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The Melody Maker

VOL. I. No. 1.

JANUARY, 1926.



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No. 1. VOL. I.

JANUARY 1926.

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EDITORIAL.

It is usual, we believe, when introducing a new publication, to say a few words before the curtain as it were. Whereas we do not propose after this to adhere to any example already set by others, but rather to branch out for ourselves in our own way, we feel it due to our readers to give briefly the *raison d'être* of our existence.

We must confess that we have, on more occasions than we like to admit, noticed a lack of co-ordination between the many branches of the entertainment profession, when the closest co-operation ought, in the interests of all concerned, to have existed.

Which brings us to our point. By giving in an interesting manner, between these two covers, up-to-date information of as many branches of popular entertainment as space will permit, we hope to let each section know exactly on what the other is concentrating, so that concerted efforts may enhance the success of all.

If we succeed in only a small measure we shall feel our humble effort has not been made in vain.

We have decided to devote our frontispiece each month to some prominent member of the musical profession.

In this, our first issue, we are indebted to the famous British composer, Mr. Horatio Nicholls, for allowing us the privilege of publishing his photograph.

Born in Leicester, Mr. Nicholls rapidly came to the fore and is now admittedly one of the finest and most popular composers of lighter music, not only in England, but throughout the world.

THE EDITOR.

Over the Footlights



Photo by *Reville*
JOSÉ COLLINS.

One of the outstanding successes of the day is that created by the José Collins-Nat Ayer partnership. Miss Collins has forsaken, temporarily at any rate, the Musical Comedy Stage for Variety, and recently sailed for U.S.A., in which country she is not only well-known, but as popular as here. Her most successful number is probably "Sunny Havana," and Nat Ayer has scored heavily with his own composition, "Oh! How I've Waited for You."

Inimitable Florrie Forde is now appearing as principal boy in her own pantomime, "Robinson Crusoe," which opened at Glasgow on December 14th, and is fully booked for the whole panto season. "Ukulele Baby" is one of Miss Forde's feature numbers, others being "Sunny Havana," "We're All Jolly Good Fellows," "Don't Worry," and "Babette," which latter is introduced as the feature of the big Eastern ballet scena.

"When the Bloom is on the Heather," is being featured by Will Fyffe, who has also temporarily deserted the halls for pantomime, and is appearing in "Humpty Dumpty" at the Theatre Royal, Glasgow. From the first this number created a sensational success and has continued to be the greatest "draw" in the production.



Photo by *Claude Harris*
THE HOUSTON SISTERS.

How many people know that the Houston Sisters, who now top the bill when appearing at the Holborn Empire and the Victoria Palace, were originally "discovered" in 1924 by Horatio Nicholls when in pantomime at the Pavilion, Glasgow? He was so struck with their talent that he there and then persuaded them to sing "Toy Drum Major." "This," say the Houston Sisters, "was the beginning of our real success, since when we have never looked back. We shall continue to look to Horatio Nicholls for our best numbers."

For particulars of

**The LAWRENCE WRIGHT
— ORCHESTRAL CLUB —**

See Page 10.



George Jackley and Dick Henderson are the principal comedians in the Brothers Melville's Pantomime, "Dick Whittington," at the Lyceum Theatre, London. Their new song, "My Girl's Got Long Hair," was first introduced to them in their dressing-room between the acts one evening. So struck were they with it that, without any rehearsing or orchestral accompaniment, they put it over that same night, and with such immense success that it was promptly made, and is still to-day, one of the big scenes of the pantomime.



Photo by *D. H. Ross*
DICK HENDERSON.

Kiddy Kennedy is at the Pavilion, Glasgow, featuring, with great success, "When the Bloom is on the Heather" in "Mary had a Little Lamb." In the same show, that famous Scotch comedian, Tommy Lorne, is "doing tremendous business" with "I've Never Wronged an Onion," which he works as a duet with Kiddy Kennedy. The number is also performed by Ernie Mayne in Leon Salberg's "Bo-Peep" at the Wimbledon Theatre, and has been the means of enhancing the already great reputation held by the famous comedian.



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HERBERT LANGLEY.

Other big stars in pantomime this year include Herbert Langley, the cinema favourite, whose picture as he appeared in "Chu-Chin-Chow"

is shown on this page, and who is singing "Araby" in A. Stewart Cruikshank's "Three Bears" at the King's Theatre, Edinburgh. This is the first time Langley has ever sung a popular song, and he was only induced to do so by the excellence of the number.

* * * * *

Popular Fred Barnes with "Araby" and "Sunny Havana" is doing his share to help "Love, Life and Laughter" break all records. At Southampton recently this show played to packed houses, but can one be surprised when such an artist as Barnes goes armed with numbers like those mentioned? A truly irresistible combination.

* * * * *

Probably another record is also made by Robert Chisholm, who has created a sensation at the London Coliseum, and is drawing £85 weekly for just one number per show, "Le Reve Passé." He is fixed for the Stoll Tour.



Photos by MARJORIE FULTON. Hans.

Charming little Marjorie Fulton has scored yet another success in A. Stewart Cruikshank's pantomime, "Goody Two Shoes," produced at the Theatre Royal, Nottingham, by Harry Roxbury, who is one of the best known panto producers in this country, and is also responsible for "The Three Bears" at Edinburgh. Having twice previously played principal girl, Miss Fulton now makes her debut as principal boy, featuring "Sunny Havana," "Why Don't My Dreams Come True," "Save Your Sorrow," and "When My Sugar Walks Down the Street." She is accompanied in the first two of these numbers by Thos. Priddy's Tango Band, about which further mention is made elsewhere.

* * * * *

That super-panto artiste, Dorothy Ward, is playing principal boy in the Wylie-Tate production, "Mother Goose" at the Theatre Royal, Newcastle. Her feature number, "Save Your Sorrow," is claimed by her as one of the biggest hits she has ever had.

* * * * *

Albert Le Fre as the dame in "Humpty Dumpty" at the Theatre Royal, Glasgow, is a perfect delight. His droll humour keeps his audience in convulsions, particularly when it comes to his star number, which again is, "I've Never Wronged an Onion," and which is always doubly encored.



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COMEDY SONG HITS



DOROTHY WARD

Dancing.

For the West of Scotland Dancing Championship, held at the Albert Palais de Danse, Glasgow, nine cups and twelve gold medals were presented to successful competitors by Tommy Lorne, the comedian, who was playing at the Pavilion. The competitors were danced to "Araby" (Fox-trot), "Babette" (Waltz), and "Sunny Havana" (Tango), after which the adjudicator, Mr. Richardson, the well-known and popular Editor of our brilliant contemporary, *The Dancing Times*, publicly stated that he considered these numbers the finest dance successes of the day. Later in the evening an excellent special Cabaret Show was given by Miss Hilda Denton and her troupe of dancers, who presented as specialties, Horatio Nicholls' "Toy Drum Major," and the Lawrence Wright number, "Tennessee."

The successful competitors in the "Sunny Havana" Fox-trot Competition, recently held at the Manchester Palais de Danse, under the able direction of Mr. Tom Hayton, were as follows:

First Prize and Cup Winners—

Mr. L. Cummings, 5, Bruton Street, Moss Side, Manchester.

Miss D. Heathcote, 55, Mytton Street, Moss Side, Manchester.

Second—

Mr. Jack Conway, 57, Barlow Road, Levenshulme.

Miss Sadie Stone, 11, New Bridge Street, Strangways.

Third—

Mr. Fred Markall, 33, Union Street, Ardwick.
Miss E. Taylor, 68, Claythorpe Street, Moss Side.

Extra Prize—

Mr. W. James, 65, Cross Street, Gorton.
Miss A. White, 29, Lavinia Street, Beswick.

Cinema Music.

Norman Austin, the well-known Musical Director, at the Scala Picture House, Sauchiehall Street, Glasgow, recently made special features of "Paddlin' Madelin' Home" and "Farmer Gray" for his musical interlude. The following week his vocalist featured "Araby," "Sunny Havana," "Save Your Sorrow" and "Why Don't My Dreams Come True?"; all these numbers making a sensational success, and being encored again and again.

There is no doubt but that the public at large likes this class of musical interlude just as much as the heavier classical compositions, which, beautiful as they are, may become irksome when one is fatigued from a hard day's work.

Controlling probably more cinema orchestras than any other individual in the north, Louis Freeman, the popular Glasgow Musical Director, is ensuring a continuation of his success by featuring in all the halls under his control "Araby," "Sunny Havana," "Babette," "Save Your Sorrow," "Why Don't My Dreams Come True?" and "Ukulele Baby."

The Melody Maker.

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SYNCOPIATION AND DANCE BAND NEWS.

LUCK OR JUDGMENT?



AL STARITA.

Jack Hylton's Kit-Cat Club Band not only is, but, unusual and surprising as it may be, always has, from the day of its formation, considered as good as any of the dance combinations now appearing in England, however long they may have been in existence. It is said by some that this is just the result of a lucky combination; others put it down to foresight when selecting the musicians. Both these facts may have something to do with it, but probably the main reason is that it is led by Al Starita, late saxophonist of the Savoy Orpheans, who, in addition to being an accomplished musician, is an expert director.

The band performs at both the Kit-Cat Club and the Piccadilly Hotel, and also broadcasts and records for H.M.V. (See "The Gramophone Review," page 31.)

Fallen are the Mighty?

The latest stronghold to succumb to the lure of the dance is Kettner's Hotel in Church Street, Soho. This famous London landmark achieved the height of its popularity in the days of King Edward VII., who, rumour has it, was very partial to this secluded and select little spot.

To-day one could not recognise it as the same place. Recently most of it has been re-built, and a few weeks ago the finishing touches were put to its complete re-decoration, which has been carried out on modern and most delightfully pleasing lines. A new ball room has been built at the Eastern end, which for cheerful cosiness

is unexcelled in London, and the supper dances, which commence at 11 o'clock, are amongst the most popular in London.

An excellent dance band has been supplied by Jack Hylton. The combination, which is five strong, is led by Hugo Rignold, who is without any question one of the very finest jazz musicians in this country. While still studying music at the academy, Rignold, it will be remembered, was given an audition by Hylton, and so impressed the famous British master of rhythm that he was engaged there and then for the Kit-Cat Band, with the promise that he should have the leadership of the first available band. Now Hylton has redeemed his promise, and it should be very surprising if Jack Hylton's (Kettner's) Band does not soon become known as one of the finest in London. Arthur Young, the brilliant English pianist, who was with Geoffrey Goodham at the Piccadilly all last year, is also in this combination. "So far and no further," however is Kettner's motto, for, with the exception of that supplied by the dance band, no music is heard within these old-established portals. Lunch and dinner are served, as in the old days, unaccompanied by aught else but the tinkle of plate and glass, and the subdued laughter of the élite of London Society.

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STAGE BAND FOR LONDON CLUB.



Thos. Priddy's Tango Band, now appearing in A. Stewart Cruikshank's Pantomime, "Goody Two Shoes," at the Theatre Royal, Nottingham, has been booked to commence a nine months' season at the Cosmopolitan Club, London, as soon as its present engagement is completed, which will be about the middle of February.

Although styled a Tango Band, this versatile combination performs all classes of modern dance music, and the management of the Cosmo Club are to be congratulated on having secured this novel feature.

The Harp in a Dance Band.



It has always been admitted that it is not the kind of instrument a man plays that counts, but the way in which he plays it. Nevertheless, it will probably come as a surprise to many to learn that in Sidney Bliss' "Metropolitans," who are providing the dance music of the Midnight Follies at the Hotel Metropole, a harp is very largely used, although the combination is only nine strong.

Paul Whiteman had one of these instruments in his band, but then he only used it very occasionally in spite of the fact that he had nearly double Bliss' number of musicians.

However, the end certainly justifies the means, and, treated as a rhythmic instrument in much the same way as is the piano in a modern dance band, the harp is certainly a great asset. When performed on by such an artist as Lorenzi, it can be used to produce many novel and delightful rhythmic effects.

Jack Pearce, the well-known Saxophonist, a portrait of whom, as he is not, appears herewith, is also a member of this combination, and, as usual, does his share to keep it in the front rank.

Alfredo's Band, from the New Prince's, is appearing in "The Blue Kitten" at the Gaiety Theatre.

Bert Ralton's Return.

It is with pleasure that we welcome Bert Ralton back to England after his successful tour of the Antipodes. He is likely to be here now for some time, having booked up engagements for many weeks to come.

Whilst most of the members of this excellent combination were with Ralton in Australia and New Zealand, two new additions since his arrival here are found in Freddie Pitt, the well-known trumpet player, late of Geoffrey Goodhart's Piccadilly Hotel Band, and Alec Cripps, the drummer, who was originally with the Savoy Orpheans.

In our next issue we are publishing the story of Bert Ralton's experiences since he left the Savoy Hotel in 1923.

* * * * *

Dancing at the Cavour.

The management of the Cavour Restaurant in Leicester Square, the interior of which has been re-built, and re-decorated on modern and most pleasing lines, has been taken over by the Café de Paris people, with the result that dancing now takes place nightly in the ground floor restaurant.

Excellent music is provided by the well-known Lyricals, who have played at the Café de Paris for nearly three years and the Lidor Tango Band, new comers to London, who have already created a great success.

* * * * *

New Bands at Café de Paris.

The Lidor Tango Band also performs at the Café de Paris, where the new combination, Ted Brown's Café de Paris Band, a seven-piece outfit with no brass, is rapidly becoming popular. Ted Brown himself is a great personality in more ways than one. He weighs about twenty stone, but his exceptional girth is nothing compared with his magnitude as a Xylophone player. Those who remember George Fishberg the excellent dance pianist of the Art Hickman's "New York London 5," which band appeared at the Criterion a few years ago, will be interested to hear that he is with this combination.

* * * * *

Dance Bands While You Wait.

Don Parker is back at the Piccadilly Hotel with his band, and has once more surprised everyone by showing how quickly he can turn a mediocre combination into a truly first-class ensemble.

Unable to obtain many of his original artistes, he had to make up with a number of new musicians, who, during the first few days, seemed to show no great promise of blending into anything but a very ordinary combination. Now to-day, after only about four weeks' companionship, his band is again recognised as one of the best in the country. Wireless enthusiasts have probably already heard Don Parker's excellent broadcast programmes, the first of which was given on Christmas Day.

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Other numbers issued in this series are :-

"TANNHÄUSER," "JUNE," "IL TROVATORE," "FAUST" and "ECHOES OF IRELAND."

THE PROPHETS OF DOOM.

BY JACK HYLTON.



Photo by JACK HYLTON.

The prophets of doom, great and small, are eternal.

Just as for ages they have, at intervals, arisen to proclaim the end of the world, so they arise—chiefly in the form of newspaper bogeys—to proclaim the end of syncopated music. "Prepare ye the way for a new music," they cry from the column-tops. "People are tired of syncopation. They are bored by the band, sick of the saxophone, jaded by 'jazz.' They want, and they do not want, this, that, and the other." So cry the prophets of doom. Yet symphonic syncopation laughs its friendly human laugh at them through the saxophone and follows the course of its evolution like a débutante.

Like a débutante, it has developed during ten years from its first blatant beginnings and its crude gaucheries, into a thing of charm and grace, wherein the skill of musician, composer, and arranger is exercised to the utmost. But, you may reply, a débutante marries, grows old, and passes away. Not, however, before she has given the world children as beautiful as herself.

Consider, first, the beginning of syncopated music. It came, these prophets tell us, from the jungle, via America. Certainly, in its first state

it had much crudeness. It sprang upon us with a good deal of noise and discord. That perfect concord of instruments which makes the dance orchestras of to-day so popular, had not been reached. It could only be reached by much effort, by continual elimination, by a harmonisation combined with a perfection of rhythm. If its origin lies in the beat of the tom-tom in the jungle, remember also that the stars began as clouds of

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floating dust in the heavens, and that the orchid springs from an ugly brown seed.

The only answer to those who cry that syncopated music is losing its popularity is this:—The public wants it and it will not let it go. Surely that is the great and only test. Music, like newspapers, books, carpet slippers, top hats, dormice, and other things, is at the mercy of the law of supply and demand, and if there is no demand, then syncopation dies away un mourned, except perhaps for a final, regretful wail from the saxophone!

The number of bands that plays syncopated music grows day by day; the number of gramophone records that carries syncopated music, the number of musicians who, after averring emphatically that they will not adopt the new rhythm, eventually turn to it for self preservation; the number of composers who are writing it in preference to less joyous forms of composition—all these facts throw back the words of the prophet of doom into his own teeth.

The demand upon my own time is an example. I cannot fulfil all the engagements that are offered to me, even though I am continually forming new bands in addition to my band at the Kit-Cat Club and the Metro-Gnomes who tour the provinces.

There are psychological reasons why syncopated music does not lose its popularity. It is a combination of two qualities—rhythm and harmony. All music in its beginning was crude rhythm. As it developed and became intellectualised, the marked rhythm that gave it birth was eliminated and it became pure harmony without any strong rhythm. Then suddenly it reverted to type. "Jazz" was evolved, jazz with its terrific rhythms and discords. Jazz came almost like a protest from the God of Rhythm against the public neglect of him.

Then, as jazz evolved and began to call harmony to its assistance—for it could not have lived long without it—syncopated music became a combination of these two qualities, rhythm and harmony. Beauty began to creep into the new form of music, so that to-day we have a form of musical expression which can please both those who love harmony, but care not for mere rhythm, and those who love rhythm, but care not for harmony. Syncopation, in short, is the compromise between rhythm and harmony, between savagery and intellectualism. It is the music of the normal human being, and because of this it will live—progressively, of course, and gradually evolving into new forms—but it will live.

And it will live in this country because British dance orchestras are becoming some of the finest in the world. We have reached a level equal to that of the American dance bands, which a few years ago were well ahead of us. We have produced a People's Music which satisfies every musical need of those for whom it is intended.

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HERBERT RULE &
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PIANO.

Key G.

1. Jones was look . ing hap . py, Jones was look . ing gay, Look'd as if he'd
2. With his long hair dar . ling, he went to a ball, When poor Jones took
3. Once they both went bath . ing. proud of her was he, Some . one shout . ed

come in . to a for . tune yes . ter . day. His pals said "What's the mat . ter?"
off his hat he had no hair at all. And as they start . ed dancing,
"There's some gin . ger sea . weed in the sea?" Just then she start . ed sink . ing,

Why so full of bliss? Have you back'd a win . ner? He said "No, not that, it's this."
he slipp'd on the floor, — He got en . tan . gled in her hair so he be . gan to roar.
Jones said "I de . clare" — Then dragg'd her out and shout . ed out to ev . 'ry . bo . dy there

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CHORUS.

"My girl's got long hair, got long gin . ger hair,

Has . n't had it shin . gled, has . n't had it bin . gled,

When she's pass . ing a bar . ber's shop, all the bar . bers' fa . ces drop, 'Cos
See below for Couplets

my girl's got long hair, got long gin . ger hair." hair."
f: D.S.

EXTRA COUPLETS to fit in Chorus at ⊕

Tho' it's rather thin at the roots, it's long enough to cover her Russian boots.
It's as long as a nurse's veil, looks just like a horse's tail 'cos
When my bootlaces break, oh lor', I know where I can get some more.
It is winter time that I like most, I feel as warm as a piece of toast
I'm saving up my five pound notes instead of buying sealskin coats
She was born in Scotland up in Ayr, so that's the reason I declare

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GRAMOPHONE RECORD MAKING.

BY PERCIVAL MACKEY.



Photo by **PERCY MACKEY.** *Faulstich and Bangfeld.*
Musical Director of "No! No! Nanette" at the Palace Theatre, London, and Percy Mackey's Band, Columbia Records.

ARTICLE I.

HOW I CAME TO JOIN THE MUSICAL PROFESSION.

"All the King's horses
And all the King's men
Could not
Make the Gramophone tell a lie
And verily that's the reason why . . ."

No! That is not a Limerick, and there is no prize for a last line. I am simply endeavouring to prove (yes, I admit it would have been better if I had not attempted verse) that gramophone record making is an art unto itself if only because the instrument hears and repeats every sound as it actually is, which is often quite different to what you believe, or would like, it to be.

There is only one way to make a perfect record, and that is to succeed in making the recorder hear just nothing more or less than exactly what you want it to repeat. This is a difficult matter

at any time, but when one is inexperienced becomes well nigh impossible. For that reason, I propose to devote these articles to the purpose of helping, by relating a number of my experiences and endeavouring at the same time to explain the lessons they taught me, all those who may one day find themselves for the first time in a recording studio.

Before proceeding with my main subject, however, I am going to ask a few moments indulgence while I take the liberty of giving a little information about my earlier life, which shows how I came to enter the musical profession.

The credit for any musical ability I happen to possess is due entirely to my parents, since I inherit it from them and have never found the study of music tedious or difficult. My father, who was a lover of music and instruments in the most genuine sense of the word, would probably have become famous were it not that he was so wrapped up in the artistic side of the subject that he never perfectly realised the commercial value of his great talents. He was a performer of no mean merit on the violin, banjo, mandoline, guitar, zither, English concertina, etc., and was never happier than when surrounded by any of these or giving instruction to the many who sought his aid.

My mother, although she never entered the professional world, was a pianiste and singer of great repute amongst her many friends.

From the earliest days that I can remember, music in all its phases held for me a great attraction, and, with the aid of many instruction books and hints from my father, I started to teach myself the piano just as soon as I was able to realise the meaning of the word "music."

At the age of twelve I was given a hearing at the Royal College of Music, when, before a number of aged professors, I played Mendelssohn's "Rondo Capriccioso." This effort was promptly "damned by faint praise;" the spokesman of the party remarking that I might become a musician if I studied for about twelve years under a good tutor.

But "hope springs eternal in the breast of youth," and I cannot truthfully admit that these remarks caused me much concern. It was a case of "Where ignorance is bliss . . ." etc. I continued studying on my own lines, and when the jazz craze started it so interested me that I decided there and then to take it up as a profession.

Continued on page 20.

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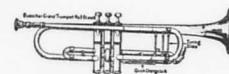
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(Continued from page 18).

MY FIRST RECORD.

My first recording session came, like most things do, in a roundabout and unexpected manner. In 1920 when I was playing at Murray's Club, a well-known teacher of dancing came up and, after highly complimenting the band on a tango, which it had just performed, stated that she would very much like to have a record of the number to use in conjunction with her lessons. The leader replied that we had not done any recording, whereupon she promptly gave us an introduction to Mr. Langley of the Columbia Graphophone Co., with the result that in due course the band made the record.

Judging from the remarks passed, I believe others thought it a fairly good effort compared with what bands in general were turning out in those days, but it nearly broke my heart as about that time I had been listening to a number of records made by Paul Whiteman and his band,

and I suppose I must have hoped, if not actually expected, ours would be as good.

The rude awakening I received, however, was probably the best thing that could have happened for me. It made me realise what perfection of musicianship must be attained by an artist for him to record successfully, and also that, however good the personnel of a band might be, nothing satisfactory could come of it unless the scores were arranged to suit the special combination of instruments being used. In those days, it must be remembered, the dance band was not studied by the orchestrator as it is now, and one had to "fake" saxophone and banjo parts from those of such other instruments as were catered for in the score.

WHITEMAN'S EFFECT ON ME.

Whiteman's records had made a great impression on me. I realised that, in addition to the perfect technique displayed by his musicians, his orchestrations, inasmuch as they produced a perfect syncopated rhythm without in any way spoiling the beauty of the musical effect, were far in advance of anything I had heard from a dance band.

Although I only had a six piece combination consisting of Piano, Violin, Saxophone, Trumpet, Banjo and Drums, on which to experiment, I promptly tried my hand at arranging on the Whiteman lines and no one was more surprised than myself when it was found that in these humble efforts the combined rhythmic and symphonic effects I had been trying to produce were strongly apparent. Spurred on by the promise of ultimate success I continued working on these orchestrations, and to-day the department which deals with this side of my business is one of the largest I have. But I am rushing on.

I MEET JACK HYLTON.

About 1919 I had the pleasure of meeting a Mr. Anthony Lowry. Like myself he was then running a small music publishing business, I always believe more as an excuse to be connected with the musical world than that he expected to make a great commercial success of it. I mention this because it resulted in two most important happenings. Firstly, Lowry and I became so pally over our musical discussions that we eventually entered into partnership and started business as Syncopated Orchestra providers and arrangers of music for them—a business which is to-day a most flourishing concern, and secondly (which in those days I considered even more important) he introduced me to Jack Hylton, who, having the position vacant, gave me the job of Pianist and Arranger in his Band.

(Continued on page 23).

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and
Ed Rose
Music by
Al Sherman and
Merley Bloom.
Sung by
JACK HYLTON
and his BAND.

THE BANJO AND TENOR-BANJO IN MODERN DANCE ORCHESTRA.

By EMILE GRIMSHAW.



Photo by

Hansa

I.

THE VALUE OF BANJO RHYTHM IN THE DANCE ORCHESTRA.

Although the banjo is comparatively a modern instrument, there seems to be no definite information available as to its origin. There have been so many theories and explanations as to where, when, and how the banjo originated, that one seems justified in thinking that the original native inhabitants of almost every country in the world have contributed to its evolution.

Some such style of instrument with a handle, a rim or bowl over which is stretched a skin or vellum, and strings, seems to have been used in early ages in Egypt, India, China, Japan, Spain, Central Africa and America; indeed, the early instruments in more or less banjo form are probably prehistoric.

The instrument, as we know it to-day, was introduced and brought to this country from America a little over forty years ago, when it immediately became popular. The late King Edward, then Prince of Wales, was very fond of the banjo, and when he took lessons from the late James Bohee and praised the instrument highly to his friends, the banjo became the fashionable instrument of the day, and its popularity has never waned.

There is no evidence of the banjo (tuned as we know it) in America earlier than the year 1850. It seems quite likely that it was brought to America by African slaves, especially as we know

that many of the best professional American players, up to the year 1880, were negroes.

The first original composition ever written out in musical notation for the banjo was a simple dance tune called, "Joe Sweeney's Jig." Since then many thousands of excellent banjo solos have been written and published, and almost all are characteristically typical of the dance in some form or other. Take, for example, three banjo solos that have been published quite recently—outstanding successes that have found a place in the repertoires of all discriminating professional soloists. "TAKE YOUR PICK," by Pete Mandell, of the Savoy Orpheans, is a fine example—here we have an excellent solo in fox-trot tempo, arranged for both banjo and tenor-banjo, and with a rhythmic swing throughout its three movements, that will make anybody want to dance.

Then, there are "LISTEN TO THIS" and "TATTOO," characteristic banjo solos in one-step tempo, which are extremely effective and enable a player to demonstrate in modern fashion just what a banjo *can* do. There are also solos that are guaranteed to start the feet tapping and are issued for the finger style of playing in addition to plectrum style and tenor-banjo solo.

When the modern style of dancing was introduced into this country about fifteen years ago, it was realised by the best dancers that a banjo could produce a much better rhythm than any other musical instrument. In those days the saxophone was practically unknown to dancers, and for a period of about five years it was unusual for a dance band to consist of more than four players—two banjos, piano and drums. During the years 1915 to 1917 the most popular dance bands in London were the Savoy Quartette at the Savoy Hotel and the Versatile Four, banjoline, drums, piano and vocalist—Mr. Haston, of the latter combination, was, I believe, the first to introduce a saxophone into a London dance band.

In those days banjos provided melody, harmony and rhythm. Orchestral parts, of course, were unnecessary, a couple of piano parts or songs fulfilling all requirements. Banjoists had to read direct from the piano part, often at sight, and I must add that this was an art not easy to acquire. Every number was committed to memory as soon as possible, for both banjoists and pianists, strange to say, thought it very unprofessional to be seen with a piece of music on the stand.

Next month my subject will be "THE ORIGIN OF THE TENOR-BANJO." In that article I shall have something to say about the respective merits of the banjo and tenor-banjo, particularly in the dance orchestra.

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(Continued from page 20.)

This was exactly what I had been wanting. It gave me a full jazz combination to score for, and I was able to vastly increase and improve the effectiveness of my arrangements owing to the extra instruments I had at my disposal. Also Hylton's Band was then doing regular recording, and, by continually and at my leisure, listening to the discs, I was able to study the effect produced in a manner which is never possible when one is actually performing in a Band, the work of which it is desired to criticise.

THE LIGHTER SIDE.

It was while I was with Hylton that two rather humorous incidents occurred. The first one is

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against myself. It concerns the making by me of what I believe must be the shortest record ever struck. It was quite unintentional and I claim no credit for it. Those who perform in syncopated orchestras know that it is usual for the conductor to "mark" the two beats preceding that on which a number commences; in other words, to give two silent beats, the orchestra coming in on the third. In my enthusiasm I quite forgot the first two beats were tacit, and as the baton came down for the first time I played my opening chord. Realising what had happened none of the remaining musicians bothered to take up his cue and, when we heard it, all that appeared on the record was my one crotchet value solo.

(Continued on page 32.)

HOW TO READ MUSIC AT SIGHT.

BY HUBERT BATH.

There are always at least two ways of doing anything. There is a Right way and a Wrong way. So it is with the Art and Practice of Reading Music. It is popularly supposed amongst musicians that singers are the most backward amongst musicians as against instrumentalists where reading music at sight is concerned. A certain great *prima donna* of my grandmother's days (it was either Jenny Lind or Madame Patey—not Patti) was never able to read a note of music; she was taught everything by ear. Of course, *prima donna* in those days had little to sing beyond a few well-known arias and ballads. Those few items constituted their "stock-in-trade," as it were. But they had to deliver the goods from a vocal point of view; and that was all that the public wanted in those days. It hardly mattered *what* they sang as long as they sang it better than anyone else.

This tradition about the *prima donna* of the past has, doubtless, given rise to the idea that any singer is backward at reading music at sight. If it is a fact that the average singer is really not so efficient as his or her brother instrumentalist, there is a good excuse for him. Instrumentalists are continually playing and performing fresh music from day to day, and, consequently, acquire more facility in this branch of the art. In other words, reading music at sight is, like most other things, a question of practice. It is *not* a gift, as many people suppose, although it must be granted that some may have an aptitude for it beyond others. *It can, however, be acquired by practice, as I have proved myself.*

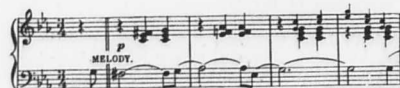
As "one man's meat is another man's poison," so also is the individual a law unto himself to a certain extent when it comes to devising a definite method of reading music at sight. Liszt, the great pianist and composer, used to be able to read an entirely fresh piece of music at a ratio of *one page ahead!* That is to say, that whilst he was actually playing the page on the left-hand side of the copy he would be reading the right-hand page; and whilst actually playing the right-hand page he would have turned it over and commenced reading the over-leaf page. This, though phenomenal, and to a great extent a feat of memory, could, I am sure, be acquired by practice and developing a habit of visualising the appearance of the music on the printed page. But for ordinary, everyday purposes one wants to arrive at a *modus operandi* which will meet immediate requirements, and

there are certain fundamental rules which are generally accepted and which will meet the average case.

When practising Reading at Sight, no piece should be gone through more than twice. The first time "have a shot at it"; go straight ahead; don't go back, no matter if it sounds wrong as soon as you have struck the notes. The second time go through slowly and endeavour to ascertain what mistakes you have made and why you have made them. Try and find out why your eye deceived you by accepting the appearance of a certain chord or succession of notes as being what they were not when they were struck. Leave it at that and pass on to an entirely fresh piece, which you have never seen before.

Naturally, the important point is the method to be adopted in reading. Should one take in the tune, melody, or "top line" first, or the bass, or the chords, harmonies, etc.? After all, the tune is the simplest part of the musical structure, and, to a certain extent, the most important, and to the average person will give the least trouble from a reading point of view.

The only true system of reading at sight should emanate with a rapid glance at the music *from the bass upwards*. The bass, or left-hand part, is customarily the most neglected at first sight, but, after all, it is the foundation of the whole. The melody should be taken in last of all in the process. As soon as one bar has been assimilated in the mind (and the mental ear), commence to play, and, *at once*, read ahead the succeeding bar. By dint of practice it will be found possible to read as many as four bars ahead whilst playing the first of the four bars. Of course, any music in slow time will be easier to read than that in a quicker *tempo*. Perhaps the best type to commence reading practice with would be a waltz movement, such as:—



"Babette" Waltz by Horatio Nicholls.

The harmonic structure, or succession of chords, is easy to follow, and can usually be anticipated to a certain extent.

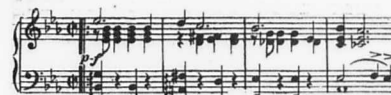
This example might be followed by a march movement, or two-step, such as:—



Extract from Savoy "Scotch Medley."

Which, with its slightly faster *tempo*, will need a quicker perception and will accustom the eye to more rapid changes of harmony.

This might be succeeded by a fox-trot, or intermezzo:—



"Save your Sorrow," by Al Sherman.

in which the harmonies and the bass are equally as important to the whole as is the tune.

When we come to the reading of an accompaniment of a song or solo, it must be borne in mind that the solo line must be followed as assiduously as the actual accompaniment. This touches upon the Art of Accompaniment, and is not quite within the scope of this little article and must be dealt with separately. But, generally speaking, the same rules of reading apply together with the added intelligent anticipation of what your soloist is going to do in the way of breathing, phrasing, etc.

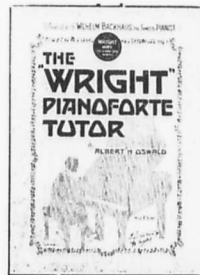
To sum up, the following instructions should be observed when Reading at Sight:—

- (1) Look at your key signature before commencing.
- (2) Next, observe your time-signature.
- (3) Rapidly glance over the pages and note where any change of either key or time occurs so that you may not be taken by surprise.
- (4) Note where any repeats may come, double bars, *dal segnos*, *da capos*, *codas*, etc.
- (5) Take things slightly on the slow side until you have acquired a certain amount of experience, and, therefore, confidence.
- (6) Don't hesitate if you strike a false note or chord. Go on!
- (7) Accustom yourself to playing music in sharp keys. Flat keys are always easy to manipulate.
- (8) Remember that accidentals remain until the end of the bar, unless contradicted.
- (9) Arrange your music so that the pages can be turned easily.

HUBERT BATH.

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ABOUT UKULELES.

BY KEL KEECH.

In a romantic setting the commonplace very rarely exists either in fact, word, or action; consequently, it is not surprising that one finds in the Hawaiian Islands instruments which produce a music unequalled in any part of the world for its beauty and allure.

It was among these instruments on the Beach of Waikiki, situated just outside Honolulu, the capital of the seven Hawaiian Islands which lie between California and the Orient, that my brother, Alvin, and I were born.

In those days we spent most of our time surfing and, although I was then about knee-high to a grasshopper, I can to this day remember Alvin expounding to the famous author, Mr. Jack London, the art of riding a surf-board—by no means an easy feat.

Music was also one of our pastimes, but that is not surprising if you realise that everybody on those romantic islands seems to be born with an inherent gift for it. Strong as the love of music and talent for providing it may be, however, the art of instrument making as it is known in Europe is non-existent because, on these half wild isles, modern manufacturing methods are unknown. The national instrument is the home-made four-stringed "Ukulele," evolved from the five-stringed "Taro-patch," which is in its turn a descendant of the "Guitar" with six strings.

Home-made though it is, the Ukulele well played is nevertheless a most charming instrument to which to listen and for the accompaniment of light songs can hardly be surpassed. Its soft legato tones are most pleasing to the ear, but, and here is the proverbial fly in the ointment, because its effects must always be legato, like so many other things, it has its limitations.

It was at about the time that the Great War started that my brother so acutely felt the need of an instrument which would combine with true Ukulele tone, both the legato and the staccato effects, that he put on his thinking cap and the result was the birth of the "Banjulele" Banjo. Ordinarily this instrument is brilliantly staccato almost to the extent of a banjo, and yet it can be made as softly sweet and mellow as any Ukulele simply by the aid of a violin mute—a point which is by no means universally appreciated, and which makes the "Banjulele" Banjo far superior to the Ukulele. The best mute to use is one of the clip-on design, for the strumming of the fingers against the strings will

soon shake off an ordinary mute unless the bridge is absolutely soaked in resin. Care should also be taken that the mute does not touch the strings.

Another new invention of Alvin's is the Alto Banjulele Banjo. In size this is mid-way between the ordinary "Banjulele" Banjo and the Tenor Banjo. It is pitched two full tones beneath that of the little "Banjulele" Banjo and the richness of its tones is absolutely superb. I have used it

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in the making of a Gramophone Record of "STEPPIN' IN SOCIETY," and also introduce it when Broadcasting, so that readers have full opportunities to judge it for themselves.

Of course, the great advantages possessed by the Ukulele and the "Banjulele" Banjo are that, compared with other musical instruments, they are so easy to play; and by "play" I mean produce real music, not just make a noise which pleases no one but its perpetrator. With the aid of a good tutor, a very few hours' study will enable the average person to read proficiently the Ukulele accompaniment parts which are usually printed on piano solo copies (or issued as separate booklets) and which are so arranged as to be ample accompaniments in themselves and consequently give equal satisfaction whether used with or without the piano.

In proof of my remarks concerning the simplicity of the instrument, may I say that in six lessons Alvin has turned into skilled performers many who before they commenced receiving tuition from him knew nothing whatever of the instrument. His pupils have included the complete choruses of many London productions such as "Brighter London," at the Hippodrome, the Hotel Metropole's "Midnight Follies," "Charlot's Revue," "Tell Me More" at the Winter Gardens, and "Dear Little Billie," all of which were brought from the novice to the skilled artists' stage during the few hours snatched while their shows were in rehearsal.

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AMERICA'S IDEA OF ENGLISH JAZZ.

Paul Specht on the English Musician.

Paul Specht, writing in a recent issue of "The Orchestra World" of New York, says:—

"Young English Musicians who were anxious to find out what American Jazz was all about not only have learned that, but they have improved upon American performances. Before long New York will hear upon its own Broadway one, and perhaps more, English dance bands able not only to play real dance music, but to render miniature symphonic programmes from the finest classics."

"I am worried about this."

On the other hand, Alex. Hyde, who recently appeared at the Piccadilly Hotel, states in the same publication:—

"You may say for me that any 'ching

(Continued on page 30).

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In making our bow under this head—Military and Brass Band News—we desire to say a few words in mitigation of what may, at first sight, seem to be a certain terseness in the manner in which we are publishing our information. We have, however, such unusual facilities for collecting an abundance of this class of news, that were it not put very briefly, owing to the limited space available, a great deal would have to be omitted. Sooner than have this happen, we have decided to state just bare facts in as few words as possible.

Starting off with the Military Band section: The biggest dance in living memory, so far as a country ball is concerned, took place in the great hall of the London University, South Kensington, at New Year. Dancers from all parts were present, and dancing took place to the fine music of the Coldstream Guards' Band.

The ball of the season took place at the Royal Pavilion, Brighton, on January 8th, to the splendid music of the Royal Marines' Band from Portsmouth.

The Kneller Hall Band, under the baton of Lieut. H. E. Adkins, Director of Music of that renowned Institution, has decided upon taking up public engagements when the exigencies of duty will permit. This is a good thing for both the students and the general public. The programmes are well chosen, and there will not be too much of the newly-named "High-brow" element; Lieut. Adkins believing in the entertainment of the public equally with the educational part of his fine performances. We hear, with considerable gratification that the Kneller Hall Orchestra treated the company present at the annual dinner of bandmasters to splendidly rendered fox-trots, inter-mixed with truly classical music—and why not?

At the Palladium on December 27th the massed bands of the Scots, Irish, and Welsh Guards, conducted by Lieut. Andrew Harris, gave performances in the afternoon, and the Royal Artillery Band (Woolwich), conducted by Captain E. C. Stretton, performed in the evening, each to crowded audiences.

It is not generally known that the Royal Marine Band (Chatham) has a Benefit Society, the oldest

in Chatham, and reputed to have been established 120 years ago. At their recent annual dinner two unique presentations were made by old members to Bandsman Orchard, on his wedding, and to Bandsman Marks, by the oldest member of the Society—Mr. J. Fowler—who is well over 80 years of age.

The recent performance by the band of the King's Royal Rifle Corps at Hammersmith Palace, was the occasion of many compliments to Bandmaster W. J. Dunn, who, by the way, was the only bandmaster to win the Military Cross on the field during the late war.

The band of the Royal Air Force, under Flight-Lieut. J. Amers, may be reasonably considered one of the most popular broadcasting bands in England. If traveling "*Hic et ubique*" (Mr. Amer's father's motto) has anything to do with it, the band certainly have a splendid broadcasting record, which is likely to be maintained.

Our news of Civic Military Bands will have its place in future reports, but our Military Band space is now exhausted for the present issue.

Just a final word—Engagements for Military Bands for the forthcoming season are already far in advance of any previous year.

BRASS BANDS.

In introducing our Brass Band Notes to our readers it may be of unique interest to many to know that there are considerably more than thirty thousand amateur brass bands in the British Isles alone! Nearly every village and hamlet can boast of its brass band, and it is also a peculiar fact that the very finest in the land come from small towns and villages. Such bands as Besses, Dyke, Foden, Wingates, Wyke, Irwell Springs, Marsden, etc., all hail from small towns. Many others could also be mentioned in this list. There are generally too many outside attractions in large towns and cities for any outstanding performers to remain amateurs for any length of time, and thus the small towns easily show the way with the very best in all pertaining to brass bands and brass band music well played.

Continued on page 30.

THE LAWRENCE WRIGHT MUSIC COMPANY'S MILITARY & BRASS BAND SCORES. (ABRIDGED LIST).

FOX-TROTS OR MARCHES.

- ‡Annabelle Brown & Henderson
- ‡Annie Stanley, Allen & Gilbert
- ‡ARABY Horatio Nicholls
- ‡AT THE END OF THE ROAD (Cornet Solo) Hanley
- ‡BOUQUET Horatio Nicholls
- ‡Dancing into Dreamland H. M. Tennant
- ‡Do Shrimps Make Good Mothers? Audrey & Harold Allen
- ‡Dream Daddy Louis Herscher & George Keefer
- ‡Eat More Fruit Rule & Stogden
- ‡HAY! HAY! FARMER GRAY
Edgar Leslie, Chas O'Flynn & Larry Vincent
- ‡Honolulu Nat Goldstein
- ‡I'LL TAKE HER BACK Leslie & Monaco
- ‡I Love Me Weber, Hoins & Mahoney
- ‡In Between the Showers
T. McGhee, J. Walsh & L. Silberman
- ‡Love is Just a Gamble
Ben Selvin, Lew Cobey & Irvin Mills
- ‡OH! HOW I LOVE MY DARLING Leslie & Wood
- ‡Pasadena Clark and Leslie & Harry Warren
- ‡Riley's Cowshed S. Damerell & Robert Hargreaves
- ‡Sahara Horatio Nicholls
- ‡SALLY'S COME BACK Harry Carlton
- ‡SAN FRANCISCO Carlton & Condon
- ‡Sarah Jos. G. Gilbert, Jimmy McHugh, Steve Conley & Joe Macey
- SAVE YOUR SORROW FOR TO-MORROW
B. G. De Sylva & Al. Sherman
- ‡Seven and Eleven Brown, Carlton & Donaldson
- ‡SHANGHAI Horatio Nicholls
- ‡Somebody Else Took You out of My Arms Rose & Conrad
- ‡THE KING ISN'T KING ANY MORE
Leslie & Monaco
- ‡THE TOY DRUM MAJOR Horatio Nicholls
- ‡Twelve O'clock at Night Rose, Ruby & Handman
- ‡Wana Cliff Friend
- ‡When It's Night-time in Italy Kendis & Brown
- ‡WHEN THE GOLD TURNS TO GREY
Eichert & Abrahams
- ‡You're in Kentucky sure as you're Born
George A. Little, Haven Gillespie & Larry Shay

TANGO FOX-TROTS.

- ‡SUNNY HAVANA Horatio Nicholls

VALSES.

- ‡Allah Horatio Nicholls
- ‡Arrawarra Horatio Nicholls
- ‡BABETTE Horatio Nicholls
- ‡CLOSE IN MY ARMS Horatio Nicholls
- ‡Golden Dream-Boat Horatio Nicholls
- ‡Golden West Horatio Nicholls
- ‡I LOVE THE SUNSHINE Horatio Nicholls
- ‡I WONDER WHAT'S BECOME OF SALLY?
Jack Yellen & Milton Ager
- ‡Just a Girl that Men Forget... .. Dublin, Rath & Garren
- ‡MAGGIE MCGHEE Rule & Wallis
- ‡Nightingale James Brockman
- ‡One Little Smile Eugene Herbert
- ‡Riviera Rose Horatio Nicholls
- ‡Waltz of Love Armstrong & Dyson
- ‡WHY DON'T MY DREAMS COME TRUE?
George E. Patten and John A. Flood

ONE-STEPS OR MARCHES.

- ‡Hello! Old What's-a-name, and How's your Father
Rule & Holt
- ‡Kiss me Again Stanley & Allen
- A ‡ SAVOY AMERICAN MEDLEY
Debroy Somers
- A ‡ SCOTTISH MEDLEY
Debroy Somers
- A ‡ IRISH MEDLEY
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- A ‡ WELSH MEDLEY
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BANDMASTERS

WRITE FOR PARTICULARS OF OUR SUBSCRIPTION SCHEME TO
THE LAWRENCE WRIGHT MUSIC CO., Denmark Street (Charing Cross Road), LONDON, W.C. 2.

(Continued from page 28).

Besses o' the Barn Band is a busy broadcasting band at present, their latest appearances before the microphone having been at Manchester on January 10th, and at Glasgow on January 12th. We are sorry to hear of Mr. Bogle's illness.

St. Hilda Band has been doing the round of the Music Halls with a distinctly good programme, including a scenic representation of the Overture, "1812." This band seems to specially favour many of the Lawrence Wright Music Co.'s novelties with conspicuous success.

The Leicester Band Contest and Festival promises to equal the contests at the Crystal Palace. Already the entries are completed and closed; a very remarkable testimonial to the capable organiser, Mr. J. R. Markham.

The famous Horwich R.M.I. Band is still without a bandmaster. This is one of England's finest programme-playing bands, and an excellent opportunity exists for a good bandmaster, but only the very best will suit.

Among our famous concert bands are Harton Colliery, Creswell Colliery, Marsden Colliery, Carlton Main Colliery, South Moor Colliery, Wingates' Temperance, Glazebury, Luton Red Cross, Callender's Cable Works, Cory's (Pentre), Clydebank (Scotland), Pendleton Old, and many others, not forgetting the famous Black Dyke. These, and very many others of our foremost brass bands, give programmes that are a credit to the very name of good music, and, what is better still, each band knows from experience what the public wants in the way of entertainment. Their programmes are always "sandwiched" with good light music of the modern dance type.

Bromley Silver Band held a contest among its members last month which proved a true educational success.

The National Eisteddfod of Wales will take place at Swansea this year, commencing on August Bank Holiday.

Included in the more important brass band contests already announced for the coming season are the following: Kennington, February 13th; Llandudno, February 27th; Leicester, March 6th; Eccles, April 2nd; Abbey Lakes, April 3rd; Rotherham, April 5th; Brighton, May 15th; Hawarden, May 24th; Leigh (Lancs.), May 29th; and Bugle (Cornwall) in the second week in August.

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(Continued from page 27).

joint' band in New York, Chicago or Philadelphia, if it were transported to England... would make any English band look sick."

As, however, Alex. Hyde also talks about "Jack Hilton's Savoy-Havana Orchestra," perhaps one is entitled to reckon that he is no quite so well informed on these matters as he has apparently succeeded in making "The Orchestra World" believe.

*We know of no such Orchestra as "Hilton's Savoy Havana."



Better Recording and Better Bands.

A study of the latest dance records brings to light two outstanding features.

The first, which can be said to be apparent from the goods of the majority of British manufacturers, is the great strides made by the better of the English Dance Bands in their general playing and their knowledge of how to get the best results into a record.

The second is the great improvement apparent in the discs of those firms who have adopted the new microphone method of recording. Until recently, one always performed before an instrument which looked exactly like an ordinary gramophone, even to the trumpet. Now, all that is apparent in the newly equipped recording studios is a microphone very similar to that through which one broadcasts, the process itself being somewhat similar, and resulting in a most pleasing depth, fullness, and clarity of tone which seems unobtainable with the older system.

DANCE RECORDS OF THE MONTH.

The Gramophone Co.

The H.M.V. list contains such an abundance of good things that it is difficult to pick out the one better than the other. Worthy of special mention, however, is "Araby" (Fox-trot), played by the Savoy Orpheans (Record No. B2173). For sheer beauty and perfect musicianship, this, in our opinion, is unexcelled, even by anything Paul Whiteman has done, and the recording is as good as anything we have heard. Although the tempo is perfect for dancing, the rhythm is so subtly accentuated as never to overshadow the beauty of the melody and harmony, which makes the reproduction equally satisfactory from a concert or dance point of view. The arrangement is by Debroy Somers, the leader of the Orpheans, and, with the exception of the interlude leading into it and the additional special chorus containing the violin breaks, the score used in the record is note for note identical with that issued by the publishers (Lawrence Wright Music Co.).

On the reverse side will be found "Echoes of Ireland," performed from the orchestration by that famous arranger, Arthur Lange, it being one of a series of six rhythmic paraphrases of the popular classics by the same arranger (all of which are obtainable from all music dealers, either as piano solos or for orchestra), and is in every way up to the high standard attained in "Araby."

For those who want red-hot syncopated rhythm with a good deal of "dirt" thrown in, "River Boat Shuffle," played by Hylton's Kit-Cat Band (No. B2167), and "Stomp Off, Let's Go," by the Savoy Orpheans (No. B2174) should prove eminently satisfactory. Both these numbers are excellent compositions and contain an abundance of modern style, harmonic effects and rhythm. The former is conspicuous for an excellent hat-muted trumpet solo and some real "dirt" on the fiddle by that super-jazz artist, Hugo Rignold. The latter has a lilt all through that is irresistible and contains fine examples of the excellent rhythmic effect which is obtained by accentuating the fourth beat in the measure. "Jazz" enthusiasts will find their appetites thoroughly appeased by these two red-hot numbers.

"When the Bloom is on the Heather" (No. B2163) is played by Jack Hylton in his usual masterly style. Hylton's arrangers show up to great advantage in this number, having cleverly worked a number of Scottish airs into the score, which, as a symphonic arrangement, compares very favourably with the aforementioned rhythmic paraphrases of the classics by Arthur Lange.

Chappell & Co., Ltd.

An excellent Brunswick-Clifophone record of "Everything is Hotsy Totsy Now" (No. 2916A) by Herbert Wiedorf's Cinderella Roof Orchestra, appears in this firm's latest list. The playing and recording are well up to the high standard set by this ambitious company, but the feature of the record is a vocal chorus by Clyde Lucas, whose modern style of introducing syncopation into his melodies is a perfect delight.

The Parlophone Co.

Latest lists include "Pantomime Pops" (No. E5502) wherein four of the season's greatest hits, "Toy Drum Major," "Babette," "Bouquet" and "Sunny Havana" all appear on the one disc. Truly a feast of joy. Sophie Tucker, who records exclusively for this Company, has a novelty in "Mama Goes Where Papa Goes" (No. E5430). Wherein a brilliantly-played jazz piano accompaniment is by no means the least attractive feature.

"Araby," with vocal chorus (No. E5515) and "Sunny Havana" and "Babette" (No. E5503), played by the Marlborough Dance Orchestra also appear with "Pango, Pango Maid" (No. E5484), played by the Red Hotlers. "Save Your Sorrow" (No. E5493) has been excellently sung by Robert English, baritone, with orchestral accompaniment.

* * * * *

Mention of other makers is unavoidably held over until next issue.

(Continued from page 23).

piano chord, and two out of its six notes were wrong at that.

The second story concerns a band which we had been told was "red-hot" and contained a specially smart coloured drummer. Hearing they were due to record immediately we had finished, some of us decided to wait on and see what we could learn.

Whether it was the result of a thick night or some other unknown cause, I never knew, but time after time this band had to repeat its number because someone had made a mistake and spoilt the whole thing. Eventually it seemed that a perfect master would be made, but the last beat happened to be a solo cymbal crash and the coloured drummer became so excited that he knocked the cymbal right off the stand and with a horrible jangling crash it fell on to the floor and rolled through a glass skylight. Now, being in the musical profession, I'm fairly used to language but I managed to survive until the cymbal was recovered and the band started its 29th (or 39th, I forget now) attempt. This time it seemed certain that all would be well. With bated breath we waited for the cymbal crash—it came with perfect musicianship, followed by the words: "Say, Bo!!! If that ain't just fine I'll eat my hat." And these words were as faithfully recorded as all the rest of the number. As it was then opening time, we didn't wait to see whether our nigger friend left with his hat on his head—or in his inside.

(To be continued.)



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