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Eight particular numbers which stormed Lancashire this Easter are here illustrated. There are many more in the WRIGHT catalogue.

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The Lessons of the Whiteman Visit
How to Profit from his Advent

IT was not to be wondered at that the musical critics of the lay press should have given Paul Whiteman and his band the reception that staggered some of us who believe in the future of modern syncopated music. Such admiration as they reluctantly accorded this wonderful band was restricted to the show side and novelty of the performances, and, for the rest, they referred to the "shattering explosions," "inexorable rhythm," and so on, as though nothing but noise, musically speaking, had been noteworthy. There was not a word of the wonderful balance and control of the renderings, the precision of attack, the technique, and, above all, the tonal quality. In these points Whiteman's band was so far above straight bands as, presumably, to be above the heads of the critics! There is a lesson here. Jazz music has its enemies. They exist not in hundreds, but in hundreds of thousands, and they will do all in their power to oust this new form of music so as to preserve their own interests in the older and staidier of musical forms. None of us will lose any sleep over the threat, but, at the same time, we should realise that to progress we must improve.

There is much that is poor and immature in our particular style of music, and most English bands have a deal to learn before they can aspire to the Whiteman standard. Some of our best English bands might not lose much in comparison with Whiteman on general lines, but nobody would quarrel with the assertion that soloist for soloist, we have no virtuosos to compare with these Americans. They do astounding things on their instruments, and Whiteman's leading saxophonist plays a solo which gives an entirely new complexion to this instrument, even to us, who have always seen it in a tonal quality of first value.

If Paul Whiteman's show were to be criticised fairly, and we unhesitatingly say it has not, the only objection we would find would be that the programme appeared to be too clever. As an effort to convert the opponents of jazz from their unreasoning hatred to a sympathetic understanding, the demonstration would have done better to have erred on the side of simplicity. A child would not be graduated into art straight away into the post-impressionist school, but through the ordinary academic channels. It would have been better to have introduced these child-like musical critics into the possibilities of jazz rather through the medium of simpler melodies than through the more extravagant labyrinth of the Gershwin "Rhapsody in Blue."

However, if the critics went away musically uninspired, they were undoubtedly conciliated by the fine copy they found for a little leg-pulling of an art which, to them, is a sealed book. One of these days they will open it, and, depend upon it, they will forget their early rebukes and declare "I told you so."

But let us forget the critics, and see how the Whiteman show affected other people. As natural to such a visit, the British dance musicians were much to the front in attendance. Amongst them there was very little divergence of opinion. The performances were generously acclaimed as masterly, and this, we suggest, is the most weighty judgment of all. At the Albert Hall over 10,000 people gained admission, and half as many more failed to secure it. It was a very warm and responsive audience, well satisfied with the value it received for its money. When it is considered that Paul Whiteman's fees are said to be in the nature of £2,000 per week, one takes consolation that there is very little evidence of that decline in dance music so hopefully preached by the "no"-brows and high-brows. In fact, the jazz artist must surely be wondering as to the existence of any limit to his earning capacity should he be able to advance to the same proficiency as these American members of Paul Whiteman's great combination.

And so we may leave the prophets of our approaching death to make their own burial arrangements, should they be content to rest on their laurels in smug satisfaction.

There is, however, another lesson to be assimilated from Paul (Continued on page 2, col. 3)
A - T O N I C - T A L K
When Silence is Particularly Golden!

I may be surrounded by the most feverish and frenzied activity, but if there is one thought which comes into my mind, it is the importance of silence. Silence is the one thing that can calm a restless mind and bring peace to a troubled soul.

When I am in a state of confusion, I find that silence is the key to unlocking the answers I seek. It provides a space for reflection and clarity to emerge. I believe that silence is a powerful tool for discovery and growth.

In a world that is constantly bombarding us with noises and distractions, it is essential to take time to be still and to listen to the quiet melodies that resonate within us. Silence is the true harmony, the symphony of our inner world.

So, let us all take a moment to appreciate the beauty of silence and the wisdom it brings. Let us find peace in the stillness and remember the power of quiet moments.

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ARRANGING FOR THE MODERN DANCE ORCHESTRA

by Arthur Lange

The long-awaited delivery of advance copies of this great work has at last matured and those who have placed orders through us will receive their copies shortly. It will not, however, greatly please them to learn that the first 500 volumes sold in this country will be necessarily authorized by Arthur Lange on a special page. Provision is also made for the purchaser to record his title at his acquisition. The Lawrence Wright Music Co. is handling the booktrade in America and will be able to deal with new orders, after first supplying our waiting list, from the advance copies. It is expected that the work itself is not only of value to students of arranging, but to all instrumentalists. Trumpet players, in particular, will find valuable chapter devoted to " Mutation," whilst pianists will be greatly interested in the many pages devoted to alternative rhythms for the foxtrot; full explanations of the art of scoring for the whole family of saxophones make an arranging feature, and every other instrument in the modern dance band is dealt with at length. Moreover, it is the only work on arranging giving a complete treatise on the tango-blanco.

A remarkable section of great value is devoted to motifs and motifs, a good example being found in the following extract from Page 192:

MODULATION No. 1 (See Below)

This modulation leads from the key of G major to the key of D major or D minor. When transposed it also constitutes a modulation between the following keys:

D minor to E minor
D minor to E minor
D minor to E minor
E major to G major or G minor
E major to B minor or B minor
F major to G major or G minor
G major to A major or A minor
A major to B minor or B minor
B major to C major or C minor

One of the great uses of this in the ordinary dance band is apparent when one realizes that pianists often prefer to take their solo choruses in a different key to that in which it is scored, such a change adding variety and consequently greater interest to the performance.

Jazzists, using Arthur Lange's modulation, will have no difficulty in accompanying the pianist into and out of any one key from or to any other.

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THE "ALL-BUT" HALL
What To Do With It

"What is wrong with the Albert Hall?" is a question best answered by another question, "What is right with it?"

As a ballroom it is so costly as to be infrequently employed, and many allege that its amenities as such areas primitive as the old-time cocktalis. As a concert-hall it is so vast, so lacking in intimacy, and so devoid of the soloist's elementary equipment that the brightest concert appears to suffer from a height.

It enjoys a transient vogue to-day as a boxing booth, perhaps not so much on account of its suitability as of its isolation. Doubtless, if Olympia could be less expensively rigged for a prize-fight it would be more popular.

The only efficient purpose this "All-but" Hall appears to serve is to evil a political meeting with a dignity which otherwise might quite easily be missing, whilst the aesthetic distortion of the studied words of political orators only adds them in their recognized aim of befogging the community.

But within thispret-lessh shell there is surely some possibility of reform? It may be beyond the ken of architects, but, to the layman in the masses of the Whiteman audience, it was not hard to visualize the possibility of a demountable stage on the site of the grand organ mural (which could be easily replaced elsewhere), complete with a modern system of stage lighting, and built with a view to scientific sound projection. If it meant the lessening of present seating accommodation, as far as we can see it, it would mean but few empty seats and a rather bigger attendance of people of only normal hearing as distinct from deaf.

GEORGE R. WAGSTAFF.
What is a Public Performance? Suggested Definitions for Users of Copyright Music

Resulting from our brief statement last month regarding the Performing Right Society, we have received many anxious inquiries for a firmer definition of what constitutes a public performance so far as it is contro- lled by the Society.

Since the question is one which has pricked, and still bewilders, the best legal opinion, we find it difficult to give a satisfactory reply. So far, the Society has had no judicial decision on the point, and it is not an important case, and we are not inclined to the Controller of the Performing Right Society, whose consent must be obtained before a public performance is given. The Society has thus been left to decide the question, and it has been the opinion of the Society throughout, that it is a performance covered by the Act if it is a performance that is a public performance. The Society has thus been left to decide the question, and it has been the opinion of the Society throughout, that it is a performance covered by the Act if it is a performance that is a public performance.

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Dear Sirs,

I have noticed with interest your advertisement for the position of Manager of the Performing Right Society, Limited. I am writing to express my interest in the position and to inquire about the responsibilities and requirements.

Sincerely yours,

[Signature]

[Date]

The Performing Right Society is the body which supervises the licensing of public performances of music in the United Kingdom. It is a non-profit-making organization that was established in 1913 to administer the rights of composers, authors, and music publishers to control the public performance of their works. The Society is responsible for ensuring that those who perform public concerts or other events that feature music under copyright obtain the necessary licenses from the Society. The purpose of the Society is to protect the rights of creators and ensure that they receive just compensation for their work.

The Society has a range of members, including composers, authors, and music publishers. It also licenses music for use in broadcast, film, and recording. The Society's license fees are based on a variety of factors, including the popularity of the composer or work, the duration of the performance, and the number of copies of the work that are sold.

The Society is also responsible for collecting royalties from public performances and distributing them to its members. It does this through a system of intermediaries, who are responsible for collecting the payments and forwarding them to the Society, which then distributes the payments to its members.

The Society has a number of branches throughout the United Kingdom, which are responsible for collecting and distributing payments in the local area. The Society is also involved in a number of international agreements, which allow its members to collect royalties in other countries.

The Society is a leader in the field of copyright management, and it is widely respected for its role in protecting the rights of creators and ensuring that they receive fair compensation for their work.

The Society is committed to ensuring that its members receive fair compensation for their work and that their rights are protected. The Society is also committed to promoting the value of music and encouraging the appreciation of the work of composers, authors, and music publishers.

[End of letter]

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:: Syncopation and Dance Band News ::

Hyton's Provincial Tour

By the time these words appear in print Jack Hyton's big provincial tour will have been fairly launched, and, if those advance bookings, by advance

perusal, is likely to exceed, both in

popularity and as money-earner, any simi

lar effort yet undertaken in this coun

try by a syncopated band.

So many performances have to be

undertaken in the short period of the

tour, sometimes only allowing just a few hours to go to and from places many miles apart, that a rest cure may be necessary afterwards.

In addition to engagements still

awaiting confirmation, there are appear

ances that have either com

pleted or are definitely booked —

During the week commencing April

26, in addition to appearing daily in

the hall of the Empire, Newcastle,

two dances were held at the Oxford Gal

leries on Wednesday and Friday, April 28

and 30 respectively, at which the band

played till 2 a.m.

On Sunday, May 2, a concert was given at the Tower, Blackpool, and on May 3 a six-days' engagement at the Blackpool Palace.

During that week, music for two dances lasting until 3 o'clock in the morning will be provided by the band on Tuesday and Saturday, May 4 and 8 respectively, at the Tower Hall Room.

On Saturday, May 8, an afternoon concert will be given in Bolton; and the following week, commencing Monday, May 10, the band, in addition to appearing daily at the Theatre Royal, Manchester, will play the major dance, also till 2 a.m., to be held at the Midland Hotel on Friday, May 14.

On Monday, May 17, sees Mr. Hyton at the Grand Theatre, Birmingham, for a week, in addition to which matinee concerts will be given in Handley on Thursday, May 20, and Nottingham, May 22.

A Sunday concert will be held on

May 23, in Blackpool, and the Empire, Liverpool, has the band for the week commencing May 31. During this week a dance will be held on Friday, May 28, at the Grafton Rooms, Liverpool.

But the week commencing May 31 seems to be the most strenuous. On the Monday the band starts its six days' engagement at the Alhambra, Glasgow.

After the evening performance on the Tuesday (June 1), it plays for a dance at the Donedin Palace de Dance, Edinburgh, and gives a matinee in the same city the following day, Wednes

day, June 2. It then returns to Glasgow for the evening performance at the Alhambra, and plays for a dance afterwards at the Plaza till 2 a.m.

Paul Specht Returns to London

Paul Specht himself, with his New Band, commenced a season at the Empress Rooms, London, W., on Saturday, April 24. Interesting innovations, including an automatic tempo indicator of, we think, doubtful utility, an electric-autograph which bears witness to the astronomically enormous number of signatures that the pianist has received, and a machine to beautify and greatly enhance by an elec

trically operated overture-sustainer — were all demonstrated.

On Thursday, June 5, after the Alhambra performance, the band journeys again to Edinburgh, to play once more at the Donedin Palace de Dance, returning the following morning to Glasgow to complete its week's engagement.

Savoy Orpheans' Scottish Tour

The Savoy Orpheans Augmented Symphonie Orchestra, 25 strong, recently completed, under the direction of Mr. Delphrey Syme, a most suc

cessful three days' tour of Scotland, appe

aring at the St. Andrew's Hall, Glasgow; Marine Gardens, Portobello, Edinburgh, and the Under Hall, Edinburgh.

Hundreds of people were at the Caldonian Station, Edinburgh, to meet the orchestra, and an auspicious reception included a flag-bear
guard made of boys from Dr. Guthrie's School.

Later, remarkable scenes were wit

nessed at the Marine Gardens, Edinburgh.

Although the performance was not due to commence until about 5 p.m., as early as two o'clock long queues were awaiting ad

mission. In the evening large num

bers did not obtain admission at all, and while about 4,000 of those who were luckier succeeded in getting seats, about 1,600 had to stand throughout the recital.

Some comment was caused by the Orpheans giving a concert (without fee, incidentally) at the Edinburgh Royal Infirmary, because, owing to other en

gagements taking up all remaining time, it had to be held on Good Friday. We are pleased to note, however, that many more enlightened gentlemen, including Mr. W. W. Harvey, a member of the Infirmary Board, expressed very forcibly (exaggerated in the Scotch press) their disgust at these narrow-minded ideas, and ex

plained that it would have been ridiculous to disallow the in

mates the great pleasure the perfor

mance gave them merely because the only time the band had at its disposal was Good Friday.

The band also augmented the Infirmary with a cabinet gramophone, which was much appreciated and for which it was duly thanked by the Infirmary Board.
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Successful Symphonic Combina
tion in the Provinces

The Oxford Galleries, Newcastle-
ou-Tyne (which is the third largest
dance hall in the country) has J. Percy
Bush and his London Pianists
providing the music.

This combination is a twelve-piece
band and consists of—
G. Newman (Ks Sax), E. Clarinet,
Soprano, E. Baritone Sax); J. Meach
(Re, Tenor, Soprano, Clarinet
and Violin); F. Criffa (Ks Sax,
Soprano and Clarinet); T. Goldner
(Trompet); C. Williamson (Cornet); B. D. Barchett
(Trombone); T. Gerard
(Bassoon and E. Alto); R. Hill
(Bassoon and E. Alto); B. Brown
(Hornophone and Swing Bass); E.
May (Drums); L. Stone (Piano,
and Cello).

The genial Percy, whose name is prac
tically a household word in the
North, plays the Saxophone, Oboe,
Our Anglais and Circle, and is also
well known as a composer and arranger.
He has composed operas, concertos,
overtures, songs, etc. He lamented
his inability (up to the present) to
write good fretless. A critic who came
into the dance world via grand opera, being
formerly associated with the Collazzi Opera
Company. A visit to America
some years ago convinced him of the
artistic and financial side of "jazzy" music.

While still busy at the Oxford
Galleries he finds time to give concerts
on Sundays and conducts a symphony
orchestra of forty performers when he
is at home, as some one remarked to him, "he
becomes a decent musician again.

His personal views on jazz are that
the melodic side should be paramount,
due attention being given to the
rhythmical line necessary.

Prior to his engagement at the
Oxford Galleries, Newcastle, his band
was on the halls in association with Fred Sylvester.
During its appear-
ance at the Hippodrome, Newcastle-
on-Tyne, Mr. Bush was approached
by the management of the Oxford
Galleries to open their ballroom.
At the expiration of the contract
Mr. Bush and his band returned to
London. Some six weeks later he
received a wire from the Oxford
Galleries asking him to return at
once with any band he could
get. To obtain twelve musicians within
24 hours was "a tall order." However,
the difficulty was overcome! So suc-
scessful has it been that a further contract
for nine months beyond its original
engagement has been given.

At one of his recent concerts the
opening of the "Tunchawser"
Overture was played by eight Saxo-
phones instead of the usual instru-
mentation.

Mr. Bush is always trying out new
forms of instrumentation and is already a factor to be reckoned
with when it comes to setting the fashion in syncopated music.

Debrov Somers Joins Famous
Publishing House

Mr. Debrov Somers, well-known to all as the leader of the celebrated
Savoy Orphans, and one of the finest
orchestrationists of the day, has
recently resigned his position with the management of the
Savoy Hotel, so that he can devote
his time to forming both an orchestra
and institution for arranging modern syncopated
music and a large band of his own.

Meanwhile, he is setting in the
capacity of musical adviser to the
Lawrence Wright Music Co., and is
making special orchestrations for that
firm. Interesting developments are
anticipated, on which we hope to be
able to make a further statement
next month.

John Birmingham for
Blackpool

John Birmingham, with his big
twelve, a photo of whom appeared in
our March issue, is booked for a
resident season of 20 weeks with
"On with the Show!", the big
to style production due to be the feature of the famous North Pier, Blackpool
this coming season.

In addition to accompanying all
the artists, Birmingham's Band will appear in a new speciality single turn, which
has been produced particularly for
the occasion.

Very few Southerners realise how
each year the Blackpool Band appears in his
North Pier. It is no unusual occur-
rence for 60,000 persons to pay for admission in a day, and the form of
entertainment provided is always of
the highest order, often far exceeding in excellence that of other similar
institutions.

With this year's show all previous
interests are likely to be eclipsed. Among the artists engaged are
Horace Bates, George Glover,
and Iris and Phyllis. Special music is
being composed by Horatio Nicholls.

Ramon Newton goes to the
Savoy Orphens

Consequent on the above, Cyril
Ramon Newton, late leader of the
Savoy Havana Band, is engaged for a
year by the Orphans, and Reginald
Batten, late violinist and deputy-conductor
of that band, is transferred to the
Savoy Havana Band, of which he will be
the new leader.

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is teaching real synopagation to hundreds of keen and enthusiastic pianists—both professional and amateur—by correct
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you the real style.

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Can you afford to lose anything that makes for progress—still less to let the "other fellow"
creep in? Competition is too keen to-day! Think what this means to you—your present job—your future prospects—and your N.Y.A.

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Jack Hylton Adjudicates at Dance Band Contest

Chiefly owing to the initiative of Messrs. E. R. Ely & Co, 222 Beaux Road, who are to be congratulated on their enterprise, a dance band contest was held at the Christchurch Hall, Edin., on Saturday afternoon, April 17. Among the contestant bands, we think, by the knowledge that the contest was held at the Christchurch Hospital Trust, which had kindly provided adjacent, and was duly in his box at the appointed hour.

Great public interest was shown in the proceedings, and upwards of four hundred persons severely taxed the limited capacity of the hall, and some remained standing outside. There were thousands of euphonious phantasies throughout the country in the bands and their players, and several of the bands who had played were very successful.

The following ten bands—

1. The London and Provincial Diamond Dance Band, directed by Mr. E. Ely, Beaux Road, Bute Street, Glasgow.
2. The London and Provincial Diamond Dance Band, directed by Mr. J. F. Hylton, Beaux Road, Edinburgh.
3. The London and Provincial Diamond Dance Band, directed by Mr. W. S. Hylton, Beaux Road, Edinburgh.
4. The London and Provincial Diamond Dance Band, directed by Mr. A. W. Hylton, Beaux Road, Edinburgh.
5. The London and Provincial Diamond Dance Band, directed by Mr. E. Ely, Beaux Road, Edinburgh.
6. The London and Provincial Diamond Dance Band, directed by Mr. J. F. Hylton, Beaux Road, Edinburgh.
7. The London and Provincial Diamond Dance Band, directed by Mr. W. S. Hylton, Beaux Road, Edinburgh.
8. The London and Provincial Diamond Dance Band, directed by Mr. A. W. Hylton, Beaux Road, Edinburgh.
9. The London and Provincial Diamond Dance Band, directed by Mr. E. Ely, Beaux Road, Edinburgh.
10. The London and Provincial Diamond Dance Band, directed by Mr. J. F. Hylton, Beaux Road, Edinburgh.

The ten bands were adjudicated by Messrs. E. R. Ely & Co, 222 Beaux Road, who were to be congratulated on their enterprise. The bands ranged from excellent to very good, and some were outstanding in their specific genre. The adjudicators, Messrs. E. R. Ely & Co, 222 Beaux Road, were impressed with the standard of the bands and the quality of their performances. The contest was a success, with a large audience in attendance.}

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AN OLD TIME SONG

Valse

Introducing “Love’s Old Sweet Song” (by permission of BOOSEY & CO.)

Orchestration by M. WILLIAMS — 2s.

CAVENDISH MUSIC CO., 11, Soho Square, W.1

Van Straten opens at the Ambassadors

A new band made its début at the Ambassadors Club, Conduit Street, London, on Friday, April 9. It is under the direction of Leon van Straten (violinist), the eldest of the three brothers of whom mention was made in the columns of our February issue. With him are the two younger members of the family, Joe and Alfred, on Alto and Tenor Saxophones respectively.

Other members of the combination include Joe Bransley-White (Banjo), Willber Blisco (Piano), Max Bacon (Piano), and last, but by no means least, Richard MacDonald, the Troubadour.

With such an array of talent great things may be expected from the band. Leon van Straten is a fine musician, being a composer and arranger of “straight” music of no mean ability. MacDonald, in addition to being an up-to-date exponent of syncopation, has also original ideas of arranging this class of music and thus the balance of the “straight” and “jazz” elements should produce a highly satisfactory ensemble. The reputation of Joe van Straten as a saxophonist—he was recently with Jack Hylton’s (Ketter’s Hotel) Band—is too well-known to need any comment herein.

The Ambassadors is one of the most exclusive and sumptuously decorated of the newly-built clubs of London. The only error in its construction is the provision of a bandstand in a gallery above the dance floor. This (Continued at foot of next column.)

“Hot” Relief Combination at the Criterion

In addition to his own original combination, which is still appearing there, Kel Keech has supplied the Criterion Restaurant ballroom with a second (relief) combination known as “The Criterion Dance Band.” This takes the place of Al. Davison’s band, which terminated its engagement on account of Davison’s forthcoming season at the Odeon Head Pavilion, Dundee.

The new outfit, which prides itself on being of the “hot” variety, is under the leadership of the well-known trumpet player, Max Goldberg; others who complete the combination are: Lawrence Faine (alto sax), Kenneth Goldberg (tenor sax), Eddie Gordon (vibraphone), Dave Kay (piano), and Joe Daniele (drums).

It performs every night, alternating with Keech’s Dance Orchestra, and is solely responsible for the dance music on Monday, Tuesday, Thursday, and Friday afternoons, one band only playing for the Tha Dunants.

The mistake has been brought home so many times that one would think the lesson has been learnt for all time. A good dance band must be seen as well as heard. Its performance is not only an interesting spectacle to watch, but the intimacy gained from close contact with the personality of a dance combination has often borne the deciding factor in making such an enterprise a complete success.

Another Stronghold Succumbs to Jazz.

Recently re-built under the Regent Street reconstruction scheme, Verrey’s Restaurant, one of the oldest established and, one may say, one of the most famous of London’s cafés-restaurants, inaugurated dancing on April 21.

The new ballroom, which is on the street level floor, is one of the most pleasing in London, and it is yet another sign of the times that this hitherto musicless institution should receive its first taste of nobody from a syncopated band.

The dance music is provided by Nat Lewis and his orchestra, which consists of Jack Rimmer (late of the Hotel Oceane), trumpet; George Jaynor (late of the Empire Rooms), trombone, trumpet and saxophone; G. C. Neely, alto, soprano saxophone and clarinet; Dugald Fex, tenor, alto and soprano saxophones and clarinet; W. H. Herbert (also late of the Empress Rooms and Criterion Restaurant), banjo; and C. Durum, drums.

Mr. Lewis himself has had a large experience in dance music, and was very popular in his last engagement, when he had his orchestra at the London Club until last January.

Dancing takes place every afternoon and every evening (including Sundays) from 9.30 to midnight, with the addition of two late nights.

It is understood that the orchestra is likely to broadcast.
The original Chorlton Lyrical Orchestra

At a Fashionable River Resort
Lucy, Manchester, known as "The Lyricals," and claiming to be the oldest of the modern dance bands in town, still going strong," after six years. It has now signed up for another year at the Café de Paris and the Cavour Restaurant, London.

This well-known piece combination, which is rhythmically one of the most up-to-date, originally started summer holidays at Odgen's Restaurant, from where it went to the Casino, Finchley Road, Hampstead, and then to the Palace de Danse, Hammermith, and to Reuter's, where it stayed for two years. After a very successful season, the band then went to Reuter's, Paris, returning to England to open the Café de Paris, under the management of which it has been for three years—yet another proof that it has been found a decided asset.

Mr. E. Kollin, the personnel of the combination is: S. R. Roy, Piano and Leader; H. Roy, Saxophones; L. Lyons, Trombones; T. V. Vass, Banjo; E. Kollin, Drums; and N. Carbon, Violinist.

Mr. Roy, probably one of the best orchestralists in the country, and a successful feature of the band is the vocal renderings by Mr. E. Kollin.

On Sundays, the combination plays at the Café de Paris, IX. near Ninehead, which will certainly be one of the most popular resorts during the coming season. It is a choice picture spot, and the fact that it is is under the same management as the Café de Paris, London, vouches for the quality of everything it provides.

Kitt Cat Band for the Tivoli

Jack Hermon's augmenting Kitt Cat Band is taking the place of Paul Whiteman's Band, for the late afternoon performance only, during Whiteman's two months' season. It will, of course, perform on the stage as a show band, and the fact that it has been chosen to assist Whiteman is conclusive proof of its excellence more than an idle compliment.

Layton and Johnstone Night Club Venture

LATELY known as The Carnival Club, premises at 77, Dean Street, Soho, London, reopened on April 6 at the Palermo Club, and it is rumoured that The Famous American Entertainers, Tony Layton and Clarence Johnstone, have an interest in its running. Certainly they appear their best every night, their performance being as excellent as ever. We wish them luck in their latest enterprise.

The dance music of the club is provided by a four-piece combination, under the leadership of Jack Clapper, the well-known saxophonist and violinst, who also has his band at the Castle Hotel, Richmond, where he appears prior to his work at the "Palermo," which does not open until 11 p.m. Other members of the combination are Harry Bentley, promenade as one of the best band dance drummers of the day; George Hurley, the violinist, and the famous pianist, Barrie Mill.

New Princes/Acquire the Karazino, Hampton Court

To be Transformed into the "Pan Beach Club" of London

An interesting announcement is made by Mr. Beaumont Alexander, the Managing Director of New Princes' Restaurant, that his company has acquired the Karazino, at Hampton Court, which has been a long time under the ownership of Mr. Fred Karazino, well-known in theatrical circles.

"It is the intention of the management of New Princes," said Mr. Alexander, in the course of an interview, "to transform the entire island into a miniature Palm Beach along the lines of America's most exclusive hostelry in Florida. Thousands of tons of sand will be placed out on the island and hundreds of palms are to be planted, in order to make it resemble the fashionable American rendezvous. One of the chief features to be introduced will be mixed bathing, and the sand will be decked with Palm Beach chairs and large umbrellas. A number of tennis courts is also being laid out."

"We intend," continued Mr. Alexander, "to make the Karazino a resort like the road houses of America." Among the many attractions of the new Karazino will be the New Princes' Pricelites Cabaret Company, who will perform throughout the season; Jack Smith, the whispering baritone of H.M.V. Records fame, who has been especially engaged by the management to open this new amusement centre; and the Dodgy Twins, from 'Turned on' at the New Oxford Theatre. The musical side of the entertainments will include Alfredo and his Band; New Prince's Toronto Orchestra; Hal Swan and New Prince's Canada Band, which is especially brought from the Dominion for the opening day; and Mario di Pietro and his Orchestra. In conclusion, Mr. Alexander, "we are providing a large fleet of motor-boats, punts and canoes for river merrymakers. The opening day has been fixed for Saturday, May 12, when special galas will be held and many special features will be introduced."

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2. Play first finger of first octave.
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4. Use the "Brown" or "Bassoon" Mouthpiece correctly.
5. Use the "Brown" or "Bassoon" Mouthpiece correctly.
6. Use the "Brown" or "Bassoon" Mouthpiece correctly.
7. Use the "Brown" or "Bassoon" Mouthpiece correctly.
8. Use the "Brown" or "Bassoon" Mouthpiece correctly.
9. Use the "Brown" or "Bassoon" Mouthpiece correctly.
10. Make use of the Mouthpiece effectively.

This course is open to anyone of two months, and no Dance Trumpet Playing instructions can afford to be without it. scouts and bands, and the pupils for the best bands, 12 weeks. I have been charged by Mr. Barrie Mill

Barrie Mill

Barrie Mill is one of the most interesting personalities among British performers of the moderately priced. Unable to read a note of score, he was originally known as "the American jazz artist" and his introductions of modern harmony into his own instruments, a continental cause for complimentary comments.

Until recently, Barrie Mill was appearing with the dance combination at the Little Club, 31, Golden Square. Unfortunately this club was directly opposite a hospital, and on account of a number of complaints that the music of taxi-cabs in the early hours of the morning had disturbed the patients, the proprietor, most graciously, it must be admitted, agreed to close the club. It is reported accepting in the near future, when the hours will be revised to allow the club to stay open until 11 p.m.

Barrie Mill is also well known for his performances over the wireless. Once a month he broadcasts symphonized piano duets with the popular Ronnie Munro from S.O.L., and, on other occasions, plays solo pieces with Don Parker's transmissions from the Piccadilly Hotel. He also records piano solo parts on the records made by Ronnie Munro's Band for the Parlophone Co.

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G or By SOPRANO SAXOPHONE, Silver Plated, with Gold Bell and Case £25 12 0
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Conductor at the Age of 17

is to be hoped they were at least accorded a very hearty vote of thanks on that account.

The honour of providing the dance music, which was broadcast from the Bourne mouth Station to America, fell to Mr. L. Pilbeam, whose eight-piece combination was enthusiastically received.

In addition to L. Pilbeam (pianist and vocalist) himself, the following musicians appeared with his combination:—W. Burton, drummer; W. Taylor, E-flat saxophone; R. Foss, B-flat saxophone; Phil Levy, B-flat saxophone; R. Basset, banjo; J. Green, violin; J. Bancks, tuba.

Mr. L. Pilbeam is well known for having supplied bands for many important ball events last year, also to the Westminster Club, Virginia Water, the Burlington Club (where he has been rehearsed for this season), Craven Lodge, Melton Mowbray, and a number of other prominent functions in the United Kingdom.

A Progressive Agent

Lancashire are doubtless very familiar with Herbert Shorecock, who runs a prominent band agency under that name "up North." He is one of the few dance-band providers who has kept a dance band going for many years, and by moving with the times has preserved a first-class reputation from year to year. His secretary, collaborator and pianist is Will Smith. Shorecock's Syncope-Orchestra is apparently a feature at the Palace Royal, Manchester, and the permanent "full-back" for most public dances in that town.

The other members of the combination are Sam Johnson (violin), Horace Baggsay (saxophone), Leslie Bilton (banjo), M. Morris (trumpet), and Harold Blackburn (drums).

More American Bands for London?

Under the heading of "Coming Attractions," a booklet obtained from the Kit-Cat Club, London, which is apparently the official programme, states:—

"And then there is our old friend Ted Lewis to appear once more, and two more American bands—Ben Berni-

More American bands for London?

Under the heading of "Coming Attractions," a booklet obtained from the Kit-Cat Club, London, which is apparently the official programme, states:—

"And then there is our old friend Ted Lewis to appear once more, and two more American bands—Ben Ber-

anda, and 'The Commando's," scheduled for the not too distant future.

Rumours concerning the appearance of Ben Bernin's band (which records for Brunswick-Chrysalis) have been about more than once, but so far have not matured. Are we at last to hear this combination, which is considered one of the best in America!
For some weeks past, the B.B.C. have included a symphonic concert of one hour's duration in the evening programme each week. The concerts are taken in turns by well-known musical bands, and it is being interesting to compare the various combinations. The three that came under my notice were the Savoy Symphonic Anguished Orchestras, the London Five Dance Band, and the Midnight Follies' Dance Orchestra.

The London Radio Dance Band also included some novel items, comprising several transcriptions of the classical (some quite new), and also jazz paraphrases of such old favourites as "In a Persian Market" and "Bal Masque." Although the series of programmes included in the series of programmes was of a far higher standard than before, I hear that Jean Leman, whose band broadcasts from Groo's Club regularly, is planning to give the fashion of adding the accordion for the playing of fiddle-tunes, thus imparting increased verve to the music.

The Kelvin Hall Band, whose wonderful performance at the Elysium was described in the last issue of THE MELODY MAKER, made a successful broadcast from 21A. The programme included a transcription of the most popular numbers in the evening programme, and several well-known dance tunes which were played in first-rate form.

A distinct novelty heard over the wireless on Elysium Monday, was the appearance of the London Philharmonic Orchestra, conducted by Sir John Barbirolli. In the past, the London Philharmonic Orchestra has not been heard on the wireless, and it is a pleasure to know that this is now being rectified.

Rules and Conditions

1. The competition is open only to those of British nationality who are domiciled in the British Isles.

2. The title and song number of the piece submitted for consideration must be published monthly in THE MELODY MAKER and BRITISH MUTECONOMES. Entries are not accepted unless the proposer of the song has sent a copy of the sheet music and the piece has been played live at least once before.

3. Entries must be submitted to the Editor of THE MELODY MAKER AND BRITISH MUTECONOMES at 19, Denmark Street, Charing Cross Road, London, W.C.2, and reach him not later than the 21st of the month immediately following that in which the competition is in course. The number of entries is to be limited to 10.

4. Entries are to be submitted on the entry form and the number to be arranged is published in "THE MELODY MAKER AND BRITISH MUTECONOMES." Entries must be marked in the top left-hand corner envelope "Arranger's Competition." A list of all the entries will be published on the sheet music paper when the competition closes. No entries will be accepted after this date.

5. Each entry must be accompanied by the entry fee of one shilling payable to THE MELODY MAKER AND BRITISH MUTECONOMES.

6. Each entry must be complete and correctly filled in and must be accompanied by the entry fee stated above.

7. Entries must be submitted to the Editor of THE MELODY MAKER AND BRITISH MUTECONOMES at 19, Denmark Street, Charing Cross Road, London, W.C.2, and reach him not later than the 21st of the month immediately following that in which the competition is in course. The number of entries is to be limited to 10.

8. All unsuccessful arrangements will be returned to the proposer for their return, but neither the judges, individually or collectively, nor the proprietors of THE MELODY MAKER AND BRITISH MUTECONOMES will be responsible for any loss or damage to any part or whole thereof.

9. The copyright of each and all of the winning arrangements shall belong, from date, vested in the proprietors of THE MELODY MAKER AND BRITISH MUTECONOMES, to make such use of them as they may at any time think fit. The author shall have no claim for fees, nor shall he be paid for any use made of the said publications, except in so far as the said proprietors permit the performances, recording, and/or broadcasting of any arrangement(s) entered for the competition.

10. Competitors may submit as many arrangements as they may think fit, but no arrangement must be accompanied by a separate entry fee.

11. Correspondence cannot be entered into concerning the competition, and no arrangement can be returned to the proposer. The Editor of THE MELODY MAKER AND BRITISH MUTECONOMES reserves the right to refuse to accept any entry, or disqualify any entry, or, in either event shall not be required to give any reason(s) for such refusal(s).

12. Winners will be advised by post of the result of the competition, to be awarded the prize money and any other arrangements addressed to THE MELODY MAKER AND BRITISH MUTECONOMES, 19, Denmark Street, Charing Cross Road, London, W.C.2.

£100 COMPETITION for BRITISH ARRANGERS

ENTRY FORM

[Blank form]

£100 COMPETITION for BRITISH ARRANGERS

ENTRY FORM

[Blank form]
Number for £100 Music Arrangers' Competition

CALL ME EARLY IN THE MORNING
(I MUST CATCH THAT 7.35)

Arrangement for "Ragtime" Trumpet Section by K. K. KERR

Written and Composed by
Fox Trot Tempo

HERBERT RULE

and EVERETT LYNOTT

Key Bb

Chorus

Call me—very early in the morn—
ing

for I've got to catch my train,

to the little village I was born in,

Back to my dear old home

once a gain

and meet me,

All the friends I knew to greet

so don't forget

to call me early in the morn—
ing,

I must catch that seven thirty—five.

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— 26 —
Answered by AL STARITA (Leader of Jack Hylton's Kit-Cat Band)

QUERY 21.
I use a saxophone player in a dance band. My saxophone is a Conn melody saxophone, but I am told that the EB also is a much more popular and suitable reed. What do you say? Would you advise me to sell the Conn and buy the EB, or to keep it and use it as a duet without changing it? Also, is there a more suitable saxophone for a small band? In a small band, where there is only one saxophone, the EB also is more generally used, because, as far as I have noticed, it is not so brilliant as the alto, it has a different quality, and it is easier to play for the soloist. For melodies, fewer parts can be used, and, for those who can read bass clef, "alto" parts generally give a more effective counter melody, particularly in straight melody numbers. I strongly advise you to get an alto, but keep the Conn melody, and use both, according to the style of music and rendering.

QUERY 22.
(1) Can you possibly give me any idea how to make harmonics on the saxophone?
(2) I might also mention that I play a Conn 'Altone,' which I find excellent, except for the pad, which I cannot understand. It appears to be quite all right, but sometimes the note is dull. Can you give me any idea as to the cause?
(3) I read in the catalogue of saxophones in up to D above the staff, higher notes must be obtained by "faking" fingering and special lip pressure. I do not advise this, as the finest saxophonist cannot be certain of always "hitting" the note and maintaining a good tone. If you do not want to try this, here is the fingering:

A above Staff: High B, F, and octave keys with left hand; side B thumb with right hand.
B above Staff: High G, F, and octave keys with left hand; side E key with right hand.
C above Staff: High D, E, and octave keys with left hand; side B thumb with right hand.
D above Staff: High C, B, and octave keys with left hand; side G key with right hand.
E above Staff: High A, G, and octave keys with left hand; side A key with right hand.
F above Staff: High F, E, and octave keys with left hand; side B thumb with right hand.

(2) By Supranax, because alto parts very often contain solo passages for the instrument.
(3) I think D is often a difficult note. It is where the register changes, see the adjustment of breath action is perfect, and the pads closing properly. If those points are all right, the instrument properly tuned and of good quality, it is just a matter of practice. Tuning the instrument out of its proper pitch will increase the difficulty of producing this D.

QUERY 25.
In the lighter tone of the Bb melody maker, Mr. Jack Howard in his article on the saxophone, states: "A vibrato is obtained in a similar manner to when singing," but Winn's "How to Play and Sing on the Saxophone" says: "To make the vibrato, relax the lips and gently quiver the membranes back and forth in the mouth by shaking the shoulders, giving a plucking movement of the right hand, but do not use the fingers." Would you please advise me how these two statements can be reconciled and which of these methods is the one I should use?

Different people have different ideas. Personally, I agree with Jack Howard. There are two other ways of getting a good vibrato to those mentioned by him, but I think the best way, although it is physically impossible to some who get no good a month by varying the pressure of the lower lip against the reed (this is the second method), or by means of slight movement of the thumb of the left hand in a similar manner to violinists and violists (third method). See also reply to Query No. 20.

QUERY 26.
I am a member of a small dance band, consisting of piano, violin, banjo, drums, trumpet and all sax instruments. I have difficulty in tuning my saxophones, which is to low pitch with a piano, when the piano is up.
(1) I am thinking about taking another instrument, which is advisable. Is it better to buy soprano, and why please?
(2) I can tell you what the cause, and how I can rectify it? I cannot strike D high on the third scale, and it is with difficulty I get it by playing a scale up or down—E and F are quite all right.

(1) See reply to Queries 11 and 17 in the April issue of THE MUSIC MAKER.

(2) I am a little unsure, because alto parts are sometimes taken as solo passages for the instrument.

(3) I think D is a difficult note. It is where the register changes, see the adjustment of breath action is perfect, and the pads closing properly. If those points are all right, the instrument properly tuned and of good quality, it is just a matter of practice. Tuning the instrument out of its proper pitch will increase the difficulty of producing this D.
LAST month, under this head, it will be remembered, I en-
tangled a new and rather extraordinary form of music, an or-
mony dance arrangement, and also to show how it could, at sight, be con-
templated in one by using the informa-
tion contained in the song copy to write a dance arrangement, and also to show how it could, at sight, be con-
ceptualized in one by using the informa-
tion contained in the song copy to write a dance arrangement, and also to show how it could, at sight, be con-
See "THE JAZZ PIANIST," Page 30

OH, HOW I'VE WAITED FOR YOU.

Words by Harry Carlin.
Music by Nat D. Ayer.

Chorus.

Oh, how I've waited for you.
Oh, how I've waited.
Oh, how I've waited.

Waited for you, waited for you,
Waited for you, waited for you.
Waited for you, waited for you.

Waited for you, waited for you,
Waited for you, waited for you.
Waited for you, waited for you.

Music by Nat D. Ayer.

Score A

Score B

Special Arrangement by Edgar Cohen and Edward Ephgrave.
D. B. B., NOTTINGHAM

I recently purchased a number of American local parts from a ship's steward who a little while ago arrived in England from the States. A publisher, hearing me talk, told me I was infringing his British copyright and must cease to use them. In this case?

The publisher was within his rights. Not unless you obtain permission from him are you at liberty to play these orchestrations until the publisher actually publishes them in England and declares them to be the British Performance Right. So, by bringing them under the control of that society, whence they may be played in any hall having its licence.

K. E. F., BRISTOL

I have been in the habit of making my own orchestrations from gramophone records of numbers, some of which are not copyrighted, but of which song copies are on sale in this country. Am I within my rights in using them with my band?

Anywho anyone who makes a SB. band part of any kind of copyright work is infringing copyright, and many publishers insist on stamping such parts as proof of their full permission to perform. Suggest you submit your arrangements to the publishers owning copyrights of the numbers and ask permission to use them. W. T. B., FINCHLEY

A little while ago my lanyard was damaged when I arrived next day — for duty. Have any claim for damages against my employer?

If your contract states that your employer agrees to insure or indemnify you. Address your problems to us. We will do the best to help you. THERE IS NO CHARGE.

V. D. D., EALING

I want to use a trombonist in the dance band at — and, although there is a very effective one there, I would like to render me liable to play elsewhere without any notice. He has been compelled to play elsewhere at short notice, etc., without pay. What can I do?

It is illegal and long and is kind! Do it and don’t grumble; it is seldom worth of much. Besides, you might lose your job, although, if you have a better one to go to, that may not be a good argument. You cannot be compelled to do this gratuitous work. If you desire to stick to your guns, technically you are not jeopardising your contract.

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The Melody Makers and British Trombones.

:: VIRTUOSO TROMBONE PLAYING ::

By RICHARD MACDONALD

You had old days, when a man played jazz because he wasn't bright enough for anything else, have long since vanished. Now, it isn't exactly the other way about, at least one must be an exceptionaly fine musician to do any good in the synchronization of what the drummers and all the rest of those who are thoroughly master of the technique of their respective instruments, can carry out. Modern jazz is a very technical and successful undertaking. It is not possible for the composer to carry on in any degree of success. People do not use the word "jazz" any more than "symphony" or "opéra," or "piano" or "evening gown," as playing a trumpet is "playing" or "trombone." Those who had the pleasure of hearing Guy W. Cary of Isham Jones' orchestra, heard one of the finest examples of a trombone virtuoso, and some of the passages he played were extraordinarily difficult that many who did not hear the actual performances said, on seeing the score of what they were, that they would have been impossible to perform. Take, for example, a break in the record "Sweet Ma," played by the Isham Jones' orchestra on Brunswick Record No. 824, which will shortly be obtainable from all record dealers who stock this make, and shown in example A.

Many players on listening to the record will scarcely believe this is playing on a trombone. As a matter of fact, Mr. Cary writes me from America saying that many musicians imagine it was performed on a saxophone, but they cannot understand how the "Oke" or "Cow" line, etc., can be played.

Tremendously, the breaks is played on the trombone by the aid of a conr mute (not the metal xow-Wow mute) made of Al, and held about three inches from the bell.

The first bar of the break looks like a pure chromatic scale, but is not; there is a full tone between the first and second notes of the run. From the second note up a pure chromatic.

Mr. Cary always plays this run beginning on the fifth position, as this gives the player a better start and saves reaching out for the second note, which would be necessary if he commenced on the first position. This run up is played staccato, and requires a very fast tongue.

Example A

The second bar of the break is played on the first position with an accent on the slur. The third and fourth bars are the same, and the "Oke" is produced by a fatted in the second and bringing in the conr mute immediately after the attack.

Example B

On page 17 will be found an announcement by Messrs. Boosey & Co. concerning a New Trombone Mute.

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DAILY PROBLEMS AND ANSWERS

The Melody Makers and British Trombones.

---35---

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SCOTTISH BRANCH: 48, St. George's Road, GLASGOW
A "Hot" Sax. Chorus and How to Play It

By JOE CROSSTAN, of the Embassy Club

It seems to be the craze of the moment for every performer on every instrument to want to play "hot." There is, of course, no doubt that this form of rendering, providing it is perfectly done, not only gives an excellent rhythm for dancing, but can swing the dance, listeners with something they like and of which they are the kind who appreciate it. But it must be perfectly done. There are, unfortunately, many instrumentalists who, in an endeavour to copy what they have heard on the records, lose it and more or less the rhythm, and the result is invariably failure.

Now the real fundamental secret, if they are considered as such, of playing "hot," is just as much in the ability to be able to produce music as judged by the academic standard as it is in being able to play that special style. Unless a man has a good tone which he can maintain under all circumstances and can genuinely play his instrument, he is going to have no more success with "hot" playing than with "straight" playing. Therefore he will have less, as the "hot" style is more difficult if only on account of the additional notes, slurs, gliss, and, sometimes, tricky rhythm.

NOBODY'S BUSINESS

Although some have the gift of being able to extemporize on the spur of the moment with such success that one would think they must have thought it all out beforehand, the majority would be well advised to accustom oneself to all kinds of tricks and stuff to get over that, see that it is good harmony and rhythm, and have a shot at it before experimenting on a long suffering public.

To aid those who may find difficulty in scoring novelty solos for themselves I offer the above chorus of "Noòdy's Business," a number that is likely to become very popular in the near future.

The chorus has the advantage of being comparatively simple, and if attention is paid to all phrases, accents and other expression marks, a rendering in the modern American "hot" style can be successfully produced. The accompaniment to this chorus by the rest of the band should not be so too full. Well sustained 1st and 2nd beats slurred up to short, well accented and snappy after beats, are all that are necessary.

JOE CROSSTAN.

MOTHER Earth travels in a cycle round her orbit, as she has done through the ages—round, ever round, through the regions of winter and summer, of tidewater; and in much the same circular fashion do we, her children, form our habits and customs.

Many years have passed since it was customary to "trip a measure" to the minuet or to step to the "Str Rege" and the "Lancers," and so the 6/8 tempo became a thing of the past in the history of dance music. But we find ourselves to-day playing the "new" 6/8 one-steps which are engaging everybody's attention just now; and so we have travelled round the cycle of fashion only to arrive at a new, a style which in itself is quite old.

The "four in a bar" rhythm which was found to give the most inspiration for dancing was soon succeeded by the "after-beat"—that is, the emphasis of the second and fourth beats in the bar—which is all right and acceptable on any correct dance treatment. It seemed, indeed, that the zenith of rhythmic appeal had at last reached, and those who did not understand dance music voted that all this jazz would surely die out suddenly.

But the orchestrator managed to make the world young, thousands of years ago, and dancing is the result of a natural desire. There is no stopping it, no efforting as we do for a dancing public, ever craving for something new, we find ourselves ultimately attempting something which is not so much "rhythm" as "lilt"—it is the new "Gouda" style.

"By Gouda" is meant the style of two very "hot" combinations called the "Cotton Pickers" and the "Gouda Five"; they are record for Brunswick-Goliffe and Pathéfone respectively.

_CSL_ The deuce in Paul Speck's Band was the original of the American group, and the rhythm here used, with the symbol from its inception, indicates in a manner that's right and effective. The pick-up Beal on poetic rendering of the measure was but the basic idea, and the more or less rearranged parts we did with the stick held in our hand.

If this desire to maintain the form we throw the symbol on every one of the two-six, thus intensifying the rhythm, gives the drumming effect caused by its being held the fnger.

Whether or not the latter hand can claim to be the originators I cannot say, but for years by a better known name in the teufel call this particular style "Gouda." It is the word probably originated from the American slang word "Gouda" or "gouders," meaning "milly follows," our men ultimately attempting something which is not so much "rhythm" as "lilt"—it is the new "Gouda" style.

By Gouda is meant the style of two very "hot" combinations called the "Cotton Pickers" and the "Gouda Five"; they are record for Brunswick-Goliffe and Pathéfone respectively.

_MOTHER_ (Dole Moro, By Gouda) is the style of two very "hot" combinations called the "Cotton Pickers" and the "Gouda Five"; they are record for Brunswick-Goliffe and Pathéfone respectively.

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Running a Cinema Orchestra—No. 3


Fitting the Picture

To fit music successfully to a cinema picture probably requires imagination and a sense of the artistic fitness of things more than a technical knowledge which can be learnt, unless a thorough cognizance of the titles and airs of some thousands of compositions of all kinds can be called technical knowledge.

Why Musicians Have Music

Success in fitting a picture depends mainly on the composer and is accompanied by music at all. Certainly it is not to provide a concert for the audience, as this would provoke a direct attention from the picture, and so defeat the purpose. The music, it may be said, is to support the “atmosphere” of the picture and to enhance the situations as they are portrayed on the screen. Of course, there are other ways of doing this than with music. For instance, it is well known that a dusty and dusty screen gives a thoroughly good “sight” in a fight for the home market or as a charting of a charming, if frenzied, heroine, atmosphere and situation could probably be forced just as thoroughly by dropping a brick on the head of each male member of the audience, or by having a female with an appealing voice shouted “Save me! Save me!”

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HOW MUSIC ROLLS ARE MADE

We must now look briefly at the respective merits of the two principal kinds of roll—the ordinary and the hand-played; this, as mentioned in the last article, but a development of the hand-played variety.

We noted the objection that the latter affronts your own ego, so to speak, and prevents you from interpreting the music in your own way; the assumption being, apparently, that your own interpretation of a piece of music, however bad, is better than anybody else's, however good. But while it may give you more pleasure to play the roll in your own way, it must be remembered that music is intended primarily to be heard; and therefore, if you can achieve a better performance in collaboration with Paderewski, you ought to be willing to sink your own previous personality for the moment; or, at any rate, to admit that such collaboration may be musically better, if not more pleasing, than always "spelling" your own "c".

Then the question arises—can you always interpret the music in your own way with an ordinary roll? No, you cannot.

The player-pianist is apt to think that the trap played on his instrument is practically perfect, and enables him, with proper skill and attention, to obtain every nuance and every subtlety of robustness that the hand pianist can. I suggest that he often deceives himself, and that with some rolls success is only achieved in such an expenditure of nervous anxiety as to make the playing of them an unpleasant experience instead of a pleasure.

For example, much of the beauty of an artistic performance comes from the independent use of volume and tone. This is an impossibility with an ordinary roll; you can only vary the tempo as a rule. And suppose that in a Chopin Nocturne your idea of interpretation prompts you to depress a base note a fraction of a second before the melody note, in order to emphasize the latter; how are you to do it with an ordinary roll? You cannot. You must go to Paderewski, via a hand-played roll.

Also, if you feel that too many of the chords sound "square," with the result that the expression of the melody is delayed, or a few of the ar- ti stic instances, where perhaps the editor thought it appropriate. You may reply that, although more frequent in a hand-played roll, spread chords are only there at the appearance of a pianist. True; but the pianist probably has too introduced such "spreadings" as part of his conception of the work as a whole. So that perhaps, after you have played the roll a few times, you may feel with him at any rate, it is worth trying.

What player-pianist is there who has not lamented the too close-coming of some piece of music—the lack of breathing space, so to speak; the anxiety lest he cannot flick his tempo lever back and forward again quite quickly enough! In the hand-played roll you are given just this additional space, representing, of course, the time which the pianist took in moving his hands over the keyboard. If it is Vincent Lopez playing, for example, the space may not amount to much, but it is as much as he required, and therefore should be as clear to you. Besides, this wider spacing on the hand-played roll of what are "natural" or "natural-like" notes on the straight-cut roll enables you to control the tone to greater advantage.

In these, and some other not easily describable smaller ways, the hand-played roll appears to me to present a definite superiority over the ordinary roll. I am afraid I have been running through such points I show myself to be a lazy musician, and therefore select a proper chip of the Divine spark, to mix metaphors. If by "lazy" is meant a desire to avoid unnecessary trouble, I plead guilty, as I think anybody could who was moderately honest. I can only say that in the course of many years playing the player-piano I have often been grateful for the additional "breath-mark" of paper on a hand-played roll which has elivated a confusing trick with the same lever, relieved me of anxiety as to whether I was getting the effect I wanted, and so allowed me to exercise what interpretative faculty I may have on the music generally.

I need scarcely mention the educational merits of such rolls. To have at your command—"on tap"—if I may be pardoned the vulgarism, the playing of the great virtuosi absolutely as well, is a privilege not lightly to be ignored.

Of course, the pianist may not have been so divinely inspired as you, and may have introduced all sorts of mannerisms and "stands" which offend your artistic soul. Generally, (or more frequently, I regret to say, she) does this with the idea, no doubt, of making the playing "distinctive.

I am afraid I have come down rather heavily on the side of the hand-played roll, but I hope my readers will feel the matter for themselves. I have tried to avoid prejudice. With some pieces the straight-cut roll will give better results; with others the hand-played must; but on any artistic effect, which the straight-cut roll can never equal. Just apply a little of that musical discrimination to your choice of rolls which you display in selecting this paper, and you will share the joys of the eclair.

placidus.

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THE BANJO AND THE TENOR BANJO
in the Modern Dance Orchestra
By EMILE GRIMSHAW

ARTICLE V.

BANJO PLECTRA.
Man has always imagined that a plectrum is simply a medium for vibrating the strings and nothing more, whereas actually different effects are obtained by different thumb pressures, by angle of contact, by the amount of surface touching the strings, and by the difference in flexibility. The best plectra are of tortoise-shell, and should be of medium flexibility. If a plectrum is too thick it will produce a harsh quality of tone, and will not move readily across the strings. If too thin, the tone will be liable to frequent "clicking" effects.

With the tip of a plectrum vibrates a string, a portion of the plectrum's surface is rubbed, and in time gradually forms a bevel. This beveling of vital importance in artistic banjo playing. A new plectrum may be bevelled by scraping the playing edge with a sharp penknife. But the best bevel is one a producer produces by much playing and constant friction of the plectrum's edge on the strings. Bevels vary considerably, according to the angle at which an instrument is held and the method of using the right hand; it follows, therefore, that a bevel which suits one player may not suit another.

The best bevel is one which has the flat surface which rubs against the strings is also a matter of the greatest importance when playing chords, because they are played with a very close and even quantity of the tone produced. Players should experiment by playing a group of chords with single down strokes, using first just the tip of the plectrum, then again using the bevelled portion of the plectrum's surface. It will be found that the best tone is produced by using the least possible amount of plectrum; a really good plectral technique is, in fact, just the skin across the surface of the strings. This is how the sound, volume tone is produced in either the staccato or tremolo style. The best players never dig deeply into the strings, thus constant manipulation of a plectrum enables the skillful player to control the surface of the strings, and thus get to the nicest of the plectrum's tips. Almost all the best performers are unanimous in their opinions concerning the correct position of the right wrist for plectral playing; they are convinced of the superiority of the relaxed wrist over the flat wrist. Many amateur players do not play with sufficient attention to the correct wrist, and the majority of those who have not given the matter serious thought seem to play with a flat wrist.

Without a sensitive wrist plectral technique can never improve beyond the average. The plectrum produces the tone, which may be hard or soft, harsh or mellow, at will, but the right wrist is its everlasting master. True, the left-hand fingers must do their work, and must be able and accurately trained, but in plectral technique the function of controlling everything but the mechanical, while the right wrist holds the whole within itself. The cause of every legitimate tone quality producible on a plectrum-played instrument may be traced to the right wrist and its control.

Let the reader lay his hand flat upon a table with the fingers curled to the palm, simulating the position of holding the plectrum. Now move the hand to the extreme right, then to the extreme left; note the tightening of muscles and the strained look. The position is neither free nor restful. In contrast, raise the right arm and set the wrist drop forward by its own weight; now swing it like a pendulum, and observe the freedom of action. This interesting experiment needs no further argument. It will be found a sufficiently convincing test of the superiority of the arched and perfectly free wrist.

Many players are constantly troubled through the plectrum slipping from its proper playing position when in use. There are some who endeavour to prevent this by means of various little ideas of their own, such as filling the flat side with rough indention, or boring a hole rather smaller than the diameter of a lead pencil through the centre. Some who use tortoise-shell plectra burn the edge that is farthest from the playing point, and others manage to secure a firm grip by stretching tightly round the plectrum a small piece of narrow rubber tubing.

Constant practice, however, enables a player to control a plectrum readily as a conjurer manipulates a coin with the fingers of a hand. A skilled plectrum can turn his plectrum round while playing. Slipping is an indication of no consequence to know for, with a rapid movement of the right-hand fingers it is a simple matter to return a plectrum to its proper playing position.

Those players who experience any difficulty through the plectrum slipping from the hand have acquired that dexterity in controlling it that is so essential. The player can acquire facility by taking the plectrum in the right hand, moving it about to every imaginable position and frequently returning it to the correct playing position without touching it from the left hand. Plectrists can do this at any odd moments while they are away from the instrument. It is much better to be able to control the plectrum in this way than it is to resort to contortions that fix a plectrum in a rigid position, so that it cannot be moved between the finger and thumb whilst playing.

Dance banjists who play for hours as a rule find relief in slightly altering the position of the plectrum.

Another important point is that the distance covered by the plectrum in compass of strokes should be made as short as possible. This is undoubtedly one of the greatest factors in development. When the strokes are kept short it is much easier to avoid vibrating strings that are not wanted, thus eliminating a source of discord very often felt in inexperienced players. When playing gliding strokes, chords, and other special effects, the plectrum should travel just the distance required and no further.

This is also advisable in tremolo players; a player who keeps his hand in close proximity to the strings all the time is more likely to play smooth, unbroken melodies than one who allows his plectrum to pass over unnecessary distance, overlapping either side of the string or strings.

Special attention to this one detail every time one plays will work wonders in the production of the technical and artistic finish of any performer.

Next month: "HOW TO KEEP AN INSTRUMENT FIT."
MILITARY AND BRASS BAND NEWS

THE ALDERSHOT MILITARY TATTOO

At Aldershot Military Tattoo, the tradition of the tattoo is to be exploited, and the great massed bands will have music for Wagner, Massenet, Verdi, Ketelbl, Merimee, Chopin etc., as a background of musicians and minstrels, stone towered walls, turbaned figures and moorish caverns. No eye as great as that of the flaming spires, will be spared, with scene accompaniment, set a fashion that the eye cannot be ignored, and it is more than possible that the Eastern musical spectacle to be presented in June will be extremely vivid. which illustrated melody has taken upon itself.

The recent broadcast of the historic ceremony of the changing of the Guard in Friary Court, St. James’s Palace, London, was, of course, broadcast. Irrespective of the broadcast, which was distinctly heard throughout the British Isles, the ceremony was witnessed by quite a number of people. The music of the Coldstream Guards was broadcast with perfect clarity and in the air, and it is likely that this popular pageant of band music will be repeated.

The band of the Coldstream Guards had the honour of opening the new Spa Pavilion at Tunbridge Wells. The pavilion has been covered with live music under cover, and as many as 1,500 people have been present.

The Band Pavilion at Folkestone, which cost £15,000 to build, and seats 1,500 people, was recently opened by the Duke of Kent, Lord Warden of the Cinque Ports, and is one of the most successful music festivals of its kind.

The Kneller Hall band, which has become a very popular programme band, and the band of the Royal King’s Rifles, were both at Margate during the Easter holidays. There is no question as to the absolute popularity of the Kneller Hall band was distinctly shown at Margate.

By the way, offers to a Marine band for engagements at several towns have been turned down. This has been the case at Ringwood (Hants), Troon and Hinkley. The latter offer was deferred pending replies from locals. It might be well to let the local bands have the job.

Some unnecessary remarks were made by the judge at a recent quartet contest at Lutterworth because he was unable to judge in the open. If that particular judge only knew what it meant to judge about 20 or 30 bands in the open he would no reason to say such a thing, but merely "it will do very well." There are some judges alive today who have undergone this ordeal, and they never want to be "on view" to the audience again.

The band of the 5th Sherwood Foresters has presented Band Captain, Halsey Finch with a cigarette case, on his retirement from the battalion.

Bandmaster F. T. Allen, of the 5th Battalion Royal Irish Fusiliers at the Wellingborough companies of the regiment, has been appointed band-master of the Territorial Battalion Band.

The 8th Battalion Band of the Worcestershire Regiment has been awarded a special honours for being the best band in the division for a long engagement at Malvern.

The North Lancs (Chorley) Band is becoming quite a popular institution in the district. The band of the 6th Band of the Territorial Band, the Richmond, has also been awarded special honours for being the best band in the division for the past season.

The Leicestershire Regiment and the Leicestershire Regiment have both given successful concerts at Leicestershire.

Bandmaster T. Wilson, of the Saltord Police Band, gave a lecture on "The Military Band as an Instrument of Instruction," at the Royal Technical College, on 2nd inst. The band associated with a nine programme of interest.

The band of the Gordon Highlanders will be in great demand during the Easter season, and besides many social engagements, is booked for two concerts.

The Cardiff Post Office Military Band gave their third annual Charity Concert on Good Friday, An excellent photo of this that has appeared in the Western Mail previous to the concert.

It is a fact that some little trouble in the ranks of the Wellingborough Military Band is causing mixed feelings among the members. There is a great cry against the Sunday sacred concerts in Inverness, and a concert arranged by this band has been cancelled.

The band of the 1st Lancetts and the 2nd Desert Rifles, has been turned down at the Alexandria Palace, London, during Easter. There were also combined concerts by London Territorial and other military bands.

The Territorial Bands

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Basses o’t’Bar Band broadcast from London on 1st May.

St. Rilda Colliery is fully booked to the end of the year, it is predicted that the band will, of course, appear in practical every concert in England, Scotland and Wales.

The band concert, which takes place at Walshampton on May 1, will be the first concert in London area to be broadcast.

It is understood that Mr. J. R. Marshall, of Leek, appointed director of music and bandmaster of Leek Congregational Church, in recognition of his efforts on behalf of this church, Mr. Lawrence Wright presented the principal concert of the Leek concerts and this was broadcast at the recent Band Festival.

We learn that the De Montfort Hall, Leicester, is already booked for the 1927 Musical Festival, which will take place on May 3 of that year. There will be three sessions for a limited number of bands in each.

A nasty incident befell the Kingswood Prize Band on its return from a Mountholyck concert. About six miles from Bristol its clarinette collided with a steam lorry and ran into it, throwing the clarinette and instruments out. Several bandmen were severely injured and were unable to go on to their concerts. The most serious injuries were sustained by driver, Barden and his partner, Bardsen W. Hennings and R. Powell.

There has always been a dual act against Sunday music in Scotland general period, it has again been proved by decisions at many centres, excluding Edinburgh, by the Greenock, Aberdeen and Inverness.

The news that the line old Cowford (Ynys) mainline has been completed has caused much satisfaction in the neighbourhood, especially filling into its ranks, and will shortly be at full strength.

There are over 100 brass band contests already announced for the coming season, and several have already taken place at Easter.

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SONG WRITERS’ WALK EVENTS

Winners for May Programmes

BELTONA (MURDOCH) BAND

Two walkers from Cecile Lewin are looking forward to the next few weeks, since Beltona (Murdoch) Band is one of the finest bands in the business. In fact, it is the only one to have been selected for the prestigious Billboard Awards. It is led by the dynamic and charismatic frontman, John Belton, who has been praised for his powerful vocals and engaging stage presence. The band’s music is a perfect blend of blues, rock, and soul, making it a favorite among music lovers. The upcoming show promises to be an unforgettable experience, with Beltona delivering their signature sound and energy that will leave the audience on the edge of their seats. Those who have the opportunity to see them live are in for a treat.

THE GRAMOPHONE REVIEW

BURLINGTON CHAPPELL & CO.

In "That Certain Party" (No. 3091), played by Ted Lewis’ Band, there is some of the finest clarinet and tenor saxophone stuff we’ve ever heard. The reverse side is "Mysterious Eyes," done by the Don Band, in which the famous combination gives us a taste of its more symphonic side. Other good ball-marks of the Don Band are "I Never Know," "Spanish Shaw," and "At Dawn," all of which are masterpieces of symphonic arrangement, and good work by a real master mind behind the scenes.

The only other dance record so far to hand is No. 506, on which "Love Bound" is quite well played by the Southern States Dance Band.

BRUNSWICK (CHAPPELL & CO.)

If only he has actually appeared in this country, the interest of a very fine batch from this firm are the records by Julian Jones and his Band. In “I Want Somebody to Cheer Me Up” (No. 29804) and "My Baby’s in Spain" (No. 30154), the band is well up to its usual standard. The drums are driven by the famous "Mugambo"--one of the foremost melodians of the day. (Lawrence Wright.)

The title of "My Way to Dreamland" (29918) has been well-exercised by the "Brisel" Orchestra, which is considered one of the best in America, and which is conspicuous as one of the most prolific in the land. The recording was made in the studio of J. Walter Scott, with Julius Cahn in charge, and contains a neat six-string finger style.

For Perry Mackay’s Band has been well-exercised the task of recording the four of the most popular numbers of George Gershwin’s "Lady, Be Good," which contains some of the most popular songs of recent times, and which are considered as "Sleepy Time Gal" and "Little Bit Sad" (No. 29912).

Waltz to the "Music of My Mother’s Voice" and please the music lover, and be heard the world over. There are some of the most beautiful sounds of all time, and it is well worth while to own a good record.

The reason that "The Sunshine Sailed Away from Killarney" is that it has been monopolized for the ballroom. (Lawrence Wright.)

There is nothing like the "Old Fashioned Love" in the new fashionable songs, and "Love Bound" is the song we must! (Chappell.)

Fiorio Forde had "A Little Bit of Fun" in the review: "Here’s To You," which was recorded at a fine dance hit by Hytton on HMV. (Crescendo.)

If you know a nice girl when you see her, you’ve got to get her. So why not make sure you own a deep-groove record like this one, especially with the great orchestra that we have heard this year, (Crescendo.)

SONGWRITERS’ WALK

It’s a beautiful day in the life of a songwriter. They are the creators of the music we love, and their work shapes the sound of our world. The Songwriters’ Walk is a celebration of these artists, and it takes place every year to honor their contributions to the music industry.

The Songs of the Walk include "The Man from Snowy River," "The Best Thing in Life," and "Don’t You Say So." These songs, and many more, are sung by performers from around the world, highlighting the international impact of songwriting.

The Walk is not just a musical event; it’s also a celebration of creativity and innovation. Songwriters are often at the vanguard of new musical trends, pushing boundaries and creating new sounds.

The Songwriters’ Walk is an occasion for reflection, gratitude, and celebration. It’s a chance to remember the power of music, and the role that songwriters play in keeping that power alive.

I am the author of "Song Writers’ Walk." This year’s event was particularly special, as we celebrated the 50th anniversary of the Songwriters’ Walk. It was a joyful and inspiring day, full of music and celebration.

Another excellent record is Alfred’s "Don’t You Say So," which is also featured in this edition of the Walk. This record is a classic, and it’s a testament to the enduring appeal of songwriting.

The Songwriters’ Walk is more than just a music event; it’s a community event, bringing people together through the shared love of music. It’s a celebration of the creativity and talent of songwriters, and a reminder of the universal power of music.
first-class records. Also, in "Surie was a Real Wild Child" (R0,092) there is a first-rate vocal chorus.

Properly the most interesting of four good records by Hyton's Kit-Cat band is "Fascinaddy Street" (R0,092), in which good solos are alternately played on tenor, baritone, trumpet and piano. Solos do give variety to a record, and I think even the most popular recording could improve their attractiveness by remembering this.

In the catalogue this month, Herbert Burger's Corner Orchestra, now to England for its debut in this country via the records, and is likely to fare something for the symphonic excellence of its dance renderings. It has proved its credit to the first. "Beside a Silvery Stream," is a beautifully played, particularly in the chorus; but it is absolutely outshone by "Good Boy, Good Girl," on which the tunefullly alluring melodies yet heard, charmingly played and well arranged. This is real popular music in its very best form (both on disc No. R0,095).

I somehow missed one of the finest records of the day which was issued last month. I had to make amends by declaring "Oh, Miss Hannah!" (R2,316), by The Revelers, the finest thing in syncopated vocal renderings I have heard. So sure and get this one.

PARLOPHONE (THE PARLOPHONE CO.)

This company is rapidly being recognised as the medium through which really excellent bands exploit their reputations. Here are my notes just as I made them whilst hearing the records.

"Are You Sorry?"—Goofus Five (R2,053). A good arrangement; red-hot solo sax and baritone sax; solo; fine tenor solo (straight) and "dirty" trumpet. Neat rhythm against baritone solo. "Loud Speaking Papa" (same band). Fine rhythm, with a special "dirty" piano solo.

"Lilac Rain"—The Avarican Serenaders (R2,054). Good vocal chorus, rhythm good, and "The Co-Ed" (same band). Good arrangement; trumpet, clarinet and piano solos; hot trumpet break good. Record marred by poor tone of clarinet.

"You Go Get Know How"—Avarican Serenaders (R2,056). Hot arrangement; fine vocal chorus; playing on the whole. "Angry" (same band). Good arrangement; fine straight trombone solo; "hot" trumpet; fine rhythm.

"Kentucky's Way of Saying Good Morning."—The Jazz Pilots (R2,057). A good arrangement; neat rhythm; "hot" trumpet with excellent bass sax and rhythm. Vocal refrain fair. "I'm Sitting on Top of the World" (same band). A fine arrangement; neat alto sax, bass sax, and a neat trumpet. "Hay Foot, Straw Foot."—Jimmy Joy's Orchestra (R2,061). Good musical arrangement; estates beautifully together; novel chorus; two clarinets; "hot" trumpet. "Everybody Stomp" (same band). An excellent arrangement; fine sax; airy; very "hot" trombone breaks; neat solo by two clarinets. "To-Two-Morning."—The Melody Shakers (R2,064). Good arrangement. "Cow Foot, Eyes of Blue" (same band). "Hot" arrangement; rhythm good; fine vocal chorus good; "hot" sax, piano and breaks; all breaks good; neat piano solo.

"ZONOPHONE (THE ZONOPHONE CO.)

Bert Firman's Dance Orchestra does most of the work for this company. It is in the symphonic more than the "dirty" side, although it has proved well capable of playing "hot" choruses, and has excellent records in "Night and Fire" (both on disc No. R2,373) and the waltzes, "Always," and "You Forgot To Remember" (R2,373).

Its rendering of "Spanish Shawl" (No. R2,314) is close to the standard of those previously mentioned and has a delightful dance lift which not only is apparent in the recordings of other well-known bands.

The Avarican Dance Orchestra also has fine successes to its credit in "Charleston Charlie" and "Clap Hands, Here Comes Charlie!" (No. R2,278) which are both companionable as examples of first-rate dance playing.

Andre Ledor's Tango Band favorably compares with any other similar combination in "Tello Mio". His band does its share to prove this company's discs amongst the best on sale to-day.

THEORY OF MODERN SYMPHONIC SYNCPHONIA

The Theoretical Laws Which Govern Its Rhythm and Harmonies

In our next issue we will be found what must undoubtedly be accepted as the most instructive and far-reaching statement has yet been written in an attempt to explain the musical laws which govern the production of modern symphonized music. It has been written by Mr. Al Deux, the renowned French composer, F.C.G., the famous theorist and composer of "Harmonia Mundi".

Hitherto no attempt has been made to do justice both to the technical and the fundamental principles of modern dance music, and this article will be of especial interest to all who wish to have its laws put into textbook form.

Continued from page 29

a passage such as going from the top C in the first octave to the D immediately above it (a minor, all fingers off but one for the C) to all figures on with the second key open for the D this difficulty is overcome. Every time I play this passage up comes this harmonic note. I have to plunge the D every time. I often use the side key for the D, but cannot do so every time. It is a bad note to produce on all occasions. It is the same note that in a real C.G. with two pedals I can produce at will to be closing all the time. See reply to Query 24 (5).

QUERY 28.

Californian, and have recently taken up the saxophone. Whilst playing one day on it the figure of my left hand started to tremble (as on the violin), and I immediately obtained a vibration that greatly enhanced the tone of the instrument. I have made a point of watching other players, and have yet seen one that obtained a vibration in the same manner as mine. My inquiry is: whether it is advisable to "evac" every so often, and to alter the position of the fingers, and obtain the vibrations in one of the recognised ways? Your method is one of the recognised ways, and providing you are satisfied with this result, there is no reason why you should not continue it. Do not overdo it, and so get an exaggerated vibration, than which there is nothing worse..."

QUERY 29.

What is the correct or best way to get the vibrato effect on a saxophone? See reply to Queries 25 and 26.

THE WORLD'S Most Popular Records

EDISON BELL

WINNERS

A Few Recent Selections:

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>RECORD</th>
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<tr>
<td>&quot;Why Don't You Say So?&quot;</td>
<td>Frank Sinatra</td>
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<td>&quot;I've Got My Eyes on You&quot;</td>
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<td>&quot;The Most Beautiful Girl in the World&quot;</td>
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<td>&quot;The Blues Are Falling&quot;</td>
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THE BRITISH ZONOPHONE COMPANY, LTD., HAYES, MIddLESEX
THE KING AND VARIETY STAGE
Royal Performance at the Alhambra

Official information has been received by Sir Oswald Stoll that their Majesties the King and Queen have signified their intention of attending a Royal Variety Performance at the Alhambra Theatre on Thursday evening, May 37, when the entire proceeds will be devoted to the Variety Artists' Benevolent Fund and Institution.

With Dance Bands taking such prominence in modern Varieties Programmes, it is a matter of speculation as to whether the Command Performance will include such an act this year.

Last year the event realised £2,800 for the Variety Artists' Benevolent Fund. It is hoped that this amount will be exceeded this year, especially as the entire proceeds are to be devoted to the Fund, Sir Oswald Stoll meeting all the theatre expenses attaching to the occasion.

It is interesting to note that prior to King George's accession to the throne in 1910, there had been no State recognition of the Music Hall. The music hall profession is, therefore, peculiarly indebted to his Majesty and Queen Mary for their continued and hearty support of the Variety form of entertainment, which is essentially British in character.

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