself can be taught theoretically, it does not follow that a dance sense, that rhythmic quality or "feel" which the real jazzers possess, and makes a Charleston a Charleston, and not merely:—

Ex. 2



can also be taught, any more than a

mechanical, or, say, mathematical, sense can be taught; it is either there, born in a man, or very slowly (and sometimes painfully) acquired by association and dire necessity.

In much the same manner, then, as composition or the playing of an instrument can be taught and learned by method and rule, so can the distinctive qualities of dance music be acquired. Its rules are few and simple, and its composition—musically, with rare exceptions so far—of the most elementary form.

Let us divide the study into two parts—I don't think there are more. First, the actual sounds that can be written; (there are few that cannot be written, such as horse neighs, cat meows and like effects for the kinema—sometimes good, mostly an annoyance). Secondly, the time

beats or syncopations of the actual sounds. From these two sources proceed the colour and lilt of the dance band, apart from the inherent quality of the instruments employed.

The first part seems to me by far the more important for discussion, since it depends less on "dance sense," and can be acquired deliberately and consciously. Very definite rules and methods can be laid down; but this, so far as I know, is the first time any attempt has been made to bring dance music under "textbook" or "system" form.

Our present-day music is founded on the major and minor scales and arpeggio forms, a little use of the whole tone scale, and quite a lot of chromatic ditherings.

Two or three hundred years or more ago composers freely used the "modes" or scale forms founded by Pope Gregoire and Pope Ambrose—a different scale (diatonic) beginning on each note of the octave, each with its distinctive flavour, but the major (ionian) starting on C, and minor (æolian) starting on A, have ousted the remainder in public favour and use, and we are the poorer for their absence.

Consider the major arpeggio

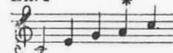
Ex. 3



(I am writing all examples in the key of C). Our

friend of the symphony orchestra trickles it gaily on flute or clarinet as a "warmer," but our saxophonist adds a note

Ex. 4



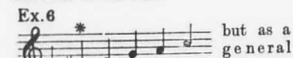
I surmise this addition came about because it gave an extra note which in the major chord is always euphonious. It will be found that the invariable and continual use of this sixth degree of the scale, to and from any note of the arpeggio, alters the "flavour" of extemporisation from "insipid" to "something with the idea behind it," such as

Ex. 5

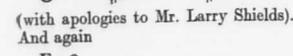


This is the **first rule**, and perhaps the chief "mode" of arpeggio form characteristic of dance music.

Now add the semitone below the 3rd note of the scale

Ex. 8  but as a general rule—certainly at first—use the 3rd, i.e., E, after the D \sharp , for example

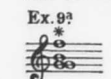

Ex. 7  (with apologies to Mr. Larry Shields). And again

Ex. 8 

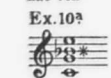

'apologies and thanks to Mr. Christian). This the **second rule**.

The first and second rules concern chiefly the tonic or key chord. When used on the dominant (5th of the scale) and sub-dominant (4th of the scale), they are used more frequently in conjunction with the next two rules.

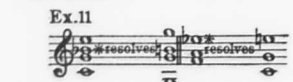
The **third form or rule** is the flat 7th on the tonic or key note. Do not confuse this with a dominant 7th. The dominant 7th:—

Ex. 9 \sharp  resolves Ex. 9 \flat 

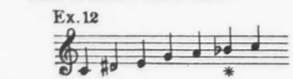
(and I now come to a point where an elementary knowledge of harmony and theory is necessary), but the flat 7th

Ex. 10 \sharp  resolves Ex. 10 \flat 

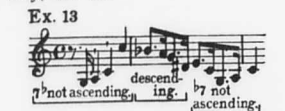
and will invariably be found to resolve itself on to the major chord whose keynote is a 5th above or 4th below. In the key of C the flat 7ths are found on C and F.

Ex. 11 

Now add the flat 7th in arpeggio form of rules 1 and 2 thus:—

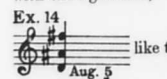
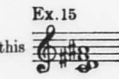
Ex. 12 

and a corollary to Rule 3 that the flat 7th is used in descending passages only, like this—

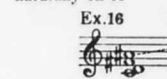
Ex. 13 

Before giving an example of the flat 7th in the sub-dominant, F, I want to explain why the flat 7th is not a dominant 7th.

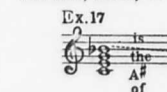
If you will play the chord of the augmented 5th (banjoists are familiar with the figuration)—

Ex. 14  Ex. 15  like this

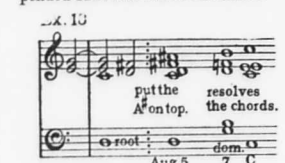
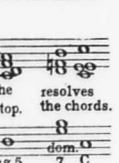
you feel the A \sharp wants to resolve itself naturally on to

Ex. 16  resolution

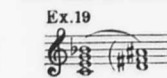
well then, the B \flat of

Ex. 17  is the A \sharp of

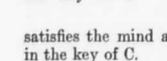
The G and E are known as the suspended 11th and 9th of the chord.

Ex. 18  put the A \sharp on top. resolves the chords. Ex. 19  root: Aug. 6 dom. 7 C

Now omit the intermediate chords

Ex. 19 

and you will see why the flat 7th does not want to be a dominant 7th and instead of modulating into the key of F

Ex. 20 

satisfies the mind as being essentially in the key of C.

If you wish to omit this explanation there is always the fact to remember, viz., a chord of the (dominant) 7th is euphonious and in the bad old days before whys and wherefores were

thought about it was another "extra" note that could be used comfortably at certain times and slipped off the tongue (of the saxophone) with pleasant ease.

Rule 4.—The flat 7th on the sub-dominant (F) is used in the same manner as Rule 3.

Ex. 21 

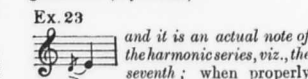
Now, this E \flat (flat 7 or sub-dom. F) is the same note as the D \sharp of Rule 2, and its relation to the tonic chord of C is a Flat 3rd (Mr. Don Parker, of the Piccadilly Hotel, makes the most delightful use of this note, and, if you want to learn how really good it can be, listen to him), and we will deal with it under Rule 5 (but it is really a corollary to Rules 4 and 2).

The E \flat or D \sharp can go either up, as in Rule 2, or down, as in Rule 4, and corollary of Rule 3 in the tonic chord of C.

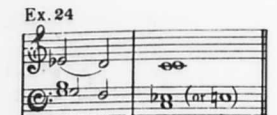
Ex. 22 

Ex. 23 

I know it's Blue, and you'll find lots of it in the Mound City records, but it's correct because the E \flat or D \sharp has the explanation of Rules 3 and 4 behind it. It is also an accented grace-note (if you like)—

Ex. 23 

and it is an actual note of the harmonic series, viz., the seventh; when properly played on a wind instrument it is made by the lip to feel as though it is going up to E \sharp , but changes its mind, and, lastly, the ear is satisfied by the feeling of the minor 13th above the double "pedal," resolving eventually on a "tierce di Picardie" (tonic major, the technician would call it).

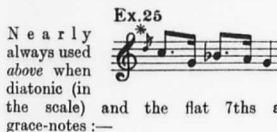
Ex. 24 

And, if you're not satisfied, look up MacFarlane's or Prout's works on harmony and verify the matter yourself.

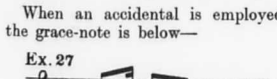
All this is straightforward, everyday theory of music which everyone should know, and my interest is unbounded when I visit the home of refreshment in "Ham Yard" and hear the exclamations of joy and awe which denote that yet another needle has gasped out its life on the unsympathetic corrugations of a Goofus Five record.

These, then, are the five main rules on which the colour of dance music is built. There are three auxiliary rules.

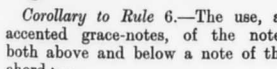
Rule 6.—The genuine grace-note:—

Ex. 25 

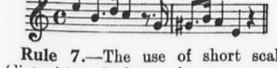
Nearly always used above when diatonic (in the scale) and the flat 7ths as grace-notes:—

Ex. 26 

When an accidental is employed, the grace-note is below—

Ex. 27 

Corollary to Rule 6.—The use, as accented grace-notes, of the notes both above and below a note of the chord:—

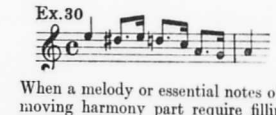
Ex. 28 

Rule 7.—The use of short scale (diatonic) and chromatic passages:—

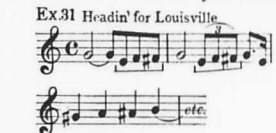
Ex. 29 

The most useful is the D, or second note of the scale, filling in between Notes 1 and 2 of the arpeggio (see Rule 1).

It is also useful after the D \sharp of Rule 2:—

Ex. 30 

When a melody or essential notes of a moving harmony part require filling, remember to use the semitone in between the whole tones of the scale:—

Ex. 31 

Rules 1, 2, 3 and 7 are the most useful, and you will find from these that a week or so of careful practice will produce most gratifying results. If you are an instrumentalist, practise the forms until the fingers fall subconsciously—take one key at a time—then transpose the examples and start a new lot.

As I started out with the mention of copying for examination "hot stuff" examples, I would refer you to a "Goofus" trumpet chorus which was reprinted in the April issue of THE MELODY MAKER. Take it note for note and examine it in the light of the rules I have given. You will find every note is strictly in accord with

them and with the rules of harmony—perhaps not in the style of Bach, for his work is built on the theory of counterpoint, from which was evolved our everyday theory of harmony—but the link is so strong that even a Goofus Five record cannot escape from the fundamentals on which Bach, Haydn, Mozart, Beethoven, Grieg, Wagner, and all the other immortals built their art.


A. E. DAVISON.

CORRIGENDA.—In Ex. 23, the grace note D should read D \sharp .

In Ex. 24, for clearness, the double pedal G & C should be added to bass clef of both 1st and 2nd bars.

OBITUARY

It is with the deepest regret that we have to announce the death on May 22 last from peritonitis following an operation for a burst appendix, of Mr. Percy Riess, the well-known and popular managing director of the N.V.A., Ltd., and for many years musical adviser to Messrs. J. Lyons & Co., Ltd. The funeral took place at the Brompton cemetery on May 26.



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Kit Kat Club,
Haymarket, S.W.
12th May, 1926.

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If it is as good (they are all standard, so it should be) as the silver one I had in use for a couple of days at the Tivoli and the Kit Kat, and upon which I played the solos, then that is all I want. Just see that the springing is as light as possible, and the rest I leave to you.

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(Signed) CHESTER H. HAZLETT.

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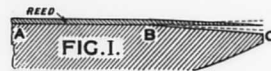
EASY TERMS AND EXCHANGES ARRANGED

: THE SAXOPHONE MOUTH-PIECE :

By AL STARITA and J. HOWARTH

OWING to the large number of queries continually received on this subject, the usual saxophone queries are held over, and in their place is this endeavour to explain what is certainly the saxophonist's most perplexing trouble, the "lay" of the saxophone mouthpiece.

Why it is called the "lay" is impossible to understand; the term, although used for the last 60 years or more, is far too vague. We think it would be better for the sake of description to call it the "facing"—it is known by this term in the United States—and to describe the part indicated in the diagram (Fig. 1) between the letters A and B as the "bed," and the part indicated between the letters B and C as the "facet."



We will first of all try and explain the action that takes place to produce a note when one blows a saxophone or any other reed instrument.

When a low note on the saxophone, say, for instance, low B natural, is sounded, the reed is deflected towards the tip of the mouthpiece by the blast of air forced into the instrument, and is started vibrating from the fulcrum at point B (Fig. 1). The reed does not touch the tip of the mouthpiece at all, it just vibrates on to the cushion of moisture and air that is being forced from the lungs of the performer into the bore of the instrument. If the reed did touch the tip, and so if only for a fraction of a second close the aperture, it would simply stop there, and the note would cease to sound. When sounding the higher notes the reed vibrates with a shorter stroke and much faster, as illustrated roughly in Fig. 2.



Actually, we believe, the number of vibrations is doubled in an octave; as an example, taking low C natural at, say, 350 vibrations per second, middle

C would be 700, and to produce top C the reed has to vibrate at the colossal speed of 1,400 vibrations per second. It will be understood on reflection that the most sensitive part of the facing is that shown between the letters D and E in Fig. 2, which is the commencement of the facet or, so called, spring. If the curvature of this part is not perfectly equal on each side of the aperture or slot, it will cause the reed to rattle or blow false on certain parts of the register or scale. If the facing of the mouthpiece is quite true and correct to about the same measurements as I have stated later on, with a slightly curved facet or spring, it should be quite possible on an alto saxophone to play the whole compass without altering the pressure of the lips. This pressure is known as embouchure.

AVERAGE MEASUREMENTS FOR FACINGS.

	Length of facet or spring.	Opening at tip.
Clarinet ...	16 mm.	0.75 mm.
Soprano saxophone ...	16 "	1.25 "
Alto saxophone ...	16 "	1.5 "
Tenor saxophone ...	20 "	2.0 "
Baritone saxophone ...	25 "	2.0 "

The above measurements will certainly give best results with stock reeds. That is to say, if one buys a dozen new reeds one should find at least six quite satisfactory when using facings of the above measurements, without altering them by scraping the backs. This saves a lot of time and expense, as it is cheaper to get a mouthpiece refaced than to buy another dozen reeds.

As regards the bed of the facing, this should be ground quite flat and true. Some makers hollow grind this part with the object of getting more pressure on the fulcrum at point B (Fig. 1) when the reed is clamped down by the ligature. As this hollow grinding, however, puts the reed under stress, it is not advisable.

The ligature should fit nicely, and should not clamp the reed at the sides too much, as this tends to warp the reed up from the bed instead of holding it down flat; also if the ligature is screwed up too tightly on an ebonite

We are indebted to Messrs. Hawkes and Sons, Denman Street, W., for the loan of the diagrams in this article.

mouthpiece it will cause the bed to sink slightly after a time, and the mouthpiece will have to be faced up true again.

The Position of the Lips and Teeth

The best results are obtained just as much by the method of holding and blowing the mouthpiece as by the style of facing. The mouthpiece and reed should be held solely by the lips; the bottom lip should be in front of, and not over, the bottom teeth, and both top and bottom teeth should be just clear of the reed or, in the case of the top teeth, the top of the mouthpiece. This is a very trying method at first and the lips, in the case of those unused to it, are generally seized with temporary paralysis after about half an hour's blowing. But as one gets used to it, it will be found that the pressure on the reed can be controlled much more easily. This style of blowing with the lips clear of the teeth was due, we believe, to the coloured saxophonists in the States, who, being gifted with big, strong lips, could hold a hard reed on an open facing with the lips alone, and thus get a fine tone. Holding the lower lip against the reed by means of the teeth causes distortion of tone.

Facings must Suit Individuals

As regards the best facing to have, it is practically impossible to say, for, on an alto saxophone can be blown anything from an E₂ clarinet to a baritone sax. facing with equally good results, providing one finds the right strength reed to suit. On what one man would get a beautiful tone, another man would find much too close. It is a question of individuality. Then again, when one is fresh, one has the strength to blow a very open facing, but to keep it up for three hours or so is another question. The main thing is to keep the facing as short and close as possible for general playing until the lips strengthen and the embouchure is set. This takes months, sometimes years. After the embouchure is set by continual practice the facing may be opened, but remember, the more open the facing the softer the reed necessary.

It is advisable to have a number of mouthpieces with different facings, and to use whichever gives the best

UKULELE LULLABY

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Transcription by
BILLY THORBURN
(Pianist of the Savoy Orpheans.)

Music by
GENE WILLIAMS.
Composer of "WYOMING LULLABY."

CHORUS.
Blues Tempo.

PIANO. *mf*

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:: The Art of Chord Production on Brass :: and Wood-Wind Instruments

By JOHN WHITTAKER, Tuba Virtuoso and Principal
Double Bass, London Palladium

Foreword

Mr. Whittaker, who has been a Tuba and Double Bass player for twenty-five years, was for twenty-five years in the Royal Marine Band Service. He retained the position of Bandmaster for twelve years, for which he holds the Royal Academy Certificate. For five years he was Professor of Double Bass and Tuba at Royal Naval School of Music, Eastney, Portsmouth, and consequently may be considered an authority on the novel subject he has so ably dealt with in this interesting article.

He has demonstrated in these offices his ability to do all he claims.—EDITOR.

IN these days when the dance musician has reached a very high standard of proficiency, composers are striving to express new ideas, and arrangers striving after new effects, the little known science of chord production on woodwind and brass instruments opens up a vast field of boundless possibilities.

Chords can be produced on these instruments—I do it myself daily.

In this endeavour to explain the subject I will attempt to avoid as much as possible technical terms, and to make the subject as clear as possible.

Both the origin and originator of the art are lost in the mists of antiquity, but undoubtedly it originated before pistons were invented, and when all instruments were shaped like a horn, and called as such.

It was by accident and force of circumstances that I discovered it was possible to produce two or more notes in combination on instruments which hitherto have been considered as "one-note-at-a-time-ers."

Fifteen years ago I was studying for my bandmastership, and as it was essential that I should have a practical knowledge of all instruments, I commenced a short course on each. Whilst studying the French Horn, I discovered in an old tutor a series of chords and instructions how these chords could be obtained on the Horn.

I followed out the method laid down, and after several failures succeeded in establishing the fact that chordal production was possible. Naturally, it occurred to me that what was possible on the horn must also apply to the tuba, as the latter is but a bass horn. Accordingly, I transferred my activities to the tuba, and after fifteen years' of experiment and steady practice I have proved it is possible to produce chords on it. I can, in fact, produce two or more notes at a time on any instrument I can blow, thereby lifting this art from a much neglected state to a practical proposition in modern dance music.

In programme music this art would probably never find a place, unless specially written for, but, thanks to our dance arrangers, organ choruses are scored in many numbers, and can, I think, be played more effectively on just one tuba than on the instruments originally written for in the arrangement.

Now the way it is done is as follows: Play one note on the instrument in the orthodox manner, and at the same time use the vocal chords for—or, in other words, sing—a second one. This gives a two-note chord. The voice passing through the instrument blends with the note the instrument is making, and thus there is a similarity of tone colour between the two—in fact, when the tuba is used it is almost impossible to detect which note is being sung and which the instrument is producing.

But the results obtained do not finish with the two-note chord. Additional notes automatically appear, the reason for which is based on the theory and practice of acoustics.

Although modern instruments (excepting pianos and such like, with which I am not concerned in these notes), when played produce seemingly single notes, it is a fact that although the ear can only discern the one note, there are other notes present which are not audible. When a string or a column of air is vibrated, it vibrates not only as a whole, but in

sections according to the following plan: When, say, the note E in the bass clef is struck, it vibrates and actually gives off the following over-tones:—



I do not propose to go into the theoretical reasons for this—perhaps, many of my readers know them—but anyone who doubts my word has only to stand close to a church bell when it is tolled, or listen-in to Big Ben, and he will hear, not one note, but many. Although it is difficult to identify them as such, actually these extra notes are of the same intervals as I have scored above.

In specific cases when two different notes are played by a performer there are certain additional notes from each common to both, and the notes common to both show up more prominently, and make a three or four-note chord, of which each note sounds almost equal in tonal strength; thus one gets a full chord. For example, take the common chord of C, which consists of the following notes, C, E and G. If the lowest note C is blown, and the E is sung at the same time the result is just two notes—i.e., an interval of a major third; but if the C is blown and the G sung, the E, lying in between, is automatically produced as well. Being a fundamental part of the chord, it is produced as an overtone, which is the secret of chord production. All other chords required are obtainable in a like manner; which proves, as I say, that the matter does not rest at just a two-note chord, but that full harmony may be obtained on, I think I may say, all instruments which are blown to make them "speak," and which have hitherto been recognised as capable of producing only one note at a time.

I wish to impress upon my readers that in addition to much practice (don't give up because you cannot produce the effect in a week) the following qualities are essential for success in this art: A knowledge of the elements of music and harmony, a good tone, good technique, and, most important, a good ear—the latter being obtainable by aural training, and necessary, since the "truth" of the note sung depends upon a sense of pitch. Without the ability to sing intervals of different quality it is impossible to pitch on the required note.

To help those interested, I am com-

pling a correspondence course of lessons on chord production, details of which I shall be pleased to supply. This course should enable any student to attain success in this art in a reasonable time.

I must admit I had the utmost difficulty in convincing musicians when I came to London that the effect I claim to produce was possible, but by practical demonstration I succeeded.

Thanks to facilities kindly granted to me by Mr. Horace Sheldon, I presented to the public at the New Cross Empire on March 14 this year a proof of this wonderful and novel effect, when I played the complete chorus of

"Yearning," with, I trust, full and correct harmonies.

If my humble efforts have been the means of interesting my readers and inducing others to take up this study, I shall be satisfied that these lines have not been written in vain. I shall look forward with pleasure to the day when I shall not stand alone as the only practical exponent of this fascinating branch of musical study, also if I have been the means of advancing music and musicians a little further on the way of novelties, thanks are due to this Journal and its Editor for space to publish this article.

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MILITARY AND BRASS BAND NEWS

The pomp and circumstance of the visit of the American Troops to London on May 10 were completely spoiled on account of the great strike. A very elaborate programme had been arranged, but it all fell flat.

The splendid new bandstand at Tollcross Park, Glasgow, was opened on Tuesday, May 18. There is seating accommodation for 3,000 people in the enclosure.

We are sorry to learn of the continued illness of Lieut. H. Eldridge, of the 1/2nd Life Guards, whose non-appearance with the band at Bridlington was much regretted by the visitors and townspeople alike.

The opening of the outdoor parks' season in London suffered greatly through the recent upheaval, but matters are now running normally, except that the weather has interfered with the comfort and attendance of the public.

Somewhere about 100 bands are engaged in the Metropolitan area, reports of which we hope to give from time to time during the season.

The famous Kneller Hall band was booked for Southend for the week-end of May 1. This fine band has secured a very comfortable engagement of sixteen concerts by the Corporation of Richmond during June, July and August on the Terrace Gardens. The military band of the 6th East Surrey Regiment will perform at ten concerts at the same place.

Two more silver kettledrums are being presented to the 1st Essex Regiment by the citizens of Chelmsford.

Bandmaster M. P. Flannery and the band of the East Yorkshire Regt. made a great many friends during their visit to Hastings, and it is likely that this band will become regular visitors. This is one of the bands that was at Birmingham for the great Military Tattoo when the strike was declared.

An impressive scene, witnessed by many thousands of people, was enacted at the London Cenotaph, on the occasion of the 29th Division and the

Australian Imperial Forces commemoration ceremony. The procession was headed by the band of the 1st Bn. Lancashire Fusiliers.

The recent visit of the band of the 1st Bn. Suffolk Regt. (under the direction of Bandmaster B. H. Gubbings, L.R.A.M.) to Bury St. Edmunds, where it gave two performances, resulted in packed audiences, and greatly delighted all who were present.

Mr. Morry Guard's band from Swansea has secured a nine weeks' engagement at Tenby, beginning on July 4.

On the retirement of Mr. Thorne from the bandmastership of the Southern Railway Military Band, at Ashford (Kent), Mr. Collier, late of "The Buffs," has been appointed.

The bandstand scheme for Southend, which has been championed by the chairman of the Music Committee, has been defeated, for this year at least, although the scheme was approved by the many visiting bandmasters.

Peterborough City Military Band is being well supported in its new uniform scheme. Among subscribers is the Marquis of Exeter.

The sum of £1,250 has been allocated for band music by Morecambe Town Council. This is the same sum as was allowed last year.

The band of the 5th North Stafford Regt., under the direction of Mr. Ellis Glover, had a good reception at Newcastle, although the weather was much against it.

The hit of the Season!

Spanish One Step
BARCELONA
 TOLCHARD EVANS
 and
 Serenade
SPANISH LOVE
 EVAN MARSDEN

MILITARY BAND 7/6
 BRASS BAND 4/6

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A little disappointment is rife in the Wallasey District at the exclusion of the Wallasey Professional Military Band from the engagement list of bands.

We are pleased to announce that the Australian Silver Band will have arrived in this country by the time these notes have appeared. This fine combination is already engaged for many parts of England, and it is its intention to compete at Belle Vue (Manchester) and at the Crystal Palace Contests. We feel that this band has a very big chance of carrying off the honours at both of these great contests.

The first Brass Band Contest to be broadcast in the South of England was at Walthamstow on May 1. The prize winner was Croydon Borough Band.

Notwithstanding the strike, there were 560 dancers at the Mile End Ex-Servicemen's Association dance at the People's Palace on May 4, to the music of the "Old Comrades" Prize Band. Among those present was Lieut.-Col. J. B. Dodge, D.S.O. (President of the Association).

The sixth national band contest of the British Legion took place at Buckingham Gate on May 1. The winner was Fulham British Legion. Lewisham was second, and Westminster Central third. Provincial bands fared badly at this contest.

Bandmaster S. Woodcroft, of Shefford Brass Band, has received an honorarium in appreciation of his services to the band.

Uckfield Town Band is gaining good support at present from the townspeople, and there is reason to hope that a brighter future is before the committee. Bandmaster Mr. W. R. Ghisholm is putting in some fine programme work in an endeavour to bring the band forward in the public favour.

Acton Town Council have arranged with the following bands for the season's park engagements: Wandsworth Borough, Acton Borough, Chiswick British Legion, Chiswick Memorial Club Band, Ealing Town Prize, and Hanwell Silver.

The members of the Worthing Borough Band look resplendent in their attractive new uniform, and the band is greatly improved under Bandmaster J. J. Hampson. Bad weather dogged it during last month's performances, but the Council has given the band a good list of engagements for the coming months.

There are several good bands in the Reading district, and a few contests would be welcome among them. One of the oldest of these bands is the Reading Temperance (a fine old contesting combination). The scribe for the Reading district speaks well of the possibilities of the Sonning Silver Band, and incidentally mentions the fact that a good bandmaster has the chance to gain immediate support, as there is plenty of money in Sonning.

Spring Gardens Band is another good old Reading combination, and near-by is the Sandhurst Band, Waltham St. Lawrence, Wokingham Town, Goring and Streetley, and other Thames-side bands, some of which will compete at Henley on June 12.

Northtawton Brass Band (Devon) is out for new instruments, and is giving several concerts and entertainments for that purpose.

Swansea Parks Committee have definitely refused to have Sunday music in the Public Park. Why? Is music ungodly or unfit for the Sabbath?

The 5th Bn. Somerset Light Infantry will give eight performances in the Taunton Park during the summer months. Yeovil Town Band will perform there on June 6. This fine band visited Shaftesbury on May 2, and gave a very creditable performance, under Bandmaster R. W. Davison.

There will be a good turn-out of local bands at the Ardley (Oxon) contest on June 12, although this is the same date as Henley Contest.

Cawston (Norfolk) Brass Band is now in possession of its set of silver-plated instruments, and Bandmaster J. Singleton is working hard in making a greatly improved band.

An appeal is afoot for the formation of a new band at Bishop's Stortford,

which at one time could boast of a very fine Town band. There is plenty of musical talent available in the town and district, and with a really good bandmaster all should be well.

Mr. R. Hutchinson, late of "Besses," has been appointed conductor of St. Albans City Band.

No fewer than 48 bands have already been engaged for the forthcoming Jubilee celebrations at Blackpool, beginning on 12th inst. The various processions will be of unparalleled grandeur and magnificence.

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Leicester Imperial Band is advertising for engagements; its record is announced as "Winners Three Challenge Shields, Crystal Palace and the only Leicestershire prize winners at Belle Vue Contest, and present holders of Ten Challenge Cups won during last season."

Irthlingborough Town Band is going in for new uniforms, and is at present collecting funds for that purpose.

Stoney Stanton Band is trying for a new set of instruments, and several schemes are working well in that direction.

Three members of Shipston-on-Stour Town Band gained the possible points for band attendances, whilst several other members were only two points below the possible. Attendance prizes were given, and the band is credited with being one of the best for attendance in a wide area.

Silverdale Silver Band is always popular when visiting Newcastle-under-Lyme, and recent performances have greatly enhanced its reputation.

Scarborough Borough Prize Band began a busy season in the "Queen of Watling Places." Under Bandmaster Smith the band is in top form.

Rotherham outdoor band performances are well on the way, and Clifton Park is thronged with enthusiastic audiences every Sunday.

Batley Old Band requires new uniforms, and a strong appeal is being made to the public for increased support. The uniforms will cost £120.

A Flag Day on behalf of Workson Silver Prize Band realised over £30.

The following bands are engaged for St. Helens Public Parks: Parr St. Peter's, Haydock Colliery, Parr Temperance, Ravenhead, Sutton Traffic, Clock Face Colliery, Sutton Manor Colliery, Salvation Army, British Legion, Moss Bank, and Independent Methodists Brass Band.

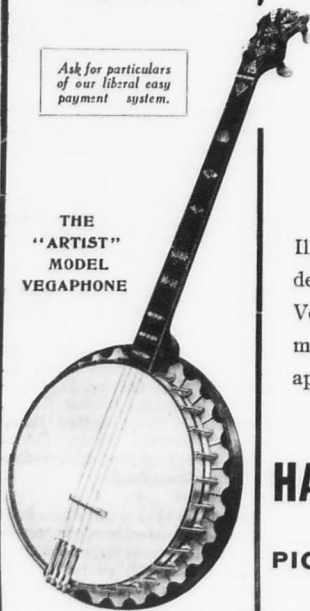
Many brass band contests have been postponed or abandoned in consequence of the recent strike, but there are about 100 still to be decided. With a welcome improvement in the weather these contests should be very successful.



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We have received the undermentioned new publications:—

"Ping-a-Pep," "Plinka Plunk," "Dancing Banjo" (2/4 time), and "Peck-o-Picks," novelty tenor banjo solos, by Michael Pingitore (banjoist of Paul Whiteman's Band). Complete piano accompaniment and solo tenor banjo parts. Price, 3s. each composition (post free, 3s. 1d.). Francis, Day & Hunter.

"Trumpet Blues," "Sweet Stuff," "Slipping Fast," and "Hot as a Summer's Day," novelty solos for B♭ Trumpet or Cornet, by Donald Lindley (Featured Cornettist of Ross Gorman's Orchestra). Complete piano and drum accompaniments and solo B♭ Trumpet (Cornet) parts. Price, 3s. each composition (post free, 3s. 1d.). Francis, Day & Hunter.

The "Orchestral Banjo," a comprehensive Tutor for Tenor and Standard Banjo, by Arthur W. Black, comprising: A Complete Course in Chord Analysis; All Forms of Accompaniment; How to Harmonise Melodies; Chord Forms in Diagram; Syncopated and Straight Rhythmic Strokes; Breaks, Endings, etc.; Characteristic Banjo Effects. Price, 10s. (professional, on receipt of card, 8s. 6d.). Keith Prowse & Co., Ltd.

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THE BANJO AND THE TENOR BANJO

in the Modern Dance Orchestra : By EMILE GRIMSHAW

ARTICLE VI HOW TO KEEP AN INSTRUMENT FIT

THE average player pays little attention to the care of his instrument. He will study with the object of playing an instrument well, but gives little thought to its construction or to the many details that should enable him to produce the maximum quality and quantity of tone.

It is often said that a musical instrument improves with age, but this is true only under certain conditions; a banjo or tenor banjo is more likely to deteriorate than improve, unless it is properly cared for.

In the first place, for an instrument to improve with age—and use—it must necessarily, to start with, be of first-class quality. An inferior grade of instrument cannot help but grow more inferior with the wear of use and the ravages of time, for the wood is not of good quality nor has it been properly seasoned, also the workmanship and other materials are such as to turn out unsatisfactory after very little time. If a player wants to own an instrument which time will develop and round out into greater tonal beauty and resonance, instead of degenerating, the first rule is to purchase a good, first-class instrument, one that has been constructed from the best materials by skilled workmen, and marketed by a firm that understands the requirements of players. "Cheap" musical instruments are always the dearest in the end.

Then, having acquired such an instrument, a player must not imagine that time will assuredly develop it into greater tonal beauty (as age improves the taste of wine) without proper care and a knowledge on the owner's part of its peculiarities. A banjo, for example, loses its resonance if it is left unstrung and unused, and requires much playing before it will again assume its normal condition.

Good clean work can never be accomplished on an unclean finger-board. The finger-board should often be wiped with a cloth under the strings, especially if the player is troubled with perspiring hands.

Since the vellum is the banjo's sounding-board, it must be of good-quality skin and kept very tight.

Many players make the mistake of leaving a vellum on an instrument too long, which causes the skin to lose its elasticity, which means its life is gone. When a vellum has been stretched on a banjo over a year, it is a good plan to change it—just on principle. However good the present results may seem, it is safe to assume that a new vellum will improve the tone. Every banjoist should keep one or more ready-stretched vellums by him in case of emergency; no one can tell how long a stretched vellum will last—it may break the day after it has been fitted, or it may last for years. A vellum ready stretched on a wire can be fitted in less than half-an-hour and used immediately.

Every banjoist and tenor banjoist should know how to select a good vellum. The main things to look for are: (1) Hardness of texture; (2) uniformity of thickness; and (3) the proper thickness for the diameter of the rim and character of the banjo. Hard calfskin is the best sounding-board and is not too susceptible to dampness. Soft calfskin can be detected by touch and by examination of the back, where it will have a sheen resembling sheepskin. The best vellums do not become pliable very quickly even when placed in water for the purpose of fitting on a wire.

If a vellum happens to be of varying thickness—and there are many with this big fault—the surface vibrations will not be regular and, in consequence, the tone will suffer through being indefinite in pitch.

White vellums do not stretch as much as those which are transparent, and are therefore preferable, but those having transparent spots in them are often just as good and should not be rejected on this account.

Those players who like to fit their own unstretched vellums should not wet them too much—they should be moistened only sufficiently to make them pliable and workable.

All new banjos and tenor banjos with newly fitted vellums require frequent attention to the tightening of nuts. The best results can only be obtained when the banjo vellum is kept as tight and hard as it will reasonably stand.

Here are a few hints about the care and use of steel strings. These

should always be of the best quality and of a suitable gauge. Tenor banjoists who use the modern full-size instrument with a scale measurement of 23 in. from nut to bridge should bear in mind that these dimensions are quite a recent innovation, and that the strings which were produced specially for the original shorter tenor banjo will not give good service on the modern instruments with the longer handles.

Strings should be changed frequently, for they will gradually lose their resonant tone or become false through being constantly pressed against the frets of the finger-board.

Another important point is the type of bridge used on the instrument. A very large number of banjo bridges made to-day are much too heavy to enable the instrument to produce a tone that has both volume and snap. Many different kinds of materials have been, and still are, used in the manufacture of banjo bridges, but it has been found by careful investigation that the only wood that will produce the desired quality and quantity of tone is curly maple, hard and well seasoned. In this respect banjo and violin bridge requirements are exactly the same. Violin makers have recognised the value of curly maple ever since shortly after the very first violins were made. The bridge is a very important part of any musical instrument because it has to convey the vibrations of the strings to the amplifying sound-board, which, in the case of the banjo, is the vellum.

In the absence of a sound-board and tone-chamber, the vibrations of the strings would be scarcely audible; on the other hand, full audibility is only obtained when the full vibrations of the strings are allowed to pass from the strings to the sound-board through the medium of the bridge, without interruption.

Banjoists and tenor banjoists should do a little research work on their own account; it is astonishing how much can be learned about the production of tone by carrying out little personal experiments. To get the best out of a banjo it is necessary to understand it, to coax it a little, to buy what is good for it, to keep it well housed. A banjo, in fact, wants all these things just the same as a human being.

:: :: SONG WRITERS' WALK :: ::

Fillips for June Programmes

"I Wish I'd Bought my Missus on the Hire-Purchase System." Increase your credit with this touching melody, composed by two bachelors, Mackey and Lowry. (Cavendish.)

Sunlight on the emsile is clean, starlight in the garden is sweet, but "Moonlight on the Ganges" is clean, sweet and neat. (Fox-trot from Lennox.)

"Shimmy di Shoo." This must be put on for decency's sake. (Fox-trot, Lawrence Wright.)

"In Ukulele Avenue." We've heard this fox-trot, and liked it! Avenue? (West's.)

Francis & Day present a fine Juliet in "A Serenade of Love," if you can play Romeo to it.

"Susie was a Real Wild Child." No wonder she makes a "big hit" everywhere. (Keith Prowse.)

"Hottentot Totsy," as sung by the Hottenham Totsy, is good enough for Hylton, and should be good enough for you. (Worton David.)

The new capital of Spain is to be "Barcelona." Everyone will have it! (6/8 one-step, Lennox.)

Musicians, don't be put off with this unnatural title, "Call me Early in the Morning." It's a fine fox-trot. (Lawrence Wright.)

All too many modern numbers are "be-gone melodies," but a bright exception is "Bygone Melody." (Waltz, from Lennox.)

Have you seen "Everybody Stomp"? Not unless you've played it, of course. (Francis, Day & Hunter.)

"I Never See Maggie Alone," but we hear a lot of her—and much to her credit! (Fox-trot, Lennox.)

Worton David sent us these two together. "Just a Rose in a Garden of Weeds" and "Father's Little Short Shirt." There's no connection really, unless it is that both are the goods.

Wish your patrons all the best with "Goodnight"—one that mustn't be missed. (Fox-trot, from Lawrence Wright.)

"When Autumn Leaves are Falling," published seasonably in May, by Francis, Day & Hunter, is blossoming big in sheer defiance of its title. (Fox-trot.)

"Cross my Heart, Mother," And we'll make it trumps! (Waltz, West's.)

"The Farmyard Band" is one of the big noises of the month. Get all your effects ready. (Walsh Holmes, Fox-trot.)

"Flamin' Mamie"—Mustard! (Red hot fox-trot, Francis, Day & Hunter.)

Where art thou? Here we are, "Alice," a peach from Lawrence Wright's.

"With all your Faults"—you can't be silly enough to miss this fox-trot. (Cavendish.)

Spare your visitors a joyous five minutes with "Got No Time." Find time! (Fox-trot, Francis, Day & Hunter.)

If you've got time remember "I'm Taking this Baby Home." Watch the clock and make time. (Fox-trot, Worton David.)

By Horatio Nicholls, therefore a dream, "Night" fox-trot. (Lawrence Wright.)

All the exotic promise of the diaphanous creature in the gondola whose beauty nightly makes the Venetian blind is sensed in the new Berlin waltz, "Venetian Isles" (Francis, Day & Hunter.)

One of the "specials." "Starlight Love" is as big a hit as—a truncheon. (Keith Prowse.)

"California Straight Ahead." First stop Palais de Danse, non-stopping dullards or deadheads. (Fox-trot, Worton David.)

Will Hender gave birth to "Surabaya Maid," and Cavendish will lend to bands which want her.

"Two Little Cups and Saucers," filled to the brim with rare nectar. (Fox-trot, Lawrence Wright.)

If there is one number which must not be omitted from June programmes it is the entrancing fox-trot "Dreaming of a Castle in the Air," issued by Chappells. It has been beautifully orchestrated by Walter Paul, and as all musicians now know, has been the "pièce de resistance" of Paul Whiteman's performances.

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Date

:: THE GRAMOPHONE REVIEW ::

BELTONA (MURDOCH TRADING CO.)

In the American Dance Orchestra, this company has a good modern syncopated combination, and it is to be hoped that more examples of its work will appear in the future than hitherto. Its rendering of "Dinah" (No. 992) is well up to the high standard set by modern dance bands, and is conspicuous for a good novelty trumpet chorus and a vocal duet with guitar accompaniment—the latest craze. On the reverse side is "Bobadilla," by the Cosmopolitan Dance Orchestra.

"Wonder what'll Happen on the Old Cross Road," is one of those delightful nonsense-melody numbers. On Record No. 982 it is played by the Avenue Dance Orchestra, which has on the reverse side a really well-played rendering of the excellent 6/8 one-step "Barcelona."

BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO.)

With so many excellent records it is difficult to pick one better than the other. Being partial to the "hot" variety I am most interested in "What Did I Tell Ya?" and "Fallin' Down," as played by the Cotton Pickers (No. 3001). The artists who go to make this famous combination are probably the very finest on their respective instruments which even America possesses, and the result of their combined efforts is worthy of the individual talent of each.

Ben Bernie's Band has recorded "Sleepy Time Gal" and "A Little Bit Bad" on No. 2992B, and "Fallen Arches" and "Pretty Little Lamb" on No. 3042, while Isham Jones has done "That Certain Party" and "It's the Blues" (both on No. 3025), and "Someone is Keeping me out of your Dreams" (3027). Both these bands are so excellent, and also such good judges in the selecting of their titles, that many who know best make a point of getting all the records they make. It is a sound practice.

If you like the "dirtiest" stuff played really "hot," the Memphis Five have catered for you in "Tain't Cold" and "Chinese Blues" on No. 3039. If you are of the opposite variety, two of the best waltzes of the day, "Who's with you To-night?" and "Isle of Enchantment" (No. 3019), beautifully recorded by the

Castlewood Marimba Band, are waiting to give you the utmost satisfaction, while an excellent Fox-Trot, "In Your Green Hat" (No. 3045B), played by the Volunteer Firemen, may be said to be the happy medium between two extremes.

COLUMBIA (THE COLUMBIA GRAPHOPHONE CO.)

This month's list has really made me wonder whether it can ever be excelled, even by this ambitious company. So many of the records are conspicuous for either excellence of recording, novelty of subject and its treatment, or high standard of performance, and in some cases for all three of these qualities, that it is difficult to know which to mention first.

I have received three records by the Denza Band, and I may add they have only deepened in my mind what I now call the Denza Mystery. I am prepared to wager that at least two, if not three, different combinations play these three records, but they are all so excellent that the query is of secondary importance.

First of all, there is No. 3358, "I'd Rather be Alone," a first-rate number, which if published in England should become a craze, and which is, perhaps, the best, taken all round. It is backed by "Rhythm of the Day," a most interesting composition, based chiefly on the whole tone scale, and very modern in its harmonic treatment. The third one is "Miami" (No. 3960), on the reverse of which is "Drifting Apart," played by Paul Specht and his Orchestra. One needs books to extol the excellence of the performances in each case, so I will content myself by advising everyone to get both the discs and hear for themselves.

No. 3969, "The Half of it, Dearie" Blues, and, on the other side, "Fascinating Rhythm," by the Astaires, are absolute masterpieces. In the former, Fred Astaire does some "hot" step dancing, which is most perfectly recorded, but both these numbers are made by the truly marvellous pianoforte accompaniments as played by the composer, the famous George Gershwin. For novelty of arrangement and excellence of rhythm, harmony and recording I have never heard such a record. If you can only afford one a month, this is the disc to get.

Bert Ralton, with his Havana Band, has a fine record in "Bert Ralton's Maori-Hula Medley" (Fox-Trot, No. 3948). Apart from the excellence of the performance, this record is most interesting as being typical of the Maori style. It will be remembered that Ralton, during his recent tour of Australia and New Zealand, spent many months among the Maoris, and he has certainly caught the atmosphere of their alluring music. On the reverse side is a most pleasing fox-trot on the melodies of Verdi's Opera "Rigoletto," arranged by Bert Ralton himself. This band has also recorded "Nothing Else to do" and "Peaceful Valley," on No. 3953.

Percy Mackey's Band has been given a very big share of the programmes, having made ten numbers, one on each side of five discs. All are good, and it is just a matter of taste which of these one prefers.

EDISON BELL "WINNER" (J. E. HOUGH, LTD.)

I am patting myself on the back. In our last issue (May) I enthused over the excellence of the Regent Dance Band and its record of the "Co-Ed." (No. 4389). I now find this record was such a success that it rapidly became "out of stock," and in consequence has had to be re-issued. It now appears as No. 4390 and is backed with "Valencia" played by "Van's Ten" instead of "My Empty Arms," as in the first issue. I wish this go-ahead company would issue more records by the Regent Dance Band.

Alfred's New Prince's Orchestra is always popular with the general public who this month should be particularly pleased with his renderings of "The World is Waiting for the Sunrise" (No. 4392), an excellent number, of which a good "straight" vocal rendering by Gerald Adams is also available on No. 4391 backed with the delightful waltz "Little Pal of Long Ago" (both have vocal choruses), and on disc No. 4408 two more waltzes "The Pal That I Loved Stole the Gal That I Love" and "Mexiculi Rose."

The Edison Bell Dance Orchestra, the house combination maintained by this Company, has some nice clean work in "Are You Sorry?" and "The Garden of To-Morrow" (No. 4407), and "Fooling," and the waltz "Carolina Sweetheart" (No. 4398).

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- 4407 In the Garden of To-morrow (Fox-trot)
- Are you Sorry? (Fox-trot with Vocal Chorus)

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H.M.V. (THE GRAMOPHONE CO.)

The enormous strides made of late by this company in recording were never more apparent than in their May list. The volume and brilliance of tone and clarity of intonation apparent in all their discs has brought us yet another stage nearer the day when it will be really impossible to tell a recorded from an actual performance.

And the improvement in the recording is even exceeded by the fine performances of Jack Hylton's Band. I try never to let my enthusiasm for native talent blind me to the true facts, but I am convinced that Hylton's Band to-day can make rings round many of the American combinations with big names and then have some to spare. Hylton's Band is all-British—there isn't an American in it. In his Fox-Trot Medley (Parts 1 and 2, on No. B.5042) and Selection (Parts 1 and 2 on No. C.1253) from "Lady Be Good," and his Medley of Leslie Stuart's Songs (Parts 1 and 2 on No. 5033) an all-round excellence is displayed, not the least feature being the arrangement of the scores; but the star turn is undoubtedly "Thanks for the Buggy Ride" (No. B.5040), which is a startling revelation of what his band really can do. In his trombone chorus, Lew Davis has given a lesson in tone, style, attack, rhythm and intonation to one and all. "Chappie d'Amato" is up to his usual standard with a vocal chorus. Many other points in the record are equally outstanding. On the reverse side is "When you see that Aunt of Mine," a new number, which I predict will become a rage. It is equally well performed.

Of the records by the Savoy Orpheans the most instructive seems to be Pete Mandell's Banjo Solo, "Take your Pick" (B.5035). The banjo solo and piano accompaniment are both published by the Lawrence Wright Music Co., and it will help many to get the correct rendering

from the record prior to attempting the performance themselves.

The Kit-Cat Band has a distinct success in "Who Loved you Best" (No. B.5034). Tonal balance and intonation are strong features, and the irrepressible Hugo Rignold (borrowed from Hylton's own band) does some fine stuff on a fiddle. Len Fillis also has an excellent banjo chorus.

Everyone connected with the following records is to be congratulated on having at last realised that accompaniment is just as, if not more, important than the solo itself in vocal records. Hitherto many of the light popular numbers which shriek for steady tempo and rhythmic balance, have been ruined by accompaniments in the old-fashioned ballad style. In "Pigtail Alley" and "Deep Elm" (B.2286), by Betty Chester; "I'm Sitting on Top of the World" and "Sweet Child (I'm Wild about You)" (B.2293), by Frank Crumit and Gene Austin, respectively, and most particularly, in "Why Couldn't it be Poor Little Me?" and "I Wonder where my Baby is To-night?" (B.2287), by Melville Gideon, and "Brown Eyes, why are you Blue?" and "Who's Loving my Sweetie now?" (B.2285), by Ramon Newton, the accompaniments are not only excellent in themselves, but have obviously inspired the solo artists to better efforts than would otherwise have been possible. Carrol Gibbons' accompaniments to Melville Gideon is a lesson for any pianist playing for vocal artists, and the syncopated accompaniments supporting Ramon Newton and Betty Chester should be carefully studied by hands called upon to accompany cabaret turns.

Parlophone (The Parlophone Co.) I am most interested this month in the records by Ronnie Munro's Dance Band, chiefly because he is the winner of the first round of our £100 Arrangers' Competition. I have watched

Munro for a long time, and know from my own experience that he is never satisfied with anything but the best—particularly when it concerns his own work. In E.5564 he has an excellent rendering of "The Tin Can Fusiliers" (included in which is a good xylophone chorus by Harry Robins). This is backed with "The Two of Us," but I prefer the style of "Paradise" (E.5565), which is a fine work performed beautifully. "Paradise" is Munro's own composition. The best of the batch, however, is not "The Weekly Dispatch" this time, but Munro's rendering of "Dreaming of a Castle in the Air." This record displays fine tone colour, particularly in the brass section, and while it is not played "hot," has a good, steady, pleasingly restful rhythm.

PARLOPHONE (THE PARLOPHONE CO.)

Another excellent record well worth having is, "What Can I Say after I Say I'm Sorry?" (5579).

The Gooftus Five are red hot and "dirtier" than ever (that says something!) in their rendering of "That Certain Party" (E.5578), and I wouldn't exchange this record for any half a dozen others, any more than I would the "red hotters" disc of "When you See that Aunt of Mine" (E.5580), which number, as I have already stated, is likely to become a rage, and which is conspicuously well rendered in this case.

No. E.5577 cannot be called a dance record. It is a symphonic concert disc as regards both the composition and style of its performance. It is played by Vincent Lopez with his band in a manner which brings it into the ranks of standard concert works, and the truly masterly arrangement of the score provides orchestral effects and tonal colours usually only found in the classics. This record should live after many others are dead and forgotten. On the reverse side is a fine dance rendering of "A Cup of Coffee, a Sandwich and You," with all the modern dance effects.

Another excellent record well worth having is, "What Can I Say after I Say I'm Sorry?" (5579).

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