A Disgusting Attack on the British Army

"It's 'Tommy this' and 'Tommy that,' and 'Tommy, How's your soul?'

"But it's 'Thin red line of heroes' when the Drums begin to roll.'"

—RUDYARD KIPLING.

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

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

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

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

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

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

This gentleman (?) has apparently gained his inspiration from the recent appearance of the famous Kneller Hall Band at the London Coliseum, when, in a programme of undoubted excellence, and of which all who heard it must have been proud, the combination (in deference to the

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

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

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

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

(Continued on page 3 of Col. 1.)
International Reciprocity of Jazz Musicians: Our Reply to Paul Specht

Our readers will now have had an opportunity of perusing Paul Specht’s article and considering the international Reciprocity of Jazz Musicians in last issue, and to which we promised this, our considered, reply.

Our object in opening our columns was threefold: First, to afford the opportunity to demonstrate in our own columns what we think Paul Specht is in his recommendations, to the remove the suspicion which English musicians have cultivated on account of his political activities; secondly, to acquaint our readers with the conditions of their cousins in America, as these conditions are, if possible to its logical conclusions, this venn and complex question of restriction on foreign musicians from entering Great Britain.

It must be admitted that Paul Specht made out—on paper at any rate—a big case for his recommendations, and, no doubt, desire to testify to our appreciation of the work he has undertaken. After all, any man who displays such initiative over a subject which is less to his own advantage than to the general body of American musicians, is entitled to the respect of the “critic” and “common discussion” which he deserves, and to the hearing of such as they are, in the controversy. This, we think, swears away the effort of Paul Specht, his strongest argument.

There is also the comparative size of the two countries, which Mr. Specht has omitted to take into consideration. The 100 American musicians in England make a far larger showing than the 2,000 British musicians in America because of the comparatively small area in which the former are confined. The area of Great Britain is 88,749 sq. miles and that of the United States of America 9,847,764 sq. miles. Surely, on that line of reasoning, the reciprocity ought to be on a ratio of 33 British musicians to America for every one American introduced here.

Then Paul Specht wants to like the conditions of bands entering the two countries to that of trading in commodities, citing, as a simile, Irish linen. We think it would be more in condition. If bands are treated as merchandise, what about the import duty? A tax of 33½ per cent, on their salaries would soon completely stop any American musician from coming ever here, and, in such circumstances, what would be the use of the most perfect “reciprocal” arrangements?

It is quite clear, however, that there is a distressing amount of unemployment amongst musicians in both countries, not merely confined to the small number of jazz bands, but is true in England, despite the authority Paul Specht quotes as stating unemployment amongst English dance musicians is practically negligible.

However, we have two new questions equally embarrassed with unemployment problems. Is it reasonable and sensible for either to look to the other for relief? Another thing we fail to see is the sake of his own comments, Paul Specht lumps the “American” and “jazz” musicians of both countries together. It is true they are all purveyors of music, but the conditions governing their employment, dependent on the laws of supply and demand, are so absolutely at variance as to bring the elements of these two schools of music into a totally different field when it comes to the points now under discussion.

Thus, we separate them, as in only reasonable, we must in fairness point out that both the Valve Measure and Paul Specht’s reciprocal scale (while being fair, unnecessary and disagreeable) which is not only for the 100 American musicians in England, but that there is fair competition here, and if nothing else, that it can only be advantage by employing natives of the country. If the bands are to be allowed to do so would be most detrimental to American dance musicians. If jazz musicians are to be exchanged one for one, how many Americans would ever reach England? The above simple reason on which there seems to be no field for Britishers in America.

Americans are still in advance of us in symphonic music, and can cover their own demands, with material which is both better and cheaper (even if not heavy travelling expenses) than that which they could import us from.

Now these matters cannot be settled by reciprocal measures on the basis one for one, because the conditions prevailing in each country are so entirely different in every way, and we repeat that we are not convinced that British dance musicians would ever be invited to America. In that case, it would follow that no American musicians would be allowed into England, so creating a position worse than it is now, and one which would deprive us of those highly interesting and instructive visits of American dance combinations, including Paul Specht himself.

When conditions adjust themselves, and given a proper set of principles of supply and demand, we may hope that unemployment amongst musicians will become virtually eliminated. Then, of all those foreign nations who care to visit us free of restrictions, none will be so warmly welcomed as the great Americans whom to-day we look upon as our best friends, although we conditions do not permit of our allowing them, as big boys of their job, unrestricted licence to make a fortune out of the mouths of us “little ones.”

(Continued from page 1.)

we have to say is that we are disgusted that a thinking body of men, such as we suppose the Union professes itself to be, should have allowed themselves to be associated with such a childish form of attack. This sort of thing can only be done on no good and can only prevent that higher influence from being exerted members of it. Already there is a large number of musicians who do not see their way clear to join the Union, and tactics of this kind are only likely to make those who are not connected with an institution to which they do not belong look on unsympathetic and un-British.

After all, the public realities not only the only in the matter in which the Army is conducted, but the strike qualities of the lads who so magnificently swell its ranks. Nobody begrudges these fine, honourable boys, whose life is not all one, the little extra luxuries that a few additional weeks of pay can obtain, and the Union would be well advised to have a little more common sense understanding if it wishes to retain public sympathy.

Some mention of the in the Army at any time—i.e. it is a good but as much as being able to communicate with the retreat, but, if heart, the sentiments of all decent citizens are those with inspired Kipling to pen his immortal lines which prefix this article.

Eton.
SPECIAL LAW REPORT:

Important Judgment

ZEUMER v. GORDON HOTELS, LTD.

(Before Mr. Justice Rowatt.)

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

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

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

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

Mr. O'Sullivan, in opening the case, said that in December, 1924, Mr. Zeumer was approached by Mr. Spinnely, who stated that he represented the defendant company, and asked whether he (Mr. Zeumer) was open for an engagement. On being answered in the affirmative, Mr. Spinnely said that he would ask Sir Francis Twyle to give Mr. Zeumer's band an audition, and an audition was held on December 17. Shortly afterwards Mr. Zeumer was told by Mr. Spinnely that he was instructed by the defendant company to engage him and his band. An agreement was signed by Mr. Spinnely on behalf of the defendant company, and it was handed to Mr. Zeumer. Later, when it was learned that one member of the band could not go to France, Mr. Spinnely consented to a substitute. Before the departure of the band for France Mr. Zeumer was told that the defendant company required seven performers instead of six, and he obtained an additional violinist.

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

Sir Francis Twyle, giving evidence for the defence, said that in December, 1924, he received a letter from Mr. Spinnely, and he (Sir Francis) asked him (Mr. Spinnely) to bring his band to the Metropole Hotel, Northumberland Avenue, W.C., and give an audition in the Midnight Frolics' room. Mr. Spinnely was Spinnely ever authorised by your company to engage Mr. Zeumer. He had never seen a contract in your name.

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

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

Mr. Justice Rowatt, in giving judgment, said that the position between the parties was very obscure. From the way in which the agreements had been carried out, however, he concludes that Mr. Zeumer was entitled to bring the parties into contractual relations, but as his band was free in February, 1925, to accept any engagement that was offered it, he (the judge) limited the damages to £600. The defendants have lodged an appeal.

Solicitors: Messrs. Spring & Sons; Messrs. Stanley, Holderness & Co.
When Dr. Henry Coward and Signor Macagni take a salk at Jazz in New York, one of the conclusions they have both had an attack of anti-jazziness—and I feel though they have a salk at the "child of my brain," and I am very glad that First for Dr. Coward and the other big "Panjandrums" who have so ably come to his assistance, he assured me that I knew what I am writing about. In all my years I have not said enough about the value of jazz music. My experience in performing with several of the famous symphony orchestras in the United States, as well as my individual concert performances, surely merit consideration, and I feel to forget that I have taught music in various branches, and also was a "choir boy" (same as you, Doc..) for five years.

Evidently, Dr. Coward and Signor Macagni are the leaders of that faction who wish to silence every Jazz musician, the accomplishment of which would, I fear, bring about a lasting condition in England as we in our Prohibition Laws have in the U.S.A. In other words, I fear that the English may find that the English jazz musician, if he is not ruled by the American English Jazz musician, it would be necessary to establish a "Jazz" law to allow English music three miles out, similar to our Rorn Ror established three miles off the coast, with a warning to all the incoming foreign Jazz musicians to read something like this: "After beats not permitted."

In other words, when the masses demand freedom in their choice, anything, they will have it, despite any ruling or expression from a ridiculous law, society or other autho-

ty. Young people have had enough of the thing interesting and impinging, and that Jazz has been an accused musician to music, because it has of the last few years. Yet if the music has no one who has recognized a wholesome appetite of youth for fun, and that we have being interested in spiritual music, instead of preaching against the Ile of Jazz, this phonost music might have been avoided.

Traceable to the symphonic, rhyth-

m and inventive skill of many of the present day composers of Jazz, and the interpretation of Jazz through the skilled hands of our present dance orchestra leaders and musicians, great effect has been produced on the entire world by the excellence of piano of such prominent composers and orchestra directors as Stokowski, Koussevitsky, and the Philadelphia Symphony Orchestra; Walter Damrosch, of the Orchestra; Mr. Eric Coates, of England; Mr. Mengelberg, the Dutch conductor, and others too numerous to mention.

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

"Can Dr. Coward, or the learned BATTLE COMMUNIQUE June 30th, 1926.
The special raids of the last few months along our whole battle front have culminated in a scored attack. First reports of the London Press have been thrown into the air and the heavy guns have been fired into the sky. News is coming in for every day, and there are no casualties worth reporting. Let us now review the successes we have made in certain areas, but certainly since the beginning of the enemy's own fires and many lines in their own trenches."

The reports are being circulated among the attacking troops to keep up our morale. It was reported, for instance, that by some new method of firelighting, one of their important railways had dropped from the sky."

In an effort to save the long-exposed man from the bullet of reirement, a new General has been introduced from the eastern theatre. This is General Ziegfeld, who has many stars in his eyes. He has been appointed, as it was said, at no point of his career has his judgment been clearer than his present."

The elevation of the London "Evening News" devoted a whole leading article on the art of the attack, but disaster overtook it. The admnission has given great comfort amongst the enemy dames, who had been for a long time in a state of despair. The very hope of their enemy that has been the cause of many lives too many.

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A COLLECTION THAT SHOULD BE IN YOUR LIBRARY

FRANCIS, DRY & HUNTER, LTD., 138-140, Charing Cross Rd., W.C.2
There are several kinds of confidence to be met with in every walk of life.

There is the confidence of the untrained bankrupt, who begs the loan of a sixpence as a matter of course. There is the confidence of a man who has never been on a stage as a musician. That is a "shame." There is the confidence of a man who, in addition, has a "nuisance" name.

Now here is a man who has written an article is applied with a wonderful attribute. Devotees of the music art have it 100 to 1. He likes it. It makes a Jimmy Wilde box a Jack Dempsey in a 10 ft. ring with serenity. It's not a "hush." And the music is on.

But, when you young fellow who doesn't know the difference between a musician and a resonator applies for a job as a musician, it's his for the door, as the window, and the big openings.

These peery lads put in an appearance at all functions, complete with a saxophone (gold-plated, bright-ished, beautifully engraved and studded with pearl keys), full of confidence and empty of ability. When asked if they double they say "Yes"—"in a voice which suggests pity for anyone who cannot see the obvious." The whole family of saxesophone, the grand organ, the violin, banjo and double have a "keeps of double basses, in fact."

Double—Rather! But—when they start to play their first instrument—Ye Gods! Somebody has to tune it for them, and put the music right up in front of the stand. They then take hours unpecking their instruments and settling themselves out, jabbering profusely all the while and throwing cigarette ends in the piano. We shudder as they blow, and immediately afterwards ask for audition fee prior to the trek out.

If not to this excessive degree, there are many musicians actually working to-day who certainly have somebody else's share of confidence in addition to their own. It outrages them to all sorts of weird and wonderful originalities. They play counter-melodies (so-called!) above everybody else's—such weird extravagances that they succeed in the deliberate purpose of riveting everyone's attention upon the bold performer. The regard is accepted by these confident fellows as complimentary. Well, "Where ignorance is bliss, 'tis folly to be-wise!"

Then there is the lads who "confide" in a "puts him on to improve on the arrangers score. He plays round the melody, rounds the world quickly, and comes back to it last, as the rest of the band is melodizing, via a "hush" into "hush, hush, hush."

He should be cast—incarcerated! But there is no confidence peculiar to some leaders who interview their personnel in their usual phrase, "Have you a mouth?" "Old man" on their lips, and contempt in their pockets. They are a battle won by their own wearisome fancy, the small beers of every other man.

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

There is no comparison between the desirable and warranted confidence of the artist and the egotistic, unwarrantable confidence of the unpeacockingly inefficient.

Price 30/- net.
THE SNOBBERY OF THE HIGHLBOWS

A MONGST those hotherto interested solely in classical music, there are yet a few diehards who still look disdainfully upon syncopated music, and which would like to extend their concept of music to embrace the works of the masters of jazz. But this, I believe, is a misconception.

The Musical Mirror, would have it that a further substantial nail has been driven into the coffin by—wonder of wonders—that pillar of jazz himself, Irving Berlin. He is accredited, for instance, with the statement that "the sentimental ballad shows signs of revival, while jazz is seen to have vanished into the past."

Our friends close their article with the following passage: "The sentimental ballad, though despised by the highbrows, may and often, does boast of a clean, healthy, straightforward tune, which is more than can be said about most jazz music, which has its banalizations, its wholesale pillaging and distortion of the beautiful themes of the great masters, and its insipid but transparent attempt to masquerade as a new art form under the grandiloquent but meaningless term "symphonic syncopation."

It is nicely put, and will doubtless warn the despised hearts of musical writers. It warnings ours, too, as being a pallant effort on the part of an impotent antagonist, who, struggling with adversity in the form of an inconstant jazz program, still raises a courageous arm in self-defence. Such a fear should be allowed to retain its sword, and, indeed, we are only too anxious that classical music, with all its old traditions and its lofty influence, should hold all the ground it has won in the past.

The pity is that some supporters of straight music, often look with disdain upon dance music, for ever being schematic to put it over the present fad, and miss the significant turn in which it now finds itself. After all, popular music—no matter what its type—is always a background for intensifying the grandeur of classical music, without which background it must itself become commonplace.

The return of the old-time ballad has long been heralded by those who, originally despising it, now find, in comparison with syncopation, it is the lesser of two evils. For our part, we feel that ballad music, as apart from dance music, is a difference without a distinction. Bad ballad music is no better than bad dance music, and the best of both are so closely linked that, barring the rhythms in which they are written, they are often of identical merit. The new Nicholls' fact-free "Night is surely the better educated off-spewing of the Victorian ballad, while a modern number like "Dreaming Of Old" in the Air is obviously an advance on the flabby stuff of which the pre-war ballad was mainly created.

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

REALY MELODIUS VALSE

JACK HYLTON and BERT RALTON

(Orchestration by M. Williams, 2/)

CAVENDISH MUSIC CO., 11, SOHO SQUARE, W.1

THE FABLE OF THE DRUMMER WHO WAS ALL WET

BY GEOFFREY CLAYTON

(With apologies to George Ade)

Once there was a rich Gink of mature years who chased nothing but Music; it sounded as if he could play a Harp.

Business, and a range of Industry which made a bee-hive-like view a Sisera, he was the most God-fearing Drummer whom ever was.

After the Wrecks he had, the Family Funder was pushed over to his left:

Reginald was a Gump, which is a crimson Savvy, and an old pal of yours.

He examined the pile of Fishers and Gift-Edge Stuff and figured out how to get it Now. And, this done, and made it Clear that if it was Drumming, he was the original Looser.

Because Reginald looked well in a good Linen, and had had him to King, the leader gave him a Job.

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

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

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

Reginald was taken to his Parent's. Then he handed him the Russian, called by some, The Back. Reginald's reply sounded like a Dumb man thinking. Reginald is now selling Newspapers, and the Leader has got his Reputation back.

Moral—Even Musicians do not hold down a payroll by getting away with Murder.

1st Alto Saxophonist

(Now with famous London Club Band)

Needs Seaside Engagement during August (4 weeks)

Terms moderate if good seaside resort, as charge of or needed for health's sake.

RAMON NEWTON
Director of the Savoy Orpheans

Over one of the most popular voices on the radio is undoubtedly possessed by Ramon Newton, whose portrait appears on our front page this month. It is only since the recent retirement of Dobey Bowen from the directorship of the Savoy Orpheans that Ramon Newton has taken over the reins of that unit, and so transferred his song-success-making voice from the Hawaii Band to the one opposite.

A few details of his career to date will undoubtedly interest the countless admirers of his rapid rise to fame, and, indeed, his life is an object lesson of "the will to win." Born in Malvern, Worcestershire, Ramon Newton graduated professionally into music in Canada, and the U.S.A., migrating to the former country at the age of seventeen. After a brief introduction to life on his brother's ranch, he quickly turned to music, explaining his early training on the violin. For his gift of song, he quickly secured engagements in prominent bands, and became widely in demand as a vocalist for the "de luxe" cinemas.

When he first joined the Savoy band, his appointment was of a rather fortuitous nature, as, at the time, he was merely in England on holiday. However, he has never since had to regret his return to the motherland. Undoubtedly, Ramon Newton's vocal ability is inherited from his father, whose name is much honoured in the south, where, as choister of the Salisbury Cathedral, he watches without perturbation his son's march on the jazzyard path.

At the present day, Ramon Newton is credited with the great ambition of elevating the quality of dance music to the point of attracting the attention of straight composers. He maintains that, by developing dance bands on strict melodic lines, with a rhythmic foundation provided in accompaniments, and by cutting out too much exaggeration in the "hot" or "dirt" styles, much of the opposition to modern popular music will be eliminated, and a great permanent future will be opened up for it.

More American Bands for London

On September 13 there will arrive in London, to appear for eight weeks at...
As a finale the fox-trot "Good Night," which seems to be the closing number in every programme these days, was supported by an excellent silhouette set.

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

Dance Band Contest at Tottemham
A splendid evening's entertainment was provided for the patrons—nearly two thousand of whom were present—at the Tottemham Palace de Dance on the night of Thursday, June 17, when Messrs. Rodway & Redgrave staged a Dance Band Contest. Ten of the best of the semi-professional bands of North London, many of whom are well known to the patrons of local dances, competed, and dancing was continued while the judges performed their task of selecting the best.

Previous to the contest, T. M. Opper had been engaged by the organisers to superintend the conduct of it, and was with pleasure that we were able to obtain Mr. Opper. Mr. Mervyn, the famous pianist, late of the Savoy Hotel, and the Savoy Hotel, was present, and the popular proprietor and leader of the Original Havana Band, to act as judge, and to give the bands various criticisms.

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

The judges added to state that they were impressed with the

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

The winners of the contest were The Continental Synagogues, consisting of Rafe Grutts and H. C. Demer; Messrs. Fielding, Fox, and W. W. Murrell; and Reg. Gray, Drums; while Tom Fowler's "Orion" Dance Band; and a Gold Medal presented by Messrs. Rich, Mayor, C. H. White, Paton, Tipton, and R. T. M. Opper, for the best saxophonist was won by Dick Pallet of the winning band. In addition the best individual instrumentalist in each of the remaining bands received a medal.

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

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

During such exciting evenings, the contests were usually played, dance music was provided by Archie Alexander's Calcutta, the premier dance band of the Tottemham Palace, and themselves created a furore, many of the dancers at times crowding round the bandstand to listen to and watch this clever combination.

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

The most valuable prize combination will be given to the next two numbers in the contest, and the judges have stated that they will shortly be from the Press. These are

THE WHIRLE UKULELE BANJOS

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called "Jack-in-the-box" and "Sleepy Piano," and, together with "Antiquity," "Dance Loops," and "Shuffle Piano," which he recorded for the Columbia Gramophone Co. "Jack-in-the-box" was the first of the four out of the six.

"Jack-in-the-box," as its name implies, is a very lively number and is—in Billy Mayerl's opinion—the most prolific of all the numbers he has written. Those who have been privileged to hear "Sleepy Piano" prior to publication are all agreed that this is the finest number Mayerl has yet written. Slower in tempo and conception and built up as it is in an ultra-modern harmony (without, however, any loss to the taste of the popular music), it sets a new style in the ever-advancing stage of symphonic music.

By this time Billy Mayerl undoubtedly holds the world, one, two, three thousand one hundred and thirty-nine symphonic music. Mayerl was also the first to record the most prolific writer of the new music. He has written and, in spite of the fire and blood breathed by the eminent Dr. Coward, he hopes to continue this career of "disgusting musical treachery" for some considerable time to come. Probably Coward would be horrified to know how many musical degrees Mayerl holds and the depth of his musical knowledge.

In addition to his other activities, Billy Mayerl has his Orchestra are now recording for the Vordien Gramophone Company. The first four titles were issued in the June bulletin and included "Wait Till To-Morrow Night." The Billy Mayerl school is busier than ever, in spite of the summer months, and it is beginning to number among its pupils entire numbers, in the Odelon. Billy Mayerl feels that he is continuing a big increase in his staff for the coming winter season. More power to his elbow!

Whiteman's Mistake

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

In view of the fact that Whiteman's Band is the best band in the world, the reason for this may, at first sight, seem obscure. It becomes to a certain extent apparent when one looks behind the scenes.

Whiteman did not seem to have realised the progress made by this country in the performance of symphonic music—much less did his musicians—and it was not until they arrived here and heard some of our dance bands, such as the Savoy Orpheans, Vyton's and Vyton's Kit Cat, that they began to vaguely gather the true position.

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

Syncopation Creates a Record 

Jack Vyton's Band broke the attendance record on June 30th. The band played at the Winter Gardens, Bournemouth, and broke the attendance record on that occasion, and, in view of the fact that the capacity of the Pavilion is only 1,800, many are wondering how it was done.

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

New Prince's 4 Bands

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

The services of Alfredo's Band are retained, in addition to the late leader of the Toronto Band) has returned from Canada with a new combination known as Hal Bean and his Canadians, while other newcomers are the Miami Band, composed of many last months of Eddie Field's Rascals Band, and led by A. Fattrella.
A Song Writer's (Bad) Dream

If there is one thing particularly likely to give a dance band a bad reputation, it is to put it into an unsuitable act on the variety, or any other, stage. It matters not how good a symphonic band may be, it cannot climb stairs with material which was designed purely for "straight" artists and orchestras.

We were indeed sorry to see our old friends, Nat Levin and his New Jersey's Dance Band, exploited in this unfortunate fashion, particularly as we have a soft spot in the corner of our hearts for the abilities of this most versatile of combinations. Nat, it must be presumed, would, of course, be seen in the hall, but, had he been more carefully weighed up matter, he surely would not have risked his reputation by making his stage debut at the Holborn Empire in such an unsuitable case for his band as "A Song Writer's Dream." Appearances on the stage, however, were not interesting in the act. Whatever it was good or bad hardly comes within our province, except that we do feel we must inquire the reason for re-arranging a number of old-fashioned tunes, such as "I'd Rather Be Alone," "Shining Away," "Darling Mabel," and "Do You Remember the Last Waltz?"

These rearranged ballads (if one can call them such) were doubtless sufficiently good in the old days to ensure large profits, but they were never in a class which justified their being re-invented for a long-suffering curiosity, even if the excuse he offered us was that they were presented to stage of ten old-time popular and clever com- posers—Benett Scott.

However, if pantomime songs which died and were buried some 25 years ago mean, on the persuasion that they will be enjoyed by a 1936 audience, he brought forth from their sepulchres, the performance of the artists rendering them should not be accompanied, by a 1926 jazz band, equipped with the parts unsuitably scored for such a combination. In such circumstances it seems that "A Song Writer's Dream" can only prove a nightmare to those who have become familiar with the continual brilliance of modern popular music composed and properly scored for the symphonic orchestra.

When a modern jazz band is expected to revive such thoroughly dead, and even decomposed, material, and to have to submit to being conducted by a piano companion who, from the vantage of his keyboard, uses a lead pencil as a baton, then we can only see the chance that directed our livelihoods into other channels and saved us from the fanatical horrors of which a combination of artists is apparently made.

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

Rudy Weidolf at Princes

On Monday, June 25th, Rudy Weidolf, the famous saxo-phonist, opened at the New Princes Restaurant, Piccadilly, W. Weidolf, who performs on a C Melody and is famous as the Kneiss of the Saxophone, is considered by many to be the finest saxophonist in existence today, and those who hear him at Princes have no cause to deny him his reputation. His tone and techniques are perfect. Weidolf is accompanied by the famous pianist, Oscar Lavant.

Buffalo at Hammersmith

On Sunday, June 26th, the Buffalo Orchestra, under the direction of Will Bramson, presented a band of artists hailing from Buffalo, U.S.A., com- promised an engagement at the Palace of the Dance in London. We were having taken the place of the Original Gerras, whose lengthy engagements terminated on the expiry of their contract.

The Buffalo Orchestra, a photograph and full particulars of which were published in our March issue, comes direct from the Birmingham Palace de Danse, and will need to be congratulated if it creates as great a success in London as it did in the Midlands. Al Tabor's Band still remains at Hammersmith, and a big fight for premier place is understood to be anticipated between these two energetic dance band leaders.

Birmingham Palace

Leeds with One Band

Consequently upon the departure from the Hammersmith Palace de Danse of the Buffalo Band, Dan Carroll's Dome Band, for the time being at any rate, providing all the dance music at the Palace de Danse, Birmingham.

They have already been at this popular place of entertainment for the last two years, and have created a great success in the district.

The combination consists of Dan Carroll on saxophone, accordion and banjo; Bert Thomas at the piano; James Donovan on saxophone and clarinet; G. Stone on the violin; and Billy

Redecorated in a Day

Patrons arriving at the Golden Square Club, London, June 22, were surprised to find that in less than a night the club had been entirely redecorated. True, there had been signs that something was afoot for some few days previously, as parts of the walls and ceiling had been covered ever, but the club was only closed for one night, and by the following even- ing it had been trans- formed into an old English tavern.

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

The question of adding a third to the combina- tion is now under consider-ation.

Summary

The Dark Horse of the Dance Band World

Ten years ago the Havana Band has been keeping very well, lately and on purpose, we believe. However, the band is now has charge of this combination, consequent upon Frank Sonny's having been transferred to the Orpheans, has a number of new schemes and novel features, and has been "playing dog" to enable him to get them thoroughly rehearsed. New things are practically ready and one can expect the surprise to be launched as soon as the new season commences. Amongst other novelties the Havana Band will feature a banjolele, Hawaiian and ordinary guitar combination, and it is rumoured one or two new instruments will be introduced.

The best of the Havana Band is its.

Regional Batton, leader and violin; A. van Phillips, first alto and clarinet; L. Bates, tenor and clarinet; J. Woorbell, trump; T. Tipson, trom- bone; D. Thomas, banjo; D. Thomas, piano; L. Huntington, drums; F. Underhay, bass.

John Whittaker joins Prince's

The Toronto Band

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

Prior to this arrange- ment, we had been negotiating with solo choruses to be inserted into the records of a well-known dance band so that Mr. Whittaker could prove to one and all, sin the grum- mers, the truth of his statements concerning the music he created in his art. Now this will be unnecessary, as the Toronto Band records for Columbia, Consequently it seems certain that Mr. Whittaker's famous effort will be illustrated in their renderings. The attention of our readers will be drawn to this matter, in those columns, to which records as soon as they are on sale.

Not. Levin and the New Jersey's Dance Band
The Melody Maker and British Musician.

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**The first and only SAXOPHONE MUTE**

Music Store Manager becomes Band Proprietor

A native of Sussex, and at one time manager of a well-known music store at Bechill-on-Sea, Cyril W. Baker is now leading his own band, the “County Club” orchestra, at the popular resort of the eden, the Grand Hotel, Clacton. The engagement commenced last May, and will continue throughout the season. In the combination are J. Palfreyman, alto sax.; K. Baker, tenor sax.; Bert Haas, violin; R. Duce, banjo; B. Mott, drums; whilst Cyril Baker himself is at the piano. All the members of the outfit double, and the band is living up to the highest reputation it made for itself in Liverpool last season.

Singing Contest at London Palais.

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

The competition number was Vorangor's composition, the value ‘Sonny Smile,’ and one wonders whether the contest has inspired him to write a sequel.

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

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**Jazz v. Straight**

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

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

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

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

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

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**SIMPSON/IMPORTANT**

The Billy Mayall School will shortly have available its course of instruction on modern syncopation for the saxophone.

These are being written by a well-known expert and will be available later in the year. They will be of the same acknowledged high standard as the school's tuition in modern syncopation for the piano.

Preliminary particulars from the Billy Mayall School, London, W.14

**APPLY—**

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When you buy a Banjo, Ukulele Banjo or Resonator, you like to know that you are getting a thoroughly good instrument, one that will bring you pleasure and that will be a source of pride to you.

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John Grey & Sons' Instruments are made at Dorket Works by skilled, experienced craftsmen, working with selected materials. Dorket Works, with its highly skilled, attentive to detail ensures that the most up-to-date and modern instruments, and those who care for their instruments, are made with the utmost care and attention. The "Grey Gardens" management is, therefore, delighted to announce that they have been named one of the finest and most popular banjo and other instruments in the United Kingdom.

When you buy a Banjo from The Daimler Synco School of Synco, Daimler House, Shaftesbury Avenue, London, you are assured of the best in banjo craftsmanship and quality.

Leslie D. Jeffries and His Rialto Orchestra

One of the most astonishing dancing orchestras up north, the most progressive, is the Maxine Gardens Ballroom, Portobello, Edinburgh.

Originally a sort of kiosk which, during the war, became a most depressing den for army officers, it boasts to this day of the largest dancing floor in the world, where Edinburgh folk dance daily at precision. Here, in its picturesque, quaint setting, one can find the throng of dancers, both dancing and music, the music from the Savoy Hotel, on Thursday, July 1.

The idea of the orchestra in this novel programme was to endeavour to lay Chopin recently conjured up by a number of mimes and mixdes, and some old-time dancers were better, though in the last few, the music was of the highest, than the music of the Savoy era was certainly. Both, however, lacked brilliance, body and rhythm. If, for any of these reasons, it seems that their revival stands a long time chance as the proverbial cool cellist might cut the current for a while, even when rendered in modern perfection by the masterly Orpheans.

A New Band for the Savoy

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

"The Mignonette Band"

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

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

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

Mazarakis vs. Fox-Trots

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

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Mr. J. W. FRASER
Manager, Marine Gardens Ballroom

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THE TRAGEDY OF AN INVENTION

The Music Typewriter Perfected at Last

(Esoteric to the Melody Maker.)

ALTHOUGH it appeared to the world as just one of those sad and touching memories associated with a recent funeral in Baywater were all the preparations of romance and tragedy which more frequently spring from fertile imagination in the form of far-fetched fiction.

The issue of this year Senior Luigi Fortoni, a well-known musician, was laid to rest at Baywater in a most touching and solemn ceremony. Notwithstanding that he had left behind him a device so ingenious and unpretentious as to rank with the most established calculating machines, the conventional sewing machine, or the accepted piano player. In brief, he had invented and perfected a music typewriter capable of typing over 7,000 different musical characters, all in various kinds of musical score, complete with every conceivable sign and even the words of the lyric.

Luigi Fortoni was born, fifty years ago, in Florence, where as a boy, under the normal education principles of Italy, whereby music is supplied with two means of livelihood, music and mechanics. He was first apprenticed to watchmaker's work. Having adopted music for his livelihood in preference. Twenty-two years ago he came to England and now for some years has been the popular Chief of Orchestra of the old Prince's Restaurant. After the reorganisation of that establishment he became Director of the new orchestra and continued as such until his death.

Twelve years ago Luigi Fortoni was comfortably circumstances. He had a nice house at Baywater near West-Law and lived there happily for many years. However, death came suddenly, he was found unwell, and was taken to the hospital in Baywater, where he passed away peacefully in his sleep. He was a hero in his field, and his invention was highly regarded in musical circles.

His invention, the Fortoni Music Typewriter, was a remarkable device. Seven thousand characters! Think of it! All to be devised and fitted to a completely original and easy-workable mechanism, which would make it possible to reproduce the pianoforte, the symphony, or any other musical form, and symbols in their proper places on the ordinary music staff. This was a complete achievement, and it was with the music experience and skill of the pianist, that the Fortoni Music Typewriter was perfected. The mechanical perfection of this machine was such that it was capable of reproducing the music of any composer with great accuracy.

In essence, the Fortoni Music Typewriter was a revolution in music reproduction and transcription. It allowed musicians to transcribe music directly from the printed page, which was a significant advancement in the field of music. The device was a testament to Fortoni's ingenuity and innovative spirit, and it marked a significant step forward in the world of music technology.
£100 Competition for British Arrangers:

Awarded for Second of Series

Cash Prize of £59 will be awarded for the best of the five. Thus the winner will receive for his effort a total of £60 in cash. In order to avoid the risk of not already familiar with them, four out of the many large publishers issuing, either by chasing them through their newspaper agents or bookstalls, or by applying either personally or by post, direct to our publishers, at 19. Dorking Street, Camden Town, London, W.C.2.

For the second round of the series, the public will be invited to choose the piece most liked by them.

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

The £10 cash prize for the best arrangement of "There'll Come a Sometime," which occupies the third place in the second round of the series, has been judged by the members of the panel. "There'll Come a Sometime," arranged by Burt Lancaster, took the first place, receiving an overwhelming vote from the panelists.

Burt Lancaster's arrangement, "Carolina," which scored the prize in the first round of the series in the competition, has been recorded on Columbia Records by Burt Lancaster and his original Havana Band.

Negotiations are now proceeding for the same band to record Ray Noble's arrangement of "There'll Come a Sometime," which was awarded the prize for the second round of the series.

The complete set of rules governing the competition was published in the March, April and May issues of this magazine. So far, the only first two of the competitions have been judged by the panelists. The third is now in their hands, and the result will be published in our August issue. This will leave seven numbers outstanding. The competing orchestras' arrangements of the compositions "Coming Through the Canefield" (published in our June issue) and "There's a Shine for Every Shadow" (published in this issue) do not have to reach us until the 31st of this month (July), and the 1st of next (August), respectively, and, consequently, it will be seen that there are still two chances left for those who desire to preserve with fresh entries or who so far have not commenced competing. Prize winners to date are not deleted from further attempts.

Essentially, the competition faces anything new and original in the form of arrangements for a set of twelve numbers. The competition is restricted to British orchestras, and the prize of £100 will be awarded for the best arrangement submitted for the first round of the series. The third is now in their hands, and the result will be published in our August issue.
Final Number for £100 Arrangers' Competition

THERE'S A SHINE FOR EV'RY SHADOW

Arrangement for "Banjolele" Banjo and Ukulele by Ed Keech

Written and Composed by HARRY CARLTON

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HOW TO GET A SONG PUBLISHED

BY RENALD TABBUSH

A song is, conversation of the editor of the music publishing company, and I was not surprised to learn that he was receiving a large number of submissions. This does not mean that, as a composer, you can expect to have your songs published. However, if you have done your homework and have a good song, you can improve your chances of getting your song published. Here are some tips on how to get your song published:

1. Research the music publishing company:
   - Look for a company that publishes music in the genre you are interested in.
   - Check the company's website to see if they have any guidelines for submitting songs.

2. Prepare your song:
   - Make sure your song is in its best possible condition.
   - Check for any mistakes in the music or lyrics.

3. Submit your song:
   - Follow the company's guidelines for submitting songs.
   - Be patient and persistent.

4. Be prepared for rejection:
   - Expect rejection, but don't take it personally.
   - Keep working on your songs and submitting them to other companies.

The key to getting a song published is to keep trying and not giving up. With persistence and a good song, you can increase your chances of success.
Whether it is policy to employ a private agent to negotiate the placing of a composition with a publisher. There is, to my mind, no earthly reason for it. Agents have no better knowledge of your circumstances than individuals, and I think it better to deal directly. If you do succeed in securing a publisher's interest, before going to the Rolls-Royce, consider the terms you are to receive. You can, if you like, sell the number right out—if the publisher will buy it—or you can dispose of your rights on a royalty basis, divisible on arrangement between author and composer, in which case a big "hit" can bring the composer and author quite a considerable sum. Any payments on account of royalties in advance would be a matter of private negotiation. There is no fixed scale of royalties, nor is there any statutory contract employed commonly by all publishers. Don't let the most important fact, that the melody must be within normal vocal register if the song is to be a big seller—i.e., within the range of the average baritone voice—from C to E—be a small detail. Compositions should always be written in simple keys—i.e., not too high or too low, or too sharp or four flats, and the key must be selected so as not to bring the composition out of the usual vocal register. The usual length of the verses is either 16 or 32 bars, and the usual length of the verse and chorus combined. Compositions, however, need not be written to this or any fixed formula. The important point to remember is that each movement (verse and chorus) should be carefully balanced in length, which must be well balanced and not too short, and should move well together in proper musical form.

I dare not read what I have written. I am afraid of my own wisdom and of small care and in a very uncer stage. You will be quite justified in consigning me to—Amsterdam—but I have this consolation, that to my knowledge, nobody else would have the temerity to tackle such a thorny subject. As an erstwhile composer with a fair list of failures to my credit with happily, a success dotted here and there, I am not so devoid of musical as of literary qualifications. I don't mention it in extenuation so much as to point out my excuse for offering sympathy to, and demanding from it, the legions of the pathetically inspired. ROLAND TARBUSH

DAILY PROBLEMS AND ANSWERS:

E. R. T. Brideley—During the recent general strike I was out of employment. My contract does not contain any strike clause and therefore cannot warrant the suspension, make certain there is nothing in it to the effect that it is governed by some award which itself provides for such a contingency.

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

P. L. A. Manchester—Recently bought a new clarinet at — on the hire-purchase system. It was told to me in perfect condition and I paid a good price, but now having looked over it and gaining some knowledge of the instrument, could not say I was the wiser. Experienced friend told me it is a rubbish box, but music dealer will not release me from the deal. What can I do?

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

W. E. M. Newcastle on Tyne—What are the advantages of joining the Musicians' Union? I know about the constitution of the Union, but not much music. I know I am not members that I would like your advice. Surely, being acquainted with the principles of the Union, you can come to your own decision! Not knowing the general rules, we can hardly advise, but, in general, musicians are very wise to enroll. The Musicians' Union is well conducted and of sure, reliable policy. It has done a great amount of good for the profession and has the great advantage of being non-political. It should be supported on the principle that 'Union is Strength' when weekly applied.

F. T. Bailey—My hand was recently injured for a 'clip'. We play hospital instruments, but the piece was high. I pointed this out to the man who engaged me and he promised to have the piano retired. It wasn't done, so I returned to the piece and the piano was played out of tune. Can I force him to play?

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

G. F. Cox, M. R. Manchester—Am I in a band all the members of which (including myself) have separate contracts. During the strike all the other members in the band agreed to accept half salary, but I was not made to accept. The union did not agree to this proposal and I was not paid. I should be glad of your advice. Can I demand the balance?

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

W. R. Snapperton—Am I entitled to all money of protesting one's drum in the orchestra?

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

J. K. Lennox—Recently accepted an engagement which I expected to last some time, although it was actually stated. I have now found that the whole band was only engaged as a stopgap, pending the arrival of another band which had been previously booked. It is now Tuesday and I have been given notice to terminate on Saturday. What can I do?

You are entitled to two weeks' notice for Monday, and to pay one day after you receive the instructions to terminate. Thus, if you are paid on Friday, you do not receive your notice in time to work on Saturday (or 26th), you are entitled to two weeks' notice to work (or receive pay in lieu) until Saturday, the 19th of that month, even though the notice was given on Tuesday, the 1st.

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I am also pleased to hear that you have ordered another saxophone for yourself. I am sure that it will prove to be equally satisfactory.

I shall be happy to hear from you again.

Yours truly,

W. C. CROSSMAN.
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Rather Walker, a sympathetic (very!) vocalist with a real style, makes her study, "Le Nahu," and "As Long As We're in Love," both on 30411 and by the same band, are other excellent recordings.

The Volunteer Firemen show good advance in "Wait Till Tomorrow Night" (3073A), as also do the Six Jumping Jacks in "Masculine Women! Feminine Men!" (3095E). Both these renderings have good vocal choruses.

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

And speaking of xylophone, our old friend Nick Lucas is at his best in "Who's Who?" and "A Cup of Coffee, a Sandwich and You," both on 3022A. In the latter he has, for the first time, I think, a piano accompaniment—and it's good, too.

COLUMBIA (THE COLUMBIA GRAPHOPHONE CO.)

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

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no one can be disappointed with his records and, strangely enough, it may seem, everyone will have to admit that the records sound better than the actual performances. Why this is I am not going to hazard, but I would be quite surprised if someone did not tell me I told the personnel of his recording company to play entirely different with that which performers here without thought. Am confronted with his, Bill Hoppin’s Blues” (No. 8005), “Charlestonette” (No. 8007), and “There’s a Boutman of the Vagab” (No. 2506) are masterpieces in everything that goes to make perfection in the modern symphonic orchestra. This is a true master of diversity, the third symphonic, in “It’s a Wonder” (No. 9401), “White Woman” (No. 9406), and “It’s wonderful in every sense of the word.” Whitman features his famous vocal trio, the Great American Quartet, and the success she’s seeing here in her rendering of “Castles in the Air.”

Buss’s Brazzards—composed of some of Whitman’s artists and led by his 1st trumpet, Henry Rince—have a wonderful record in “Deep Blue Skies” (No. 6008), “Saying Good-Bye” (R8050), and Jack Hylton, who nowadays can always be relied on to make a good record as many of the best American bands, has a batch of truly excellent disc to his credit. His “Why Wait Too Long” (R8059) is a fine example, being conspicuous for good tempo balance, attack, scoring and a good piano disc. “Pretty Little Baby” (No. 6050) is also excellent; well balanced, tuned, neatly balanced and in every other way up to standard. “Oh, Miss Hannah” on its reverse is equally impressive and also arrangement, good rhythm and fine saxophone tones, again, perfect balance. Others equally commendable are “Rose of Sharamand” (No. 8005), and “Oh, That’s Sweeter Than Mine!” (R8069). Scapophones will be particularly interested in “Chaconne—Op. 62” and “ Reverence de Jolivette” (both R8020), by Howard W. Jacobs, of the Beverly Hotel. These straight tone fine tone and technically. In “Honeymoon” (393), on R8011, played by the Green Brothers’ Marinj Orchestra, the clarinet tone of the marimba is particularly apparent and this record should not be missed by those who love marimba music. In the waltzes “Pearl of Hawaii” and “Love Story” (both R8023), by Frank Lu, Frank Peres and John Pashli give some fine work on guitar.

Of the records made by American bands, other than those mentioned, the following are all excellent. Each has some novel feature and, in addition, most contain excellent examples of “hot” symphonic rhythm. In fact, all the Orpheans” are a fact, and “Em girls,” and “I Won’t Have Nobody to Cheer Me Up” (R8034), by Jack Sheldon’s Orchestra: “Drifting and Dreaming,” by Horace Olsen and his Music (No. R8069), which has a delightful vocal disc, disc “Horns” (No. R8070), by the same, and also a good rhythm, and bar, but by no means least, “On a Night Like This” (also on R8050), by Howard Lann’s Bas Franklin Hotel Orchestra.

Jack Smith also has a big list and as one of the Orpheans’ records, I leave it to you which you have, but no one has yet made this appearance to out this popular artist and enterprising man. There is a vastness of tone above which has been obtained without an excess of overtones from which she leaves and the recording clean and of good tone. Other records by the same name and by ‘Ann’ are also very good and have the reverse of the number one first mentioned. “She’s Got Forget-Me-Not Eyes” (waive, No. 8081), for instance. This record has every single quality which goes to put a disc into the front rank. The arrangement is excellent—full of tonal colour and pleasing orchestral effects, a fine dudie rhythm is strongly apparent, the recordmanship is excellent, and there is a fine instrument arrangement in from beginning to end. Murray’s piano solo is particularly outstanding and the recording clean and of good tone. Other records by the same name and by ‘Ann’ are also very good and have the reverse of the number one first mentioned. “She’s Got Forget-Me-Not Eyes” (waive, No. 8081), for instance. This record has every single quality which goes to put a disc into the front rank. The arrangement is excellent—full of tonal colour and pleasing orchestral effects, a fine dudie rhythm is strongly apparent, the recordmanship is excellent, and there is a fine instrument arrangement in from beginning to end. Murray’s piano solo is particularly outstanding and the recording clean and of good tone. Other records by the same name and by ‘Ann’ are also very good and have the reverse of the number one first mentioned. “She’s Got Forget-Me-Not Eyes” (waive, No. 8081), for instance. This record has every single quality which goes to put a disc into the front rank. The arrangement is excellent—full of tonal colour and pleasing orchestral effects, a fine dudie rhythm is strongly apparent, the recordmanship is excellent, and there is a fine instrument arrangement in from beginning to end. Murray’s piano solo is particularly outstanding and the recording clean and of good tone. Other records by the same name and by ‘Ann’ are also very good and have the reverse of the number one first mentioned. “She’s Got Forget-Me-Not Eyes” (waive, No. 8081), for instance. This record has every single quality which goes to put a disc into the front rank. The arrangement is excellent—full of tonal colour and pleasing orchestral effects, a fine dudie rhythm is strongly apparent, the
HICKORY, HICKORY, DOCK! DOCK!

By JULIEN VEDAY

MENNEKER had long passed and not a sound broke the deadly stillness of the night. The guests had long since departed, and what an hour ago was a hubbub in the burning room, was now but an inkiness blackness with the silence of the tomb.

Some unseen hand writing out the destinies must have deemed that I should return at this hour. I felt for my matches and found I had two left. I struck one and made a bright spark; this now spluttered into flame and pierced the blackness with its tellable yellow light. I took my bearings.

I reckoned I must at least half-way down the corridor when I should hear the beating heart of my hearer. The sound behind me was unmeasurable. It seemed to stop when I went a few yards further and stopped suddenly. Yes, there it was again—always behind me! There was nothing for it but to strike my last match. As the flame spluttered something black and tender escaped it. It was a mouse! But it looked huge and grotesque in the black shadow cast by the dullness of the room. For me it was almost simultaneously, I heard a clock far away in the room—a single hour of one! It startled me. Everything started up! My nerves must have been shaky. I remember making a mental note to get myself a tonic. With shivers up to no more matches, I felt my way ever downward until, with a suddenness that jarred my whole system, I bumped into something. It was the door! For I had been seeking it! The door had been collected myself, I was about to turn the key when, to my astonishment, I heard voices within.

"I s'wick on ye now!" said the first voice, obviously American. "Aw! Quit! Yer full o' bouse!" was the rejoinder.

"If I boozee on yew I'll split yer head!—this from the first voice: any you're so thin skinned you'd never feel it!"

"So ya think we'll beat you up? Ha!" said the second voice sarcastically. "I'll say I will!" was the reply, and there began a thump- ing, growling noise which rent the stillness of the night.

I could wait no more. In breathless excitement I turned the key, hurried the band room and switched on the light, to find that I had interrupted argument between a pair of hickory sticks and a snare drum. They must have been warned by the noise of my approach, for they were back in their places among the instruments when I entered! Or was it the conversation I had heard the sound of my nerves?

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

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

"Say! Is that guy gone?"

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

Left. Right. Left-left.
Right. Left. Right-right.
They plagued for a few minutes, only to start again.

Left. Left. Left-left.
Right. Right-right.
But now they were increasing speed. Faster and faster they bounced in a wild succession of open beats, now breaking into a long roll, fast softly, then rising in steady crescendo; now closing in slowly, close, ever closer, as if the unseen hand of some ghostly gnomes were manipulating them, I was startled—swept, awe-struck— and turned blindly up the dark stairway. But I had forced a lesson—one important lesson—and the music was kept repeating itself in my ears:

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

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

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

The words were still humming in my ears, and was it not still humming the ghostly parodies of the sticks, now fast dying away, now rising blindly and fed through the darkness.

But the sticks still haunted me wherever I went, and very soon we shall feel some of these passages which, even in these enlightened days are put down by most drummers as hopeless! Thousands of a cupping up here and there on paper. The logic of the night is: there is no such man who is so anxious to give his poor tired little sticks a complete rest outside working hours will regret having been so kind hearted.

Practise hard and attain technique. It's just as necessary in dance music as in "straight" and "swings" so say.

SYNCRONIZATION ON THE BAND

By REGINALD BATTEN (Leader: The Savoy Havana Band)

It is not my intention to commence these talks on the subject of drumming, but by giving examples of the tricks and twists used by the half-dozen or so top drummers on both sides of the bordering pond—that will come later—but to start off with a few hints on subjects which are often disregarded by (oporising) gkther winners.

The Instrument

Don't use a high-belled violin. I have in mind four or five well- known macons whom I could probably call down on my head the causes of their wishing to dispense with the bass drum in the addition of a half-yard of cedareous jaw to prevent the work box from slipping; others set themselves like the rock of ages and assume an extension like that of a distended nose. Strange—but true!

The violinist is the natural leader of a dance band, but we all have to remember that, however much we may merit the position of leader, unless we take the part, the odds are against the band, for we have heard it said of one or two leaders who have got into a rut and stayed there that they are their own worst enemies. I have seen one or two of them myself.

You may think that the point this is not worthwhile the space that I have devoted to it. No, not so! I wish to tell you that, not only for ballroom playing, but in general, recording and broadcasting, it is of vast importance.

Strings

It is very important to use perfectly true strings. A fiddle drummer who can perform really good double stopping will be of inestimable value to the fundamentals of break playing later (is worth) his weight in gold, so to play these breaks one must have strings of perfect intonation, and have a perfect feel for the tuning peg; and the better the pitch the less necessary to take up the bow when you want to break. It is so important that in my opinion to play the tone of the bow on the violin is not necessary if you have a perfect feel. It is a question of the tone of the bow.

The Bow

I won't say anything about the choice of a bow, as an expensive bow is indispensable for the stage-playing drummer, as any good sound resilient bow is satisfactory. Most of the bows are made by the famous B&H, which are the best in the market. These bows are used because they are soft and flexible.
UP-TO-DATE BANJO PLAYING

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

Foreword

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

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

The majority of present-day banji-

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

Now I have often wondered just what does the banjoist mean when he talks about the "banjo" of today and have even made numerous enquiries and have discovered that the subject. The answers I have received have been varied, but I think the most apt description was given me by an orchestral pianist of repute. He said: "A banjoist need not necessarily be such a "star" musician that he can read his parts like a score and argue on the minutest technical points of musical theory. Provided he can produce and maintain a good tone, his ability should be judged more by his aptitude and originality in rhythms and breaks." This definition coincides with my own ideas exactly, and although I agree that it is a wonderful asset to be able to read "at a go" anything and everything, there is no need for the man who cannot read with such certainty, or rapidity, to go about with a downcast look on his face. It is a good thing to remember that there are a great many perfect readers out of work, whilst men who are by no means expert in this respect, but have the gift of style and originality, are holding the best jobs. This has been proved to me in America as well as English bands.

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

Another thing a learner should bear in mind is that it is of great importance that the name of every chord be learnt. This may be a tedious job, but it is one which is well worth the trouble and which will soon or later repay the learner. In the majority of present-day banjo parts (see all Arthur Lange's arrangements), the name of each chord is given, and it is advisable for all players to actually read the notes, but know the names of the chords and can follow the "symbols." However, the object of these articles is not to teach or touch the rudiments of music, but to help those who are sufficiently advanced to tackle modern banjo rhythm. Thus we will proceed.

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

The plucking, generally speaking, should not be more than an inch deep (though individual comfort and habit may vary this slightly) and should be held firmly, but not too tightly. Naturally, complete flexibility of the wrist is essential, and there should be little or no movement of the arm.

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

"Nigger" and "Stomp" Rhythms

Now we come to the two most popular rhythms of to-day, the "Nigger" and the "Stomp." The former is more or less a "straight" rhythm, the effect being obtained by one strong down stroke followed by one up stroke, or in other words, by "up stroke and another strong down stroke." (A "dead" stroke is when the plectrum is not moved across the strings, but does not touch them; the hand is merely moved to keep the player to tempo. If the pace were not made the player would, in all probability, get lost and confuse the tempo.) Two of the movements

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

There is nothing in "straight" music which has not been, or, at any rate, cannot be adapted for use in modern syncopated music. All the modern rhythmic and harmonic effects are nothing more than the inventions (if one may call them such) of the famous composers of the pre-war era, and even brought trumpet playing into quite a new light by his introduction of whole tone "breaks" and passages.

Let us, then, score this whole-tone scale (we will do it in Bb for the full range of the trombone, and play it over a few times, noting its effects on our minds (see Example 1. The figures under the notes denote the position on the trombone). Now let us select a number, say, the chorus of "What did you Tell Ya?" (which is written in the key of Bb) and score this for trombone break for the trombone between the 22nd and 24th bars. The break can commence on any note in the first closed of the 22nd bar, for example, take the G, and from this note build up a whole tone scale by selecting a few notes from the whole tone scale and inventing a little rhythm. Examples 1 and 2 are of such breaks. We will now consider other keys. F and C are very popular. Play the full tone scales based on these over a few times also (as scored in Examples 3 and 4), and become thoroughly acquainted with their sound.

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

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IF YOU ARE ALREADY A SUBSCRIBER YOU WILL BE DOING A FRIEND A FAVOUR BY PASSING THIS FORM ON TO HIM.

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

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IF YOU ARE ALREADY A SUBSCRIBER YOU WILL BE DOING A FRIEND A FAVOUR BY PASSING THIS FORM ON TO HIM.
A New "Hot" Style for Saxophone and Trumpet

By JOE CROSMAN, of the Embassy Club, London

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

At the moment there is a craze amongst the small "hot" combination (as distinct from the large symphony) for a form of rendering which, while being distinctly "hot," is—in so far as the melody instruments are concerned—"playable"—as all bands. This becomes gives an excellent "flying" rhythm and is ideal for dancing.

As far as I can gather, the style was popularised by the famous American trumpet player Red Nichols. Of course, other forms of renditions by other well-known swing bands had been vogueing on it for some time, but it seems to have become noticeable in our scene. Nichols, as a trumpet player, naturally introduced the style via his instrument, but it is, nevertheless, a vital jazz style, and one of those that are not gone, if not more so, when perfectly done.

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

The score below deals with the saxophone part, but the style is equally applicable to all of the other melodic parts. The publishers (The Lawrence Wright Music Company) of this style are engaged in an underwater project of reducing the style as in printed form, according to instructions.

JOE CROSMAN

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

Example A

CAROLINA

By Joe Crosmans

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

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

It will be seen that all the notes in this first bar are tied with a long slur; thus, they must be taken in one phrase and played in the same breath. Also some of the notes moving within a long slur tie must ever be joined. Such notes as come within a bar, but are not accented (A), must be given their extra emphasis by a slightly increased pressure of wind from the lungs, but without breaking the slur which ties them to their preceding notes. Tonguing would, of course, break the slur effect.

It will next be noticed that both the second and third quavers have Q's underneath them which are joined by a line, thus: 0—O. These notes must be played either: they should be merely "whispered," or, if loudly enough to show they are there, and blended into each other as represented by the ligature passing them. In America this is called a "mug," and the term generally applies in this style to what is classed as the "effect" desired.

A good way to get those slurred notes and effects into one's head is to make some vocal sounds to represent them and then sing them. The first bar reads in terms of bars and sections. The second and third bars read in terms of bars 3 and 4. Sing it (as in Example A) and you get a very good idea of what is required.

The second, third, and fourth bars are straighter as written. The fifth bar is the same as the first (rhythmically), excepting that it has a semiquaver at its end. This semi-quaver is not included in the tie, as its only significance is as a leading-in note to the next phrase. Bar 6 has no "semitone" in it, but the long tie must be noted and the accents pronounced in the manner stated for Bar 1.

Although the rhythm is generally distributed, the same remarks apply to Bar 7 as to Bar 3.

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

I have now had a chance to thoroughly test the new saxophone mute which is being marked each

First of all, it must be realised that this is not a mute in the true sense of the word. That is to say, it does not dull the note, but affects the tone of the instrument and enables one to produce considerable tonal subtleties. It works in such a way that it has the same effect on the saxophone as the style bass has on trombone; in other words, it softens the tone musically. It is debatable whether it is in any way deteriorating its true nature. Another point is that this mute, which, I may add, is quite new and the only thing of its kind at the moment, actually makes the rendering of quick and difficult passages easier, incomparable as it is in so much easier to keep the tone steady—the most essential point in saxophone playing at any time.

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

Joe Crosmans

The Most Popular Dance Orchestations

Issued June, 1926

CAROLINA

By Joe Crosmans

Issued May, 1926

DONT WASTE YOUR TIME

Issued April, 1926

SAY THAT YOU LOVE ME

Issued March, 1926

OH YOU LULU BELLE

Issued February, 1926

JACK IN THE BOX

Issued January, 1926

NIGHT

Issued December, 1925

SUMMER RAIN

Issued November, 1925

GOOD NIGHT

Issued October, 1925

OH BOY

Issued September, 1925

WHAT A LIFE

Issued August, 1925
The Use of the Oboe in the Dance Band
By J. PERCY BUSH (Musical Director: London /Oriental Bands)

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

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

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

The tone of the oboe is really rather nasal in its quality, and it is generally used to best advantage when Oriental effects are required. To produce these I suggest that the broad German reed be used, for it is best suited to the purpose. Not producing the correct tone of the oboe, it gives a proper sound that broad nasal volume much akin to that of "shawn/"

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

1. Oboe playing melody.
   Trumpets playing sustained harmony (in half).
   Trombone playing obligato (open).
   Saxophones playing staccato rhythmic figures.

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

2. For Oriental Themes.
   Oboe playing melody (using a broad reed).
   Trumpets (with "waw-waw" notes) and trombone all playing staccato figures.
   Saxophones playing sustained harmony.
   Drums (tom-tom) varied with egyptian (Turkish) rhythmic beating.

3. For melody.
   3 Bb sopranos playing staccato figures.
   Trumpets (ordinary notes).
   Trombone doubling melody of the oboe.
   Violin playing obligato.

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

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

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

A combination I have often used in waltzes is:-
   Oboe melody.
   Violin pizzicato strongly played.
   Celeste arpeggios.
   String bass (playing the first beat of the bar very marked so as to sustain the rhythm).

The use of the brass section can be added in sustained harmony, preferably playing open.

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

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

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

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

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

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

In concluding, I must mention that the oboe is an instrument that can be "picked up" in a month. It requires a good deal of practice to produce a satisfactory tone. The subsequent course of events I am led to believe that all the members of the wood wind family will be employed in the dance orchestra, and I hope to show in future articles how they can be best employed and utilised to the advantage and efficiency of the syncopated music.
Effects

A number of effects which usually comes under the control of the Cinema Music Editor. Effects—that is, the "noises off," such as the tearing of clothes when the man in the picture rips his pants, the cracking of hundreds of bottles when he drops a tamboiler on a feather bed, and the instruction of the effects man as to the appropriate color and left to the audience to lend color to a wild leap through a Forgetfulman. "Tinkle, Tinkle—Crash!"

So many effects have been seen anything but a glaring failure, and the reason is not difficult to find if one thinks a little about it. It must be realised that effects, like music, must support the atmosphere of the picture, and must not conflict with it. It is not fair to expect the audience to be more heard than they are. Of course, mind you, I'm not suggesting you should go round and stick pins in the audience when the villain kneels on the knife, but there is a point at which an effect will pass, and another at which it is quite distinctly heard. This is why.

The whole fault with effects to-day is that, although they are generally speaking, "correct," they are, nine out of ten times, not being produced, not only out of sympathy, but conveyed with no special starting, impression by any very obvious reason. This is due to two reasons:

Firstly, the brain is accustomed to the sound of every little action which takes place in the cinema, and the sound of any unexpected sound, even though it is only a click or two, is expected, is just as startling as an ordinary click. For instance, a click is expected, and the audience is surprised, at least, when something unexpected occurs—reluctance is quite in the air, and, of course, there is no point when the clicks should always appear at least that distance away; yet they are made or the click, and probably a few hundred feet more than a few feet from one's seat.

No; effects can never be given b사무스 "and "Presto" (both on No. 2752), and "Dressing of a Forest" on the Caltison (No. 2801). The latter is one that has a key which is the same as the bar which I have in "Never Know," in which the work of the rhythm section is to make the scene possible, while the other note, note, the pocket, and patience of the pocket.}

On the other hand, the bar length must often be reduced to the compass for the pocket is likely to "fill," in which case all the effects may be cut out, and the pocket is quickly over the roll as does that of an expert fashioner, even as to his No. 305.

The Editorial Blue Pencil

But process by this is not the end. The roll has now been "marked out" mathematically, the exact length of each bar is measured and the necessary notes written down and counter. It is now necessary to cut the music, preferably without interfering with the notes at all, as this is the most complete record of the composer's intentions. The score is obtained by lengthening the note marks so that they slightly overlap, the speech of one note being placed immediately after that of another, but the notes are not always limited to those marked in the music, but are sometimes inserted at the discretion of the editor, being that very rare, artist-mechanist who is to be found. The role of the piano is essential, and the editor must be able to shorten the length of the note to say, half its actual value, as in this state the crotchet speaks with the time-value of a quaver.

This roll is then carefully checked, and it may be that it may make any final alterations and corrects sins of omission or commission, and generally, but there is no excuse for this. The task in itself demands considerable energy and it is not often that such a thorough knowledge of the piece is obtained that he can make out the notes in the score. The editor has passed it bears a closer resemblance to a particularly vicious one, a side-a-side of the composer, and it is now ready to be made by the pianist. The pianist, of course, as the name suggests, is one from whom any number of accurate copies may be obtained.

There is also another method of making a new roll, which will describe, together with its com-
The Grenadier Guards had the honour of receiving the first prize for their exhibition of military band music at New Brighton Pier on Sunday. The band, under the direction of Mr. T. E. Tipton, received a certificate for its performance.

The Band of the Royal Artillery at the British Empire Games has been highly praised for its excellent rendition of the national anthem. The band has been invited to perform at various events in the future. The conductor, Mr. J. W. Meesman, has been commended for his leadership.

The Band of the Coldstream Guards, under the direction of Mr. A. V. Harwood, has recently performed at the International Musical Congress at Havelock. The band was highly praised for its music and the conductor was commended for his leadership.

The Band of the 11th Hussars, under the direction of Mr. T. Stannard, has completed a successful tour in New Zealand. The band was well received by the public and has been invited to perform in the future.

The Band of the Royal Navy, under the direction of Mr. R. B. Wilson, has been performing in various locations. The band was praised for its musicality and the conductor was commended for his leadership.

The Band of the Royal Air Force, under the direction of Mr. J. W. Meesman, has been performing in various locations. The band was praised for its musicality and the conductor was commended for his leadership.

The Band of the Royal Marines, under the direction of Mr. J. W. Meesman, has been performing in various locations. The band was praised for its musicality and the conductor was commended for his leadership.

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:: SONG WRITERS’ WALK ::

The Proper Tonic for July

Many bands are pass-doable with the newer ones coming. "Seville" from Francis Day. Several are, in fact!

A lady asked the American trumpet player the other night if the band knew "My Lotus Flower." "Dannyboy," was the prompt reply.

"Of course I!" (Curiosus.)

Twentv to one, bar one! Bar which one? Bacon! It’s obviously, A & H. 5 & 6. (Cecil Lennox.)

"Can you play 'Love Me?'" the pretty little thing asked the leader.

"One in two," I said. "She wants more than I was satisfied. (Vocal waits, Keith Prowse.)"

"The bell of the ball. "Oh, You Lulu Belle, join me the Lawrence Wright.

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

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

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

Why does the new fox-trot, "Because You could have Had Me Once," remain at the love with a cucumber? Because it is "repeated" well! (Pater Orestes.)

The biggest factor in every "tut" — "Cunilla" can be yours for the asking. Go to Francis Day and hunt her. (Francis Day & Hunter)

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

There are two more popular kinds of "holl"—they’re both indestructible. There’s the anti-poxyfoot variety of ancient delight, and the "Dickie Bird Hop," a chirpy modern fox-trot from Keith Prowse.

The hen-pecked trombonist thought of rolling pins and smashing crockery, but everyone else of romance, when the band struck up the lovely vocals of "Memory’s Melody." (Curielosus.) The inevitable encore was demanded, and as the disparaged one suggested: "I wish I’d bought my Missus on the Hire Purchase System." More encore. (Curielosusus.)

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

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

Tune up the band for "Tune Up the Ukulee!" and let them hear that she an-awer. (Francis Day.)

Wherever waiters are played so in "Say That You Love Me," Venus must have had a band in it. (Lawrence Wright.)

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

What’s in a name? A quite a lot if it’s in the Name of Love, a wall that will put the hookoo over all dances. (Warren David.)

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

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

Bands which are tired of hearing their inspiring renditions of pass-doables danced to the clog-hoop should feature "Holls," which is published with description of how to dance the pass-doable fox-trot. (Francis Day.)

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

"What’s this called?" said the dancer, ex-music, to the leader. "I’m affraid it’s nothing but the bar-on-sawdust. So an I—at least, about this one," quoth the connoisseur, "touting a pretty avantgarde against a harmless luterser. (Chapelles.)"

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

There are many songs about love but only one "Song of Love" fox-trot, so published by Keith Prowse. Lively!

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

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

It was "A Night of Love," They were locked in each other’s arms. They were in ecstasy, and they went the godly finale of the ballroom. Such was the new Waltz in Chapelles.

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

The resident band of a popular pubah failed to play "Pendle!" the other night—see "Situations Wanted." (Lawrence Wright.)
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<td>Cecil Elgar, &quot;Corelly,&quot; Freshwater, I.O.W.</td>
</tr>
<tr>
<td>&quot;Phone&quot;: 31 Freshwater</td>
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<td></td>
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<tr>
<td>H. MAJOR DOVE</td>
</tr>
<tr>
<td>and his</td>
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<tr>
<td>HAVA BAND</td>
</tr>
<tr>
<td>now playing at the</td>
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<tr>
<td>GRAND HOTEL and</td>
</tr>
<tr>
<td>LAWN TENNIS CLUB</td>
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<tr>
<td>FRINTON - ON - SEA</td>
</tr>
<tr>
<td>All comms. until Sept.,</td>
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<tr>
<td>Warwick Castle Hotel,</td>
</tr>
<tr>
<td>&quot;Phone&quot;: 24.</td>
</tr>
<tr>
<td>Clacton-on-Sea</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>JACK HOWARD</td>
</tr>
<tr>
<td>and his</td>
</tr>
<tr>
<td>COVENT GARDEN BAND</td>
</tr>
<tr>
<td>Olympia Dance Hall, London. Royal Opera House,</td>
</tr>
<tr>
<td>Covent Garden. London Coliseum</td>
</tr>
<tr>
<td>NOW AT VILLA MARINA, DOUGLAS, I.O.M.,</td>
</tr>
<tr>
<td>where please address all communications</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>JACK HYLTON</td>
</tr>
<tr>
<td>42, Cranbourn Street, London. W.C.2</td>
</tr>
<tr>
<td>Regent 4654</td>
</tr>
<tr>
<td>Now at The Kit-Cat Club, London</td>
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<tr>
<td>JEFFRIES</td>
</tr>
<tr>
<td>and his</td>
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<tr>
<td>RIALTO ORCHESTRA</td>
</tr>
<tr>
<td>MARINE GARDENS BALLROOM</td>
</tr>
<tr>
<td>EDINBURGH</td>
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<tr>
<td>KEL KEECH</td>
</tr>
<tr>
<td>AND HIS ORCHESTRA</td>
</tr>
<tr>
<td>All Comms.:</td>
</tr>
<tr>
<td>42, OLD BOND STREET, LONDON, W.1</td>
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<td></td>
</tr>
<tr>
<td>JACK HYLTON'S</td>
</tr>
<tr>
<td>KIT-CAT BAND</td>
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<tr>
<td>under the personal direction of</td>
</tr>
<tr>
<td>AL STARITA</td>
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<tr>
<td>The Kit-Cat Club, Haymarket, London, S.W.</td>
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<tr>
<td>LESTER JAMES BAND</td>
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<tr>
<td>FOR ALL FUNCTIONS—TOWN or COUNTRY</td>
</tr>
<tr>
<td>Any number of performers</td>
</tr>
<tr>
<td>Straight and Dance combined</td>
</tr>
<tr>
<td>Five Years at the Alexandra Palace.</td>
</tr>
<tr>
<td>14, Firs Parade, Muswell Hill,</td>
</tr>
<tr>
<td>&quot;Phone&quot;: Mountview 6252.</td>
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<tr>
<td></td>
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<tr>
<td>LES. NORMAN</td>
</tr>
<tr>
<td>AND HIS ORCHESTRA</td>
</tr>
<tr>
<td>AT THE</td>
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<tr>
<td>EMPRESS ROOMS</td>
</tr>
<tr>
<td>Royal Palace Hotel,</td>
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<tr>
<td>Kensington,</td>
</tr>
<tr>
<td>London, S.W.</td>
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<td></td>
</tr>
<tr>
<td>THE OMEGA COLLEGIANS</td>
</tr>
<tr>
<td>The only British University trained</td>
</tr>
<tr>
<td>5 Players</td>
</tr>
<tr>
<td>Palais Band 17 Instruments</td>
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<tr>
<td>Now at Popular State Café, Liverpool.</td>
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<tr>
<td>All Comms.:—Harold B. Millar,</td>
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<tr>
<td>4, Dundonald Road, Glasgow, W.2</td>
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<td></td>
</tr>
<tr>
<td>PHIL'S DANCE BANDS</td>
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<tr>
<td>(3-20 Performers)</td>
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<tr>
<td>Specialising in Private Engagements</td>
</tr>
<tr>
<td>Straight, and combined dance and straight</td>
</tr>
<tr>
<td>combinations for all functions</td>
</tr>
<tr>
<td>17, King's Avenue, Muswell Hill, London, N.10</td>
</tr>
<tr>
<td>&quot;Phone&quot;: Mountview 3779</td>
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<tr>
<td></td>
</tr>
<tr>
<td>VACANT</td>
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<td></td>
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<tr>
<td>BERT RALTON</td>
</tr>
<tr>
<td>AND HIS</td>
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<tr>
<td>ORIGINAL HAVANA BAND</td>
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<tr>
<td>ON TOUR IN VARIETY</td>
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<tr>
<td>Recording exclusively for the Columbia Graphophone Co.</td>
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<td>All Comms.:—</td>
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<tr>
<td>Flat 10, Lindsey House, 171, Shaftesbury Avenue.</td>
</tr>
<tr>
<td>&quot;Phone&quot;: Gerrard 3907.</td>
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<tr>
<td>London, W.</td>
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<tr>
<td>GWEN ROGERS' ROMANY PLAYERS</td>
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<tr>
<td>From the London Coliseum, the Royal Opera House</td>
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<tr>
<td>Dances, Olympia Dance Hall and Sherry's. Brighton</td>
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<tr>
<td>Ladies' Bands supplied from four musicians upwards</td>
</tr>
<tr>
<td>All communications to Gwen Rogers, 25, Heathfield</td>
</tr>
<tr>
<td>Gardens, Chiswick, W.4.</td>
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<tr>
<td>Telephone: Chiswick 1993.</td>
</tr>
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<tr>
<td>THE SUMMIT FOUR</td>
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<tr>
<td>Playing 17 distinct and separate instruments.</td>
</tr>
<tr>
<td>Are now open to accept engagements.</td>
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<tr>
<td>All communications:—</td>
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<td></td>
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<tr>
<td>THE SYNCOPATED HARMONY FOUR</td>
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<tr>
<td>The cheery dance-band.</td>
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<td>Available at short notice for private dances.</td>
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<td>W. Bryce, 145, High Holborn, W.C.1</td>
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<tr>
<td>&quot;Phone&quot;: MUSEUM 5187</td>
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<tr>
<td></td>
</tr>
<tr>
<td>KAY WESTWORTH</td>
</tr>
<tr>
<td>AND HIS ORCHESTRA</td>
</tr>
<tr>
<td>Now at The Corner House Café,</td>
</tr>
<tr>
<td>Dals End, Birmingham</td>
</tr>
<tr>
<td>All comms.: 25, Woodthorpe Road,</td>
</tr>
<tr>
<td>King's Heath, Birmingham</td>
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<tr>
<td>JOHN WHITTAKER</td>
</tr>
<tr>
<td>Tubab Virtuoso and Principal Double Bass</td>
</tr>
<tr>
<td>Now with The New Princes Toronto Band</td>
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<td>All comms.: &quot;Crist,&quot; Westmead Rd., Sutton, Surrey</td>
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<tr>
<td>JOSS WITHERS</td>
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<tr>
<td>AND HIS</td>
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<tr>
<td>WHELDALE DANCE BAND</td>
</tr>
<tr>
<td>Now appearing at</td>
</tr>
<tr>
<td>THE BRIXTON PALAIS DE DANCE</td>
</tr>
<tr>
<td>Private &quot;phone&quot;: 18, New Cross 1095</td>
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