



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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A Disgusting Attack on the British Army

*"It's 'Tommy this' and 'Tommy that,' and 'Tommy, How's your soul?'
"But it's 'Thin red line of heroes' when the Drums begin to roll."*

—RUDYARD KIPLING.

ON various occasions there has been a divergence of feeling between the War Office and the Musicians' Union concerning the public appearances of Army Musical Units.

THE Union claims that there is unfair competition here as, owing to the fact that it is all profit to them since they are housed, clothed, fed and paid by the country, Army bands can undercut civilian combinations when it comes to arranging fees for their performances, and no one loses except the members of the Union who have again to undercut to be able to compete.

NOW we are not concerned in this article with the views of either side, or the justice of them. If we were, we might say that, owing to their realisation of the situation, those responsible for the booking of engagements for Army Bands always quote a fee in keeping with the usual and recognised scale charged by civilian musicians and thus there is no competition which can adversely affect the salaries paid them.

BUT, as we have said, that is beside the point. The object of these words is to emphasise that when there is a difference of opinion between two bodies, it is usual for both sides to fight the matter out in an open and honourable manner and not resort to

mean ways and devices to stab—as it were—the other fellow in the back when he is not looking, and in a way to which he cannot retaliate.

YET, some would-be genius, who, on this occasion at any rate, seems to have allowed his prejudices to overcome all those decent and gentlemanly instincts which one expects to find in a Britisher, has so far forgotten himself as to descend to one of these mean ways and devices. He has seen fit to draw a cartoon (we'll call it that for want of a better name) of a Unit of the British Army which culminates in the inference that the members thereof have taken part in a public performance of such an undignified nature that even had they presented a troop of nigger minstrels in H.M.'s uniforms, they could not have further degraded the service. If this is not the intention of the cartoon, how are the following words "and why not go the whole hog and introduce a minstrel party and further add to the dignity of the uniform they wear" which appear on it, to be explained. This gentleman (?) has apparently gained his inspiration from the recent appearance of the famous Kneller Hall Band at the London Coliseum, when, in a programme of undoubted excellence, and of which all who heard it must have been proud, the combination (in deference to the

tastes of the public) gave a first-class performance of syncopated music in its most popular forms.

AT first sight it might appear that the drawing—in which, incidentally, we can see neither wit nor humour and only the crudest artistic effort—is merely an attack on the Band for having rendered syncopated music, but there are doubtless many who will read from it the idea that its perpetrator has at heart a desire to air his petty jealousies of an Army Band having created yet another success. Perhaps the person who used his pen so ill-advisedly is a civilian musician himself—in which case—well!

READERS of this article may think we are giving this subject a prominence out of all proportion to its importance and they would be justified if the matter simply commenced and finished at some misguided individual having drawn, and kept to himself, a silly and abusive sketch. But, unfortunately, it does not remain at that.

IN some way, an official, or officials, of the Musicians' Union got hold of this ignorant attempt at wit and took it upon themselves to circulate copies of it to a number of their members. What the reason was, we are not attempting to hazard. Readers may draw their own conclusions. All

(Continued on page 3 foot of Col. 1.)

:: International Reciprocity of Jazz Musicians ::

Our Reply to Paul Specht

OUR readers will now have had an opportunity of perusing Paul Specht's article on "The International Reciprocity of Jazz Musicians" which appeared in our last issue, and to which we promised this, our considered, reply.

OUR object in opening our columns to Mr. Paul Specht was threefold. Firstly, we desired to give him the opportunity to demonstrate in his own words how earnest and unbiased he is in his recommendations, so to remove the suspicion which English musicians have harboured against him on account of his political activities; secondly, to introduce our readers to the conditions of their cousins in America; and, thirdly, to thrash out, if possible to its logical conclusions, this vexed and complex question of restricting foreign musicians from entering Great Britain.

IT must be admitted that Paul Specht made out—on paper at any rate—a big case for his recommendations, and we desire to testify our admiration for the pioneer work he has undertaken. After all, any man who displays such initiative over a subject which is less to his own advantage than to the general body of American musicians, is entitled to the respect of all, and to that "common discussion" which he complains has been denied him by the Musicians' Union. Touching on that point, however, we have the pleasure of knowing Mr. Batten and Mr. Greenwood, the two joint London Secretaries of the Amalgamated Musicians' Union of Great Britain, and we rather fancy them to be the last persons to refuse a "common discussion" if properly approached, particularly as they appeal to us as being of singularly open and enlightened minds. Paul Specht will undoubtedly get a hearing from them if he requests it.

AS our regular readers know, this is not the first time we have devoted space to this question, and back reference to "Sack Them or Seek Them," which appeared in our March issue, will show that we are not lacking in sympathy with American bands, inasmuch as we then recommended that permits to visit England should be granted, and even extended,

under suitable conditions. Now, reviewing the whole matter again, in view of Mr. Specht's article and conversations with us, after further careful deliberation and consideration we still feel that we cannot go further than that first conclusion.

PAUL SPECHT opens his argument with a reference to the 2,000 British instrumentalists employed in America and the 100 Americans similarly employed in England. He does not point out that, whereas these 2,000 have been built up in the last fifty years (and we think their ranks are not to-day being increased), the 100 have come along in only ten years (and, if so permitted, would increase at an alarming rate). He also omits to state that the vast majority of the 2,000 are now naturalised Americans, induced to surrender their original nationality in order to follow peacefully their occupations in the States; they are, therefore, not Britishers any longer, and have no right to be dragged into the controversy. This, we think, sweeps away the effect of Paul Specht's strongest argument.

THEN there is also the comparative size of the two countries, which Mr. Specht has omitted to take into consideration. The 100 American musicians in England make a far larger showing than the 2,000 (sic) Britishers in America because of the comparatively small area in which the former are confined. The area of Great Britain is 88,749 sq. miles and that of the United States of America 3,026,789 sq. miles. Surely, on that line of reasoning, the reciprocity ought to be on a ratio of 34 British admitted to America for every one American admitted here.

THEN Paul Specht wants to liken the conditions of bands entering the two countries to that of trading in commodities, citing, as a simile, Irish linen. We think he thus ventures on very dangerous ground. If bands are treated as merchandise, what about the import duty? A tax of 33½ per cent. on their salaries would soon completely stop any American musicians from coming over here, and, in such circumstances, what would be the use of the most perfect "reciprocal" arrangements?

IT is quite clear, however, that there is a distressing amount of unemployment amongst musicians in both countries, not merely confined to the incompetent, and none the less sadly true in England, despite the authority Paul Specht quotes as stating "unemployment amongst English dance musicians is practically negligible."

HERE, then, we have two countries equally embarrassed with unemployment problems. Is it reasonable, or is it indeed sensible for either to look to the other for relief?

ANOTHER thing we fail to see is why, for the sake of his arguments, Paul Specht lumps the "straight" and "jazz" musicians of both countries together. It is true they are all purveyors of music, but the conditions governing their employment, consequent on the laws of supply and demand, are so absolutely at variance as to bring the exponents of these two schools of music into a totally different field when it comes to the points now under discussion.

IF, then, we separate them, as is only reasonable, we must in fairness point out that both the Vaile Measure and Paul Specht's reciprocal scheme (while being fair, though unnecessary for straight musicians, inasmuch as there is fair competition here, and if either country thinks it can obtain an advantage by employing natives of the other it should be allowed to do so) would be most detrimental to American dance musicians. If jazz musicians are to be exchanged one for one, how many Americans would ever reach England, for the simple reason that there seems to be no field for Britishers of this category in America.

AMERICANS are still in advance of us in syncopated music, and can over-supply their own demand with material which is both better and cheaper (there are no heavy travelling expenses) than that which they could import from us.

NO, we feel these matters cannot be settled by reciprocal measures on the basis of one for one, because the conditions prevailing in each country are so entirely different in every way, and we repeat that we are not convinced that British dance

musicians would ever be invited to America. In that case, it would follow that no American musicians would be allowed into England, so creating a position worse than it is now, and one which would deprive us of these highly interesting and instructive visits of American dance combinations, including Paul Specht himself.

WHEN conditions adjust themselves to the normal principles of supply and demand, we may hope that unemployment amongst musicians will become virtually eliminated. Then, of all those foreign nationals who care to visit us free of restrictions, none will be so warmly welcomed as our American cousins whom to-day we look upon as our best friends, although conditions do not permit of us allowing them, as big boys of their job, unrestricted licence to take the bread from out of the mouths of us "little 'uns."

(Continued from page 1.)

we have to say is that we are disgusted that a thinking body of sane men, such as we suppose the Union prides itself on being, should have allowed themselves to be associated with such a childish form of attack.

THIS sort of thing can do the Union no good and can only prevent those of higher instincts from becoming members of it. Already there is a large number of musicians who do not see their way clear to joining the Union, and tactics of this kind are only likely to make others sever their connection with an institution which stoops to doing anything so unsportsmanlike and un-British.

AFTER all, the public realises not only the excellent manner in which the Army is conducted, but the sterling qualities of the lads who so magnificently swell its ranks. Nobody begrudges these fine, honourable boys, whose life is not all honey and roses, the little extra luxuries that a few additional shillings or pounds can obtain, and the Union would be well advised to have a little more common-sense understanding if it wishes to retain public sympathy.

SOME people may chip the Army at times—it is a good butt as, not being allowed to communicate with the Press, it cannot retaliate—but, at heart, the sentiments of all decent citizens are as those which inspired Kipling to pen his immortal lines which preface this article.

EDITOR.

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: SPECIAL LAW REPORT :

Important Judgment

ZEUMER v. GORDON HOTELS, LTD.

(Before Mr. Justice Rowlatt.)

JUDGMENT for £600, with costs, was entered in an action in which Mr. Albert Edward Zeumer, organiser, manager and leader of the Florida Band, claimed damages for alleged breach of contract from the Gordon Hotels, Ltd., says the *Times*.

Mr. Zeumer alleged that on December 22, 1924, the defendant company agreed to engage his band to play at the Bristol Hotel, Beaulieu, and also, if required, at Monte Carlo, for thirteen weeks, beginning not later than January 15, 1925, and concluding not earlier than April 13, at a fee of £70 a week. The band went to France, and played regularly at the Bristol Hotel, Beaulieu, and once at Monte Carlo, for which it received £210 on account of fees. On February 6, however, Captain Hills, the manager of the Bristol Hotel, terminated the engagement, and refused to allow the band to continue to play. The defendant company had refused to pay the balance of the fee.

The defendant company pleaded that if a Mr. Fred Spinelly, who was described as a "provider" of bands, and whose name appeared on the alleged agreement, had purported to sign as their agent, he had no authority to do so. If the defendant company were bound by the contract, they said, it was made subject to a condition that the performers in the band should be men who had played in an audition before Sir Francis Towle, the managing director of the defendant company, and one of the men who went with the band to France was a substitute. Any contract they had made was with Mr. Spinelly, and not with the plaintiff.

Mr. Richard O'Sullivan appeared for the plaintiff; and Mr. Storry Deans and Mr. C. M. Picciotto for the defendant company.

Mr. O'Sullivan, in opening the case, said that in December, 1924, Mr. Zeumer was approached by Mr. Spinelly, who stated that he represented the defendant company, and asked whether he (Mr. Zeumer) was open for an engagement. On being answered in the affirmative, Mr. Spinelly said that he would ask Sir Francis Towle to give Mr. Zeumer's band an audition, and an audition was

held on December 17. Shortly afterwards Mr. Zeumer was told by Mr. Spinelly that he was instructed by the defendant company to engage him and his band. An agreement was signed by Mr. Spinelly on behalf of the defendant company, and it was handed to Mr. Zeumer. Later, when it was learned that one member of the band could not go to France, Mr. Spinelly consented to a substitute. Before the departure of the band for France Mr. Zeumer was told that the defendant company required seven performers instead of six, and he obtained an additional violinist.

Mr. Zeumer, in evidence, said that when Captain Hills dismissed the band he gave no reason for their dismissal.

Sir Francis Towle, giving evidence for the defence, said that in December, 1924, he received a letter from Mr. Spinelly, and he (Sir Francis) asked him (Mr. Spinelly) to bring his band to the Metropole Hotel, Northumberland Avenue, W.C., and give an audition in the Midnight Follies' room.

Mr. Picciotto: Was Spinelly ever authorised by your company to engage Mr. Zeumer's band or to contract in your name?

Sir Francis: I never heard of Mr. Zeumer. Mr. Spinelly had no authority of any kind to act for the Gordon Hotels, Ltd.

Sir Francis Towle added that Mr. Spinelly never told him of any change in the *personnel* of the band. It was only in January, 1925, at Beaulieu, that he discovered that it was not Mr. Spinelly's band, which he had thought it was. He telegraphed to Captain Hills, his manager at Beaulieu, and instructed him to terminate the band's engagement.

Mr. Justice Rowlatt, in giving judgment, said that the position between the parties was very obscure. From the way in which the arrangements had been carried out, however, he concluded that Mr. Spinelly was a "go-between," and that he was entitled to bring the parties into contractual relations. Mr. Zeumer was entitled to succeed, but as his band was free in February, 1925, to accept any engagement that was offered it, he (his lordship) limited the damages to £600.

The defendants have lodged an appeal.

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Paul Specht Answers the Big Panjandrum

And That's Jazz

When Dr. Henry Coward and Signor Mascagni take a slap at Jazz by violent criticism—I see they have both had an attack of anti-jazzitis—I feel as though they were taking a slap at the “child of my brain,” and I’m up and doing. First let Dr. Coward and the other “Big Panjandrum” who has so ably come to his assistance, be assured that I know what I am writing about. In all modesty, I am proud to say that my academic training credits me with a Bachelor’s Degree in my study of the violin, as well as in the theory of music. My experience in performing with several of the foremost symphony orchestras in the United States, as well as my individual concert performances, surely merit consideration, and it is unfair to forget that I have taught music in its various branches, and also was a “choir boy” (same as you, doc. l) for six years.

Evidently, Dr. Coward and Signor Mascagni are the leaders of that faction who wish to silence every Jazz musician, the accomplishment of which would, I fear, bring about as laughable conditions in England as our Prohibition Laws have in the U.S.A. In other words, I fear that, besides having to deport all English Jazz musicians, it would be necessary to establish a “Jazz Row” three miles out, similar to our Rum Row established three miles off the coast, with a warning to all the incoming foreign Jazz musicians to read something like this: “After-beats not permitted.”

In other words, when the masses demand freedom in their choice of anything, they will have it, despite any ruling or expression from a ridiculous law, society or other authority. Young people demand something interesting and inspiring, and that is possibly why Jazz has been an accursed nuisance to music teachers for the last few years. Yet if the music teacher had recognised the wholesome appetite of youth for fun, and had given interesting sprightly music, instead of preaching against the ills of Jazz, this phantom nuisance might have been avoided.

Traceable to the symphonic, rhythmic and inventive skill of many of the present-day composers of Jazz, and the interpretation of Jazz through the

“Jazz is atavistic, lowering, degrading, and a racial question,” said Dr. Henry Coward at a London Rotary Club luncheon at the Hotel Cecil to-day.

It was composed of jingly tunes, jerky rhythms, unquestionably grotesque forms, including untuned gramophones, and noises from domestic utensils.

From the “Evening News.”

skilled hands of our present dance orchestra leaders and musicians, great effect has been produced on the entire world by the endorsement of Jazz by such prominent composers and orchestra directors as Leopold Stokowski, of the Philadelphia Symphony Orchestra; Walter Damrosch, of the New York Symphony Orchestra; Mr Eric Coates, of England; Mr. Mengelberg, the Dutch conductor, and others too numerous to mention.

I will even quote what other eminent musical authorities have already said on this subject:—

“Can Dr. Coward, or the learned

BATTLE COMMUNIQUE

June 30th, 1926.

The sporadic raids of the last few months along our whole battle front have culminated in a massed attack. Vast regiments of the London Press have been thrown into the action, and the heavy guns have been jabbering away unceasingly for many days.

So far the enemy has met with no success. Our battle-front remains intact, and there are no casualties worth reporting. Gas (of a noisy and noisome nature) is being used in certain sectors, but contrary winds carry it back over the enemy’s own lines and cause many losses in their own trenches.

False reports are being circulated amongst the attacking troops to keep up their morale. It was reported, for instance, that, by some new method of frightfulness, one of their military bandsmen had dropped dead from hearing us.

In an effort to save their long-expected mass attack from complete failure, a new General has been introduced from the eastern theatre of war. This is General Mascagni, from Italy, who has wasted no time in employing new dramatic (and operatic) methods. He has avowed that we must be exterminated, but at no single point do his threats appear to have had the slightest effect.

The columns of the London “Evening News” devoted a whole leading article admitting the force and object of the attack, but despair of its success. This admission has caused great consternation amongst the enemy fighting forces, but has been received calmly by civilians in all allied, enemy and neutral countries, where they are indulging in such recreation as dancing and jazz vaudeville to the music of our “big guns,” as though no war existed at all.

SYNCO PATTON, General.

Chief of the Baton, Intelligence Dept., G.H.Q., M.M. & B.M.

Mascagni, deny that the ‘weeds’ of Jazz are being ‘Burbanked’ into orchestral symphonies by leading American and European composers in the present decade? “Can they deny that Jazz has brought about a remarkable improvement in the manufacture of wind instruments of all kinds, and the discovery of the many opportunities which are presented for teaching these instruments?” “Will not they acknowledge that Jazz called the attention of the public to many of these instruments, and that, through Jazz, thousands of students are now studying musical instruments who would never, a few years ago, have thought of them?”

Does not it all prove that Jazz has brought about a new era in the musical culture of the world?

Any musical authority must admit that Jazz is artistic, if not classical, in its present form, and surely Dr. Coward and Sig. Mascagni cannot discredit the public taste for this brand of music, as I myself have supplied the public demand for it to the tune of sending eighteen Specht Orchestras to Europe during the last four years, twelve of which have played in London alone. Other units of mine have played in France, Belgium, Germany, Holland and Spain, where they have been acclaimed with the greatest enthusiasm by the public and the Press. In America, artistic concerts by the leading syncoated orchestras have educated the masses to appreciate and patronise the more serious concerts by our big symphony orchestras; this has caused the revival of musical composition and study along a line hitherto unknown to America.

I have always maintained that the European impression that Jazz springs from negro origin is altogether a mistaken one. You might associate the old type of “slam bang and acrobatic” dance music with the negroes, but this is not the same dance music that has evolved in rhythmic symphonic syncoation, and, after all, the latter is nothing more than intricate, rhythmic embellishments, syncoated fugues, and other musical forms so lightly touched upon by the old masters. In other words, America has taken the initiative to colour classical

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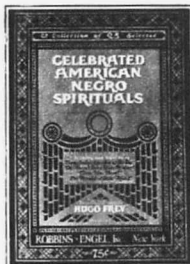
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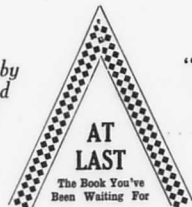
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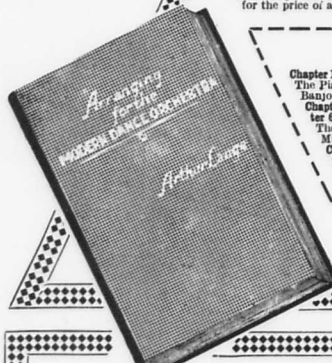
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These perky lads put in an appearance at all auditions, complete with saxophone (gold-plated, bright polished, heavily engraved and fitted with pearl keys), full of confidence and empty of ability. When asked if they

double they say "Yes"—in a voice which suggests pity for anyone who cannot see the obvious—"The whole family of saxophones, the grand organ, the violin, banjo and double bass (heaps of double Basses, in fact!) Double—Rather!" But—when they start to play their first instrument—Ye Gods! Somebody has to tune it for them, and put the music right way up on the stand. They take hours in unpacking their instruments and sorting themselves out, jabbering profusely all the while and throwing cigarette ends in the piano! Eventually they blow, and immediately afterwards ask for audition fee prior to the trek out.

If not to this excessive degree, there are many musicians actually working to-day who certainly have somebody else's share of confidence in addition to their own. It encourages them to all sorts of weird and wonderful originalities. They play counter-melodies (so-called!) above everybody else—such weird extravagances that they succeed in the deliberate purpose of riveting everyone's attention upon

the bold performer. The regard is accepted by these confident fellows as complimentary. Well, "Where ignorance is bliss!"

Then there is the lad whose "confidence disease" eggs him on to improve on the arranger's score. He plays round the melody, round the world nearby, and comes back to it just as the rest of the band is modulating, via a "hot break" into the next verse. He should be cast—incarcerated!

Then there is the confidence peculiar to some leaders who interview their employers, hands in pockets, fags in mouths, "old man" on their lips, and tuppence in their pockets. They are the "big noises" of their own wonderful fancy, the small beers of everyone else's.

There is the confidence of the egoist, so self-satisfied with his own accomplishments that nobody can teach him anything—or ever does.

There is no comparison between the desirable and warranted confidence of the arena and the smug, unwarrantable confidence of the unspeakably inefficient.

(Continued from page 6.)

music, and has dressed it up to the spirit of the day.

George Ade, the American humorist, says: "Good syncopation is music; it is probably enjoyed to the limit by many people who are slow to admit the fact."

Felix Borowski, composer and educator, says: "I do not see anything particularly pernicious in Jazz. It would seem that the disapproval which has been bestowed upon it has been the result of the dancing which has accompanied Jazz rather than the music itself. Evil connections corrupt good music. In its own special department Jazz is often as good as a waltz by Straus. Tschalkowsky, Borodin, Glounow and others use Russian dances in their symphonies, so there is no reason why an American composer should not employ his own dances."

John Alden Carpenter, a distinguished composer, is another strong advocate of Jazz.

John Philip Sousa, the famous bandmaster, says: "There is no reason why Jazz, with its exhilarating rhythm,

its unique ingenuities, should not become one of the accepted forms of composition." Sousa has a Jazz band to-day.

Franz Schubert used to amuse his friends by putting tissue paper over a comb and singing his "Erl King" through it. If Schubert, the greatest of all song writers, had a right thus to sing his biggest song with muted sounds and exaggerated expression, why not then let us be modest and admit that if the greatest of all song writers was willing to jazz his greatest song, why should anyone raise his hands in horror at the jazzing of other classics? Almost everyone can hum a Jazz tune, as there is no effort required to remember our popular numbers. There is something in the rhythm and construction of these tunes that appeals to even the uneducated musical ear. May not the uneducated (musically speaking) be good judges naturally?

I claim that symphonic syncopation, or Jazz, was founded by scholars like Bach or Brahms, and so, by adding a good share of spicy rhythm, we define modern American dance music as the

greatest of musical educators of the masses our art has ever known. The radio and the phonograph have proved big factors in its development, and the public have voted it is "here to stay." That is why this so called and grossly misunderstood American Jazz has probably equalled the American dollar as the American trade mark of "notoriety" in Europe, Asia and even Africa. You may say that Jazz is roaring and stamping, even vulgar, if you are pedantic, but you cannot say that it is pale and dying. Its strength and grip upon common things and common emotions are treasures beyond price in a world which is busy with business and a society corrupted by false ideas of politeness in art. Jazz has at least mastered itself, and it will not sacrifice music. It will possibly create more music for the common people than any old masters have ever been able to write; and it is public opinion that rules the day. I am convinced that Jazz occupies a permanent place in the development of any nation's progressive spirit. Cheerio, Doctor! Cheerio, Signor!!

PAUL L. SPECHT.

THE SNOBBERY OF THE HIGHBROWS

* * * *

AMONGST those hitherto interested solely in classical music, there are yet a few diehards who still look disdainfully upon syncopated music, and who would like to officiate as undertakers over the corpse of jazz when it is finally laid to rest. Of these, one, our dignified contemporary *The Musical Mirror*, would have it that a further substantial nail has been driven into the coffin by—wonder of wonders!—that pillar of jazz himself, Irving Berlin.

He is accredited, for instance, with the statement that "the sentimental ballad shows signs of revival, while jazz is apparently weakening."

Our friends close their article with a fine resounding effort, which we quote in journalistic appreciation:—

"After all, the sentimental ballad, though despised by the highbrow, may, and often does, boast of a clean, healthy, straightforward tune, which is more than can be said about most jazz music, with its unabashed plagiarisms, its wholesale pilfering and distortion of the beautiful themes of the great masters, and its audacious but transparent attempt to masquerade as a

new art form under the grandiloquent but meaningless term "symphonic syncopation."

It is nicely put, and will doubtless warm the decrepit hearts of musical beavers. It warmed ours, too, as being a gallant effort on the part of an impotent antagonist, who, struggling with adversity in the form of an insistent jazz progress, still raises a courageous arm in self-defence. Such a foe should be allowed to retain his sword, and, indeed, we are only too anxious that classical music, with all its old traditions and its lofty influences, should hold all the ground it has won in the past.

The pity is that some supporters of straight music should look so balefully upon dance music, for ever be scheming to push it over the precipice, hang it on the gibbet of derision or lampoon it in the columns of the Press. After all, popular music—no matter what its type—is always a background for intensifying the grandeur of classical music, without which background it must itself become commonplace.

The return of the old-time ballad

has long been heralded by those who, originally despising it, now find that, in comparison with syncopation, it is the lesser of two evils.

For our part, we feel that ballad music, as apart from dance music, is a difference without a distinction. Bad ballad music is no better than bad dance music, and the bests of both are so closely linked that, barring the rhythms in which they are written, they are often of identical material. The new Nicholls' fox-trot "Night" is surely the better educated off-spring of the Victorian ballad, while a modern number like "Dreaming of a Castle in the Air" is obviously an advance on the fluffy stuff of which the pre-war ballad was mainly created.

It always occurs to us that when these slighting references are made against dance music, the slur falls no less heavily on the masses who support and enjoy it so spontaneously. The attitude of mind which impels a patrician minority to sneer at an honest if plebeian majority is beastly snobbery at the best—or rather, at its worst.

Foreign News

English Musicians better protected than those of other countries—A complaint from Czechoslovakia

At the recent "International Labour Conference" at Geneva, the International Labour Office, having been delegated by the League of Nations Committee on Intellectual Co-operation, reported that the conditions of musicians in Czechoslovakia were very bad; and, from the report, one would infer that this country is a very difficult one for its native musicians. The Union of Czechoslovak Musicians submitted, through the above medium, a large amount of data pointing out that its members, whilst unable to find work abroad, were keenly affected at home by a large influx of foreign musicians accentuated by the introduction of jazz bands for which there was no native improvised talent available.

Apparently, orchestral musicians are so poorly paid in Czechoslovakia that many professionals are compelled to supplement their earnings by additional occupations, whilst private teachers have been compelled to substantially reduce their fees on account of shortage of pupils. Organists and choirmasters have been so badly hit that many are compelled to take on additional work, such as teaching and playing in cinemas, etc., often for 12 to 14 hours a day. Other competition, which has sprung up to increase further the difficulties, is in the form of military bands and amateur orchestras, the latter class being in greater demand with employers, as presumably representing much cheaper labour. An attempt is being made to set up legislation to suppress this latter form of competition, but at the moment there apparently exists no protective legislation for musicians in Czechoslovakia.

It thus appears that, though conditions in England are often bad, they are infinitely worse in many countries abroad. It is, of course, Job's comfort, but we do have the gratification of knowing that we are largely (and, so far, sensibly) protected from foreign competition in this country whilst other nations have apparently not seen the way clear to introduce similar protective legislation.

(From our Own Correspondent.)

THE FABLE OF THE DRUMMER WHO WAS ALL WET

By GEOFFREY CLAYTON

(With apologies to George Ade)

ONCE there was a rich Gink of mature Years who checked in and went to play a Harp.

During a life of Industry which made a bee-hive look like a Siesta, he had amassed considerable Kale. After the Wreaths had faded, the Family Plunder was pushed over to his son Reginald.

Reginald was a Gump, which is a cross between a Yegg and a Simp.

He examined the pile of Fishers and Gilt-Edge Stuff and figured out how much of Heaven it was Good for. He then set out to have that Portion sent up to the House.

In this he was helped by several Friends who shared with him the disadvantage of a Good Education.

Further assistance came from a group of Blondes who saw all their dreams coming True.

They only ate their food where there were three Bands; and their general Outlook made it possible for hotel Porters to own Automobiles.

Reginald behaved as if Fishers would Stretch. His daily Expense sheet looked like a List of telephone Numbers. When the Interest had been side-tracked up the Spout, he began to hack large, rugged Chunks out of the Capital.

He knew everybody up West, and called all the Saxophone players by their First Names.

After two years, he woke one Morning to find that There Wasn't, and that all his Correspondence began "Sir, unless."

So the Blondes reverted to the Chorus; and when he went to the well-educated Friends with his Note of hand Alone, he found them present, but not Voting.

Reginald decided he would have to find a Position. He had a hectic time trying to discover a Good Opening for one whose training consisted of telling the Tailor to cut them Looser.

He decided he would play a Saxophone in a Band, so he could still be near the Gilded Circle.

When he found it needed learning, he gave up the Idea like a Channel crosser gives up his Dinner. Completely.

He then determined he would play the drum, because he figured any

Stiff can beat One. Reginald knew nothing about Music: it sounded to him as if the Boys had started in to Argue. That worried him just like the Super Tax worries a Typist.

The Percussion Purveyor who sold him his Complete Outfit suggested that it should include a Practice Pad and a Book on How, but Reginald pushed his Eversharp through the last two Items.

He went to see an Orchestra Leader he had known in the Days which were not Now, and made it Clear that if it was Drumming, he was the original Limburger.

Because Reginald looked well in griled Linen and had been kind to Him, the leader gave him a Job.

The first Tune sounded good because Reginald came Late. The next waltz caused the Dancers to Ask Why, because a Charleston beat had hiked In.

After the sixth Number, the leader had lost his Reputation. He took Reginald into the Band Room and said It.

He sketched out Reginald's past and gave him a Five Years' Future Reading free. He told him that he had often seen Things like Reginald in Aquariums. All Wet.

He also cast Doubts on Reginald's Parentage. Then he handed him the Hessian, called by some, The Sack.

Reginald's reply sounded like a Dumb man Thinking.

Reginald is now selling Newspapers, and the Leader has got his Reputation Back.

* * * * *
MORAL.—Even Musicians do not hold down a pay-roll by getting away with Murder.

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:: Syncopation and Dance Band News ::



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RAMON NEWTON Director of the Savoy Orpheans

ONE of the most popular "voices" on the radio is undoubtedly possessed by Ramon Newton, whose portrait appears on our front cover this month.

It is only since the recent retirement of Debroy Somers from the directorship of the Savoy Orpheans that Ramon Newton has taken over the reins of that unit, and so transferred his song-success-making voice from the Havana Band to the one opposite.

A few details of his career to date will undoubtedly interest the countless admirers of his rapid rise to fame, and, indeed, his life is an object lesson of "the will to win."

Born in Malvern, Worcestershire, Ramon Newton graduated professionally into music in Canada and the U.S.A., migrating to the former country at the age of seventeen. After a brief introduction to life on his brother's ranch, he quickly turned to music, exploiting his early training on the violin. Via his gift of song, he quickly secured engagements in prominent bands, and became greatly in demand as a vocalist for the "de Luxe" cinemas.

When he first joined the Savoy band his appointment was of a rather fortuitous nature, as, at the time, he was merely in England on holiday. Doubtless he has never since had to regret his return to the motherland.

Undoubtedly, Ramon Newton's vocal ability is inherited from his father, whose name is much honoured in the south, where, as chorister of the Salisbury Cathedral, he watches without perturbation his son's march on the jazzward path.

At the present day Ramon Newton is credited with the great ambition of elevating the quality of dance music to the point of attracting the attention of straight composers. He maintains

that, by developing dance bands on strict melodic lines, with a rhythmic foundation provided in accompaniments, and by cutting out too much exaggeration in the "hot" or "dirt" styles, much of the opposition to modern popular music will be eliminated, and a great permanent future will be opened up for it.

More American Bands for London

ON September 13 there will arrive in London, to appear for eight weeks at

ably not be finally decided until the bands are actually here. Nevertheless, it is to be hoped that the public will be given a chance to hear both these combinations, which are representative of the best America can supply.

Hylton's New Show

FRESH from the great success of his recent provincial tour, Jack Hylton has returned to London, only to take it by storm once more.

On Monday, June 7, Hylton, with his band, commenced an eight weeks' season at the Alhambra. This alone says much for his popularity, as, for a turn to be booked at this hall for such a long period is something of a rarity; but the applause which greeted the new programme staged for the week commencing Monday, June 21, was proof positive of the love the public has for this excellent combination.

The new show has some excellent features. In a number entitled "Hyltonism" every member of the band was given a chance to shine in his own special style, and this resulted in some fine work, particularly from Hugo Rignold and Johnny Rosen, who gave fine

renderings of "hot" and "straight" styles respectively on fiddles; E. O. Pogson and Johnny Raitz gave similar exhibitions on saxophones; while Lew Davis did some wonderful work on a trombone. Nor must a piano duet by Claude Ivy and Arthur Young, and a trumpet solo by Jack Rayne be forgotten.

This was followed by a number called "Horses," during the performance of which two horses, complete with jockeys, ran a thrilling race on the stage. There were no half measures here—the horses galloped hard—and we wonder how long it will be before the "Old firm" starts yelling the odds in the auditorium.



Ben Bernie

and his Band

the Kit-Cat Club, Haymarket, London, S.W.1, one of the finest bands in America—Ben Bernie's.

This combination is best known in England from its renderings issued on Brunswick-Clifophone records, which amply illustrate its excellence.

On December 27, Ben Bernie's band is to be followed, also for eight weeks, by "Aaronson's Commanders," a band unknown in this country, as it does not record for any concern issuing records over here, but which, nevertheless, has a big name in the States.

Whether either or both of these bands will appear on the Halls, or at places other than that mentioned, will prob-

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As a finale the fox-trot "Good-Night," which seems to be the closing number in every programme these days, was supported by an excellent silhouette set.

In addition to the Alhambra show, Hylton's band commenced on June 21 a season at the Kit-Cat Club, Haymarket, London, and is also giving Sunday concerts at the popular seaside resorts. This will be followed by another provincial tour of four weeks, which will include visits to Glasgow, Liverpool, Birmingham, Cardiff, etc., and by then it is hoped that the long-delayed American tour will have been fixed up.

Dance Band Contest at Tottenham

An excellent evening's entertainment was provided for the patrons—nearly two thousand of whom were present—at the Tottenham Palais de Danse on the night of Thursday, June 17, when Messrs. Rodway & Redgrave staged a Dance Band Contest.

Ten of the best of the semi-professional bands of North London, many of whom are well known to the patrons of local dances, competed, and dancing was continued while the judges performed their task of adjudication.

Previous to the contest, THE MELODY MAKER had been approached by the organisers to co-operate in the conduct of it, and it was with pleasure that we were able to obtain Messrs. Billy Mayerl, the famous pianist, late of the Savoy Hotel, and Bert Ralton, the popular proprietor and leader of the Original Havana Band, to act as judges, and to assist in various other ways.

Every competing band seemed to have brought a number of supporters who, together with the remainder of the large audience, were generous in their applause to cheer on their favourite combination.

The judges have asked us to state that they were impressed with the

high standard of the contestants, which conclusively proved the great strides made by the smaller British Bands in their renderings of this class of music. Truly, we are becoming a jazz nation.

The winners of the contest were The Continental Syncopators, consisting of Rafe Crabtree (Musical Manager), Piano; Billy White, Violin; Dick Pallet, E⁷ Alto Sax.; Leo Roger, B⁷ Tenor Sax.; Charley Blaiklock, Banjo; Will Outlaw, Trumpet; and Ernie Weaver, Drums.

The second place was secured by Ron Gray's "San Remo" Dance Band, including Ron Gray, Piano;

ceived the Lawrence Wright Diploma. Gold Medals presented by Mr. Billy Mayerl for the best pianists were won by Ron Gray of Ron Gray's "San Remo" Dance Band, and Brian Gorman, of Tom Fowler's "Orion" Dance Band; and a Gold Medal presented by Messrs. Hawkes & Son for the best saxophonist was won by Dick Pallet of the winning band. In addition the best individual instrumentalist in each of the remaining bands received a medal.

By the time the results were announced, excitement seemed to be at fever pitch, and it was with difficulty that the floor was cleared for the photographs (which are published here-with) to be taken.

The climax was reached, however, when it was announced that Mr. Billy Mayerl would present his great vaudeville act, with which he has at times completely held up the show at the London Coliseum and the Alhambra, and in which he plays two grand pianos simultaneously.

During such time as the contesting bands were not playing, dance music was provided by Archie Alexander's Columbians, the permanent band of the Tottenham Palais, who themselves created a furore, many of the dancers at times crowding round the bandstand to listen to and watch this clever combination.

The promoters of the contest are to be highly congratulated on the success achieved and the excellence of the organisation. It is to be hoped that they will repeat their effort in the near future, as the contests are both instructive and entertaining, and do much towards increasing the excellence of the standard of modern dance bands.

Incidentally, admirers of Billy Mayerl's masterly pianoforte compositions will be interested to know that the next two numbers in the "Piano Exaggerations" Series will shortly be from the Press. These are

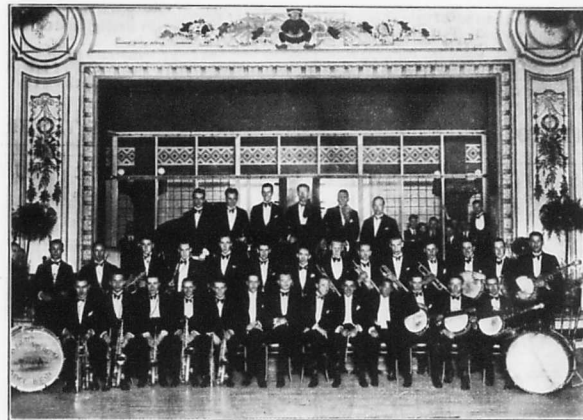


Photo by) Winning Bands, Judges and Organisers, Tottenham Palais de Danse Contest (Hann

Frank Randall, E⁷ Alto Sax.; Frank White, B⁷ Tenor Sax.; Richard Cawley, Banjo; Tom Porter, Trumpet; and Reg. Gray, Drums; whilst Tom Fowler's "Orion" Dance Band, comprising Brian Gorman, Piano; Tom Fowler, Violin; Richard Barringer, E⁷ Alto Sax.; Fred Stimson, Trumpet and Victor Forse, Drums, was a fair third, narrowly missing second place.

The prizes consisted of a cup and saxophone stands (the latter kindly presented on the spur of the moment by Mr. Henry Lewin of Messrs. Lewin Bros.) for the winning combination, in addition to which every member of the winning band was presented with a gold medal, and every member of the second and third bands a silver medal.

Each of the first three bands re-

HE STOPPED ? HE LOOKED

Because he saw an advertisement in "THE MELODY MAKER" saying we could teach him how to become a good leader, or to be a better one. He was inclined to scoff, but he was no fool, and, thinking of safety first, enrolled, not with any great expectations, of course.

when he received the course and he immediately realised that the subject was not being dealt with lightly but was profound in its depth and extremely wide in its vision. He found out, after all, that there was a lot to learn

& HE LISTENED

Not being pig-headed or egotistical, he studied the course thoroughly and interested himself in every little minute detail which, after all, meant so much. The new methods it opened up were a revelation of his comparative ignorance. He put the principles into practice with his band and he heard—almost a new one. What is more, he heard the patrons applauding—unusually enthusiastic.

□ □ □

THE INTERNATIONAL SCHOOL OF DANCE MUSIC teaches a leader to become a director, and an instrumentalist to assume control of his own combination. The school is an organisation of internationally reputed leaders who have collaborated in producing a course of lessons based on their own experience and knowledge.

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called "Jack-in-the-Box" and "Sleepy Piano," and, together with "Antiquary" and "Loose Elbows," which he recorded for the Columbia Graphophone Co. last month, make four out of the six.

"Jack-in-the-Box," as its name implies, is a very lively number and is—in Billy Mayerl's opinion—the most intricate solo yet from his pen. Those who have been privileged to hear "Sleepy Piano" prior to publication are all agreed that this is the finest number Mayerl has yet written. Slower in tempo and conception and built up as it is on ultra-modern harmony (without, however, any loss to the very taking melodies), it sets a new style in the ever-advancing stages of syncopated music.

By this time Billy Mayerl undoubtedly holds the world's record as the most prolific writer of the new-style syncopations; and, in spite of the fire and slaughter breathed by the eminent Dr. Coward, he hopes to continue this career of "disgraceful musical travesty" for some considerable time to come. Probably Dr. Coward would be horrified if he knew how many musical degrees Mayerl holds and the depth of his musical knowledge.

In addition to his other activities, Billy Mayerl and his Orchestra are now recording for the Vocalion Gramophone Company. The first four titles were issued in the June bulletin and included "Wait 'Till To-morrow Night."

The Billy Mayerl school is busier than ever, in spite of the summer months, and it is beginning to number among its pupils pianists in the Colonies. Billy tells us that he is contemplating a big increase in his staff for the coming winter season. More power to his elbow!

Whiteman's Mistake

In many well-informed circles it seems to be an admitted fact that Paul Whiteman's Band was not the success which he, at any rate, had hoped, and probably anticipated.

In view of the fact that Whiteman still has the finest band in the world, the reason for this may, at first sight, seem obscure. It becomes to a certain

extent apparent when one looks behind the scenes.

Whiteman did not seem to have realised the progress made by this country in the performance of syncopated music—much less did his musicians—and it was not until they arrived here and heard some of our

insufficient, in view of what all had been led to expect.

Whiteman would have been wise to have taken a leaf out of Hylton's book. Hylton doesn't say, "I'm it, and I'm going to educate you." Oh, no! He knows that if he says that he must live up to it, or fall completely.

He says, "I can't educate you; you know as much as I do; but, if you'll give me the chance, I'll try and entertain you"—and everyone is put in the best of humour, and is educated all the same.

Syncopation Creates a Record at Bournemouth

JACK HYLTON'S Band broke the attendance record on the occasion of the concert it gave at the Winter Gardens, Bournemouth, on Sunday, June 20. Two thousand one hundred and thirty-nine persons paid for admission on this occasion, and, in view of the fact that the capacity of the Pavilion is only 1,800, many are wondering how it was done.

The answer is simple. Some little time before the concert started, Mr. Samson, Jack's manager, realised from the size of the queue that the Pavilion couldn't, as it then was, seat the crowd, so, aided by a few powerful supporters, he collected all the available iron seats from the gardens and packed them into the auditorium wherever he could. Yet the worthy manager of the Winter Gardens is still wondering how the "takings" sheet managed to show so many "seats sold."

New Prince's 4 Bands

OWING to the demand created by the opening of Palm Beach (late "Karsino") at Hampton Court, the management of the New Prince's Restaurant, who control Palm Beach, now employ four dance bands, three of which are appearing alternately at each place.

The services of Alfredo's Band are retained, Hal Swain (late leader of the Toronto Band) has returned from Canada with a new combination known as Hal Swain and his Canadians, while other newcomers are the Miami Band, composed of many late members of Eddie Field's Rascals Band, and led by A. Fottrella.



Photo by] The Continental Syncopators [Hana
(1st Prize Winners Tottenham Dance Band Contest)

bands, such as the Savoy Orpheans, Hylton's and Hylton's Kit-Cat, that they began even vaguely to gather the true position.

Before he arrived, the statement that Whiteman was going to show us all something and educate both public and musicians was freely circulated;



Photo by] Ron Gray's San Remo Dance Band [Hana
(2nd Prize Winners Tottenham Dance Band Contest)

consequently, all expected to hear an entirely new and wonderful form of jazz. What happened? All we were given was the same class of rendering that many of our own best bands had been performing for months. That the rendering was nearer technical perfection was

A Song Writer's (Bad) Dream

If there is one thing particularly likely to get any dance band a bad reputation, it is to put it into an unsuitable act on the variety, or any other, stage. No matter how good a syncopated band may be, it cannot shine with material which was designed purely for "straight" artistes and orchestras.

We were indeed sorry to see our old friends, Nat Lewin and his New Verrey's Dance Band, exploited in this unfortunate fashion, particularly as we have a soft spot in the corner of our hearts for the abilities of this musical little combination. Nat Lewin, it must be presumed, would, of course, be keen to get on the halls, but, had he more carefully weighed up matters, he surely would not have risked his reputation by making his stage debut at the Holborn Empire in such an unsuitable show for his band as "A Song Writer's Dream."

Apart from the band, we were not interested in the act. Whether it was

good or bad hardly comes within our province, except that we do feel we must inquire the reason for re-vivifying a number of old-fashioned titles such as "Zuider Zee," "Ship Ahoy," "Darling Mabel" and "Do You Remember the Last Waltz?" These resurrected ballads (if one can call them as such) were doubtless sufficiently good in the old days to ensure large profits, but they were never in a class which justified their being re-incarnated for a long-suffering posterity, even if the excuse be offered that they were presented to stage the return of an

old-time popular and clever composer—Bennett Scott.

However, if pantomime songs which died and were buried some 25 years ago must, on the presumption that they will be enjoyed by a 1926 audience, be brought forth from their sepulchres, the performances of the artists rendering them should not be accompanied by a 1926 jazz band, equipped with the parts unsuitably scored for such a combination. In such circumstances it seems that "A Song Writer's Dream" can only prove but a nightmare to those who have become familiar with the continual brilliance of modern, popular music composed and properly scored for the syncopated orchestra.

When a modern jazz band is expected to revivify such thoroughly dead, and even decomposed, material, and has to submit to being conducted by a piano accompanist who, from the vantage of his keyboard, uses a lead pencil as a baton, then we can only bless the chance that directed our

livelihoods into other channels and saved us from the fanciful horrors of which a composer's dreams are apparently made.

We sympathised with Nat Lewin in his predicament. All bands want to get on the boards, and we can only presume he was over-anxious. It would have been better for him, however, to have bided his time and made a debut into vaudeville on modern lines and with material of his own choice. Under such circumstances it is more than likely that he would have scored a success. As it was, his band appeared thoroughly uncomfortable and out of its element.

Redecorated in a Day

PATRONS arriving at the Golden Square Club, London, on Tuesday, June 22, were surprised to find that in just one night the club had been entirely redecorated. True, there had been signs that something was afoot for some few days previously, as parts of the

walls and ceiling had been covered over, but the club was only closed for one night, and by the following evening it had been transformed into an old English tavern.

The only thing that hadn't changed was the music. Teddy Ephgrave and Jack Saxe, who, on piano and drums respectively, have for many months delighted the dancers at this club, were in their accustomed places, and proved as great a success as ever.

The question of adding a third man to the combination is now under consideration.



Nat. Lewin and the New Verrey's Dance Band

Rudy Weidoeft at Princes

ON Monday, June 28th, Rudy Weidoeft, the world famous saxophonist, opened at the New Princes Restaurant, Piccadilly, London, W.

Weidoeft, who performs on a C Melody and is known as the Kreisler of the Saxophone, is considered by many to be the finest saxophonist in existence to-day, and those who heard him at Princes have no cause to deny him this reputation.

His tone and technique are perfect. Weidoeft is accompanied by the famous pianist, Oscar Lavant.



Photo by [Sasha] Latest Portrait of JACK HYLTON

Buffalos at Hammersmith

ON Sunday, June 20, the Buffalo Orchestra, under the direction of Will Shenkman, and comprised of artistes hailing from Buffalo, U.S.A., commenced an engagement at the Palais de Danse, Hammersmith, having taken the place of the Original Geraacs, whose long engagement terminated on the expiry of their contract.

The Buffalo Orchestra, a photograph and full particulars of which were published in our March issue, comes direct from the Birmingham Palais de Danse, and will need to be congratulated if it creates as great a success in London as it did in the Midlands.

Al Tabor's Band still remains at Hammersmith, and a big fight for premier place in public favour is anticipated between these two energetic dance band leaders.

Birmingham Palais Left with One Band

CONSEQUENT upon the departure for the Hammersmith Palais de Danse of the Buffalo Band, Dan Carroll's Decameron are, for the time being at any rate, providing all the dance music at the Palais de Danse, Birmingham. They have already been at this popular place of entertainment for the last two years, and created a great success in the district. The combination consists of Dan Carroll on saxophone, accordion and banjolin; Bert Thomas at the piano; James Donovan on saxophone, clarinet and oboe; G. Stone on the violin; and Billy



Photo by [Wynne] The Decameron

Maynard on the drums. A feature of the band is the special arrangements of all numbers made by Carroll especially to give the greatest effect to his versatile combination.

The Dark Horse of the Dance Band World

THE Savoy Havana Band has been keeping very quiet lately and on purpose, we believe.

Reggie Batten, who now has charge of this combination, consequent upon Ramon Newton having been transferred to the Orpheans, has a number of new schemes and novel features, and has been "lying doggo" to enable him to get them thoroughly rehearsed. Now things are practically ready and one can expect the surprise to be launched as soon as the new season commences. Amongst other novelties, the whole band will feature a banjulele, Hawaiian and ordinary guitar combination, and it is rumoured one or more entirely new instruments will be introduced.

The personnel of the Havana Band is:—

Reginald Batten, leader and violin; A. van Phillips, first alto and clarinet; L. Bates, B♭ tenor and clarinet; J. Warnell, trumpet; B. Tipping, trombone; D. Thomas, banjo; D. Thorne, piano; L. Huntington, drums; F. Underhay, bass.

John Whittaker Joins Prince's Toronto Band

READERS of "The Art of Chord Production on Brass and Wood-Wind Instruments," which appeared in our last issue, will be interested to know that the author thereof, John Whittaker, late principal tuba and double-bass player at the London Palladium, has joined the New Prince's Toronto Band.

Prior to this arrangement, we had been negotiating for solo choruses to be inserted into the records of a well-known dance band so that Mr. Whittaker could prove to one and all, *via* the gramophone, the truth of his statements concerning the claims he made in his article. Now this will be unnecessary, as the Toronto Band records for Columbia, and consequently it seems certain that

Mr. Whittaker's famous effect will be illustrated in their renderings. The attention of our readers will be drawn, in these columns, to any such records as soon as they are on sale.

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AGENTS WANTED



Photo by The County Club Orchestra [Dobson]

Music Store Manager becomes Band Proprietor

A NATIVE of Sussex, and at one time manager of a well-known music stores at Bexhill-on-Sea, Cyril W. Baker is now leading his own band, the "County Club" orchestra, at the popular resort of the élite, the Grand Hotel, Llandudno. The engagement commenced last May, and will continue throughout the season. In the com-

bination are J. Palfreyman, alto sax.; K. Baker, tenor sax.; Bert Hoare, violin; R. Dunn, banjo; B. Mott, drums; whilst Cyril Baker himself is at the piano. All the members of the outfit double; and the band is living up to the high reputation it made for itself in Liverpool last season.

Singing Contest at London Palais

THE proprietors of the East Ham Palais de Danse are particularly brave in having staged, on June 16, 17, 18 and 19, an amateur singing competition at which patrons were invited to be present. Judging from the general run of amateur vocalists, one is tempted to ask if the public was expected to survive the ordeal, and whether the presence of a sufficiency of ambulances had been arranged.

The competition number was Vorzanger's composition, the valse "Sunny

Smile," and one wonders whether the contest has inspired him to write a sequel.

However, every cloud has its silver lining, and compensation was offered in the form of dancing to Victor Vorzanger's Dance Band, which long ago became popular—and not only in its own district. This band broadcasts from 2LO (the only London Palais band so to do), and, judging from the correspondence received from listeners, is well appreciated.

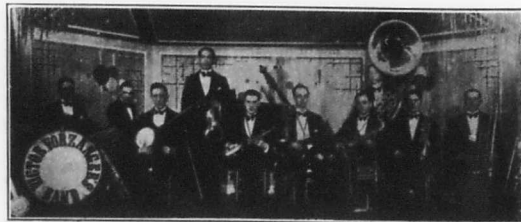
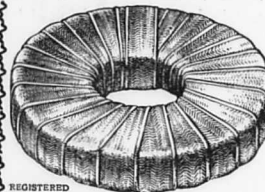


Photo by Victor Vorzanger's Band [Edwards]

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Jazz v. Straight

On the night of July 21 it behoves everyone who is interested in this raging wordy battle between straight and jazz patrons to avoid all engagements which will keep them away from a wireless set.

The B.B.C. on this night have promised that which may readily be pre-cast as the most universally interesting novelty since 2LO was christened. Listeners-in are to be invited to hear a programme of dance music by Jack Hylton and his band and a programme of classical music by Sir Landon Ronald conducting his own orchestra. These friendly antagonists will first preface their acts with a few words supporting the particular style of music which they favour, and then, presumably, listeners will arbitrate, and be encouraged to write in to the B.B.C. in support of the performance they prefer.

This is a thoroughly fair and sporting contest, which, if it teaches nothing beyond the already known fact that both classes of music are indispensable to two enormous communities of music lovers of different tastes, will at least drive home the truth to all unbiassed people that dance music is real music.

Jack Hylton could not have selected a more formidable organisation against which to compete, but he is now at the zenith of his fame, and it may well transpire that Sir Landon will have to bow to the inevitable preference of the masses for good, popular music.

Be the outcome what it may, it will certainly do much good and cannot possibly do any harm, whilst, with both organisations on their mettle, the listener will benefit by hearing each at its very best—a feast of musical entertainment which we could not possibly have expected but for the large-mindedness of the two principals and the B.B.C. officials. The programme is to be S.B. to all stations.

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Photo. by] George's Continental Dance Band [Lobson.

The Right Spirit

A COMBINATION which calls for complimentary comment on its ability to put on a good all-round show is George's Continental Dance Band, which recently appeared at the Gaiety Theatre, Manchester, the Scala Theatre, the Rivoli Palais de Danse, and the Casino.

This band, which is anticipating a Continental tour in the near future, although only composed of seven players (apart from the conductor), performs on 17 different instruments and must claim attention if only because there is behind it the desire to create real music, as apart from the noise which is often expected to pass as such. As Mr. George says, "We

try, while being lively and full of fun, to avoid that strident cacophony that so many bands mistake for bright music, and endeavour never to lose the melody in adopting variations."

Here, at any rate, is a lesson, none the less true because it comes from a man who has yet to make a really big name.

The personnel of the band, which is conducted by G. George, consists of Syd J. Belger, piano; Harold Ormion, violin, doubling tenor sax.; Arthur J. Owens, banjo, violin and guitar; Jack Weston, E♭ alto and C melody sax. and clarinet; George Fletcher, B♭ tenor sax., soprano sax., and double bass; Frank Bailey, trumpet and baby trombone; and Teddy O'Neill on the drums.



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Leslie D. Jeffries and His Rialto Orchestra

ONE of the most astonishing dancing establishments up north, and surely the most progressive is the Marine Gardens Ballroom, Portobello, Edinburgh.

Originally a sort of kuraal which, during the war, became a most depressing depot for army supplies, it boasts to-day the largest dancing floor in the world, where Edinburgh folk dance daily at prices varying from 1s. to 2s. 6d.

It is hardly believable that even the best of management could develop a derelict dump to such a height of popularity, or that it could afford to retain the services of a large dance band of the standard of efficiency and at rates of pay directly comparable with the best West-End of London standards. Such, however, is the undisputed fact, for Leslie D. Jeffries' Rialto Orchestra, well known in London, is employed.

The secret of success in this case is quite an open one. One has only to be acquainted with Graham-Yooll, the virtual proprietor, and the shrewd, genial personality of his live manager, J. W. Fraser, to understand that here are men who know the game from A to Z. Mr. Fraser has a pretty eye and ear himself in selecting musicians. He knows that the band is the most important feature, and, regardless of expense, he will have the right musicians. Accordingly, Leslie Jeffries can be ambitious with impunity, and the critical patrons never have cause for complaint.

Mr. Jeffries is himself a great violinist, a graduate through the R.A.M. and a musician who has made his mark in the States and South America. He is, of course, well remembered in London, where his engagements have been of the greatest importance, but now he appears to have deserted to Scotland for good; at least, his contract has been renewed for another year.

The "Marine Gardens" management were, of course, the bright adventurers who had the resource and courage to fetch the Orpheans, Jack Hylton's band, De Groot's



Jeffries and his Rialto Dance Orchestra



Mr. J. W. FRASER

Manager, Marine Gardens Ballroom

orchestra and Paul Whiteman's band to Scotland, and, since they were noted prowling round London a little while ago, it is a sure sign that some other "great coup" is being contemplated which will turn all eyes, ears and attention to the extraordinarily happy venue which has been created from a dilapidated war area of ordnance and other supplies.



Photo by]

The Mignonette Girls

[Banber

Mazurkas v. Fox-Trots

By this time many of our readers will have heard the Savoy Orpheans' special ballot-broadcast of ancient and modern dance music from the Savoy Hotel, on Thursday, July 1.

The idea of the organisers in this novel programme was to endeavour to lay the bogey recently conjured up by Mascagni, that mazurkas, polkas, minuets and such old-time dances were better, both from musical and terpsichorean points of view, than the jazz of to-day.

The music and dances of the Victorian era were certainly pretty. Both, however, lacked brilliance, body and rhythm; and, if only for these reasons, it seems that their revival stands about as much chance as the proverbial celluloid dog chasing the asbestos cat in hell, even when rendered in modern perfection by the masterly Orpheans.

A New Band for the Savoy

A new band is being formed by the Savoy Hotel management. It will be of similar size and instrumentation, and presumably is to take the place of the Selma who left the Savoy some months ago. It is believed that Barrie Mill is to be the pianist; Harry Robbins, the drummer; Arthur Stanley the banjoist, and there will also be a saxophonist.

"The Mignonette Band"

A BRIGHT, snappy quartette of lady musicians is at present playing in the Palace Lounge, Blackpool, and proving a great attraction.

This is not surprising when it is realised that the band is being led by Miss Agnes Rogers, who, with her sisters Gwer, Edna and Stella has "starred" in West-End variety.

The girls play between them piano, violin, cello, saxophone, banjo, drums, guitars, one-string fiddles and ukuleles, and excel at entr'acte to the same extent as they do in dance music. Their engagement is for the full Blackpool season, and it is quite likely that some enterprising person will snap them up when their contract is finished.

THE TRAGEDY OF AN INVENTION

The Music Typewriter Perf. cted at Last

(Exclusive to THE MELODY MAKER.)

ALTHOUGH it appeared to the world as just one of those sad but every-day occurrences, associated with a recent funeral in Bayswater were all the elements of romance and tragedy which more frequently spring from fertile imagination in the form of far-fetched fiction.

On June 1 of this year Senor Luigi Fortoni, a well-known musician, was laid to rest, mourned by a crowd of sorrowing relations and friends, but unacknowledged by the great world, notwithstanding that he had left behind him a device so ingenious and complicated as to rank with the now established calculating machines, the conventional sewing machine, or the accepted piano player. In brief, he had invented and perfected a music typewriter capable of typing over 7,000 different musical characters, or any kind of musical score, complete with every conceivable sign and even the words of the lyrics.

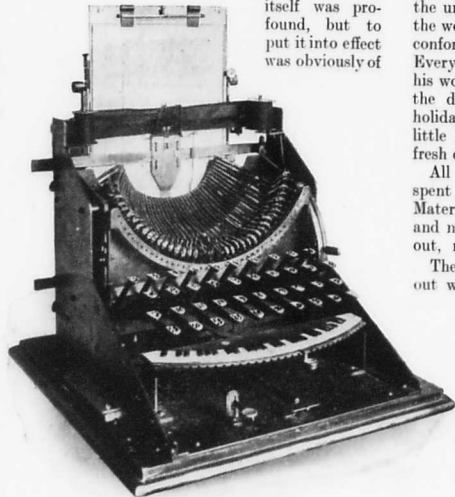
Luigi Fortoni was born, fifty years ago, in Florence, where as a boy, under the normal education principles of Italy, whereby every one is supplied with two means of livelihood, he was taught music and mechanics. He was first apprenticed to watchmaking, but soon adopted music for his livelihood in preference. Twenty-two years ago he came to England as a musician, and soon became the popular Chef d'Orchestre of the old Prince's Restaurant. After the reorganisation of that establishment he became violinist in the new orchestra and continued as such until his death.

Twelve years ago Luigi Fortoni was comfortably circumstanced. He had a nice home at No. 12, Beaulieu Villas, Finsbury Park, handsomely, if not sumptuously, furnished, and, as far as an energetic and restless temperament, which was always part of his make-up, would permit, was confining

his interest solely to his profession.

But then he became obsessed with one idea. As a composer and arranger he had always been interested in music printing, and particularly in the one or two tentative attempts which had been made, with indifferent success, to build a music typewriter. Fortified with his own belief in the old tag that nothing is impossible, he determined to apply himself to the invention of a foolproof and faultless machine, which would be capable of easily typing any kind of music, from a simple melody to a most complicated part for any instrument.

The idea in itself was profound, but to put it into effect was obviously of



THE FORTONI MUSIC TYPEWRITER

a herculean nature. Seven thousand characters! Think of it! All to be devised and fitted to a compact and easily workable mechanism, which would make it possible to register these myriad signs and symbols in their proper places on the ordinary music staff. This with no workshop or tools and with the bare experience of an apprenticeship spent in boyhood, thirty years before, in the watch-making industry. But this experience

was not to be sneered at. It had taught him the necessity of mechanical accuracy and precision, without which no typewriter of a few dozen characters, let alone seven thousand, could possibly be designed.

Fortoni fitted up one of his rooms as a workshop and, with the barest kit of tools, commenced his mammoth task. Nobody, not even his wife, could have appreciated the fearful mathematical and creative problems which harassed his finely-poised brain. As a musician he knew only too well every little detail which must be provided for in the work of part writing. As a watchmaker, he knew the undeviating accuracy to which all the working parts of the machine must conform. It became an obsession. Every moment that he was free from his work at Prince's was employed on the device. He surrendered all his holidays, whilst month after month a little further problem was solved, a fresh device added to the structure.

All this time his money was being spent upon this child of his soul. Material and parts had to be bought and made, patents had to be taken out, new tools acquired.

Then came the day when funds ran out whilst the machine was only in half-formed process of evolution. But Fortoni couldn't give it up even then. Finally it became necessary to sacrifice every possession to acquire sufficient money to carry on. The house in Finsbury Park and all the furniture were ruthlessly sold. He took up a more modest residence at 41, Craven Hill Gardens, Lancaster Gate, and, to provide the humble maisonnette with necessary furniture, he slaved and built his own furniture from packing cases. This necessarily took up time, but, so that the machine should not be neglected, he deprived himself even of sleep. The strain told, of course. It undermined his whole constitution. There was only one outlook on life—to wrestle with adversity and to accomplish what he had set out to do. For some time he found it necessary to seek the occasional assistance of a mechanic and then, as the machine neared completion,

he was compelled to employ this man whole time at £8 per week. A few friends advanced such little money as they could spare to make this possible. This money is still due to these loyal supporters.

Finally, the great day dawned when Fortoni satisfied the most critical person of all—himself. His invention was completed. That same day he went to bed sick. Who is to say how much the reaction of his success was responsible for this breakdown which, developing into pneumonia, culminated in a heart attack which carried him out of the realms of life and deprived him of the smallest fruit of success?

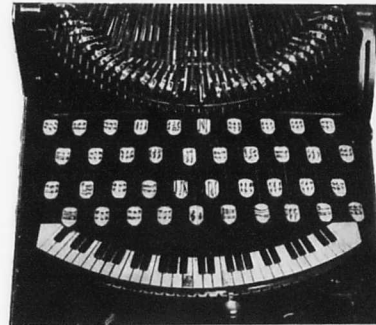
Luigi Fortoni, like all geniuses, was not strong in business aptitude. Beyond completely covering the world with patents, and so protecting the child of his brain from infringement, he had not been happy in negotiating the sale, exploitation or marketing of his machine. Perhaps his whole mind was too exclusively focussed on the mechanical side, for he died in comparative penury and intestate.

Fortunately, his widow and her two daughters are likely to have no difficulty in establishing their rights, and obtaining letters of administration. Thus, in all probability, the fruits of his labour will be gathered in due course by his own kith and kin, as he undoubtedly would have wished.

Such an invention will not remain long amid the humble surroundings of a Bayswater maisonnette. It is a far too obviously useful machine for that. By kind permission of Mrs. Fortoni, we were able to examine this wonderful machine and to see music typed on it visibly as though on a printing press direct from costly

engravings. The photograph of the keyboard shows the completeness of the characters. Each of the 40 keys has six characters, making 240 symbols in all. Amongst the symbols are every length of note from semibreve to semi-demi-semiquaver. Each of these notes can be placed on the score to cover the full range of the modern piano keyboard. In addition they can be done in two sizes—ordinary and cue or voice-note size.

The key levers are masterpieces of ingenuity. Each is fitted with a head containing six different characters made to revolve by a ball chain and so adjusted that, by moving the position lever, each note is made to fall in its correct position on the music staff. The transcription from one key to another is almost completely auto-



KEYBOARD OF THE FORTONI TYPEWRITER

matic, depending in practically every case merely on the positioning of the staff lines, which is accomplished by the simple movement of a conveniently placed lever. Even a person who plays by ear and has but a vague theoretical knowledge of music could

type his composition with the aid of this machine, the reproduction of the piano keyboard attached to the machine simplifying this feature.

The actual typing is executed visibly on a vertical platen, and can be accomplished in a variety of different, or combination of several, colours.

The model is obviously "faultless" as a practical machine, even though hand made, and its application can be quite readily appreciated. Instead of laboriously penning a score, the arranger of the future will do it accurately and in a finished state direct on his Fortoni music typewriter. Publishers will have a machine for their own composers' and arrangers' uses, music printers will have them for printing small runs, and even music dealers with a progressive spirit will equip themselves with a machine for local use.

A profession of the future will be the music-typist, for, of course, speed on the machine will only come with use and experience, and speed is the necessity of the day.

It is obviously a proposition for a typewriter-manufacturing company to investigate at once, and maybe, by the time this article is in print, some such move will have developed. If, and when, it does, our great hope is that a satisfactory deal will be shown to the widow and children of the genius who so tragically gave his life to enable him to leave something of use to mankind. The most remarkable thing of all is that, unlike Lanston, who invented the Monotype, and others great creative genius, this poor man of was able to preserve his sanity in the all-enveloping atmosphere of micro-meters and human ingenuity-defying problems, in which he laboured for 12 nerve-wrecking years.

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:: £100 Competition for British Arrangers ::

Result of Second of Series

On page 28 of this issue will be found the piano part of

"There's a Shine for Ev'ry Shadow"

which is the fifth and last of the series of five numbers to be orchestrated in this, our £100 Competition for British Arrangers.

Those who followed the announcements in our previous issues—the first was published in our March number—are familiar with the aims of this competition and the rules governing it.

Briefly, we are trying to discover one or more British arrangers who can compete in orchestrating light, popular music in modern rhythmic form for dance and other classes of bands and orchestras, with the American arrangers, who, up to now it must be admitted, have held practically a monopoly of the art, but probably only on account of their greater experience.

In each of our issues since March of this year we have published the piano part of a composition, and offered a cash prize of £10 for the best orchestration of it. When all five numbers have been considered by the judges—Messrs. Debroy Somers, Bert Ralton, Percival Mackey and Horatio Nicholls,—and the prize of £10 duly awarded for the best arrangement of each, these winning orchestrations will again be carefully considered, and a further

Cash Prize of £50
will be awarded for the best of the five. Thus the winner will receive for his effort a total of £60 in cash. In addition, many of the large publishers of this class of music are carefully watching this competition, and it may be said that the winner is likely to receive a remunerative engagement as soon as the final result is published, and will thus be on the way to an assured future.

The complete set of rules governing the competition was published in our March, April and May issues, and those not already familiar with them can obtain these back numbers, either by ordering them through their news-agents or bookstalls, or by applying, either personally or by post, direct to our publishers, at 19, Denmark Street, Charing Cross Road, London, W.C.2.

So far, only the first two of the compositions to be arranged have been considered by the judges. The third is now in their hands, and the result will be published in our August issue.

This still leaves two numbers outstanding. The competing orchestrations of the composition "Coming thro' the Cornfield" (published in our June issue) and "There's a Shine for Every Shadow" (published in this issue) do not have to reach us until the 21st of this month (July), and the 15th of next (August), respectively, and, consequently, it will be seen that there are still two chances left for those who desire to persevere with fresh entries or those who so far have not commenced competing. Prize winners to date are not debarred from further attempts.

Those entering for these last two rounds have the advantage of being able to see the class of thing we want before completing their attempts, as Ronnie Munro's arrangement of the number "Carolina," for which he was

Ronald Munro's Arrangement
of

"CAROLINA"

which secured the prize in the first round of the series in this competition, has been recorded on Columbia Records by

BERT RALTON
AND HIS ORIGINAL
HAVANA BAND

It will be on sale shortly

Negotiations are now proceeding for the same band to record Ray Noble's arrangement of

"THERE'LL COME A SOMETIME"

which was awarded the prize for the second round of the series

awarded the prize of £10 for the first of the series, has already been published by the Lawrence Wright Music Co., and Ray Noble's orchestration of "There'll Come a Sometime," which secured the prize in the second round of the series, will be published by the same firm in a few days.

Do not omit to make an attempt; it may be the means of assuring a big future for you.

The £10 cash prize for the best arrangement of "There'll Come a Sometime," the number selected for the second round of the series in this competition, and the piano part of which was published in our April issue, has been duly awarded to—

Mr. RAY NOBLE, of
3, Pennidens Road,

Streatham, S.W.

A large number of entries was again submitted, and the judges had no easy task in selecting the winner.

A great improvement in the attempts was noticeable, probably due to the information obtained from the criticism, published in our June issue, of the faults found with orchestrations entered for the first round of the series. Competitors in general had carefully avoided the pitfalls which had become apparent from the arrangements entered for the first round, and their attempts were much more satisfactory, both commercially and from the point of practicability of performance.

Probably the unluckiest of the entrants was Mr. G. F. Ford, of 6, Row's Terrace, South Gosforth, Newcastle-on-Tyne, whose entry was exceptionally good, and was placed second only because it was rather of

the stereotyped general style, and lacked the novelty of treatment apparent in Ray Noble's winning arrangement. Mr. Ford is strongly advised to make another attempt in either one, or both, of the two remaining rounds of the series.

When Ray Noble's arrangement is published, as it will be shortly, it will be seen that we have in him a man who should go a long way. While never having lost the essential predominance of the melody and a good balance of rhythm, simply and correctly obtained, he has introduced consistently an excellent form of harmony based on the modern school. His arrangement is clean and colourful, and he has used his instruments both correctly and to the best advantage in giving effect to his general and obviously carefully thought-out idea.

His orchestration is distinctly practical from a commercial point of view, inasmuch as there are no difficult and intricate passages for individual instruments, neither are there complex rhythms nor effects scored against each other which could blur the clearness of the rendering.

He has carefully considered which instruments shall take the leads in the various movements, and has supported them properly without having a number of cross leads and intricate and unnecessary counter-melodies to muddle the air. His introduction, connecting phrases and coda are also both novel and good.

He certainly had a fault. His parts were not properly cued-in (which would have been disastrous to small combinations), and we had to return the score to him after the judges had awarded him the prize, for this error to be rectified. A little more expe-

rience, however, and perhaps a study of the arrangements of people like Arthur Lange, and Ray Noble should easily be able to overcome, in the near future, this rather serious drawback.

It must be admitted, however, that he was lucky. This omission to cue-in the parts would have cost him the verdict had there been another arrangement as good from other points of view in this second round of the series of our £100 Competition for British Arrangers.



RAY NOBLE, the successful competitor of Round 2 of our £100 Competition for British Arrangers, is one of those unusual people who have it in them to teach themselves such

a profound subject as orchestration. Beyond the fact that his parents had vocal leanings, he was not particularly endowed at birth with the marked bent of real heredity; but he is evidently of that patient and studious type which does not have to depend on the gifts of birthright.

At ten years of age he commenced a study of the piano under Professor Brigain Dale, of the R.A.M., whose tuition he enjoyed for only five years. After that he started teaching himself. Research work and careful observation of dance bands' performances and gramophone records gradually added to his store of knowledge, and even his earliest attempts at orchestration, which he was commissioned privately to undertake, were usually successful.

Now, at the age of thirty-two, he enjoys a fine reputation as a pianist, and some little time back he received many remunerative engagements for a dance combination of which he was the founder and leader. This band he has now disbanded in order to commence building up a larger and more ambitious unit with which he hopes to do big things in the future.

He is, naturally, greatly encouraged by the success which he has met in this Competition, and from which he emerges with so much credit. He admits that it will encourage him to delve even more seriously into the commercial aspect of this work, which in the past has been more in the nature of a paying hobby.

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£100 COMPETITION for BRITISH ARRANGERS

ENTRY FORM FOR FINAL ROUND

I/We
(Please write in block capitals.)

of
(Give full Postal Address(es).)

Desire to enter for the ARRANGERS' COMPETITION No. 5 (Composition "THERE'S A SHINE FOR EVERY SHADOW") and submit herewith my/our arrangement of that number.

I/We have read the rules and conditions of this competition and agree that my/our entry shall be governed by them.

I/We declare that the particulars I/we have given herein are complete and true.

Usual
Signature(s).....


Date.....

Final Number for £100 Arrangers' Competition

THERE'S A SHINE FOR EV'RY SHADOW

Arrangement for "Banjulele" Banjo and Ukulele by Kel Keech

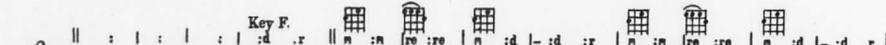
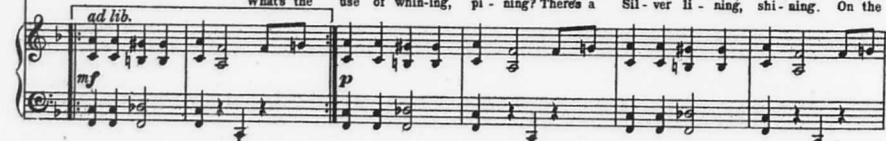
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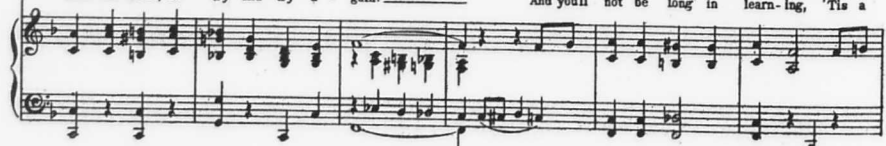
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G. C. E. A.



HARRY CARLTON

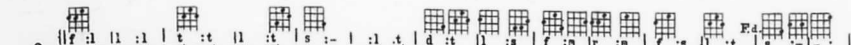
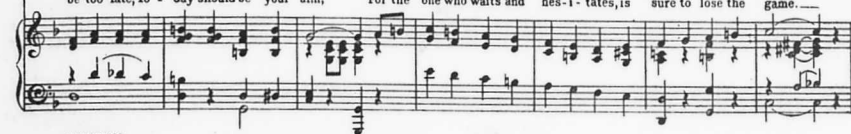
Moderato



Key F. 
When you're down and bro-ken heart-ed, With your last few bob you've part-ed, And you use of whin-ing, pi-ning? There's a Sil-ver li-ning, shi-ning. On the *ad lib.* 

on-ly see the sha-dows pass-ing by. But the day that you're un-luck-y, Is the dark-est cloud, so try and try a-gain. And you'll not be long in learn-ing, 'Tis a 


day to show you're pluck-y, For you ne-ver know your luck un-til you try. From friends it's nice to long lane has no turn-ing, And we'd not en-joy the Sun-shide but for Rain. To-mor-row's Fate may 



get ad-vice on how to make your way, But it's up to you, and on-ly you, so that is why I say. be too late, To-day should be your aim, For the one who waits and hes-i-tates, is sure to lose the game. 

CHORUS


There's a Shine for ev-ry Sha-dow, There's a Shine for ev-ry Shower. 


There's a Joy for ev-ry Sad-ness, Ev-ry Sad-ness may mean to-mor-row's Glad-ness. 


There's a Ray from ev-ry Rain-bow, Shin-ing through the skies of blue. So let To- 


-day be yours, and may-be You'll Shine too! 

: Indestructible Records—and only 1/- each :

EVER since Thomas Edison invented the phonograph, hardly a year has gone by without some new minor discoveries being made, all of which have culminated in the modern gramophone of to-day, testified to by the great musicians of the world as a truly musical instrument.

These inventions have principally emanated from the big companies, but many of the lesser-known firms are holders of other patents of great individuality and practical value.

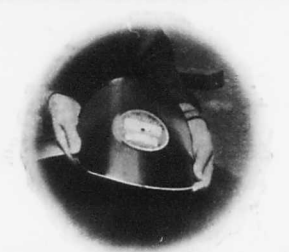
Not only has there been continuous progress in the development of the actual gramophone, but the science of recording and the pressing of records has advanced with equal, if not greater, rapidity.

It seems but a few months ago when the microphone system of recording commenced the dropping of the old trumpet system, and so led to a marked step towards recording perfection. The three shilling or half-a-crown disc of to-day is an eminently satisfactory piece of work, and has held its popularity despite the counter attractions of wireless. There are many people, indeed, who would consider their homes as incomplete without a gramophone as without a piano, and, despite the recent 'Varsity ban against it, the manufacture of the instrument is a settled industry which need never look back.

If there are any objections at all to the present-day gramophone record they are certainly not in regard to the musical results achieved. The price of a record, however, is still a drawback, especially considering the short term of popularity enjoyed by the modern dance tune. It is only a comparatively wealthy man who can buy half-a-dozen records a week, and yet that is but a mere percentage of the gems issued monthly by the recording companies.

The weight, brittleness and non-transportability of the modern disc are also disadvantages. They demand careful and liberal storage for the records, which, in these days of small flats, is only provided for with difficulty, and make the use of the gramophone for outdoor purposes—one of its most pleasing aspects—much less attractive owing to the difficulty of carrying a good and sufficient supply of discs.

These faults have not been sufficiently seriously considered in the past, but the dawn of a new invention



will bring them prominently into the limelight.

A few days ago we were accorded an exclusive interview by the management of the Duophone Syndicate, whose double tone-arm and double diaphragm sound-box invention is already well known. This syndicate is now making plans for the production and marketing of an indestructible record, which is, comparatively speaking, of infinitesimal weight, unbreakable and bendable. It is also expected that this record will be marketed at the absurdly reduced price of one shilling.

As a first demonstration, we were invited to listen to two records pressed from the same matrix (master). The first was the ordinary well-known Duophone heavy type of disc. The second was an early sample of the new indestructible type. It could be rolled up into a small tube without damage.

Hardly any difference was noticeable in the reproduction, except that the indestructible record was conspicuous for considerably less surface scratch than the other. As a matter of fact, it had been pressed in a hand machine, since at the time of its manufacture the proper machinery was not yet installed. We were assured, however, that the finished process of final manufacture would greatly improve the record which, even in its crude state, was fully equal in tonal quality to the ordinary shellac record.

A further advantage, as regards wear, was demonstrated by scratching the recording surface with a knife. This severe treatment had no effect on the reproduction, until such a deep and forceful incision had been made that it penetrated to the inner core—a species of damage which could hardly occur in ordinary handling.

Another aspect of the record is that any disc can be re-used for a new tune by the simple process of warming it in an oven, re-coating it and re-pressing. Shop-soiled discs, returned from dealers, can therefore be re-conditioned, as this process is of the simplest and most inexpensive nature; a big point when considering production cost, and consequently retail selling price.

The Duophone Syndicate expects to have this record on the market early in September next. It is also expected that 10 in. double-sided records by star artists will, as stated, be retailed at something like one shilling, a revolutionary price which, allied to the qualities of easy portability and storage, practically undamageable surface and pure tonal quality, should ensure world-wide popularity.

A point we noticed particularly was that the ordinary needle could positively only serve for one tune, it then being entirely worn out. We were assured, however, that this did not affect the record itself, being merely proof of its wearing power, and that it could be played a greater aggregate of times than the ordinary shellac record, without reproduction being impaired.

At first sight it might appear that this indestructible record is apparently so much in advance of all present makes that it should rapidly oust the shellac record from favour. This, to our minds, is hardly the case. The luxury and substance of the present-day good-class record will we venture to predict, hold its own, but the indestructible record is bound to prove a formidable competitor to the cheaper popular records and to open up the gramophone to hundreds and thousands of new users who hitherto have not had the financial means of indulging their fancy in view of the expense of maintaining an up-to-date library of records. We understand the indestructible record syndicate intend firstly to specialise in popular music only, in which field, if their expectations are realised, they will be kept busy; but as the supply of the popular class reaches the demand created, the manufacturers will seriously consider the question of pushing the better class music should trade opinion favour a move in this direction.

HOW TO GET A SONG PUBLISHED

By REGINALD TABBUSH



Photo by [C. E. Houghton]
Mr. REGINALD TABBUSH
(Managing Director, Cecil Lennox, Ltd.)

composers usually retained by the leading houses, and who at least provide the advantage of knowing the rules of the game.

Bear in mind, first and foremost, that the number has got to be a selling proposition. We both want to make money from it. It is not sufficient for a tune to be much played by bands; it has to be sung in the home before the real object of the sale of sheet music (from which the profits come) can be attained. There are thousands of numbers which receive encore after encore when played or sung, but they do not sell. Why? It simply means that the number is not commercial. The publishers themselves cannot always say whether a number is going to be a commercial proposition, but they usually have a good idea, and that is why many numbers which may be otherwise excellent are never offered to the public in sheet music form.

Anyone who has pretensions at composing should study the publishers' styles. It will dawn with astonishment upon many that they run to type. This is a curious fact. There are several types and classes of dance music. A prominent wholesale music dealer said to me the other day: "Do you know, Mr. Tabbush, when I am asked for a 'title' with which I am unfamiliar, I can generally associate it correctly with the right publisher by inference."

Although where a composer is incapable of scoring a full piano part,

the absence of this would not prevent the publisher from considering the composition, if the lyric and melody were sent, it is desirable to submit the piano part to show the harmonic structure. It is essential that this piano part be simply scored and in ordinary song style. Do not attempt to work in funny effects or rhythmic stunts—these will all be inserted by the arranger if the number is ever orchestrated as a "dance" number. Remember, you are scoring but a simple song accompaniment and not a novelty piano solo.

The melody should be simple and lifting. Very seldom should it be reminiscent of any other number; but if it does introduce part of another well-known melody, be careful to see that it is a non-copyright one you have chosen. Originality is the very first requirement. A composer, unless he also possesses the aptitude for writing a good lyric, should call in a collaborator. The lyric is intensely important. It must have a good idea and should fit the melody neatly. Some of the "nonsense" lyrics which "get over" with the public look ridiculously simple. They're not! It is a great secret, is lyric writing. Study of contemporary numbers, both the melodies and the lyrics, should be profound. Don't imitate, but emulate them.

It is better to deal with the publisher in the first place by post. It is no novelty to him to have a new tune put up to him. They come in shoals. You will, of course, think your own work so original that it should entitle you to a little less casual treatment than that which falls to the lot of a million and one other composers. It is just as well to tell you quite cheerfully that the odds against you are about a million to one. Don't be discouraged because of that. There is always the compensating feature that about a million and one new tunes are published annually!

It is seldom worth while, under present existing conditions, to stand the expense of privately publishing your own work. If it doesn't appeal to experienced publishers, it is surely a little egotistical to back your own opinion, notwithstanding. It is expensive, at any rate!

I have been asked from time to time

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whether it is policy to employ a private agent to negotiate the placing of a composition with a publisher. There is, to my mind, no earthly reason for it. Agents have no better hearing with publishers than individuals, and I think it better to do the business direct. If you do succeed in rousing a publisher's interest, before buying your Rolls-Royce, consider the terms you are to enjoy. You can, if you like, sell the number right out—if the publisher will buy it—or you can dispose of your rights on a royalty basis, divisible on arrangement between author and composer, in which case a big "hit" can bring the composer and author quite a considerable sum. Any payments on account of royalties in advance would be a matter of private negotiation. There is no fixed scale of royalties, nor is there any statutory contract employed commonly by all publishers.

Don't forget the most important fact, that the melody must be within normal vocal register if the song is to be a big seller—i.e., within the range of the average baritone voice (from C to E—a tenth—approximately). Compositions should always be written in simple keys—i.e., in not more than three sharps or four flats, and the key must be selected so as not to bring the composition out of the aforesaid vocal register.

The usual length of the verses is either 16 or 32 bars, and the usual length of the choruses 32 bars. Composers, however, need not tie themselves to these figures; the important point to remember is that each movement (verse and chorus) should be carefully split up into phrases of even length, which must be well balanced and should, to some extent, answer each other in proper musical form.

I dare not read what I have written. I am afraid my gems of wisdom are of small carat and in a very uncut stage. You will be quite justified in consigning me to—Amsterdam; but I have this consolation, that to my knowledge, nobody else would have the temerity to tackle such a thorny subject.

As an erstwhile composer with a fair list of failures to my credit with, happily, a success dotted here and there, I am not so devoid of musical as of literary qualifications. I don't mention it in extenuation so much as to point out my excuse for offering sympathy to, and demanding it from, the legions of the painfully inspired.

REGINALD TABBUSS

: DAILY PROBLEMS AND ANSWERS :

E. R. T., CANTERBURY.—During the recent general strike I was put off until the settlement. My contract does not contain any strike clause warranting this suspension of work. Have I any redress?

Although you state your contract does not contain any strike clause warranting the suspension, make certain there is nothing in it to the effect that it is governed by some award which itself provides for such a contingency.

Assuming there is nothing to this effect and that no letters or conversations took place between you and your employer which can be construed into an agreement, it seems that you are entitled to redress. In any case, it is advisable to consult a solicitor, as small circumstances which you may have omitted to mention in your letter often completely alter cases.

P. L. A., MANCHESTER.—I recently bought a new clarinet at — on the hire-purchase system. I was told it was in perfect condition and I paid a good price for it, but, having very little knowledge of the instrument, could not then say if the statement was correct. Experienced friends tell me it is a radically bad instrument, but the dealer will not release me from the deal. How far can I insist?

Legally, we think, there is always an implied guarantee on the sale of instruments, quality and condition being in ratio to the price. There seems to be an implied guarantee here. Let us have the clarinet and the documents (invoices and hire-purchase agreement), and we will take the matter up with the dealer and try to help you.

W. E. M., NEWCASTLE-ON-TYNE.—What are the advantages of joining the Musicians' Union? I know about the constitution of the Union, but so many dance musicians I know are not members that I would like your advice. Surely, being acquainted with the

principles of the Union, you can come to your own decision! Not knowing your circumstances, we can hardly advise, but, in general, musicians are very wise to enrol. The Musicians' Union is well conducted and of some, reliable policy. It has done a great amount of good for the profession and has the great advantage of being non-political. It should be supported on the principle that "Union is Strength" when sensibly applied.

F. T., BALHAM.—My band was recently engaged for a "gig." We play low-pitch instruments, but the piano was high. I pointed this out to the man

(including myself) have separate contracts. During the strike all the other musicians in the band agreed to accept half-salary, but I cannot afford to and did not so agree. I was only paid half-salary, however, the same as the others. Can I demand the balance?

Legally you are entitled to full salary as per your contract, as you did not agree to accept less. As the other musicians accepted half-salary, it seems that they, at least, considered the arrangement fair and reasonable. You would be well advised to consider whether it will not be to your ultimate advantage to save your popularity and fall in with the rest.

W. A. R., SHEFFIELD.—Is there any way of preserving one's drums in the summer?

Drums are very easily preserved at all times. They should be kept in proper cases, which are supplied by all instrument manufacturers, and placed in a cool, dry place. The heads should be let down slightly. The great thing to guard against is dampness, which will rapidly cause a drum to warp.

J. K., LONDON.—I recently accepted an engagement which I expected would last some time, although no period was actually stated. I now find the whole band was only engaged as a stop-gap, pending the arrival of another band which had been previously booked. It is now Tuesday and I have been given notice to terminate on Saturday. What can I do?

You are entitled to two weeks' notice from the date of the pay-day after you receive the instructions to terminate. Thus, if you are paid on a Friday, say, the 4th of a month, for a week which terminates on Saturday night (say, the 5th), you are entitled to work (or receive pay in lieu) until Saturday, the 19th of that month, even though the notice was given on Tuesday, the 1st.

Address your problems to us. We will do our best to help you

There is no charge

Only queries considered of general interest and of an instructive nature are answered in these columns. Other questions submitted are answered direct to enquirers by post

who engaged me and he promised to have the piano retuned. It wasn't retuned; we couldn't get into tune with it and the man refused to pay me, saying the band was no good and played out of tune. Can I force him to pay?

The man who engaged you broke his contract by not having the piano retuned. He is bound to pay you, but it may be necessary, if you have to go to court, to prove that, had the piano been retuned, the band would have been efficient.

G. F., c/o M. N. B., MANCHESTER.—I am in a band all the members of which

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SAXOPHONE QUERIES

Answered by **AL STARITA** (Leader of Jack Hylton's Kit-Cat Band)

QUERY 30

Will you please answer the following questions—

- (1) Are there any really successful mutes or jazziers for the saxophone?
 - (2) What is the best pitch and the most used in dance orchestras—flat or sharp?
 - (3) Can you tell me of any really good solos, duets and trios for the sax?
- (1) Messrs. Hawkes & Son have just brought out a new mute. See Joe Crossman's article on page 46 of this issue.

(2) Flat. See replies to queries in other issues of THE MELODY MAKER AND BRITISH METRONOME.

(3) The Lawrence Wright Music Co. publish two good saxophone solos, "Heart Breaking" and "Krazy Kapers," and there are other numbers advertised and mentioned from time to time in this book.

QUERY 31

- (1) I intend to purchase a C melody saxophone, but not having heard the difference between high-pitch and low-pitch, I am unable to decide. Will you please advise me on this matter.
- (2) I have a record on which you play "I Love the Moon" on one side and "Lanette" on the other. Could you, please, tell me if that was a C melody instrument, and if high or low pitch?
- (3) Is it possible to obtain the music of the above two pieces as played by you; and, if so, from whom?

(1) The difference between high and low pitch is only half a tone, and only the very highest trained ear can tell the difference. You must realise that this question of difference in pitch

exists only because some untunable instruments were—and sometimes are—built to play half a tone higher than others. You must select an instrument to conform in tone to that of the other instruments in the band with which you play or are likely to play. Probably they are flat pitch, as this is most usually used.

(2) Eb alto. Low pitch.

(3) "I Love the Moon" from ordinary ballad copy (Chappell & Co.), "Lanette" from American parts (Carl Fischer).

QUERY 32

I am a Bb tenor saxophonist, and find the true tone, as I understand it, very difficult to obtain—so difficult that I have not yet accomplished it. Is it necessary to play with the top teeth on the mouthpiece? Could you describe your ideal lay for a Bb tenor mouthpiece, and is it possible to get the correct sax. tone with reeds which are only medium or soft? How is it possible with soft reeds to eliminate their reediness?

See article "The Saxophone Mouthpiece," published in the June issue of THE MELODY MAKER AND BRITISH METRONOME.

QUERY 33

I am about to purchase a saxophone, but before I purchase my instrument I want to know if it is possible to master the instrument by ear in about two months. I cannot read music, but I have a very good ear.

If you are very musical, you may be able to "fake" in two months. This will not help you in the long run, and

nobody can be of any use as a musician unless he can read and has learned the difference between real music and the amateurish efforts which are sometimes expected to pass as such.

QUERY 34

I have a Bb tenor sax., and find that the G pad is constantly getting soaked. I have had several new pads, but all to no effect. Would you kindly let me know how it would be possible to correct this fault?

See reply to Query 3, published in the March issue of THE MELODY MAKER AND BRITISH METRONOME.

QUERY 35

Is it possible to continue to play the saxophone after having been fitted with artificial front teeth?

Providing they have been supplied by a good dentist and fit properly, there is no reason why a saxophonist should not be able to play if he has false teeth. If you will refer to the article "The Saxophone Mouthpiece," published in the June issue of THE MELODY MAKER AND BRITISH METRONOME, you will see that the proper way to play a saxophone is so that both top and bottom teeth are clear of the mouthpiece and reed respectively. Providing the false teeth fit so that they do not drop on to the mouthpiece, it seems that they should be just as suitable as real teeth.

QUERY 36

How is slurring accomplished on the saxophone?
To slur up the scale, the pressure of

the lips is completely relaxed for the start of the note, thus causing the note to commence flat. As the lips are gradually tautened the note is sharpened to its correct pitch.

To slur down the scale reverse the procedure.

The tongue also comes into the process. In slurring down the scale the tongue is drawn downwards and backwards allowing plenty of air to be loosely passed into the mouthpiece as the note is gradually flattened.

QUERY 37

I notice that quite a large number of C melody saxophonists write asking which score is best for them to play from, and that you advise first violin. I am about to purchase a C melody sax., and am at present swotting up music reading, and can read fairly quickly; but when the notes start "leaving the metals" as in first violin score, I find it very much more difficult to read quickly.

I think it would be a great asset to many C melody players like myself if a C melody score could be written by the publishers in the same key as their orchestrations, as I'm sure I am not the only one who has found a difficulty in reading violin scores.

Many publishers do issue C melody parts, but you will find they too have notes on ledger lines. He is a very poor musician indeed who cannot read (and even, when necessary, transpose

an octave down at sight) notes just because they are on ledger lines. You must realise that parts are written with the idea that those who will play them have at least that much musical ability.

QUERY 38

Is it usual for a saxophone to deteriorate in tonal qualities after having moderate use for about two years?

My first saxophone was a C melody, and after using it for about two years it seemed to deteriorate in tone, notwithstanding that I had kept up my regular practice and that I was able to secure a good tone with my alto instrument.

If the pads cover properly and no mechanical defects develop, the instrument should play as well after two years as when it was new. It may be that some part of your instrument is bent or damaged, and that it needs overhauling, or at least some of the pads changed. It is more than likely, too, that the mouthpiece has warped and needs refacing.

QUERY 39

I want to change from clarinet to saxophone. Which one would be the best for me?

I would suggest that you take up the alto, as this is the most popular of all saxophones. Tenor is next in popularity. Bb soprano is usually used as a double for alto and tenor players.

QUERY 40

What is considered the best method in mastering rapid reading?

I can read whole, half, quarter and one-eighth notes fairly fast, but I cannot read a dotted eighth and sixteenth fast enough. I have stopped memorizing my work in order to master rapid reading. I have been studying on an average of two hours a day for two years.

Practice and perseverance are the only means of mastering this.

QUERY 41

Has the clarinet the same fingering as the saxophone, and if not, in what is characteristic to the saxophone besides the reed?

The fingering of the clarinet resembles that of the saxophone somewhat, though they are not identical. One great difference is that the clarinet is tuned in twelfths, while the saxophone is tuned in octaves, thus the "octave" key puts you up a twelfth instead of an eighth, as in the saxophone.

QUERY 42

Is it possible to blow a saxophone out of tune—that is, by blowing harsh notes?

You cannot change the pitch or tuning of an instrument by blowing hard. What you do is to force the tone by over-blowing, which will cause it to play out of tune. The instrument itself always remains the same.

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THE GRAMOPHONE REVIEW

BELTONA (MURDOCH TRADING CO.)

This month I have received the best parcel of records I have ever had from this company, and some of the other concerns who issue at the same price will have to sit up and take notice if they don't want to be cut out.

"Tenting Down in Tennessee," played by the Palm Beach Players (No. 999), is a really good record and can easily hold its own with anything on sale to-day at the same price. Everything about it is good. It is backed by "Lo-Nah" by the same band.

The Premier Dance Orchestra shows nicely in "Just a Little Thing Called Rhythm" and "I'd Rather Charleston" (both on No. 1000), but it strikes me this combination is outclassed by the American Dance Orchestra, whose "Dinah" (No. 992) is quite above the average and the best record in the list. It has a nice undercurrent of rhythm and a good vocal chorus with a fine guitar accompaniment. There are real style and good musicianship in this record.

Yet the American Dance Orchestra has not got it all its own way, for "Some Other Bird Whistled a Tune" (No. 1001), by the Avenue Dance Band, is a close runner-up.

BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO., LTD.)

Next month I hope to be able to tell you all some interesting news concerning the method of recording employed by this company. Just at the moment, however, I am not in possession of the full facts.

In an excellent batch of records I find it difficult to pick out those worthy of special mention. I should like to say something about them all. This cannot be done in the space, but I implore you not to miss "The Merry-makers," a male voice combination of unusual perfection. They have four records to their credit, the best of which I think are "I Never Knew" (No. 3004) and the ever popular "Clap Hands, Here Comes Charlie" (No. 3049). Ray Miller and

his band have done the best rendering I have heard of "Dreaming of a Castle in the Air" (No. 3046), and Abe Lyman's Californians have interested me immensely. How this combination jumps from one extreme to another, that is, from "hot" to symphonic style, must be a surprise to one and all. "Shake That Thing" (No. 3069) and "Let's Talk About My Sweetie" (No. 3070) are "red-hot," while on the same discs respectively, "After I Say I'm Sorry" and "Tenderly" (both of which have beautifully rendered vocal solos) are in the best rhythmic, symphonic style.

Esther Walker, a syncopated (very!) vocalist with a real style, makes her



BENNIE KREUGER AND HIS ORCHESTRA
RECORDING EXCLUSIVELY FOR BRUNSWICK-
CLIFTOPHONE RECORDS

appearance in this month's (June) list. Her accompaniments, played by Rube Bloom, are among the very best I have heard, and out of four first-class records, "What Did I Tell Ya?" (No. 3008B) must not be missed, though the others run it very close.

Of to-day's best saxophonists, I think many will say that Bennie Kreuger is the most entertaining. His versatility is extraordinary, and is amply proved in "Hot Coffee" (No. 3029B). In a wonderful slap-tongue chorus Bennie trots out a break of more than average difficulty—here it is for those who want to try it—



as though it were the easiest thing in the world. Here is a record every bar of which is worth the saxophonist's

study. "Lo-Nah" and "As Long as We're in Love," both on 3044B and by the same band, are other excellent renderings.

The Volunteer Firemen show to good advantage in "Wait Till Tomorrow Night" (3077A), as also do the Six Jumping Jacks in "Masculine Women! Feminine Men!" (3095B). Both these renderings have good vocal choruses.

A fox-trot arrangement of "Always" by the Orchestre Chez Fysher is conspicuous for the excellence of style in which the melody is treated in a fine vocal chorus, and good xylophone work.

And last, but by no means least, our old friend Nick Lucas is at his best in "Who's Who are You?" and "A Cup of Coffee, a Sandwich and You," both on 3052A. In the later he has, for the first time I think, a piano accompaniment—and it's good, too.

COLUMBIA (THE COLUMBIA GRAPHO- PHONE CO.)

Although I have received an advance list of the numbers to be issued by this company, I regret to learn that the records will not arrive before we go to press.

Here is the list:—

3962. "Good-night (I'll See You in the Morning)," Fox-trot (with incidental singing by the Singing Sophomores), The Ipana Troubadours; "Say it Again," Fox-trot, The Denza Dance Band.

3992. "Dreaming of a Castle in the Air," Fox-trot, "Cecilia," Fox-trot, Percival Mackey's Band.

3993. "Surabaya Maid," Fox-trot, "Rose of St. Mary's," Fox-trot, Bert Ralton and his Havana Band.

3994. "I'm Still in Love with You," Fox-trot, "Dreamy Monterey," Fox-trot, Jay Whidden and his New Midnight Follies Band, from the Hotel Metropole.

4007. "Everything's Gonna be All Right," Fox-trot, "I Never Knew how Wonderful You Were," Fox-trot, The Denza Dance Band.

4008. "Aloma," Fox-trot, "Too Many Parties and Too Many Pals," Fox-trot, The Denza Dance Band.

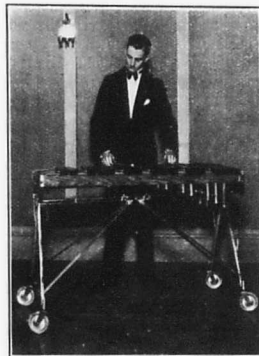
4009. "For You," Fox-trot ("Hearts and Diamonds"), "Some Day," Waltz ("Hearts and Diamonds"), Percival Mackey's Band.

4010. "My Irish Home Sweet Home," Waltz, "You've got those Wanna-go-back-again Blues," Fox-trot, Jay Whidden and his New Midnight Follies Band, from the Hotel Metropole (with incidental singing by Jay Whidden).

I have every reason to believe that some, at any rate, of these records will eclipse even the excellence of this concern's usual productions. I have heard the test of "Good-night" (No. 3962), and must say right away that the incidental singing by the Singing Sophomores is a sheer delight.

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

The best of a good batch of records this month are played by the Regal Dance Orchestra. Although all its records are not as good as its rendering of the "Co-Ed" (mentioned in these columns last month), which, I suppose, was exceptional, this combination can generally be relied on to turn out something good, and is usually the outstanding feature of the catalogue. Its "Mary Seymour"



HARRY ROBBINS,

Drummer and Xylophonist,
recording with Ronnie Munro's Band
on Parlophone records, and with other
combinations

(No. 4421) is a first-class dance record and contains a fine vocal chorus. On the reverse side is "Normandy," conspicuous for a good, "straight" arrangement of the score. In "Too-Too" (No. 4420), a nicely balanced and clean dance rhythm is

apparent, whilst "Don't Wake Me Up, Let Me Dream" (No. 4412), which is probably the best of them all (although "Five Foot Two, Eyes of Blue" and "Fleur d'Amour" (No. 4413) run it very close), should be a big seller.

The Regent Dance Orchestra also has quite a nice record in "Villa Rosa" and "Barcelona" (No. 4411), and a good rendering of "Mignonette" (valse) on No. 4412.

"Stamboul" (No. 4415), by Alfredo's New Prince's Orchestra, is also a good record. The arrangement is excellent and full of good tone colour and atmosphere. I would like a little more body in the bass register of this band, but, apart from this, the record is well played and quite up to standard. It is backed with an equally good rendering of "Peaceful Valley."

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

It's no use trying to make oneself believe anything doesn't exist merely by refusing to recognise it, and it's just as well to admit that many people stated they were disappointed when Paul Whiteman's performances when he was over here. Be that as it may,

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| | Who loved you best? (Fox-Trot) | 4405 | "Lady, be good"
Fascinating Rhythm (Fox-Trot from "Lady, be good") |
| 4408 | The Pal that I loved stole the Gal
that I loved (Waltz) | 4380 | Why don't you say so?
(Fox-Trot from "Kid Boots") |
| | Mexicali Rose (Waltz) | 4374 | The Student Prince (Waltz) |
| 4392 | Little Pal of long ago
The World is waiting for the
Sunrise (Fox-Trot) | 4349 | She showed him this—she showed
him that (Fox-Trot) |
| 4375 | Wait till to-morrow night
(Fox-Trot) | | When I waltz with you (Waltz) |
| | The Kinky Kids' Parade
(Novelty) (Fox-Trot) | 4322 | Keep Smiling at Trouble
(Fox-Trot) |
| 4372 | Good-bye, Sal
Mary, My Girl (Fox-Trot) | | High Street, Africa
Midsummer Rose (Fox-Trot) |
| 4336 | Cutie
I've found a Bud among the Roses
(Fox-Trots from "The Blue Kitten") | 4243 | Wanderlust
Sunset (Fox-Trot) |
| 4312 | Chick, Chick, Chick, Chick
(Ah, Ha) (Fox-Trot) | | |



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no one can be disappointed with his records and, strange though it may seem, everyone will have to admit that the records sound better than the actual performances. Why this is I am not going to hazard, but I would be quite prepared to believe it were I told that the personnel of his recording combination is not absolutely identical with that which performed here with Whiteman. Anyway, his "Bell Hoppin' Blues" (No. B5065), "Charlestonette" (No. B5037), and "There's a Boatman of the Volga" (No. 5064) are masterpieces in everything that goes to make perfection in the modern syncopated orchestra. The first two are of the "hot" variety, the third symphonic. In "No More Worryin'" (No. B5065), which is also a gem of a record, Whiteman features his famous vocal trio which made such a success over here in its rendering of "Castles in the Air."

Busse's Buzzards—composed of some of Whiteman's artists and led by his 1st trumpet, Henry Busse—have a wonderful record in "Deep Elm" (B5037), on which I could write pages—in fact, I should like to write pages on all these records of Whiteman's, but, as space is limited, I can only advise you to get them and hear for yourselves the extraordinary pitch of perfection the band has really reached.

The Revellers, too, have surpassed themselves this month. Here we have such perfection of rendering as has never been heard previously from any other male voice quartette. The scoring of the parts is particularly alluring. The harmonies in "Don't Wait Too Long" (B2303) are simply beautiful and the whole record is most entrancing. The same remarks apply more or less to "Just a Bundle of Sunshine" (B2304) which has the added advantage of variety lent by the introduction of guitar accompaniment to a whistled chorus, even if it is not quite so well arranged.

Probably the best of the Savoy Orpheans' records is "Pearl of Malabar" (No. B5067). It is beautifully orchestrated and is full of interest and fine tone colour. It certainly shows this famous combination at its very best. It is backed with "Pretending"—also a very fine record. Other records by this band which call for favourable comment are "Perfume of the Past" (waltz, No. B5052), and "I Don't Believe It, But Say It Again" (B5057), which latter is delightfully

rhythmical and a real dance record. In fact, all the Orpheans' records seem excellent this month. There is more variety—and, generally, they are much more entertaining and brighter than hitherto; probably this is due to improvement in recording as much as anything else.

A record which must not be missed is "Melancholy Lou" (No. B5047). In my humble opinion this is the finest record for dancing ever made. It is by Howard Lanin's Ben Franklin Orchestra and has a wonderful swinging lilt behind its excellent rhythm. Also it is a masterpiece of recording and I think must have been played in a large hall instead of the studio. There is a vastness of tone about it which has been obtained without an excess of overtone from echo (usually the fault when recording in big halls), and it seems to have opened up a new field for recording managers to study.

Jack Hylton, who nowadays can always be relied on to make as good a record as many of the best American bands, has a batch of truly excellent discs to his credit. His "When I Said 'Good-Bye' to Maryland" (B5059) is a fine example, being conspicuous for good tonal balance, lilt, attack, scoring and a good piano duet. "Pretty Little Baby" (N5055) is also excellent. It is well arranged, tuneful, neatly balanced and in every other way up to standard. "Oh, Miss Hannah!" on its reverse is conspicuous also for arrangement, good rhythm and fine saxophone tone, and again, perfect balance. Others equally commendable are "Rose of Samarakand" (No. B5056), and "Oh, That Sweetie of Mine!" (B5059).

Saxophonists will be particularly interested in "Chaconne—Op. 62" and "Berceuse de Jocelyn" (both on B2302), by Howard W. Jacobs, of the Berkeley Hotel. These straight solos are beautifully played and display fine tone and technique.

In "Honeymoon," a waltz, on B5051, played by the Green Brothers' Marimba Orchestra, the delightful tone of the marimba is particularly apparent and this record should not be missed by those who love real music. In the waltzes "Pearl of Hawaii" and "Love Dream of Lula Lu," Frank Ferera and John Paaluh do some fine work on guitars.

Of the records made by American Bands, other than those mentioned, the following are all excellent. Each has some novel feature and, in addition, most contain excellent examples

of "hot" syncopated rhythms:—"Roll 'Em Girls," and "I Want Somebody to Cheer Me Up" (No. B5043), by Jack Shilkret's Orchestra; "Drifting and Dreaming," by George Olsen and his Music (No. B5069), which has a delightful vocal duet; "Horses" (No. B5070), by the same band, a real "racy" record, and last, but by no means least, "On a Night Like This" (also on B5070), by Howard Lanin with his Benjamin Hotel Orchestra.

Jack Smith also has a big list and, as one seems as good as another, I leave it to you which you have. Certainly, no one has yet made his appearance to oust this popular artist from the position he has made for himself by his own inimitable style.

PARLOPHONE (THE PARLOPHONE CO., LTD.)

This company have let us down this month. They haven't issued a Goofus Five record. I'm sure you all agree that a Parlophone list without a "Goofus" is like sausage and no "mash." However, there are compensations. Ronnie Munro's dance band has "come on" with a rush, and is now a combination which can take its place among the good American bands. Certainly, the brass section is chiefly responsible for this; the trumpet, though perhaps at times just a trifle harsh, is not only "red-hot" and always there, but really entertaining. I wonder, can it be Max Goldberg? Yes? No? Yes? No? No? Yes? Well, perhaps! Anyway, the band's renderings of "So am I" and "Hang on to Me" (No. E5590) are first rate, but only a little better than its "Cross Word Puzzles" and "Say It When You Get the Chance" (No. E5591). Some day somebody will have the sense to give Munro a prominent job in charge of a big band, and then, mark my words, we shall hear something. One thing I notice about these records is that the relative positions of the various instruments are not as well chosen as they might be. Presumably though this is the fault of the recording manager and not the band.

The Jazz Pilots have given a real "dirt" rendering of "Thanks for the Buggy Ride" which I wouldn't have missed for anything. It's full of rhythmic stunts and general effects. It is backed with "Dorothy," beautifully played in symphonic form by Vincent Lopez and his famous Cassa

Lopez Orchestra, and has a nice vocal chorus (No. E5592).

A really good record is Jack Lynx and his Society Serenaders' "Nobody's Rose" (E5595). This starts with a neat intro., followed by a "hot" clarinet duet. Then there is some "hot" trumpet stuff, which is conspicuous for good tone and a good break. There is a nice piano solo and a quaint and novel coda.

VOCALION (VOCALION GRAMOPHONE CO., LTD.)

It is with much pleasure that I am able to include, for the first time, Vocalion records in this review. These records go far in keeping up the high standard which British discs have attained, and no library can be complete without a good share of them.

I think quite the best in this month's list are by Billy Mayerl and his orchestra. Take "Wait 'Till Tomorrow Night" (No. X9812), for instance. This record has every single quality which goes to put a disc into the front rank. The arrangement is excellent—full of tonal colour and pleasing orchestral effects, a fine dance rhythmic lilt is strongly apparent, the



Photo by Hana
BIRT FIRMAN AND HIS CARLTON HOTEL BAND RECORDING EXCLUSIVELY ON ZONOPHONE RECORDS

musicianship is excellent, and there are variety and entertainment in it from beginning to end. Mayerl's piano solos are particularly outstanding and the recording clean and of good tone. Other records by the same band are "Wandering on to Avalon" (on the reverse of the number first mentioned), "She's Got Forget-me-not Eyes" and "Do You Forget?" (waltz, No. X9811).

Don Parker's Band, from the Piccadilly Hotel, also records for this company. It has excellent records in "Just a Cottage Small" and "Static Strut" (both on No.

X9810) and "Good Night" and "Horses" on No. X9809.

ZONOPHONE (THE BRITISH ZONOPHONE CO., LTD.)

A new combination, the Cabaret Novelty Orchestra, is being featured by this company, and excellent it is, too. Now I'm not going to give away trade secrets by telling you who is in this band, but, as we're talking about bands, you may be interested to hear that in London there is a fiddle player

called Birt Firman and a xylophone player called Harry Robbins. There is also a banjoist called Joe Branley who plays a hot guitar and a couple of "hot" saxophonists in a hotel not a mile from the Thames Embankment. If one could incorporate them into a band—add a good pianist and a good drummer—and get them to play "Five-Foot Two Eyes of Blue" and "Why don't You Marry the Girl?" which compositions appear on this company's record No. 2746, and "Good-Night," which is on 2747, the result would probably be

(Continued on page 50.)

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2747	You've Got Those Wanna Go Back Again Blues Goodnight (Fox-Trot)
2750	Babadilla (One-Step) I Never Knew (Fox-Trot)
2751	Dreaming of a Castle in the Air (Fox-Trot) Oh, Miss Hannah!
2752	Pretending (Fox-Trot) Two Little Cups and Saucers (Fox-Trot)

The British Zonophone Company, Ltd., Hayes, Middlesex

: : HICKORY, DICKORY, DOCK! : :

By JULIEN VEDEY

MIDNIGHT had long passed and not a sound broke the deathly stillness of the night. The guests had long since departed, and what an hour ago was a brilliant scene of gay revelry remained but an inky blackness with the silence of the tomb.

Some unseen hand writing out the destinies must have decreed that I should return at this hour. I felt for my matches and found I had two left. I struck one carefully, and as it spluttered into flame and pierced the blackness with its feeble yellow light I took my bearings.

I reckoned I must be at least half-way down the subterranean staircase, and, having descended a few more yards, the flame died out and darkness prevailed again.

I had not gone many yards further when I thought I heard a sound behind me, and instinctively stood still and listened. In the silence I could hear the beating of my heart. But the sound behind me was unmistakable. It seemed to stop when I stopped. I went a few yards further and stopped suddenly. Yes, there it was again—always behind me! There was nothing for it but to strike my last match. As the flame spluttered something black scuttled past me. It was a mouse! But it looked huge and grotesque in the black shadow cast by the light from the match, and then, almost simultaneously, I heard a clock far away in the distance boom out the hour of one! It startled me. Everything startled me! My nerves must have been shaky. I remember making a mental note to get myself a tonic.

With slow progress, for I had no more matches, I felt my way ever downwards until, with a suddenness

that jarred my whole system, I bumped into something. It was the door I had been seeking! Having collected myself, I was about to turn the key when, to my astonishment, I heard voices within.

"I'll sock ya on de nose!" said the first voice, obviously American. "Aw! Quit! Yer full o' bounce!" was the rejoinder.

"If I bounce on yew I'll split yer head!"—this from the first voice—"on'y you're so thick skinned yew'd never feel it!"

"So ya think yew'll beat me up—Huh?" said the second voice sarcastically. "I'll say I will!" was the reply, and there began a thunderous noise which rent the stillness of the night.

I could wait no longer. In breathless excitement I turned the key, rushed into the band room and switched on the light, to find that I had interrupted an argument between a pair of hickory sticks and a snare drum!

They must have been warned by the noise of my approach, for they were back in their places among the instruments when I entered! Or was the conversation I had heard the result of my nerves?

I picked up the case I had returned for, and, turning out the light, I locked the door behind me. But instead of returning up the staircase again I stood still and listened in the darkness.

Presently I heard the right stick say to the left stick:

"Say! 'z'at guy gone?"

The left stick replied, "I guess so; let's go beat up that drum like it's nobody's business!" and so saying they bounced on the drum again.

Left. Right. Left—left.

Right. Left. Right—right. They paused for a few minutes, only to start again.

Flam left. Right. Left—left. Flam right. Left. Right—right.

But now they were increasing speed. Faster and faster they bounced in a wild succession of open beats, now breaking into a long open roll, first softly, then rising in steady crescendo; now closing in slowly, closer, ever closer, as if the unseen hand of some ghostly genius were manipulating them! I was thrilled—nay, awed—and turned blindly up the dark stairway in a trance. But I had learned a lesson—one important lesson—and the moral of it kept repeating itself in my ears:—

"If you can control the open beats, you can control the close ones!"

Yes! That was it. I looked back through the years, the wasted years, as they flashed before my mind like the past of a drowning man. I felt with despair in my heart that they were years wasted on an unattainable end, for I had started wrongly! Could I begin again? Was there not just a little hope? I might—yes, of course I might!

"If you can control the open beats, you can control the close ones!" The words were still humming in my ears, accompanied by the ghostly paradiddles of the sticks, now fast dying away. I turned suddenly and fled through the darkness.

But the words still haunted me wherever I went and followed me everywhere.

If you can control those open beats, the close ones will look after themselves!
JULIEN VEDEY.

: SYNCOPATION ON THE VIOLIN : By REGINALD BATTEN (Leader: The Savoy Havana Band)

It is not my intention to commence these talks on dance fiddle playing by giving examples of the tricks and twists used by the half-dozen or so tip-top men on both sides of the herring pond—that will come later—but to start with a few hints on subjects very often disregarded by aspiring (or perspiring) world beaters.

The Instrument

Don't use a high-bellied violin. I have in mind four or five well-known makes which I will not name as I should probably call down on my head the curses of those wishing to dispose of them. Nevertheless, watch for them and—steer clear.

I think the average violinist will understand that by a high-bellied violin I mean one which has more than the usual depth under the bridge. This type of fiddle usually has good carrying power, but, unfortunately, is totally unsuitable for dance work. It must be remembered that the better the rhythm and ensemble, the better the band, and, as the fiddle is usually playing with the saxophones, a thin carrying tone is too far removed from the roundness of the saxophone's tone to blend well with it. On the other hand, the low-built fiddle usually possesses a broader tone and produces better rhythm.

You may think that this point is not worth the space that I have devoted to it, but, I can assure you, you will find that, not only for ball-room playing, but in gramophone recording and broadcasting, it is of vast importance.

Strings

It is very important to use perfectly true strings. A fiddle player who can perform really good double stopping breaks (I am giving the fundamentals of break playing later) is worth his weight in gold, but to play these breaks one must have strings of perfect intonation. Pay the price and get the best. It's cheapest in the long run.

The Bow

I won't say much about the choice of a bow, as, although an expensive bow is indispensable for straight playing, any good sound resilient bow is satis-



REGINALD BATTEN

factory for the style of dance playing in vogue at the moment.

Technique

A short time ago the public expected noise and buffoonery from a dance player (and got it). At the present moment it wants to hear highly-polished renderings of the various popular numbers. Very soon it will start differentiating between one player and another and putting one or two on a pedestal; that pedestal won't be attained with a faulty technique. In fact, the weeding-out process has already begun. Many men who, a few years ago, were at the top of the tree are being left farther and farther behind in the race. Dance arrangements are becoming more intricate and very soon we shall find some of the passages which, even in these

enlightened days are put down by many people to fake instruments, cropping up here and there on paper. Then will come the time when the man who is so anxious to give his poor tired little fiddle a complete rest outside working hours will regret having been so kind hearted.

Practise hard and attain technique. It's just as necessary in dance music as in "straight" (if not more so).

Style

A good workmanlike position looks well and, in the end, is less tiring than the jellyfish stance which we so often see. Some players seem to wish to emulate the drooping lily with the addition of a half-yard of cadaverous jaw to prevent the work box from slipping; others set themselves like the rock of ages and assume an expression like that of a disillusioned cow. Strange—but true!

The violinist is the natural leader of a dance band, but we all have to remember that, however much we may merit the position of leader, unless we look the part, the odds are very much against us. I have heard it said of one or two leaders who have got into a rut and stayed there that they are their own worst enemies. I have seen one or two of them myself. They seem to wear an air which says "What the H... (!!!) is the use of living!" which vanishes like magic on the completion of the performance. The reason for this is not very far to seek. It comes from playing tunes day after day until they are memorised, and then devoting too much time to a self-conscious speculation as to what people think of them. I used to think that this was confined to the English temperament, but I have since found that this is not so.

Let me impress this on you. If you invite criticism by your manner, as sure as fate you'll get it; but, look as if you know your job from A to Z, and you'll find that other people will think so too. Treat everybody in the place as your friend, it doesn't matter whether it's Lord Helpuss or Harry Bags.

You're there to do your job and your should be just as interested as the listener is (or is hoped to be).

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:: UP-TO-DATE BANJO PLAYING ::

By **LEN FILLIS** (Banjoist of Jack Hylton's Kit-Cat Band)

Foreword

IN the dance business, as in all other businesses, styles and methods change—invariably for the better. It is the law of evolution.

Banjo playing, particularly, is not what it used to be. In the last twelve months the style of playing this instrument has completely altered, but the modern banjo rhythm is, without doubt, the most efficient from every view point; it is prettier and more rhythmical and effective than any other style which, up to now, has made its appearance.

The majority of present-day banjoists, however, are finding this modern rhythm somewhat difficult, and are inclined to be afraid to tackle it. Whilst I am willing to admit that it is somewhat intricate, I can also safely assert that it is not so hard that one cannot learn it if one has a little insight and will use a little initiative in studying the points which go to make the modern style what it is.

Now I have often wondered just what does constitute a good banjoist, and have even made numerous enquiries and solicited opinions on the subject. The answers I have received have been varied, but I think the most apt description was given me by an orchestral pianist of repute. He said: "A banjoist need not necessarily be such a 'star' musician that he can read his parts like a streak, or can argue on the minutest technical points



Photo) **LEN FILLIS** (Narvana

of musical theory. Provided he can produce and maintain a good tone, his aptitude and originality in rhythms and breaks." This definition coincides with my own ideas exactly, and although I agree that it is a wonderful asset to be able to read "at a go" anything and everything, there is no need for the man who cannot read with such certainty, or rapidly, to go about with a downcast look on his face. It is a good thing to remember that there are a great many perfect readers out of work, whilst men who are by no means so expert in this

respect, but have the gift of style and originality, are holding the best jobs. This has been proved to me in American as well as English bands.

By the way I am writing one might think that I encourage "faking"; that is far from my intention, and I strongly advise every banjoist to improve his ability to read as rapidly as possible. For those who cannot read, or are learning, I recommend the purchase of a tutor something after the style of "Foden's Book of Tenor Banjo Chords." This work contains practically every tenor banjo chord and all the inversions. They can be learnt off fairly quickly by a man who has a fairly good memory.

Another thing a learner should bear in mind is that it is of great importance that the name of every chord be learned. This may be a tedious job, but it is one which is well worth the trouble and which will sooner or later repay the learner. In the majority of present-day banjo parts (see all Arthur Lange's arrangements), the name or "symbol" is written above every chord, the reason for this being that it helps those who are unable to actually read the notes, but know the names of the chords and can follow the "symbols."

However, the object of these articles is not to lecture, or teach the rudiments of music, but to help those who are sufficiently advanced to tackle modern banjo rhythm. Thus we will proceed.

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A few hints on the plectrum, the holding of it and the position of the arm are essential, for it is in these points that the whole execution of modern rhythm lies. A whole article might successfully be devoted to these subjects, but a few general remarks must suffice here.

The plectrum, generally speaking, should not be more than an inch long (though individual comfort and habit may vary this slightly), and should be held firmly, BUT NOT TOO TIGHTLY. Naturally, complete flexibility of the wrist is essential, and there should be little or no movement of the arm.

Strumming should take place on the arm of the banjo, about 2 inches from where the arm joins the rim. This will probably come as news to many, as it is generally understood that the correct place to strum is near the bridge. The reason for strumming on the arm is that the farther away from the bridge one strikes the strings the more mellow is the tone. It is also advisable, as a general rule, to keep the banjo muted as much as possible, as this, too, improves and enhances the tone.

"Nigger" and "Stomp" Rhythms

Now we come to the two most popular rhythms of to-day, the "Nigger" and "Stomp" rhythms.

The former is more or less a "straight" rhythm and the effect is obtained by one strong down stroke followed by one soft down stroke, a "dead" up stroke and another strong down stroke." (A "dead" stroke is when the plectrum makes a pass across the strings, but does not touch them; the pass is made purely to keep the player to tempo. If the pass were not made the player would, in all probability, get lost and confuse the tempo.) Two of the movements



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take place to one bar of common time, thus:—



(NOTE.—In these examples the letter U over a chord means "up" stroke, D means "down" stroke, and X "dead" stroke.)

It will be noticed that the chord of Eb is not used right through, but is alternated with the chord of C min. The change is made to break the monotony of the one continual chord. Little changes like this should be made wherever possible, but it should be borne in mind that the change of chords must be made so that the new chord is fingered in the same position as the principal (or original) chord. If a change of position is made, it breaks the evenness of the rhythm. Another important point to be remembered is that the fingers of the left hand have to be raised from the strings at every dead stroke. Where clean, snappy playing is wanted it is always advisable to raise the fingers after every chord played (even though no change of notes is made), and

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re-stop the strings before playing the next beat. Usually, this only applies, however, to bars where there are not more than four beats to the bar, as it requires great experience to be able to raise the fingers after every beat if there are more than four strokes to the bar. It is very difficult to explain just when the fingers should be lifted, so, once the player has the idea of lifting the fingers, the execution naturally lies entirely with himself. It is advisable not to use this rhythm in verses or last choruses; it is used to best advantage in soft choruses.

Now for "Stomp" rhythm. This differs from "Nigger" rhythm

inasmuch as the latter is a straight rhythm and the former a syncopated rhythm. Not much can be said about "Stomp" rhythm, except that it is essential that a bar of "Stomp" rhythm be preceded by a bar of four strict beats. This is to balance the rhythm. In solo playing, consecutive bars of "Stomp" rhythm may be used to advantage, but more than one bar at a time in dance work is apt to be monotonous and, at the same time, far from rhythmical from a dancer's point of view. The following illustration will serve as an example as to how "Stomp" rhythm may be used to best advantage:—



It will be noticed that nothing but down strokes are used in this rhythm, except for one up stroke which is a "dead" stroke. There are more than four strokes in a bar of this rhythm, but this is one of the cases where the player should endeavour to lift the finger after every stroke. This rhythm is used to best advantage in "hot" choruses.
LEN FILLIS.

THE WHOLE-TONE SCALE
And Some Trombone Breaks Based on It
By RICHARD MACDONALD

THERE is nothing in "straight" music which has not been, or, at any rate, cannot be adapted for use in modern syncopated music. All the modern rhythmic and harmonic effects are nothing more than the inventions (if one may call them such) of the famous composers of the classics pulled to pieces and put together again in a form which will comply with the laws of to-day's dance music.

Consequently, it is not surprising to find that the full tone scale is being used more and more to produce the novelty continually demanded by the patrons of the dance band.

Debussy seems to have been the first to have discovered the value and possibilities of the whole tone scale, and has made free use of it in many of his compositions, which have made him one of the most famous of modern composers.

Not only, too, are modern dance arrangers looking around for fresh harmonic effects with which to whet the appetite of those who listen to their efforts, rapidly following in Debussy's footsteps, but individual musicians are also incorporating the full tone scale into their renderings with excellent effect. Red Nichols,

the well-known American trumpet player, who records with the "Goofus Five," the "Cotton Pickers," and other prominent "hot" combinations, has even brought trumpet playing into quite a new light by his introduction of whole tone "breaks" and passages.

Let us, then, score this whole tone scale (we will do it in Bb for the full range of the trombone), and play it over a few times to get it well into our minds (see Example 1. The figures under the notes denote the position on the trombone). Now let us select a number, say, the chorus of "What did I Tell Ya?" (which is written in the key of Eb), and try a whole tone break for the trombone between the 23rd and 24th bars. The break can commence on any note in the first chord of the 23rd bar, so let us take the C, and from this note build up a whole tone break by selecting a few notes from the whole tone scale and inventing a little rhythm. Examples 2 and 3 are of such breaks.

We will now consider some other keys. F and C are very popular. Play the full tone scales based on them over a few times also (as scored in Examples 3 and 4), and become thoroughly accustomed to their sound.

And, finally, two whole tone breaks in the key of F and two in the key of Bb will be found in Examples 6 and 7 and 8 and 9 respectively. They can be fitted (usually in the 15th and 16th bars) to any chorus in their respective keys.
RICHARD MACDONALD.



As its name implies, the whole tone scale is a scale composed of nothing but tones; that is to say, there is a full tone between each note of this scale instead of only half tones, which are the intervals between certain notes of the ordinary major and minor scales.

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A New "Hot" Style for Saxophone and Trumpet

By JOE CROSSMAN, of the Embassy Club, London

STYLES come and styles go in dance music, the same as in everything else, and—in the good bands—with such alarming rapidity that it is really difficult to keep pace with them.

At the moment there is a craze amongst the small "hot" combinations (as distinct from the large symphonic) for a form of rendering which, while being decidedly "hot," is—so far as the melody instruments (as apart from the purely rhythmic) are concerned—played legato. This legato style gives an excellent "lilting" rhythm and is ideal for dancing.

As far as I can gather, the style was perfected by the famous American trumpet player Red Nicholls. Of course, other forms of rendering by other well-known syncopated artists had been verging on it for some time, but it seems to have been left to Nicholls to bring it up to its present-day standard. Nicholls, as a trumpet player, naturally introduced the style via that instrument, but it is, nevertheless, just as effective on a saxophone, if not more so, when perfectly done.

If any trumpet players happen to read this, they may like to know that the following explanation of the style applies equally to their instrument and they have only to transpose the part to enable them to try it with their bands.

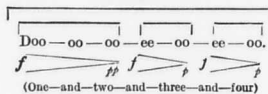
The score herewith is the saxophone part, based on the style under consideration, of the chorus of "Carolina," and fits with the orchestral parts issued by the publishers (the Lawrence Wright Music Co.) when rendered as a solo.



JOE CROSSMAN

It should be accompanied only by the rhythmic section (piano, banjo, drums and tuba or bass).

Example A



CAROLINA

By Joseph Crossman

Hot E? Saxophone Chorus
LEAD IN (optional)

1st or 2nd time bars or Coda as in printed parts according to where this Chorus is inserted.

As I pointed out earlier, this style must be played legato or the whole effect will be lost. By explaining how a few of the bars should be rendered, I will try to give the correct impression of how the general effect is produced.

The first bar (marked (1) in the score) is the key to the situational Master this and you have the mode for all the rest.

It will be seen that all the notes in this first bar are tied with a long slur; thus, they must be taken in one phrase and played in the same breath. Also none of the notes coming within a long slur tie must ever be tongued. Such notes as come within a tie, but are also accented (A), must be given their extra emphasis by a sharply increased pressure of wind from the lungs, but without breaking the slur which ties them to their preceding notes. Tonguing would, of course, break the slur effect.

It will next be noticed that both the second and third quavers have O's underneath them which are joined by a line, thus: O—O. These notes must be played *ppp*; they should be merely "whispered," just loudly enough to show they are there, and blurred into each other as represented by the line joining them. In America this is called a "smear," and the term fairly aptly illustrates the effect desired.

A good way to get these rhythms and effects into one's mind is to fit some vocal sounds to represent them and then sing them over. The first bar reads in terms of time, 1—and—2—and—3—and—4. Sing it (as in Example A) and

you get a very good idea of what is required.

The second, third, and fourth bars are straightforward as written.

The fifth bar is the same as the first (rhythmically), excepting that it has a semiquaver at its end. This semiquaver is not included in the tie, as its only significance is as a leading-in note to the next phrase.

Bar 6 has no "smear" in it, but the long tie must be noted and the accents produced in the manner stated for Bar 1.

Although the rhythm is differently distributed, the same remarks apply to Bar 7 as to Bar 1.

Bar 8 is straightforward as written and, from the explanation of these bars, it should be easy to follow what is required in the remainder by the expression marks scored on the part.

I have now had a chance to thoroughly test the new saxophone mute which is being marketed exclu-

sively by Messrs. Hawkes & Sons, and readers may be interested to hear the result.

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First of all, it must be realised that this is not a mute in the trumpet sense of the word. That is to say, it does not alter the true tone of the instrument or enable one to produce comic or "stunt" effects. It really has the same effect on the saxophone as the violin mute has on the violin; in other words, it sweetens the tone most delightfully without in any way destroying its true colour. Another point is that this mute, which, I may add, is quite new and the only thing of its kind at the moment, actually makes the rendering of quick and difficult passages easier, inasmuch as with it it is so much easier to keep the tone sweet—the most essential point in saxophone playing at any time.

I strongly advise the use of the mute at practically all times. Its use would be particularly desirable when rendering the style as explained in the first part of this article.

JOE CROSSMAN.

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The Use of the Oboe in the Dance Band

By J. PERCY BUSH (Musical Director: London Æolian Bands)

MUCH has been written in THE MELODY MAKER regarding the "hot" work and improvisation necessary to the dance world. I feel, therefore, that this article on the employment of the oboe family will not be without interest to many readers, because it must be distinctly understood that the oboe family are instruments of a melodic nature, and, therefore, it is out of the question to attempt anything differing in style from their actual sphere of usefulness as recognised in straight music.

The progress of modern dance instrumentation, however, has developed so rapidly during these last few years that it behoves any progressive dance leader to study seriously the question of instrumental variety if he wishes to supply the ever-increasing demand for new tonal and colour effect.

Regarding the oboe, its use being somewhat limited, care must be taken to avoid giving intricate passages that may convey to the listener an attempt at "stunting." I propose, therefore, to tender a few hints as to the best method of employing this singularly beautiful instrument in the modern syncopated orchestra.

The tone of the oboe is really rather nasal in its quality, and it is generally used to best advantage when Oriental effects are required. To produce these I suggest that the broad German reed is the best that can be employed for the purpose. Whilst not producing the concert tone of the oboe, it gives that broad nasal volume much akin to that of the "shawm."

I have tried the following "colouring" effects with a good deal of success, and should any dance leader have an oboeist in his band, perhaps he would care to experiment on these lines:—

- (1) Oboe playing melody.
- Trumpets playing sustained harmony (in hat).

Trombone playing obbligato (open).

Saxophones playing staccato rhythmic figures.

In the above the use of the trumpets is to imitate French horns (sustained harmony), which, of course, are only employed in the largest dance bands, on account of their limited use in this class of music.

- (2) For Oriental Themes.

Oboe playing melody (using a broad reed).

Trumpets (with wow-wow mutes) and trombone all playing (staccato) figures.

Saxophones playing sustained harmony.

Drums (tom-tom) varied with cymbal (Turkish) rhythmic beating.

- (3) Oboe melody.

3 B₃ sopranos playing staccato figures.

Trumpets (ordinary mute).

Trombone doubling melody of the oboe.

Violin playing obbligato.

For this last example I sometimes find that the sousaphone should play its part an octave higher than the written part.

There are, of course, numerous other examples which can be employed to make the use of the oboe very effective.

The oboe can also be used to great advantage in the waltzes, when it should be given half a chorus where the music lends itself to the use of this instrument.

A combination I have often used in waltzes is:—

Oboe melody.

Violin pizzicato strongly played.

Celeste arpeggios.

String bass (playing the first beat of the bar very marked so as to sustain the rhythm).

The use of the brass section can be

added in sustained harmony, preferably playing open.

Short celeste "bridge" passages leading into the next "colour" effect may also be added.

I have also included the banjo playing melody à la guitar style.

The oboe is also very useful in the Tango, though I prefer the cor Anglais, which gives the deeper sonority necessary for this languorous music.

In my opinion, the oboe is by far the most difficult of the wood wind family to play, therefore I strongly urge that it should not be used unless by a competent player. One need not be a virtuoso to play it in a dance band, but a good tone is essential at all times.

It is somewhat difficult for the average saxophonist to get used to the embouchure of the oboe, therefore it is advisable to allow at least eight bars rest before the player takes the oboe solo.

I could quote innumerable examples, in addition to the schemes suggested above, of the beautiful use made of the oboe in modern dance music. In the fox-trot "Araby" it has a solo which is beautifully orchestrated for this purpose; also in "Romany Love" a wonderful effect was produced by the introduction being played on the cor Anglais, the oboe taking up the first theme four bars later.

In concluding, I must mention that the oboe is not an instrument that can be "picked up" in a month. It requires a good deal of practice to produce a satisfactory tone. In the subsequent course of events I confidently predict that all the members of the wood wind family will be embodied in the dance orchestra, and I hope to show in future articles how they can be best employed and utilised to the advantage and efficiency of syncopated music.

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Running a Cinema Orchestra—No. 4

By ALEX. FRYER, Musical Director, Rialto Cinema, London

Effects.

ANOTHER subject which usually comes under the control of the Cinema Musical Director is "Effects"—that is to say, the "noises off," such as the tearing of calico when the man in the picture rips his pants, the crashing of hundreds of bottles when he drops a tumbler on a feather bed, and the instruction of the effects man as to the exact moment when he must, to lend colour to a wild leap through a closed window, murmur gently, "Tinkle, Tinkle—Crash!"

So far, effects have never been anything but a ghastly failure, and the reason is not difficult to find if one gives the matter a moment's thought.

It must be realised that effects, like music, must support the atmosphere of the picture, and must certainly not distract attention from it. They should be felt more than heard. Of course, mind you, I'm not suggesting you should go round and stick pins in the audience when the villain knives the hero in the back, and it is obvious that an effect which, although "correct," is out of sympathy with the situation, is far better when it is entirely omitted.

The whole fault with effects to-day is that, although they are, generally speaking, "correct," they are, in ninety-nine cases out of every hundred, not only out of sympathy, but convey quite a wrong, and consequently startling, impression by their very correctness. This is due to two reasons.

Firstly, the brain is accustomed, by constant association, to the sound of every little action which takes place in daily life, and the absence of any expected sound, even though it is only subconsciously expected, is just as startling as if an entirely wrong sound were emitted—at least, until such time as one's mind is accustomed, also by a certain amount of association, to the absence of such sound.

Now in cinema pictures one's mind very quickly becomes so accustomed to the omission of all sounds that their complete absence has no very great effect on the general impression gathered. But, start putting in just some sounds, and the absence of the remainder is immediately brought into startling prominence.

The second reason why effects are usually so unreal as to become ludicrous is that they are generally hopelessly out of perspective. The mind is not only trained to expect a certain sound from every given circumstance, but is also so highly trained that it knows exactly, by that sound, from whence it is coming. If the eyes tell the brain they can see a bell ringing fifty yards away, and the ears tell the brain they can hear it ringing five yards away, the brain cannot reconcile these two conflicting statements, and is so violently startled that it has to use all its power to reason out the matter. Its attention is thus distracted from all other things, which means that it has to leave the picture and the thread of interest is lost. Nor does the difference have to be so great as between fifty and five yards to produce the same effect. If the eyes see a plate being smashed on the left of a small room, just the same shock will be produced if the ears have to say from the sound that it is on the right, although the room may be only a few yards wide.

Now, in cinema pictures there is always a distance that is never allowed for when it comes to effects. Take an ordinary interior scene. The nearest objects, even when you sit in the front row, always seem to be about twenty to thirty yards off, and, consequently, the sounds they make should always appear at least that distance away; yet they are made in the orchestra pit, probably not more than a few feet from one's seat, which, as Euclid said, is absurd.

No; effects can never be even a partial success until this question of perspective has been overcome. Distance is really more important than absolute correctness of sound. After all, if you hear a man knock his hand on a table you can't tell with absolute certainty what it will sound like, as you don't know what sort of wood the table is made of, how thick it is or what its underneath construction is like. All these points go to alter the tone of the noise made by hitting it; but if they are at all obscure to the eye, as is likely in a picture, then the ear cannot know exactly what the tone will be. It does know, however, exactly the

distance from which the sound should appear to come, which is thus the most important point to have correct.

The question then arises, How are the difficulties to be overcome?—and the obvious answer is, leave out all effects. Some day, probably, we shall have effects made by some form of gramophone, the records for which will be made at the same time as the picture is taken, and a proper device made for synchronising the record with the projector. This scheme has already been tried with a certain amount of success, but is not yet a thoroughly practical proposition for general use with all films.

There are a few cases where the above objections do not apply to effects. One instance is when there is such a conglomeration and abundance of sound that only the general *mélée* is apparent as against any one individual sound. A good example of this is a battle scene with heaps of guns of all calibre firing. In such cases plenty of heavy drums reproduce the general effect, if not being comprised of exactly the same individual sounds as make up the complete result, and, consequently, produce the general effect required.

Another instance is "cod" effects for comedies. Nothing is more amusing than ridiculously out of place noises, such as a motor horn when the comedian goes to sit down, or a squeaker when he does some other conspicuous movement. The effect is so amusing because it is so startlingly out of place that it becomes humorous by its absurdity; which proves the reasons I have given for my statements that "straight" effects as produced to-day are only futile.

(Continued from page 39.)

surprisingly good, and I should rush to buy their records.

Birt Firman's Dance Orchestra is at its best in "Two Little Cups and Sauces" and "Pretending" (both on No. 2752), and "Dreaming of a Castle in the Air" and "Oh, Miss Hannah!" (No. 2751). The Carlton Hotel Dance Orchestra has good records in "I Never Knew," in which the work of the rhythmic section (particularly that of the drummer on the cymbals) is excellent.

HOW MUSIC ROLLS ARE MADE

— No. 4 —

WE must now examine the method by which an ordinary, or "straight-cut" roll is produced. To the jazz pianist, with a grateful eye on gramophone record royalties, perhaps, and an anticipatory one on a similar gold rush from music rolls, this may not appear very important. But it is especially in the world of dance music that the straight-cut roll has many advantages—absolutely strict tempo is an obvious one—and many of the finest dance rolls are produced by a combination of the two methods—i.e., a straight-cut and a hand-played roll wrought into one. Thus the anxious jazz pianist will produce a better roll for knowing exactly "how the wheels go round."

Marking Out

The first process in the manufacture of a straight-cut roll is known as "marking out." This is usually done by a girl, under the supervision of the roll "editor." This girl, who must be a practised score reader, and have a deft pencil, may, perhaps, best be described as a pattern maker. Her duty is to transcribe the printed score into a paper pattern (which when finished appears similar to a rough edition of the roll itself) of the musical signs and symbols thereof.

The question immediately arises—How much paper is to be allowed for each bar of the music? This is a very important matter; more so, perhaps, than would appear at first sight. Not only does it determine the actual length of the roll, and, therefore, to a large extent, its price, but ease or difficulty of performance depends much upon this factor.

Two equally undesirable alternatives are often presented to the roll editor. Just a few bars of the music may be crowded with semi-quavers, for example, and for the sake of these, he may have to increase the length of every bar to an extent which proportionately enlarges the entire roll, and so puts it into a more expensive class. He may even be compelled to go further than this, and in the case of an already lengthy piece of music, cut it at a critical point—just at the end of a thrilling "break!" and divide it into two rolls. This procedure, sometimes unavoidable, imposes, as may be imagined, a heavy tax upon both the pocket and patience of the performer.

On the other hand, the bar length must often be reduced to the compass of a slightly smaller-sized roll than it really "fits," in which case all the defects of the straight-cut roll (enumerated in a previous article) are exaggerated. The performer's pocket is thus less lightened, but his temper is sorely tried in endeavouring to produce an artistic performance with a roll that is unintelligibly "jammed up;" the psychological effect of doing this is about as soothing as that involved in reading the inch-square Bible that some of us see occasionally.

The Paper Pattern

But assuming that the roll editor has adequately perspired over the matter, a fairly satisfactory compromise is generally arrived at, and a bar-length of, say, two inches is adopted. Each bar is then sub-divided into a convenient unit—in the case of common time into four spaces of half an inch, each representing the time-value of a crotchet. We have now, then, a length of music-roll paper conveniently stretched over a sort of drawing-board, and attached at each end to a spool, so that it may easily be turned to and fro. In this state the roll may be compared to a sheet of music manuscript paper without staff lines, but with bar lines and time signatures.

The task is now to transcribe each note or rest of the printed score on to the roll in its absolutely correct position—the pitch of every note, and the time-value of every note and rest. Local variations of tempo, indicated on the score by the words "rit." or "accel.," for example, are ignored—the roll must be metronomically accurate—that is to say, even. To this end a movable scale is placed across the roll—tee-square wise—marked on its upper edge with the eighty-eight note divisions of the tracker-bar, and on its lower edge, and in exact correspondence with them, an ordinary musical staff, in which every note of the piano is inserted. This lower edge, therefore, represents the notes of the piano, and the upper edge the corresponding notes of the player-piano tracker-bar—so that one has a key which fits both the score and the player-piano. It is thus possible to "translate" one to the other note by note, bar by bar—a half-inch pencil mark for a crotchet,

a quarter-inch mark for a quaver, an inch for a minim, and so on. It may sound a laborious process, and to the beginner it certainly is, but an experienced person's pencil flies almost as quickly over the roll as does that of an expert "arranger" over his MS.

The Editorial Blue Pencil

But this process is by no means the end. The roll having now been "marked out" mathematically, the roll editor steps in to add a little art to the science. He inserts *legato* and *staccato* effects, "spreads" and numerous other modifications, which, without interfering with the note-accuracy of the roll, render it a more complete record of the composer's intentions. Thus, a *legato* effect is obtained by lengthening the note-marks so that they slightly overlap, the speech of one note thereby being prolonged until immediately after that of the succeeding one. Such *legato* effects are not always limited to those marked in the music, but are sometimes inserted at the editor's discretion—he being that *rara avis*, an artist-mechanic—where he thinks that a proper pianistic effect is impossible without them. Similarly, a *staccato* or *mezzo-staccato* effect, in this case only where indicated in the score, is produced by shortening the length of the note-mark to, say, half its actual value, as in ordinary performance, so that a crotchet speaks with the time-value of a quaver, and so on.

This roll is then carefully checked in detail by the editor, who makes any final alterations and corrects sins of omission or commission, and generally gives it a finishing touch. This task in itself demands considerable musicianship, much patience, and, above all, a thorough knowledge of the idiom of the piano. By the time the editor has passed it it bears a closer resemblance to a particularly vicious cross-word puzzle than to a piece of music, but it is now ready to be made into a "master" roll, which, as the name suggests, is one from which any number of accurate copies may be produced.

There is also another method of producing a master roll, and this we will describe, together with its comparative advantages and disadvantages, in our next article.

PIANISTICUS.

MILITARY AND BRASS BAND NEWS

A RATHER amusing position, now that the seriousness associated with the circumstances is relieved, arose out of the recent General Strike. The strike started in the same week that many seaside band concerts came along, and thus every seaside or health resort that had engaged a Service band was left in the lurch, because the troops



Photo, reproduced by kind permission of Hawkes & Sons.

The Band of The 2nd Bn. Argyll & Sutherland Highlanders, now on its way home from New Zealand where, under B.-M. F. J. Ricketts, it appeared with enormous success at the New Zealand and South Seas Exhibition, Dunedin.

were called up and confined to barracks in case they should be required for the emergency which so many expected would turn out seriously. The irony of the whole thing is that the military bandsmen, unlike others carrying on skilled trades or professions in the Army, are subscribing members of the Union themselves, and might have had to be used to fight that very trade unionism to which they belonged. Luckily, as all know, the trouble blew over.

Much satisfaction has been expressed by the chairman of the Wallasey Parks Committee at the successful visit of the Grenadier Guards' Band and the inspiring performances given under the direction of Lieut. G. Miller, L.R.A.M. It is expected that, given good weather, the visits of such bands as the Black Watch, Royal Air Force and other prominent combinations which have been booked will be equally successful, as this class of music is much appreciated in the district.

The Grenadier Guards had a great reception at New Brighton. The whole of the fee paid for this fine band's attendance was provided out of advance bookings without touching the money taken at the gates. Recently the band also appeared at Nottingham.



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The Great Central and Metropolitan Silver Prize Band, which under B.-M. W. Smith won, on June 5th last, the Hanwell Contest.

Kneller Hall Band opened up its season's engagement at the Terrace Gardens, Richmond, by giving one of the finest programmes ever attempted at this popular resort. It is anticipated that the engagement will be a record success.

The bi-weekly band concerts at Halifax have been greatly enhanced by combined band performances. The first of these was given by the massed bands of the Cheshire Regt. and the 8th King's Royal Hussars, under the batons of Bandmasters W. J. Cheesman and T. Underhill respectively. Several well-known bands are engaged for the Halifax band season.

Among the successful bands that have already appeared on the Cliffs Bandstand (Southend) are those of the 3/6th Dragoon Guards (Bandmaster Mr. A. V. Barwood), and the 12th Royal Lancers. Both these combinations have made many friends, and a return engagement is practically a certainty for the near future.

Bandmaster Hopkins, with his band of the 13/18th Hussars, made his third appearance at Hastings, and his many admirers gave him a real welcome. The visit was highly successful.

The band of the Royal Marines was unfortunate in having very bad weather during its visit to Tunbridge Wells, which greatly affected the attendance of the public, but the music submitted was of a superior class and was much appreciated by those who had dared the elements. The band

of the 11th Hussars (Bandmaster T. Stenning) also completed a successful week's engagement at Tunbridge Wells.

The following bands have recently appeared at the places indicated:—

Royal Artillery (Mounted) and 2nd Bn. North Staffordshire Regt. at Coventry; Don Pedro's Mexican Band also at Coventry. The 1st Bn. Seaford Highlanders at Nottingham. Royal Tank Corps at Royal East Sussex Hospital Fête, St. Leonards. The 2nd Bn. Hampshire Regt. and the 1st Bn. King's Own Royal Regt. at Westcliff. The 5th Bn. Gloucester Regt. at the Public Park, Gloucester, for the season. The 2nd Bn. East Lancashire Regt., the Gordon Highlanders and the Torquay Military Band at Torquay. The 1st Bn. Wilts Regt., and the 2nd Bn. East Yorkshire Regt. at Worthing. The band of the 2nd Bn. Cheshire Regt. (very popular) in the Groves, Chester, and the King's Own Royal Regt. on the Leas Bandstand, Folkestone.

The 2nd Bn. Royal Welsh Fusiliers refused an engagement to perform at Wrexham on August Bank Holiday, as the terms, as offered by the committee, were not suitable.

Silver drums for use on ceremonial occasions, bought with £1,000 bequeathed to the 1st Bn. East Surrey Regt., stationed at Hong Kong, by Mrs. Walker, have been consecrated and formally handed over to the battalion by Mrs. Luard, wife of Major-General Luard, commanding the British troops in China.

In 1925, when the men were stationed at Agra, a fever epidemic carried off five officers and several men, Mrs. Walker's son, a lieutenant, among them. The money was left as a memorial to the son.

Brass Band News

The following are the results of recent Brass Band Contests:—

Leigh (Lancs), June 5.—1st Prize, Foden's Motor Works; 2nd, Carlton Main; 3rd, Wroughton & Heskin; 4th, Dobercross; 5th, Sowerby Bridge; 6th, Creswell Colliery. *Second Section*—1st, Cadishead Public; 2nd, Abram Colliery; 3rd, Atherton Public; 4th, Leigh Borough.

Hanwell, June 5.—1st Prize, Calender's; 2nd, Croydon Borough; 3rd, Wolverton. *Second Section*—1st, Poplar & Bromley; 2nd, Lambeth Borough; 3rd, Ilford.

Douglas, I.O.M., June 5.—1st Prize, Skelmersdale Old; 2nd, Denton Original; 3rd Blackrod Public; 4th, Oldham Rifles.

Spondon, June 5.—1st Prize, Dove Holes; 2nd, Long Eaton; 3rd, Pleasley Colliery.

Chesterfield, June 5.—1st Prize, Bolsover Colliery; 2nd, Hickleton Main; 3rd, Hasland.

Henley-on-Thames, June 12.—1st Prize, Great Central & Metropolitan; 2nd, Hanwell; 3rd, Morris Motor Works. *Second Section*—1st, Maidenhead Town; 2nd, Newbury Town.

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Presentations for excellent services were made to the secretary and treasurer, Messrs. T. Tipton and W. Davies, of Varteg, Pontypool, Brass Band.

About forty Brass Band Contests will be decided in England during the present month (July). These contests extend to nearly every County, and, notwithstanding trade depression, it looks as if the bandsmen will line up in a truly sportsman-like manner.

The L.C.C. have published the band arrangements for the Council's parks and open spaces for the summer season (Booklet No. N.2443, price 4d.). Eighty bands in all have been engaged, including bands of the Brigade of Guards and of the London Regiment. The publication includes, in addition to particulars of the band performances, details of the arrangements for concert party entertainments and for dancing, and also a guide to the tramway routes to the parks and open spaces.

The Australian Silver Band has arrived here and is, at the time of writing, on tour in the Provinces. Besides having a first-class combination of picked musicians, a "Saxophoneless" Jazz Band is also featured.

Wednesbury Town Council has made very elaborate arrangements for performances in the public parks. The following bands are already engaged by the Council: Bescot Silver, Wilenhall, Darlaston Town, Wednesbury Borough, Walsall and West Bromwich District School band, Wednesbury "Shaft" Prize band, etc.

In the various Sunderland Parks, in addition to the bands of the Guards from London, the following brass bands are engaged to appear during the season: Sunderland Constabulary, Harton Colliery, Herrington Colliery, Wearmouth, British Legion, Deptford, 7th Durham Light Infantry, Sunderland Tramways, Sunderland Shipbuilding band, Silksworth Colliery, Murton Colliery, Ryhope Colliery, 55th Medium Brigade, R.A., Boldon Colliery and the local Salvation Army band.

The new ornamental bandstand on the verge of Llandudno Promenade is now in use for evening concerts given by Llandudno Town Band.



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SONG WRITERS' WALK

The Proper Tonic for July

Many bands are paso-dobling with the new one called "Sevilla" from Francis Day. Several are, in fact!

A lady asked the American trumpet player the other night if the band knew "My Lotus Flower." "Dam(e)-asc-us!" was the prompt reply. "Of course!" (Cavendish.)

Twenty to one, bar one! Bar which one? "Barcelona," obviously. A 6/8 iot. (Cecil Lennox.)

"Can you play 'Love Me'?" the pretty little thing asked the leader. "Can I . . ." said he. She was more than satisfied. (Vocal waltz, Keith Prowse.)

The belle of the ball, "Oh, You Lulu Belle!" Ring up Lawrence Wright.

Little and good is "Five Foot Two, Eyes of Blue." Does she go down well? Ask Francis Day.

The new tango may "Play My Heart Away," but it has a very beneficial effect on a bad-liver. (Keith Prowse.)

"Jack in the Box" is the irrepressible fox-trot novelty of the day. Only just published by Lawrence Wright, but keeps popping up.

Why does the new fox-trot, "Because You could have Had Me Once," remind one of a lovely cucumber? Because it "repeats" well! (Peter Bernard.)

The biggest factor in every "test"—"Summer Rain"! It's flooding every ballroom. (Lawrence Wright.)

"Lady Letty (The Ruler of My Heart)" is one of those waltzes which put you in that expansive mood. The ruler put round the heart would show a swelling of some inches after this waltz has been played. (Chappells.)

"Cecilia" can be yours for the asking. Go to France this day and hunt her. (Francis, Day & Hunter.)

The waltz of universal language, "Speak." Played and sung the world over. (Lawrence Wright.)

There are two most popular kinds of "hop" to-day—both indispensable. There's the anti-pussyfoot variety of ancient delight, and the "Dickie Bird Hop," a chirpie modern fox-trot from Keith Prowse.

The hen-pecked trombonist thought of rolling-pins and smashing crockery, but everyone else of romance, when the band struck up the lovely waltz "Memory's Melody" (Cavendish). The inevitable encore was demanded, and the disgruntled one suggested "I Wish I'd Bought My Missus on the Hire Purchase System." More encores. (Cavendish.)

A very insistent song is "Pussy! Mee-Ow!" Keeps every one up at night, a sure sign of "something doing" in the ballroom. (Cecil Lennox.)

He was kicking wildly and, to her, painfully. "What's the tune?" he asked. "I'd rather Charleston," said she. "A topping tune and really, I would." He improved. (Chappells.)

Tune up the band for "Tune Up the Uke" and let 'em hear that uke an-swer. (Francis Day.)

Wherever waltzes are played so is "Say That You Love Me." Venus must have had a hand in it. (Lawrence Wright.)

Don't worry, "Croon a Little Lullaby" and get the best out of a fox-trot. (Keith Prowse.)

What's in a name? Quite a lot if it's "In the Name of Love," a waltz which will put the hoodoo over all dancers. (Worton David.)

There's only one thing more delightful than a perfect summer night, and that is a perfect fox-trot "Night." Both make the "stars" scintillate! (Lawrence Wright.)

Get rid of that tired feeling with "Sleepy Time Gal," a new one which takes the rot out of fox-trot. (Francis Day.)

Bands which are tired of hearing their inspiring renderings of paso-dobles danced to the clod-hop should feature "Rosita," which is published with description of how to dance the paso—pass(o)ibly. (Francis Day.)

Because "I Never See Maggie Alone," she never gets into trouble. She's always too much in demand in the ballrooms ever to be outside. (Cecil Lennox.)

"What's this called?" said the dancer, en route, to the leader. "I'm Crazy 'bout the Charleston," replied the baton-wagglor. "So am I—at least, about this one," quoth the enquirer, executing a pretty savate against a harmless loiterer. (Chappells.)

"I'm so Terribly in Love with You," the new waltz song, is simply ravishing. All dancers will enjoy being ravished with the new Francis Day sensation.

There are many songs about love but only one "Song of Love" fox-trot, as published by Keith Prowse. Luv'ly!

If you want to send the dancers home, don't play "Good-Night," the tremendous fox-trot from Lawrence Wright. Worth encoring and worth repeating.

Extract from a new song rage: "While you whisper 'Nightly, Nightly,' Sounds naughty, naughty, doesn't it? At least, it's blue—" "Mighty Blue"! (Francis Day.)

It was "A Night of Love." They were locked in each other's arms. They were in ecstasy, and they went the giddy limit—of the ballroom. Such was the new waltz from Chappells.

Rare and refreshing fruit! "I Want a Pie with a Plum In." If there's anything wrong with your system, this is the plumber. (Worton David.)

The resident band of a popular palais failed to play "Picador" the other night—see "Situations Wanted." (Lawrence Wright.)

WHO'S WHERE?

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