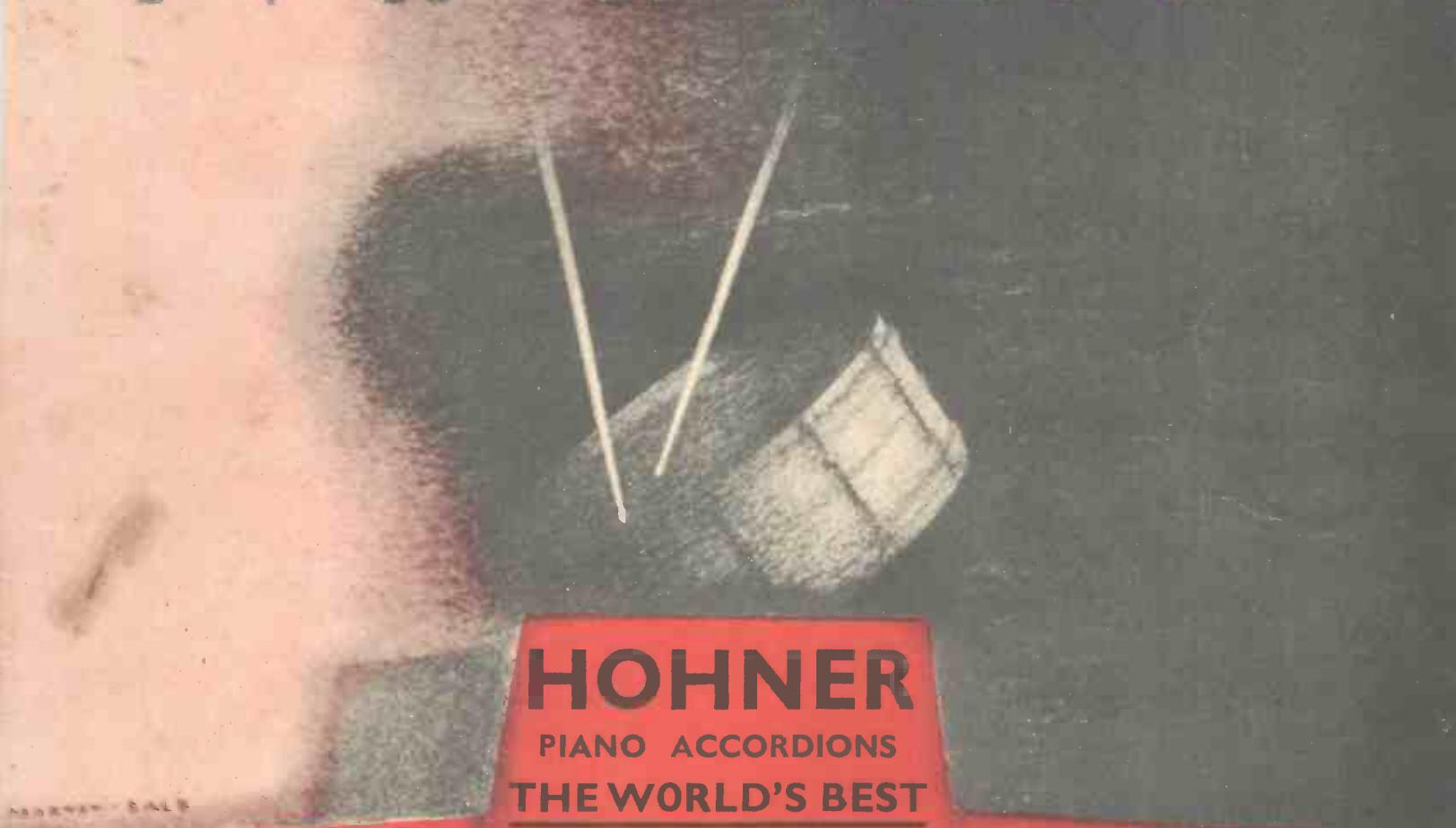


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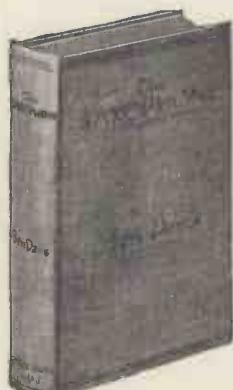
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## The Melody Maker



1. Lew Stone ;  
2. Harry Roy ; 3. Bert Wilton ;  
4. W. L. Williamson ; 5. Hugh  
Tripp ; 6. Cab Calloway ; 7. Billy Comfort.

Editor  
P. MATHISON BROOKS

Technical Editor  
DAN S. INGMAN

**T**HREE has been an extraordinary wave of rumours circulating the West-end lately. None appears to be true.

**B**ING CROSBY is NOT appearing at Monseigneur this month. Nor yet next month, nor the month after. He is contracted at Hollywood until September at the earliest !

**L**EW STONE'S band is not leaving Monseigneur either ! This rumour, repeated recently for the umpteenth time, is absolutely countered by the fact that an option on the services of the band has just been taken up by the directors of the restaurant.

**W.** L. WILLIAMSON, the writer of "This is the Rhythm for Me," who joined Jack Hylton lately as 2nd pianist, is, according to J.H. himself, one of the most certain "successes" for the future. Pianist, arranger, conductor, composer, engineer, ideas man, business man—all rolled into one !

**T**OMMY GAGGS, third son of the late Mr. Wolf Gaggs, who was for many years M.D. of The Tower Ballroom, Blackpool, was recently married to Miss May Cooke.

## GHOST

A guard of honour was supplied by the members of Larry Brennan's Empire Band now in residence at "The Tower." Tommy belongs to this band.

**A** WONDERFUL musician has come to London from America in the person of Reginald Foresythe, a coloured British subject who is a noted composer and arranger. He is the writer and arranger of "Deep Forest," recently recorded by Earl Hines, and plays piano in a style which seems to embody a complete orchestral arrangement.

**J**ESSE CRAWFORD, the world's most rhythmic cinema organist, is appearing at the Empire Theatre, Leicester Square. A great artist.

**J**ACK HICKS, of Burnley, adopted the Freeman four-string guitar system on March 22nd and, three days after, won the prize for best guitar playing at a contest. *Verb. sap.*

**I**vor Mairants, of Roy Fox's Band, recognised as one of the profession's leading masters of the six-string guitar, is also using the Freeman four-string system. *He knows.*

**I**N HIS first eight shows at the Trocadero Cinema, Elephant and Castle, during his recent appearance there, Jack Hylton drew in 38,000 people. The utmost capacity was 40,000. Who else could do this ?

**T**HOSE two wonderful old-time orchestral favourites, "Deep Henderson" and "Back Beats," are going to be re-issued in absolutely modernised hot form



"But honestly, lady, that's how Cab Calloway sings it."

Vol. VIII. No. 89, MAY, 1933

Editorial Offices:  
93, LONG ACRE,  
LONDON, W.C.2

Telephone: Temple Bar 2468  
Proprietors—Odhams Press Ltd.



8. Tommy Riley ;  
9. Jesse Crawford ; 10. Ivor  
Mairants ; 11. Al Davison ; 12. Fred  
Stone ; 13. Percy Bush ; 14. Micky Lewis.

Advt. Manager Managing Ed. for Odhams Press  
FRANK J. TAYLOR JOHN DUNBAR

## NOTES

by The Llew Weir Music Co. by arrangement with the Stasny Music Co.

THE progress of hot music on the Continent is reflected in the successful formation in France, Holland and Belgium of "Sweet and Hot" Clubs into which hundreds of enthusiasts are enrolling. Robert Tredinnick is said to be contemplating the formation of such a club in England.

GOOD work noted. Bert Wilton, lead trumpet with Harry Roy's band.

HARRY ROY'S BAND has formed a cricket team sponsored by mine host, Mr. S. E. Wade, of the White Horse Hotel, Chadwell Heath, Essex, and invites matches with any other band team to take place on any day barring Saturdays.

RILEY and Comfort, the duettists, appearing with Ambrose's Band in its Saturday night broadcasts, have been one of the biggest public successes of the season.

MICKY LEWIS, the hot saxophonist, has become a band leader, according to our news department.

FRED STONE, brother of the celebrated Lew, has opened a snack-bar in Rupert Street, known as "Solly's," at which musicians are foregathering.

OWING to the recent banking restrictions in the U.S.A., Cab Calloway and his fourteen piece band had to be satisfied with only 250 dollars in hard cash on account

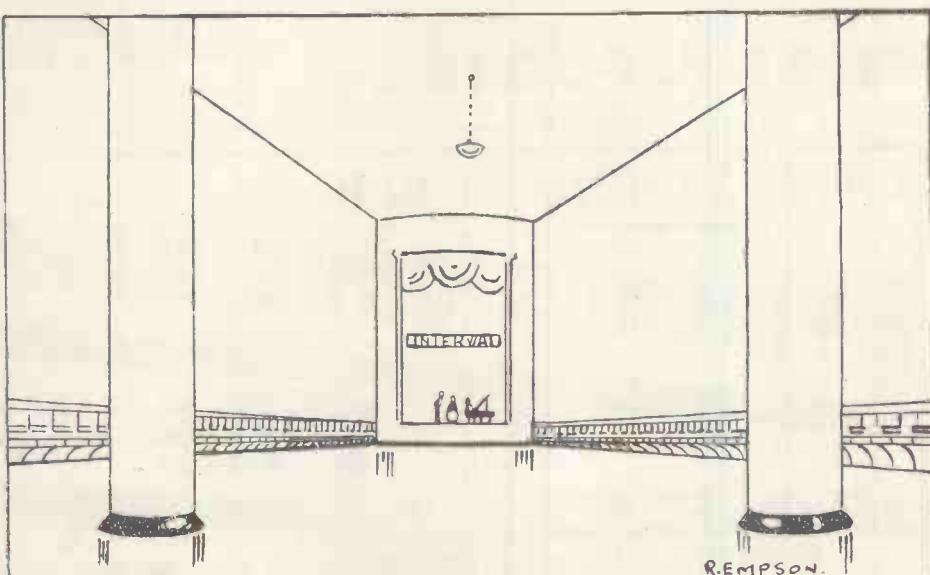
of the agreed fee for a week's work when it appeared at St. Petersburg, Fla. Its full fee is in the neighbourhood of 5,000 dollars a week.

WHEN will some circuit management or other wake up to the fact that in Al Davison there is a heaven sent musical director worthy of a staff appointment? He is one of the few musicians who is thoroughly versed in both stage, straight and dance music, and he has ideas of presentation in both fields.

PERCY BUSH is rehearsing a band for two studio broadcasts, to take place in a few weeks' time.

THE tone of the bassoon will soon be heard in a first-class dance band when Hughie Tripp, of Roy Fox's band, introduces it in a broadcast shortly.

THE activities of the four Mills Brothers have been brought to a temporary cessation owing to the illness of John Mills, the guitarist, whose bass singing is one of the most important aspects of the work of the quartet. Though critical at one time his condition is now said to be satisfactory.

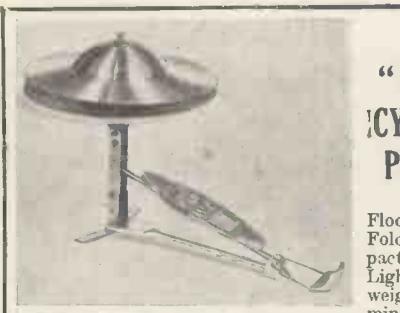


"By the way, there's one complaint—they say we're not playing loud enough."

# DRUMMERS' PROGRESS PAGE . . .

## GETTING AHEAD!

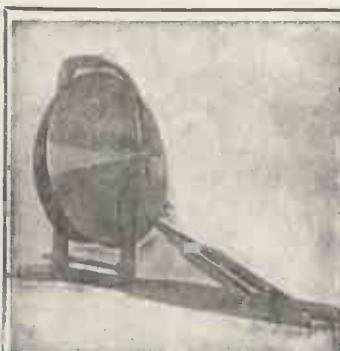
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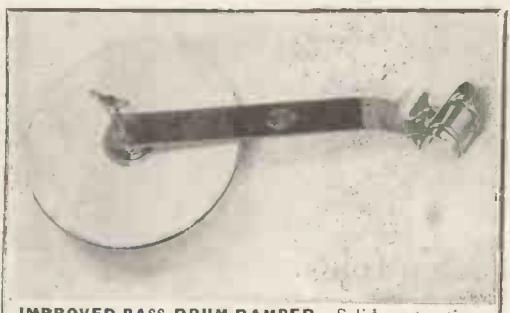
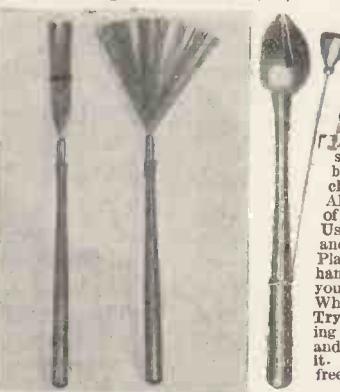


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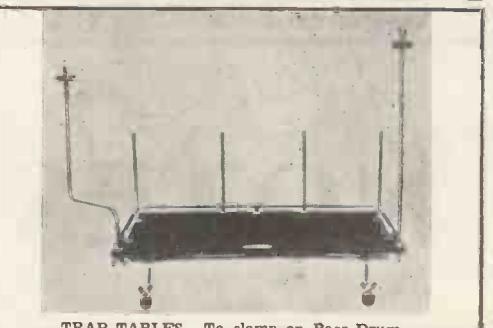
Splits in centre. A boon to the "gig" man. Will go into any traps case. Heavily nickel-plated clamps on Base Drum. Complete with 2 adjustable Cymbal rocker holders, and 3, 4 or 5 Templeblock Posts, 15/6. Clamps for Templeblock posts, each 2/-.

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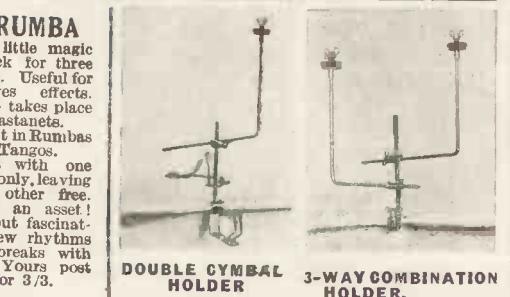
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**THE VILLAGE BAND**

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He ought to be -



the "sub" who passed the programme in the "Radio Times" which attributed "It Don't Mean A Thing" to Duke Wellington

**W**HEN the "death" of Louis Armstrong was announced with so much tragic detail by the *Daily Express*, not unnaturally it was THE MELODY MAKER who first ascertained the facts and prompted the denial which appeared the following day in the *Daily Herald*.

It was the late Lord Northcliffe who, borrowing from Charles Lamb, the essayist, laid it down that the fact of a man being bitten by a dog was not news, but that a man biting a dog certainly was.

Had the *Daily Express* known that the false report of the "death of the iron-lipped trumpeter" had grown from the simple fact that Louis was bitten by a dog in Chicago, no doubt it would not have unconsciously reversed Lord Northcliffe's dictum!

A great outburst of cheers greeted Mathison Brooks' announcement from the stage of the East Ham Town Hall, where a contest was being held on the night of the false report, that Louis was . . . alive and kicking . . . alive and kicking.



## Wheels Within Wheels

At the time of writing there has been no official announcement of the invitations issued to variety artistes to appear in the Royal Command Performance at the Palladium on May 22nd.

Nevertheless, I have reason to believe that the band act selected—and, of course, there is *always* a band act—will prove to be Roy Fox's.

Since the Palladium is owned by the G.T.C., or, in effect, the Gaumont-

# Fermata

*In Music, denoting "the pause"*

## by "The Busker"

British Corporation, and since Roy Fox works for this corporation at the Kit-Cat Restaurant, the choice would not be surprising.

All the same, it is likely to create a lot of feeling.

Personally, I yield to none in my liking for this cool, courteous, efficient and straightforward band leader who has done so much for British bands, not excluding, of course, his present fine aggregation at the Kit-Cat.

That he may succeed to all he merits is my most earnest wish, yet I feel that there will be some grounds for any complaints which may be made against his preterment in this matter of appearing before their Majesties in what is purely a British function.

After all, Roy is an American subject, and though that has never told against him, but rather for him, in the past, it has to be borne in mind that the Royal Command Performance is held in aid of British Variety and that there are a number of British bands entitled to consideration both on account of their ability and their nationality. For instance, Lew Stone's, Bert Ambrose's, and Bill Cotton's.

There are other aspects, too, which will not be oversighted by those who feel they have a prior right to selection.

It is all very well to honour an American band leader in this country, but the fact remains that there is no reciprocity of fact or even spirit between the two countries.

No British band leader can go to America and be welcomed as Roy Fox has been in England.

What would the Americans say if Jack Hylton were to be preferred to any American band leader on a State occasion, say, at the White House? Then, again, Roy Fox's band has not yet made a stage debut. It has no stage experience, and no stage reputation to entitle it to participation in the country's best possible variety bill.

Bill Cotton has a wealth of experience, on the other hand; and, in any case, does not sit nearly so pretty to gather the ordinary plums as does Roy Fox.

With the best feeling in the world, I do believe that Roy would be doing a grand thing, a dignified thing, and a typical thing, if he were to make a gesture

by declining any invitation to appear at this purely national function.

## A Warm Break

As last year, Bert Ambrose will take his May Fair Hotel Orchestra to play at Monte Carlo in July.

It is a great idea this paying-holiday trip, giving everyone a change of air, scenery, ideas and routine, by which each must be duly benefited.

While they are away, of course, radio listeners in this country will sadly miss the Saturday night broadcasts of this popular band. But, since absence makes the heart grow fonder, imagine how eagerly they will switch on when the band returns to the programmes!



...eagerly switch on...

## Sorrell and Sons

I am tempted to say that the most remarkable man I have ever encountered among musicians is H. E. Imeson, senior, the father and drummer of the Imeson Family Symphonics Band, which is always such a sensation at MELODY MAKER contests.

In this band he has five sons, three as a sax team—and what a full-blooded, rhythmical team it is—one at the piano (a clever performer) and another, a mere youngster, on string bass, who looks like a star in the making.

But this is not the limit of the family's attainments. Working hard at home are two more boys, only just in their teens, who are studying trumpet and drums respectively.

It is the senior Imeson's wish to see them in the family band, one in his own chair.

But even that's not all. Apart from the seven boys, there are two girls, both trained by their father, the one as a pianist and the other as a saxophonist.

The girls appear only at concerts, as

the boys don't care to have them in the dance band !

None of Mr. Imeson's children has ever had a music lesson except from the father. He taught all of them the piano in the first place and then encouraged them to gravitate into dance music.

That in itself was a remarkable case of clear thinking. Had he pushed them into straight music they may never have had sufficient enthusiasm to persevere with their studies. But they took to dance music like ducks to water, and their father—an ex-Army flautist getting on for sixty, took it up with them.

He had never played drums, but he bought a kit and started to study them.

He played them in the first contest the boys entered.

The band was very amateurish on the first occasion, but they improved at each time out.

Soon they were getting placed regularly; then they won, and now they come up against the best semi-pro bands in and out of town and are invariably in the running.

Mr. Imeson, senior, for all his years, is progressing, too. He is no Stan King yet, but he has developed a good sense of rhythm, and he plays with expression.

A remarkable sire of a remarkable family. I hope I'm there when his seven boys play together and win a contest in that form.

## • A Film Introduction •

I have recently had the opportunity of pre-viewing a series of American film shorts, produced by Master Art Products, and called "Sing Song Melodies."

They are handled in England, and Europe generally, by Mr. Eddie Klein, of 55, Jermyn Street, S.W.1, and if you see any of them billed at your local cinema, I recommend you not to miss them.

These shorts introduce to you, in cinematic form, the leading popular song-writers and artistes of America, and with an artistry which is really delightful.

## • Disciples and their Discs •

What are the favourite hot records among the fans and students of modern dance music?

This is a question which it would be



... like ducks to water...

impossible positively to answer, but a clue is afforded by a competition recently held among the audience at one of the City Sale Gramophone Salon's "Hot Rhythm" Record Recitals.

Each guest had been invited to bring along his favourite record and, when all had been played, they were invited to vote for the order of popularity.

This competition resulted in Ellington's "Hot and Bothered" gaining the most votes, with his "Creole Love Call" and "Tiger Rag" and the Five Pennies' "Oh, Peter," tying for second place. Casa Loma's "White Jazz" was third, and Ellington's "Black and Tan Fantasy" fourth.

Other records concerned in this ballot were Louis Armstrong's "Tiger Rag," Ellington's "St. Louis Blues" and "Limehouse Blues," the Blue Rhythm Boys' "Snake Hips," Don Redman's "Chant of the Weeds," and Blanche Calloway's "Casey Jones."

A lot of wonderful records are left out of this list, and one wonders how "Hot and Bothered" could be considered Ellington's best.

## • Golden Shackles •

Santos Casani has had a big hit with his new night club in Regent Street. And he deserves it. There is no guess-work about Casani. He uses his head for thinking and is always up to something or other which is novel and well timed.

The club is most beautifully appointed and the list of members has grown to a remarkable extent.

One of Casani's first appointments was his musical director, and his discerning eye lit upon Charlie Kunz, whose long occupation of Chez Henri had proved him fitted both by experience and popularity as the right man for the right job.

So Casani gave him the band he wanted and also, in order to keep his interest up to the peak, an interest in the club's takings!

Thus the band is very much on its job, and there are no complaints from those who come to dance to its strains.

## • A Serious Matter •

One of the unluckiest fellows in the world—always excepting Bobby Martin, the guitarist, who, fortunately, is having a respite at the moment—is a certain trumpet player in a certain palais band.

During the four months of this year already he has had four trumpets smashed!

On the last occasion, while the "accident" was being repaired, an instrument was sent him on loan by a manufacturer.

It arrived during the unlucky one's absence, and when he did turn up, lo

and behold he found that smashed, too!

Nobody, of course, had done it, and the wretched trumpet player had perforce to borrow another trumpet and try to forget himself while he worked through the evening.

Naturally, it wasn't easy to forget, and he brooded away through the hours and prepared to leave the building, after the show was over, in an obviously despondent frame of mind.

His leader had felt very sorry for the poor chap and had thought of a whip-round.

"Poor blighter; married man; kids; probably take him a year to pay off the debt."

So he patted the despondent one on the shoulder, saying, "Cheer up, what's the matter?"

"Matter!" answered the trumpet-player angrily. "It's that damned pianist. He's gone and pinched my best girl again!"

That's a true story, gentlemen, but no names, no pack drill.

## • On the Touch •

The impecuniosity of musicians is proverbial—exactly why is a bit of a mystery. The cynics and anti-jazzites say "Easy come, easy go," but it is more likely that earning a lot of money for part of the time makes them want to spend a lot all of the time.

Anyway, here is the latest story to show how musicians have raised the gentle art of touching to a positive science in America.

Tommy Rockwell, of the famous New York Mills-Rockwell organisation, decided to go around with one of his coloured bands on a series of one-night stands, just to see how conditions were shaping. Naturally he started out with quite a considerable amount of petty cash for personal incidental expenses *en route*.

He returned without a cent of ready cash, but with his pockets bulging with deeds of property on twenty-eight lots of land and two half-built houses!

The coloured musicians had touched him in fives and tens (one-pounds and two-pounds) to help them over the small change shortage in America at the moment, and amongst musicians generally. In order to square up they signed over to Rockwell sundry bits of property in which they had invested!

But that's not the end of the story. These sundry properties carry with them taxes which the owner has to meet, and Tommy has vowed never to travel with one of his attractions again, if only to save himself from bankruptcy!

**The Busher**



... pinched my best girl...



... eye lit upon Charlie Kunz...



# THE MELODY MAKER

## — GOES “WEEKLY”

To be a 3d. weekly newspaper on sale every Friday.

FIRST ISSUE, Friday, May 26

“THE MELODY MAKER,” as you know it, will NOT be published on June 1st. It is to give way to something much better.

On May 26th, a new era is to be inaugurated, for on that day a new “Melody Maker” will appear, and all you will be asked to pay for it is 3d. Superficially, it will be unrecognisable. Instead of coming to you in magazine form, it will have all the appearance of a newspaper! In short, instead of publishing as a shilling monthly, it is to become a threepenny weekly.

### Red Hot News

For years our loyal readers have expressed their wish that “The Melody Maker” might appear more frequently than once a month. Although it has always given a good news service, a month has been too long an interval to guarantee important news reaching musicians with sufficient speed.

The conversion of “The Melody Maker” into a weekly is a great and positive step forward. Instead of you paying a shilling a month for one publication, you will now receive four issues for the same money.

In the aggregate these four issues will give you far more for your outlay—nor will you be deprived of any feature which has proved itself of value.

### More Technical Instruction

All the usual technical instruction, music, record and radio reviews, strengthened as necessary, will appear with regularity.

Across the cover and following pages will be displayed the latest news of the week from all parts of the world, in arresting and quickly digestible form. The activities of bands in the provinces will, at last, be given adequate representation.

In other pages there will appear the usual technical articles of instruction, reviews of records as they are issued, and not just once a month, and all the other features, social, political and humorous which have always been identified with the old “M.M.”

A weekly organ for dance musicians will give them four voices a month instead of one. It will give them a wider cover

THE history of THE MELODY MAKER may be summed up in one word, “Progress.”

Like the music with which it deals, it has always been prepared to change its style; always, of course, with the idea of improvement in mind.

This policy has kept it in the forefront of prestige and authority and has enabled it to ignore all attempts at competition.

The change over to a weekly publication from a monthly, to newspaper make-up from magazine, is merely in keeping with the spirit of the age which demands action, speed and vitality.

This step is the greatest venture of THE MELODY MAKER’s career, and is as significant as the very fact of its foundation, nearly seven and a half years ago. It first appeared in January, 1926, as a house organ of The Lawrence

Wright Music Co. After only two issues as such it was re-established as a 6d. independent monthly magazine, and, in less than a year, built up a paid circulation of 10,000 copies.

Despite the direful predictions of the more conservative minded, the Christmas issue of that year, published at 1s., was a complete success.

As if to confound the jeremiads still more, THE MELODY MAKER remained at that price thereafter, and the trade was astonished at the further sales which immediately came its way. Indeed, this remarkable phenomenon led, in 1927, to the launching of its first competitor. That, however, did not stop us from issuing our first 2s. Christmas double number, which proved a landmark in periodical production.

Year by year THE MELODY MAKER

has since changed and improved its format, and as its net sales gradually crept up to the present astounding figure of 18,000 copies per issue, it was generally conceded that there is no parallel in the field of the specialised press.

Many of the achievements of THE MELODY MAKER have passed into the history of dance music, but there is still a great work before it, and not until it has organised the whole body of dance musicians into a highly reputed and remunerated professional fellowship, and has raised the performance of dance music to a generally accepted art form, will it consider its policy fulfilled.

With four issues a month instead of one, and with the greater circulation which will surely accrue to its latest enterprise, the furtherance of that policy has been tremendously expedited.

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Fox-trot

Raymond Wallace's  
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If you are unable to spare the time to come round to our showrooms, drop us a line and we will send you our trumpet folder free and post free. Instrument may be had on 7 days' appro. against cash or accepted H.P. form. **SHORT SPECIFICATION** : triple silver-plated—gold bell—special short-action valves—perfect intonation—ease of blowing—pearl-tipped valve tops—slide change to A.



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KETTERING.**



# These, Them and Those

Being the random thoughts of  
GEOFFREY CLAYTON

Illustrated here and there by Gilbert Wilkinson

ONCE again, as I write to both my registered readers, it is a glorious day in spring. But what boots it, as the poet so blithely expresses himself. The income tax is no longer due: it is overdue... And this time I am in bed with the 'flu, blast it!

The doctor came and gave one fleeting glance and said, "Of course, he must have nothing to eat"; and then the old devil sent me round a bottle of foul-tasting muck labelled "to be taken three times a day after meals." Adding injury to whatnot, if you follow my drift.

Nothing to eat... and there was I, with thoughts turning towards a neat little slice of lamb, with mint sauce and new potatoes. As Jimmie Phillips would put it, "There's something about a shoulder." Oh, hell!

I was very intrigued to read in the last issue all about Art Christmas and his Christmas tree. You see, a very funny thing happened about me and Art some little time ago.

During my various perambulations connected with purposes more or less honest, I had to go to a certain set of rehearsal rooms and interview a band. Arriving there not more than half an hour late, I trickled down various passages and corridors until at last I heard the strains of the "Rhapsody in Blue" proceeding through a closed door. Good and full and meaty did it sound. I stopped and listened: this, thought I, must be my venue.

Waiting for a pause in the music, I popped my head round the portal,



... one fleeting glance ...

Much to my surprise, there was nobody at all in the room, so far as I could see. The place was filled with every conceivable type of instrument, but there were no blokes to blow. Strange, thought your gifted little correspondent: surely someone hasn't gone and invented a set of instruments which will just blow themselves? That would put the lid on it in these days of deep depressions from everywhere.

Closing the door softly behind me, I waited a moment in the passage. The orchestra started again, full-throated and sonorous. I could bear it no longer, so I flung open the door. Yes, there it was: the strains of the famous Rhapsody smote my ear the louder in consequence. But as for the orchestra, there was none of it (or them). The whole thing was Art Christmas having a quiet rehearsal on his own.

I am, by the way, very intrigued also with Art's shove-ha'penny playing propensities. I would like to challenge him one day in the near future for a

pint of something, or a couple of cars, or whatever his usual stakes are. I like to flatter me that I shove rather a pretty coin myself. What about it, Art?

Talking about Art's car, and judging it entirely from the pictures, I know one worse. I believe I already mentioned it to you some little time ago. It is a very ancient one owned by my good friends, The Blue Sparks. Five quid it cost them, and, although I had never done them a bad turn, they offered to drive me home in it one night. I couldn't very well refuse, because it was the only means of transport at the time.

Bill Mole explained to me that it hadn't got any brakes; when you wanted to stop it, all you did was to jam it into reverse and hope for the best.

Likewise, it had no hooter. So "Hen" Jones had to sit next to the driver and play a (very) common chord on his guitar whenever they hoped the car was going to turn a corner.

They had to sell it in the end, because they were paying ten shillings a week garage for it. And, you see, after they had had it eleven weeks, the garage was costing more than the car. So, of course

●  
Listened to Radio Paris the other Sunday for some unknown reason and was mighty amused by the advertising stunts which oozed through that particular aerial. Has it ever struck you what a lot of comic situations might arise if the B.B.C. let a few air spaces out for our local national products to put the odd spot of advertisement matter into our loud speakers?

"This is London calling. You are



... I shove rather a pretty coin ...



"There's something about a shoulder"



"What a Perfect Combination"

now going to have an hour of music, which comes to you by courtesy of the Jaeger Clothing Company. They will open with their theme song, 'What a Perfect Combination.'"

Or, "This is the United Butchers of Great Britain Calling. We are now going to give you a couple more fox-trots: 'Try a Little Tenderness' and 'What Wouldja Like for Breakfast?' After that, we shall be taking you over to the Heinz hour for 'Canadian Capers.'"

Then again, if you got over the first shock, you might hear a firm of lady barbers advertising to the tune of "Brother, Can You Spare a Dame?" or a certain well-known radio manufacturer giving us "There's An Ecko In The Valley" or, maybe, Staples Mattresses delighting you with "Let's Put Out The Lights And Go To Bed."

Who can say?

There comes a time in the lives of some people when suspense becomes unbearable. The musician could stand it no more: all day he had been waiting, but now he had seen the red light. Dashing down his trombone, he seized the slide and rushed into the outer darkness, slamming the door behind him.

As those left in the room listened, they heard the clink of glass upon glass. They started up. Surely.... But the door was locked.

The musician was determined: not for nothing had he waited until all his patience was spent. Turning down the red light, he grasped the slide firmly. Carefully withdrawing a plate from its inner darkness, he began the development of the first negative of his Easter snapshots....

Somebody's been getting the post mixed up again. Or something. Anyway, I'm having a mighty queer lot of correspondence, some of which I can't make out at all. Take this for instance, and then think what it is like to be a popular and acknowledged expert on musical matters.

A bloke wrote to me the other day and said he had sprained his hand in a motor accident. He told me what was wrong and finished his letter by saying, "Now, tell me, shall I be able to play the piano when it gets better again?"

So I consulted a doctor friend of mine and showed him the epistle. "O K," said my medical pal. I therefore wrote back, "Most certainly you will be able to play the piano when your hand is healed."

By return came the reply, "I'm delighted to hear you say so, because I've never been able to play it before."

Now, I ask you....



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# Advice on Songs

## Offered by Harry Perritt

YOU may send in your songs, lyrics or transcriptions for criticism. A nominal fee of 6d. (sixpence), payable in stamps or postal order, must be attached to each piece of work sent in for review in these pages. Works sent in for private postal criticism are only dealt with at a charge of 2s. 6d. for a song, lyric or transcription, and 5s. for an orchestration.

H. B. Skelton, Jacksdale, Notts.

OUR lyric is very poor. In the first place, when a Prince chooses to wed, the lady does not automatically become a Queen, as you say in line 8 of your refrain. Moreover, a Royal wedding is not "strange," and why should it fill you with "wonder and surprise"?

In everyday parlance, I don't think this one "means a thing." Sorry.

\* \* \*

Bandsman J. Brown, Colchester.

Your tune is written within somewhat constricted limits, and hovers around F for a long time. It therefore becomes rather dreary and lifeless, only relieved by the middle section, which is refreshingly original. Your harmonies are correctly written, and the whole thing is a tribute to your assiduous attendance at "Young Hands."

This cryptic reference will no doubt leave a lot of our readers cold; but you and I have done many, many hours of it. And not bad training either, as witness your manuscript.

\* \* \*

H. English, Hutton, Brentwood.

Not a good attempt. The general idea of the song is worn out and this version has nothing new to offer to resuscitate it. The tune is jerky and disconnected, and has no contrasting phrase to relieve the restlessness of the opening.

Incidentally, you have wasted a great deal of time over your MS. It is not necessary, for instance, to write eight quavers in every bar. The last half, in a number of cases, should be: quaver, crotchet, quaver, which, besides being grammatically correct, is easy to read.

\* \* \*

"Banjo," Scotland.

The principal phrase of your fox-trot is quite a good one, but it must be taken at a brisk tempo, and I can imagine a fairly "hot" lyric. Played slowly it is stodgy and dull, a point to be considered.

The middle section is not so good as the preceding one; bars 17 and 18 are forced and awkward to sing, while in bars 22 and 23 you have exceeded the normal vocal range.

\* \* \*

W. R. Hobson, Eury.

This is not a promising effort. The tune is deadfully uninspired, and has not one original phrase to redeem its dreary mediocrity. The two-bar repetition (bars 1-2, 3-4, 9-10, 11-12, and so on) is wearisome and melodically uninteresting, and the middle section lacks the contrast necessary to relieve the monotony.

It is quite unnecessary to write a piano-conductor part, as you have done, a simple piano part with the voice line in the stave is all that is required. Any departure from this only results in confusion for the reviewer.

\* \* \*

A. Beighues Chiswick.

Your number has certain possibilities as a hot tune, but is rather old-fashioned and, to

use THE MELODY MAKER'S pet phrase, "corny." Harmonically, it is correctly written, and the whole thing has a definite dance rhythm; but, commercially, its appeal is extremely limited.

It would take the full resources of the expert arranger to bring it up to date enough for modern requirements. Never forget—the tune's the thing. Do not rely too much on the rhythmic value of a composition.

\* \* \*

R. Lee, Birmingham.

I am glad you use the word "revision" in your letter, as "I've Tried So Hard To Please You" can stand plenty. I would retain the first four bars of the refrain; this is a neat phrase, especially bars 3 and 4. The next four bars seem strangely out of place, and sound rather like an old musical comedy tune.

I don't care for the middle section, particularly "but in happy bygone days." Taking it all round, the verse is O.K., I think there is a good enough basic idea to work on, as the lyric is exceptionally good.

\* \* \*

W. Leonard, Upper Tooting.

"Song Bird" is rather dreary and uninspired. It is written too much in one limited register, and the harmonies are very crude. The lyric of the refrain is very weak, and the meaning of the whole thing rather obscure.

There is no need to write your piano part in octaves—a simple accompaniment is all that is wanted.

\* \* \*

Vic. Woodley, Battersea.

"Yes" is an indifferent attempt, even for such a youthful beginner. Each group of four bars in your refrain is made up of the

same phrase, becoming monotonous in the extreme.

The words are uninteresting, and the whole sentiment of the verse and chorus could be expressed in one line. Try again, "Young" Woodley. (Pardon me.)

\* \* \*

Ralph Denwood, Cockermouth, Cumberland.

I hardly think your tune is worth persevering with. It lacks dance-rhythm to a marked extent, there being far too much minim-and-two-crotchets in the refrain. It becomes more like a march, a feature which is also noticeable in the verse.

The words are a praiseworthy attempt at a cheer-up song, but the allusion to the turning of the tide is laboriously introduced and takes too long to develop.

\* \* \*

R. (What a trier), Lee, Birmingham.

"In the Dusk At Eve" is about the sweetest I have had from your prolific pen. What at first sight looks like "just another waltz" turns out to be a little gem; and all because you have an amazing knack of using "rich and strange" harmonies.

Two little grumbles. (a) Does love really lisp? (b) the first few bars of your verse are very reminiscent. This is not usual with your work, hence the pained surprise I registered when I recognised an old friend. Otherwise, full marks. Keep it up.

\* \* \*

Donald Marsh, Wigan.

I am not very optimistic about your waltz. There is a deadly monotony in the refrain, caused by the repetition of the dotted-crochet-and-three-quavers rhythm fourteen times. You should not have repeated the first four bars in their entirety; I would have changed the melody-note at bar 7.

The words do not mean a lot, but are fairly well fitted to the melody.

\* \* \*

G. A. Edwards, Birmingham.

Your song is too much like a drawing-room ballad to be of much value judged by modern standards. It is not untuneful, and the harmonies are well written considering your youth and inexperience. As a straight song pure and simple it is a fair effort musically.

The words are, frankly, poor. There is a doubtful rhyme in the refrain, and you must be aware that "My English Rose" is hardly a strikingly original title.

\* \* \*

Jack Carroll, Regent's Park.

I am afraid your lyric falls considerably below standard. The title and subject-matter are both extremely reminiscent, and there is nothing new in any phrase you use.

I would not advise you to proceed along these lines, but try to evolve a new idea, avoiding like the plague worn-out clichés and empty sentimental phrases.

\* \* \*

R. Gilbert, Paddock Wood, Kent.

The tune of "Dear Suzanne" is in my opinion utterly unsuited to the words. Lyric and music are very good each in their respective spheres, but I think the tune

## The Month's Best

### "THINK OF ALL THE GOOD IN LIFE"

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A. Andrew.



demands a much more spirited lyric, almost a hot one, in fact.

I presume it is intended to be played at a fairly fast tempo (the character of the tune seems to indicate this), and you have some fairly hefty groups of words to get in.

I would dissect "Suzanne," fix some other words to the tune, and another tune to the words.

**J. MacConville, Elderslie.**

Your waltz suffers a little from some needless repetition. The verse section has the same bar, practically, commencing each of its four phrases. The refrain is also monotonous in construction, lying around one small register too much.

The lyric is O.K., but the title is much too long and cumbersome. Incidentally, why the microscopic MS.?

**Malcolm Blair, Hampstead.**

This is quite a good tune, and has an excellent dance rhythm. The full close at bars 15 and 16, and again at bars 31 and 32, of the refrain is a little weak and does not give sufficient "lift" to end the phrase. The harmonies are correct, and you have a sound knowledge of writing a commercial piano part.

The verse is a bit involved, but that is a minor matter. I would suggest the co-operation of a lyric writer (be careful) at once.

**A. Grey, Highgate.**

"I Wish I Had the Nerve" is the better of the two lyrics. It has an original idea, and is brightly written with plenty of "punch" about it. My only complaint is against the dragging-in of the dear old "June night" and "moonlight" motif, the amateur lyric-writers' theme-song.

"Smiles Hiding Tears" is not so good. It is positively Ibsenish in its unrelieved gloom, and drips with undiluted sentiment. It is useless for modern purposes.

**E. Goodman, Moretonhampstead, Devon.**

I cannot see anything worth persevering with in your waltz. It is commonplace to a degree, and reminiscent as well. Your voice part should be written in the stave; writing in 8/8 makes it confusing to read.

The words contain some awkwardly placed accents in the two places where "haunting" occurs.

**A. Andrew, Paisley.**

An excellent effort, musically, spoilt by a poor one lyrically. The words are banal and commonplace, and the title is clumsy.

I would strongly advise you to scrap the lyric entirely and try another idea. Your tune is worthy of a much better one than "Think of All the Good In Life."

**John H. Pearson, Burton-on-Trent.**

There is nothing original about your lyric, which merely consists of some trite phrases in verse.

There is some faulty metre in the refrain, and the whole thing is rather too domestic in sentiment for setting to a modern dance tune.

**Ronald C. Hammer, Lewisham.**

"Some Other Day," perhaps, would have been all right except for the fact that the principal phrase of the refrain bears a striking resemblance to that famous hardy annual, "The First Noel." I am certain this is a case of unconscious plagiarism, but it rules out the song at the outset.

The middle section is quite good; but the three renderings of the Christmas carol are too much for my gravity. Sorry.

"Dreams Come True" also owes something to a much more modern composer; the first four bars of the refrain were, in a manner

of speaking, about 100 per cent. recorded a year or so ago. The title escapes me, but I can play you the tune. Here again you have a good middle section.

You can do better things; when you hit on a phrase, search carefully in your memory (your MSS. show that you are a competent musician) and make sure that you are on safe and original ground.

**Miss A. Archer, Brisbane.**

I am afraid your effort does not show much promise. It is halting in construction and weak in harmony. There is a bad error in scansion in bars 28 to 31 of the refrain, and the lyric has a lot too much repetition of the title-phrase, which in itself is very hackneyed.

Allowing for inexperience in the matter of transcription, I cannot give you a more encouraging report.

**H. Harrison, Upton, Yorks.**

Your waltz has a terribly hackneyed title and lyric, but the tune is very fair, and is harmonically correct. Bars 17 to 24 of the refrain strike a reminiscent note and are not as well constructed as the other section.

The main fault with the whole thing is the sentiment, which is hopelessly old-fashioned and reeks with sugary phrases long overdue for retirement.

**Leslie Parkes, Hull.**

I have absorbed the contents of your lengthy letter, and beg to disagree with you on all points, with the exception of the matter of accidental plagiarism.

This is a very common occurrence, and I am the first to admit that it exists; but anybody in our business who calmly denies any knowledge of two very famous song-hits I quoted in these columns some time ago is either (a) very young, or (b) adopting the pose of some of our eminent judges who occasionally get into the headlines by propounding some intelligent query such as "What is beer?" I hope you are in the former category.

Your reviews of "Good-bye" (how's that for a snappy title?) and "A Night Just Made For Love" were very interesting, but I am afraid I do not endorse them. I agree, though, that "Good-bye" is pathetic. You used that word, and it is correct.

The other opus is slightly better, and would have been a passable effort but for the fact that you have in your wisdom set quite a good melody to the most impossible harmonies imaginable.

Incidentally, if you mean these works to be performed as dance-tunes, do not cover your score with "accel." and "a tempo" at stated intervals. It looks good, but means nothing.

**Tony Beighues, Chiswick.**

A very good tune, and correct in rhythm and harmony. The words are pretty poor, and the title is meaningless without the context; a point to be considered.

You should reconstruct the accompaniment at bar 5 of the refrain so that the semitone interval B and C is an octave apart; and I would add D flat and C to the last two beats in bar 6.

**W. J. Wale, Chelsea.**

"Snappy Tune" is a commendably bright effort and came like a tonic after the avalanche of lugubrious waltz-ballads in this review. The tune is lively and rhythmic, and the words, if rather forced in places, are quite adequate and mean something.

You have written your piano part unnecessarily "thick": there is no need for all the octaves in the right hand. It is to all intents and purposes a solo piano part; and for submitting to a publisher all you need is a simple accompaniment. Your part

is confusing to read at sight, and your grammar is at fault in bars 5, 6, and 7 of the refrain. These bars should read: dotted quaver, semiquaver; two quavers, the last one tied to a quaver, and dotted crotchet.

**Norman C. Barker, Todmorden.**

If it were not for a decided flavour of "Makin' Whoopie" I would unhesitatingly recommend your song. You commence your refrain with a nice melodious idea, but in bars 4, 5, and 6 comes the snag, and the reminiscent strain referred to above.

The words are trite and dreary, and the title likewise. I suggest you remove the passage in question and re-write the lyric.

**Abe Abrams, Pontlanprath, Mon.**

"What Do I Care" is a melodious tune with a good dance-rhythm, and the lyric is well above the average. The piano part is rather empty, and should have a few simple embellishments at the end of the vocal phrases.

"Moonbeams On The Stream" is old-fashioned, more than a little dreary, and is lacking in originality in music and lyric. I do not see any possibilities in this one.

The same remarks apply in a lesser degree to "Molly O'Hara," which has a strong music-hall flavour and is rather "brawly" in sentiment. However, it is not a bad tune of its class; I can think of a music-hall singer with an Irish complex who could perhaps "bring down the house" with it.

"Since The Day You Came" is rambling and disconnected. It has no definite form, and the long succession of crotchetts in the refrain tends to become very monotonous. The words are only fair, and on the whole this is only a mediocre effort.

"A Picture Of My Home" is about the unlikeliest of the lot. This type of sentiment is, fortunately, fast disappearing from our popular music, and rightly so. It is ridiculously old-fashioned and sounds perilously near burlesque these days.

**Miss M. Hirst, Huddersfield.**

The kindest thing I can say about "Jessie" is that it is no doubt prompted by sincere feelings, but I hope I will be pardoned if I refrain from serious criticism of this effort.

**J. F. Cousins, Bristol.**

"When the Man in the Moon," etc., is the better of your two songs. This is a bright little effort, and shows considerable originality, both lyrically and musically. I don't care for the line "It's a tanner to a bob," etc., in this type of song it is much better to keep slang out of it. There are one or two errors in notation; you have a quaver triplet which I presume should be crotchetts.

"Let's Be Happy" is not so good. The gaiety is forced, and the tune is unconvincing. The lyric is rather rough-and-ready, and doesn't ring true.

"To-day" in the verse is on an accented note, and the scansion throughout is very sketchy.

"Let us sing from morn till evening, let us sing the whole night through" is a rather ridiculous idea, even granting you the usual poet's licence.

**Ken Henderson, Keighley.**

I do not, I am afraid, hold out very great hopes for "The Good-night Waltz." The melody is totally devoid of distinction; the first eight bars of the refrain are recognisable at once as an old stand-by of the ballad era, while the lyric rambles on as per pattern, including "thrill me through and through" and company.

The best thing about it is the title, and I have a vague idea that even that has been used before, so I am afraid I cannot be very encouraging.

# BALLOT WINNERS

## Interesting results of Competition for placing "M.M." features in order of favour.

**O**N this page appears a list of the old and new MELODY MAKER features, placed in the order decided by the majority voting of the entries for the Ballot Competition announced last month. Readers were given twenty-two of the regular features appearing in THE MELODY MAKER—fourteen from the NEW MELODY MAKER and eight from the OLD MELODY MAKER.

The possible combinations of twenty-two items run into millions, and therefore it is not surprising that no competitor obtained anything like one hundred per cent. accuracy, or that no two entries agreed.

It will no doubt interest all entrants and others to know how these results were arrived at. This was the procedure :

Sheets of paper were ruled off into the requisite number of columns and headings. As each entry arrived it was numbered and the same number entered on a line of the analysis sheets. Then the figures appearing on this entry form were entered under the twenty-two respective headings. And so on with all the entries.

All the figures in each column were totalled up, and that with the *least* number of points was placed first in the order of majority of choice. This was the only logical way of arriving at a listing, since, if the majority of entrants placed a certain feature high up on their respective lists the resulting total on the analysis sheet would be very low.

On this basis of calculation the results in the centre column of this page were obtained, and they make most interesting reading. Some of the placings, we are sure, will come as a surprise, not only to the entrants, but to our own contributors !

It is understandable that "Mike" should top the list by a handsome majority, for this writer is one of the most provocative who has ever contributed to these pages. He is either whole-heartedly admired or equally vehemently detested—there seems to be no half-way line. The vast majority of entrants placed him in the first two or three, but those who didn't put him way down at the bottom of the list !

What is particularly interesting is the overwhelming preference for his old style of presenting his review, *i.e.*, in catalogue form with titles, record numbers and makes preceding the critique of each. We, in our innocence, had thought that his Disc-Course, (the form in which his review has appeared since January, 1933) was more attractive and easier to read. However, we appear to have been at wide variance with the views of the majority of our readers.

The Separate Technical Articles also appear to be in great favour, although the new technical section does not trail far behind. It appears that our Technical Editor will have to do a little furious thinking in his department !

The high placing of Fermata is only to be expected. Even in its old form of "Back-beats," it was one of the most popular features in the book, and we have, we venture

to think, improved it greatly by the addition of Leon Goodman's brilliant drawings.

That Technical Teasers Tamed stands so high is a tribute to the intelligence of our readers. There is a great deal to be learnt from the problems of others, and we are glad to see that our readers appreciate it.

The Hot Solos are a little more popular than the Hot Orchestrations, but there does not appear to be a great deal in it.

When considering the popularity of Ghost Notes, readers no doubt took into considera-

tion the photographs and cartoons which considerably brighten these pages.

It is a surprise to us to find "Pick-Up" so popular—even more so than "Mike" in his Disc-Course. We had thought that the interest of readers would be concentrated more on hot records to the exclusion of the more commercial variety. But apparently the news angle of "Pick-Up's" review made it a popular feature. As most readers know, "Pick-Up" returned in triumph in the April issue, after a three months' absence which had drawn forth howls of protest from his admirers.

Geoffrey Clayton, we think, has been under-estimated. For so long has he been a pillar of THE MELODY MAKER that, like many other good things, it is the fate of his articles to be taken for granted.

"Detector" is another contributor whose holiday from our pages was cut short by the insistent demands of readers.

For the rest, it is surprising to see Miles Henslow's Home Notes so low, and we venture to suggest that it is because he is a newcomer rather than that his contributions are unappreciated.

Harry Perritt's "Advice on Songs" is expected to rank low, not because his stuff is not good, but because it has an obviously limited appeal. Here, again, is a writer who is either way up at the top or way down at the bottom.

It is interesting to note that the Feature Articles were so low—we rather fancied these ourselves, probably because they took such a great deal of effort in preparing ! Much the same goes for Barry Gray's "Bertie the Booster" stories. Only one competitor put these first, and he was wrong in not only this, but every other placing. Poor Barry Gray !

Finally, "Quaite's" commentaries seem to be, from the letters we received, too technical for the majority of our readers, who are interested, apparently, more in effects than causes.

\* \* \*

As has already been said, nobody has succeeded in placing all the features in correct order, but the best attempt was by :

George H. Ward,  
56, Bowes Road,  
 Palmers Green,  
 N.13,

who had six absolutely correct, and three only one out. To Mr. Ward a cheque for £3 3s. is being sent.

The next best was sent in by :

D. H. Cudmore,  
 202a, High Road,  
 Ilford,

who had five absolutely correct, and two only one out. Mr. Cudmore will receive a set of bound volumes for 1932.

The third best entry was sent in by :

P. M. White,  
 1, Willett Way,  
 Orpington.

who is entitled to a free subscription to THE MELODY MAKER for one year from May, 1933, which will be sent to him by post.

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# POGGY !



Edward O. gives Junior a lesson on the super-clarinet

I HAVE just seen Poggy's home, and in it a new Poggy. By that I don't mean that the Poggy everyone knows has ceased to exist: very much the reverse. But when Poggy steps out "of a morning" with his *cors anglais, écossais et irlandais* he leaves something behind.

And by that I don't mean that he is absentminded! When he steps out, he steps out of a shell, and the Poggy we all know starts to function. In the evening, or the small hours, he steps back again.

We know a Poggy bristling with excitement, who says what he wants, when he wants and how he wants, who causes endless amusement by his outrageously nonchalant manner of illustrating his ideas where he will and with whatever comes to hand—a table in the Savoy Grill room for a tap-dance, or a cucumber for an oboe.

At home Poggy does not dance on the table; neither does he perform with a cucumber!

Poggy's home is a palatial affair at Putney. One of those frightening places where one expects a butler to give one the once-over before pinching the hat and brolley. But there are no deer in his garden. Neither did a butler leap from the hall as we scraped to a halt against the marble pillars. In fact, save for its colossal proportions, there was nothing unnatural about it.

"Come up," he invited. As he threw open the doors of the sitting room there was a peal of raucous laughter.

"Hallo you old—!" yelled a voice.

"The parrot!" Poggy hastened to explain.

Strangely enough it was, too. But no ordinary parrot. A giant, scarlet affair, as big as an overgrown rooster, occupying half an acre of floor space!

It had an enormous Roman beak which clanked open and shut to release a

stream of expletives! The same adaptable beak, Poggy warned us, was capable of removing a human limb at one stroke! Needless to say I did not attempt to "Scratcha-poll" in spite of repeated requests.

"Pretty Polly" I lied.

"Gertcher you big stiff!" it rasped. That was as far as our intimacy progressed for Mrs. Poggy entered the room.

"Have you any more pets?" I asked.

"A persian cat," said Poggy, "and—good lord—I forgot! You haven't seen my baby!"



The Inventor with his Pogson Non-slip Juvenile Clarinet Mouthpiece. Note the expression of pride

## HOME NOTES

No. 5

by

Miles Henslow

"An Austin?"

"No, a boy."

"A son?"

"And heir?"

"Where is it?"

"Asleep," said Mrs. Pogson.

"We must photograph it," said Marshall.

Mrs. Poggy thought that was quite a good idea. Apparently she had never seen Marshall's flashlight in operation! I had, and in consequence I tried desperately to change the subject. It's one thing to blacken your host's eyebrows, but it is quite another matter when it comes to blowing up his one and only son and heir.

"Is it fond of music, Poggy?"

"Loves it. I'm teaching it the clarinet!"

"Really? How old is it?"

"Seven weeks!"

Poor thing. Out of the corner of my eye I could see Marshall pouring out the flash powder. It looked as though we would be learning the harp within the hour!

In the nursery, Pogson Junior, heir to the palatial palace, persian and parrot, was sucking his thumb. He is a Pogson to the teeth. That is to say he will be when he gets a set of teeth.

When he saw the clarinet he fairly howled with anticipation.

"Wait for it!" commanded Poggy. "you see I have to fit this special mouthpiece. 'The Pogson Non-slip Juvenile Mouthpiece' I call it. It's my own invention."

Certainly a brilliant idea. Only a Pogson could have conceived it. Actually it consists of the rubber tip off a feeding bottle, dipped into Nestlé's milk to make it interesting!

"I am very proud of it," continued Poggy, "its possibilities are unlimited! For instance, when Junior's lungs are a bit bigger in a few weeks' time, it is my intention to bring out a larger model and teach him the sousaphone!"

The importance of Poggy's invention cannot be over emphasised. When placed on the market the musical standards of the world will be shaken to the roots.

Every musician will convert his infant into a prodigy overnight. No orchestra will be complete without its child trom-



Poggy's Pet Parrot

bonist! THE MELODY MAKER is proud to be able to produce here the first details of this sensational discovery, also an exclusive portrait of the happy inventor holding his marvellous instrument.

After Marshall had thoroughly disorganized the nursery and scorched the baby, Poggy showed us over the house. That is to say, part of the house: we only had time to do the first two or three floors before tea.

The whole place is on a colossal scale. A visiting Rajah would be pleased to swim in the enormous bath! What amazed me most was the assortment of radios. There is one in nearly every room.

Thus Poggy is able to have a spot of jazz in the dining-room and, by merely walking into the bedroom he can enjoy a woman singing without even touching a single knob! It is the same if he wants a symphony: he just goes into the kitchen, and so on. It's a great idea. He believes in comfort.

The only criticism I have to make is on the total absence of a dart board in the house.

I look forward to my game of darts. Probably the Poggies are afraid of Junior swallowing a dart. But as the parrot is certain to bite him in half sooner or later, I don't see why they need be so careful!

"Talking of biting, Poggy," I said, "what's happened to your teeth?"

"You notice the improvement?" he replied, and smiled to display a dazzling row of ivories.

Yes, he has altered! Poggy's grinders were at one time the most outstanding part of Poggy. Finally they stood out so far that the blowing of a sax or trumpet became a physical impossibility. When it came to the jolly old oboe he was often three or four bars late through trying to find an embouchure!

Rumour has it that he *did* try an invention of his own for putting matters straight. But rumour also has it that the invention in operation likened him to a prize-fighter about to operate. We can only wish him greater success with the "Pogson Juvenile Mouthpiece"!

Travelling is one of Poggy's hobbies.



Big Game Hunting on the Estate

But he is better known around the "country seat" in the rôle of the mad entomologist. There is nothing he likes better than a good day's butterflying. He used to have quite a good collection until Junior pulled their wings off.

But that didn't dampen Poggy's enthusiasm. He has started again. Now it is quite a common sight to see him in the allotments at dusk, armed with pins and moth-balls. Or leaping over barbed wire fences and turnips with a twelve-bore gun in violent pursuit of the humble "cabbage white,"—the *Eupieris Brassicae* he calls it. He would!

MILES HENSLAW.

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# Win a Grand Piano and Recognition

## Help for Unknown British Song-Writers

THE success of Walter Corrie, the amateur song writer, who was brought into the limelight through his perseverance in the use of THE MELODY MAKER Song MSS. Reviewed feature, serves to indicate that there are as good fish in the sea as ever came out of it.

Scattered all over the British Isles are numbers of potential popular song writers, who haven't an earthly chance of recognition without the assistance of some organisation specially working on their behalf.

THE MELODY MAKER does what it can. So does the Billy Mayerl School of Composition. Separately they have pursued their ways, coaching and directing inexperienced writers on the lines they should go.

Now, together, they have launched this great song-writing competition, *open to everyone in the country*.

Success in any of these classes will bring much greater reward than even the hand-some prizes on offer.

The *bona-fide* publication of winning numbers which come up to standard may prove a stepping-stone to a prosperous career.

It is a chance specially designed for those who have never had a chance before. If there is an amateur song writer who reads THE MELODY MAKER, and yet fails to enter the competition, he is either the victim of an inferiority complex, from which he may never recover, or else a procrastinator who may be too late for his own funeral, as the saying goes.

### Qualifications for Entry

The competition is open only to song-writers who have not yet succeeded in securing publication of a number.

The competition is essentially for song-composers, but songs, which must be written in the prevailing dance mode, may be submitted without lyrics.

There are, in fact, three sections of the competition:-

(1) For melodies written by enrolled students of the Billy Mayerl School of Composition, for which the first prize is a

#### CHALLEN GRAND PIANO

and guaranteed publication by the Peter Maurice Music Co. and/or Francis, Day & Hunter, Ltd., and/or Keith Prowse & Co., Ltd. on their usual royalty bases.

The second prize is a

#### CHALLEN UPRIGHT PIANO.

(2) For melodies written by any writer who is not an enrolled member of the Billy Mayerl School of Composition, and for which the first prize is a

#### CHALLEN UPRIGHT PIANO.

The second prize is a

#### COLUMBIA RADIO GRAMOPHONE.

(3) For the best lyric written in association or collaboration with an entry in either

of the aforementioned sections, and for which the prize is a

#### "P.M. FOUR" PORTABLE RADIO SET.

If this winning lyric, by any chance, is written in association with the winning entry in section 1, and is up to standard, it will also be published as part of it.

Lyric-writer collaborators must, of course, also be confined to those who have not yet had a lyric published. Also any entrant in either section 1 or 2 may, if he so desires, enter his own lyric with his own composition for this special prize.

No lyric, unaccompanied by a complete song melody—verse and chorus—is eligible.

### Judging

The adjudication of all entries will be shared by the Billy Mayerl School and THE MELODY MAKER, and all entries must conform to the rules and conditions published herewith.

The result will be published in the October 7th, 1933, issue of THE MELODY MAKER, and entries must be sent in so as to arrive not later than September 5th.

\* \* \*

### Rules and Conditions

1. Entry into this competition positively implies acceptance of all the following rules and conditions.

2. The competition will be adjudicated by the Billy Mayerl School of Composition and THE MELODY MAKER, whose decision is final and binding.

3. Competitors must write their compositions on 12-stave manuscript paper and sign them at the end with their full name and address over the following declaration:-

I hereby declare that the above composition is my own unaided work and that it is

#### ENTRY

#### Mayerl School and Song-Writers'

Please enter the attached manuscript in the above competition, the rules and conditions of which I have read, understood and accepted.

\*I am an enrolled pupil of the Billy Mayerl School of Composition.

\*I am not an enrolled student of the Billy Mayerl School of Composition.

\*Strike out the line which does not apply.

Name ..... (Block Caps.)

Address ..... (Block Caps.)

..... (Block Caps.)

If a lyric is submitted with this composi-

entirely original. I indemnify the organisers of the competition for which it is entered against any intentional or unintentional infringement of copyright, and I declare that I have never had any song accepted for publication.

(*No nom de plume may be used.*)

4. If a lyric is also submitted, either by the composer or by a collaborator, it should be written in under the music and a copy written out on a blank sheet of paper and attached, and signed under the same declaration with address added.

5. To each entry must be attached the coupon below, correctly filled in, or a similar coupon obtained from the Billy Mayerl School, and return of manuscripts cannot be undertaken unless a twopenny stamp is loosely attached to the coupon.

6. The organisers of the competition accept no responsibility for loss in transit or non-return of manuscripts, although every care will be taken of them.

7. No entry arriving at the Billy Mayerl School at 1 and 2, George Street, London, W.1, after September 5th, 1933, for any reason whatsoever, will be eligible for consideration. All entries must be sent to the Billy Mayerl School and not to THE MELODY MAKER.

8. The Billy Mayerl School of Composition reserves the right to negotiate publication of any composition and/or lyric submitted in this competition, on their usual royalty basis.

9. The prizes announced above are guaranteed by the Billy Mayerl School of Composition and no responsibility attaches to THE MELODY MAKER in this matter.

10. The results of the competition will be announced in the October 7th, issue of THE MELODY MAKER.

11. No composer or lyric writer may send in more than one entry.

#### FORM

#### "Melody Maker" Competition

tion the following particulars must be filled in:-

The lyric attached to the manuscript herewith is my own unaided and original work, and I desire it to be entered in the above competition under the rules and conditions which I have read, understood and accepted.

Name ..... (Block Caps.)

Address ..... (Block Caps.)

..... (Block Caps.)

Date of posting.....

Return postage enclosed.....

(fill in amount and initial).

LOOK OUT FOR MAY 26th - WE GO "WEEKLY"

# Writes and Wrongs

## Readers Air their Views

DEAR SIR,  
As quite a number of your readers must collect "hot" records, it is quite possible that they have, in their collections, records which they no longer wish to keep.

Would it not be possible to devote one column per month to those readers who wish to sell or exchange "hot" records? By so doing yet another link in the chain of "hot" music's fortifications would be forged by the new personal contacts made between "fans." Certain records now out of print might be made available to collectors who would never otherwise be able to get them.

For example, I have two new unplayed copies of Red Nichols' "Imagination" backed with "Dixieland One Step" and one copy of Fletcher Henderson and his Orchestra playing "Sensation" and "Fidgety Feet" on Brunswick. I could probably sell these to a dealer since they are new and very scarce, but I would much rather let another "fan" have them either by exchange or sale.

So please, Mr. Editor, see what you can do for us in your future issues.

C. T. HEALEY.

43, Uxbridge Road,  
Hampton,  
Middlesex.

Thanks for your suggestion. At first sight it appears to be very good, but on more material consideration we are forced to the conclusion that it could only have a very small appeal. Those fans who have duplicates of valuable old records must be very, very few indeed, and I imagine that they would be very reluctant to part with what they have.

However, we include it herewith, and will see what response it brings forth.

(Will anyone interested in Mr. Healey's records write direct to him, please?)

\* \* \*

### Why is Stone Commercial?

DEAR SIR,

I am writing to congratulate you on the excellence of last month's MELODY MAKER (April). I think you would do well to disregard complaints re "Mike," etc., which have been prevalent of late, as anyone with the slightest understanding of modern rhythmic music could not fail to appreciate his criticisms. And, after all, those who don't should show their ignorance!

I am also wondering whether anyone can explain why Lew Stone is recording such commercial stuff for Decca. I understood him to be an ardent rhythm enthusiast, and he has under him the most capable men for modern interpretation such as Gonella, Crossman and Davis, etc. I expected great things of this band; but the "dreams" have not yet materialised.

"PRO-RHYTHM."

Saddington, Leicester.

Thanks for the compliments. The answer to the Lew Stone question is as of old—commercialism. Although hot music is rapidly gaining ground in this country, it still has not reached the stage where it can be a profitable proposition in regard to records. It might interest you to know, in support of this statement, that Jack Hylton's "Tiger Rag" (made some three years ago when the band contained its collection of star hot players) was one of the poorest sellers Jack has ever made, although it was a fine record and enormously popular with the hot fans.

\* \* \*

### The Gut and Bucket

DEAR SIR,

I have been thinking about jazz, and that is, for me, an extraordinarily exhausting

process. Accordingly, be extraordinarily thankful, extraordinarily disgusted or extraordinarily resentful, as you please. Presumably, a great source of gratification to THE MELODY MAKER would be an even wider appreciation than that which is given to the intelligent products of modern jazz. If anyone works hard to achieve this, it is Duke Ellington, and quite naturally you recognise in him the vital force of jazz. But, whilst so justly praising Ellington, you are equally loud in your praises of Louis Armstrong and, to a slightly lesser degree, in those of Cab Calloway. This pair, Armstrong and Calloway, are, to my mind, the most potent forces in retarding a wider acceptance of hot (or what you will) jazz as something worth while. The good work that Ellington does in increasing the number of lovers of this form of music is practically negated by the products of these two.

Suppose you play to someone of musical inclination, who takes not the slightest

### Read It Again!

In the April issue there appeared a long letter from Mr. L. V. Thomson, of Slough, headed "Take that, you cad!"

Dozens of readers have written to us in protest of his sentiments, and some became positively excited about them.

Read it again, friends, and you will see that it was the most priceless leg-pull of the year!

interest in jazz, some selected Ellington records, such as "Lazy Rhapsody," "Mood Indigo," "Blue Tune," "Blue Ramble," "Sweet Dreams of Love," "Rocky Mountain Blues," "Best Wishes" or "Jungle Nights in Harlem," it is ten to one that he will see the worth of these pieces and even grow slightly enthusiastic. Next, as being also typical of modern jazz, play through some Armstrong and Calloway efforts. Your acquaintance may be slightly amused, but the vocal passages and the generally exaggerated atmosphere of these recordings will more than probably disgust him.

The point of the foregoing is that, in the ordinary way, the stranger to the subject does not get a fair chance to appreciate Ellington, because invariably his (Ellington's) music is heard sandwiched in between great slabs of Armstrong, Calloway, Casa Loma et al. the whole all under the common title of "Hot jazz."

It is a nasty thought, but in all the huge, roaring, sweating world of jazz, only Ellington shows real taste in his productions. To get people to discriminate between the demiurgic Ellington on the one hand, and the numerous second-raters on the other, is a real problem.

Armstrong, as a trumpeter, I appreciate and admire, but I am sick unto death of him as a vocalist, featured lengthily in record after record.

As for the frantic, screaming Calloway, I fail to see why any time should be wasted over him. Possibly he qualifies for crazy variety, but not for admission to "Mike's" august pages. If "Mike" can

listen to Cab's records and enjoy the orchestra, in spite of the leader's hysterics, he is damn lucky.

These "Bertie the Booster" stories are just wunnerful, my dears. Some of my friends prefer the little-pink-rabbit-who-ate-the-bear's-porridge type of tale, but they, I feel, are a possibly mentally inferior minority.

Yours partly sincerely,

KARI.

Aren't you being a bit hard on Armstrong and Calloway? Although it is true that the bands which usually support Armstrong are not outstanding, there is no denying that Louis himself is one of the greatest masters of rhythm and phrasing that "jazz" has ever known, and can be used for "demonstration" purposes for beginners in "jazz."

Calloway, although not in the same class as Armstrong as a soloist, has a band which is steadily improving, and on frequent occasions attains a swing which even the Duke himself might envy. And, even if you don't like Cab's singing, at least you must admit that it has that rhythmic verve and spontaneity which characterises the best dance music, and can also be used as an example—horrible or otherwise.

However, everyone to his choice. You have yours, and we have no doubt that, whatever we say, you will stick to it.

\* \* \*

### Scotia's Satisfied

DEAR SIR,

I read with much interest (?) Mr. C. Lunn's letter in the March MELODY MAKER. I don't agree with his ideas about the advertisements. How is he to know of all the firms to send his postcards to if THE MELODY MAKER were to refuse to insert their adverts?

Certainly they may be found in newspapers, but only local, the provincial ones as far as I know, and I see a good few daily papers. Again, how is Mr. Lunn to know of bargains without the aid of advertisements? Personally, I always look at the firms' advertisements first to see the bargains, and I have no doubt there are hundreds more who do the same as me.

I am a Scotsman, but not a mean Scotsman, neither am I one of means. Therefore, like many others, I find the advertisements invaluable to me.

Why do without an instrument because one cannot afford to buy a new one, if they can be had "good as new" for half price or less and a glance at the adverts?

I say no! carry on with your adverts, and I have no doubt others will agree with me.

I also appreciate your supplements of photographs which, to enthusiastic amateur musicians like myself, help to make us feel we are getting in contact with the real musicians.

I think there are more than Scotsmen who cannot get enough for their "bob." My monthly "bob" has saved me many pounds.

"CANNY SCOT."

Maybole, Ayrshire.

It takes a Scotsman to see these points, apparently

# An Eddie Lang Memoir

by "MIKE"

THE death of a great artist is always an occasion for sorrow, but it is a sorrow mingled with the philosophic reflection that his death is, after all, nothing more than the logical conclusion to a successful life.

But when that great artist is still a young man, all feelings of sorrow are forgotten in the magnitude of one emotion: anger.

I can think of nothing in my life that has infuriated me more than the gross injustice and unfairness of the sad and premature death, on March 26th, of that very great young man, Salvatore Massaro, who was known and worshipped throughout his short life by a million of musicians as Eddie Lang, the greatest guitar player of this, and probably any other, generation.

Spike Hughes' cable bearing the unbelievable news concluded with the question: "Why, of all people?"

Why, indeed?

There is an old tag that those whom the gods love die young; but in the case of Eddie Lang I can think of nothing than that the gods have a most perverted sense of humour to pick on him, when there are so many really bad guitar players who will inevitably live to a ripe and unfruitful old age.

I have few personal recollections of Lang, for I only met him once or twice, but I knew him sufficiently well to mourn the death of a very charming and delightful person, who lived for his music, but who never for a moment let you think that he was conscious of his own gifts. This quiet acceptance of one's position as an artist is, to my mind, what stamps the man of genius as opposed to the man of mere talent.

Lang's genius was in the truest sense international and inter-racial, for this young Italian was beloved and admired in Harlem as on Broadway, in Archer Street, as in Paris and Amsterdam.

Wherever musicians discussed their jazz, the position of Eddie Lang as the supreme master of his instrument remained undisputed.

Nobody, from Armstrong and Ellington to the humblest of gigsters, ever had the slightest doubt as to who was the guitar player of the twentieth century.

Of Eddie Lang's early days I know little beyond the fact that he was born

but in the hundreds of records he leaves behind.

There is, it seems, some compensation to be derived from the dreary mechanical age in which we live, for surely, whatever its shortcomings, the phonograph has more than justified its existence in preserving for us, in audible form, the memory of how Eddie Lang played the guitar.

I cannot begin to mention all the records Lang made; in any case, most of you will already be familiar with them. Apart from his own solo recordings, there was never a Five Pennies, a Blue Four, a Bix, a Trumbauer, an occasional Whiteman record, with which he was concerned, in which he did not stand out.

It is strange what a shock is caused by the death of a modern dance musician; perhaps it is because jazz is still, to most of us, such a new art that we cannot imagine that its finest exponents are anything but immortal—at least for the time being.

The early death of Bix was something from which many of us have not yet recovered; and yet when he died, after being ill for a long time, there cannot have been many who were either surprised or unduly grieved, except for personal reasons, for Bix's playing had already shown signs of deterioration.

But with Eddie Lang it was in some measure different. Here was a young man, normally in the most perfect of health, and at the very peak of his powers, who succumbed to an operation to

which, generally speaking, there must be a very small percentage of risk attached.

Who cannot but be angry at the thought?

Not I.

But if Eddie Lang himself is dead, we know that he leaves behind him a host of friends and admirers, and many many scores of records which will preserve the memory of his playing, so long as there are musicians in this world with ears to hear them.

Truly an Immortal.



in Philadelphia thirty-one years ago, but how or why he came to play the guitar is not our concern.

We do know that he did play a guitar and that it was he who, more than anyone, was responsible for reviving the guitar as an instrument *per se*. Until Lang arrived on the scene nobody had thought to combine the two hitherto separate styles of guitar-playing—the melodic and the rhythmic. And with just what success he did so we have adequate testimony, not at first hand, oddly enough,

**LOOK OUT FOR MAY 26th - WE GO "WEEKLY"**

# POLAPHONIA

Piano  
Accompt.

Hot Solo in Two Tempos  
for Alto Sax

Page  
One

by

## DANNY POLA

of Ambrose May Fair Hotel Band

Quickly  
Solo

E♭ B♭ 7th E♭ B♭ 7th

B♭ 7th B♭ 7th

E♭ B♭ 7th B♭ 7th

E♭ B♭ 7th B♭ 7th

E♭ B♭ 7th B♭ 7th

Piano Accompaniment -page 2—"Polaphonia"  
Blues tempo

**Blues tempo**

Treble clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ab}$  mi.,  $\text{Ema.}$ ,  $\text{E7}$ ,  $\text{E7b7}$ ,  $\text{Ab}$  mi.,  $\text{Ab}$  mi.,  $\text{Ab7}$ ,  $\text{Ab7}$ ,  $\text{Dbb7}$ ,  $\text{Ab}$  mi.

Bass clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ab}$  mi.,  $\text{Ab7}$ ,  $\text{Ab7}$ ,  $\text{Dbb7}$ .

Treble clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb7}$ ,  $\text{Ab}$  mi.,  $\text{Ema.}$ ,  $\text{E7b7}$ ,  $\text{Ab}$  mi.,  $\text{Ab7}$ .

**Quickly**

Treble clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb}$ ,  $\text{Bbb7th}$ ,  $\text{Ebb}$ ,  $\text{Bbb7th}$ .

Bass clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb}$ ,  $\text{Bbb7th}$ .

Treble clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb}$ ,  $\text{Bbb7th}$ .

Bass clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb}$ ,  $\text{Bbb7th}$ .

**Presto**

Treble clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb}$ ,  $\text{Bbb7th}$ .

Bass clef, 2/4 time, key signature of  $\text{Bb}^2$ . Chords:  $\text{Ebb}$ ,  $\text{Bbb7th}$ .

# POLAPHONIA

Sax  
Part

Hot Solo in Two Tempos  
for Alto Sax

Page  
One

by

DANNY POLA

*of Ambrose May Fair Hotel Band*



Saxophone E♭ Alto -page 2—"Polaphonia"

Handwritten musical score for Saxophone E♭ Alto, page 2, "Polaphonia". The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The music is in common time. The score includes various musical markings such as "Blues tempo", "gliss.", "smear", and dynamic markings like "p" (piano) and "f" (forte). The notation is dense and expressive, reflecting the style of the piece.

Saxophone E♭ Alto —page 3—"Polaphonia"

Quickly



Presto



# READING —

## The Success of the Season

### And Four Contests in Lancashire and One in London

**F**ROM time immemorial to the last day of judgment Wigan probably always will be treated as a low comedy joke. On THE MELODY MAKER's first visit to this important Lancashire industrial centre, however, the slander was thoroughly dispelled.

The visit, of course, was in connection with the Lew Buckley contest held there at the Empress Ballroom on Tuesday, March 28th. Let us say straight away that we found the Wigan people as pleasant and intelligent a type as we have yet encountered in the provinces, and the contest was one of the most agreeable functions of the year in consequence.

Nine bands appeared before the adjudicators and some four hundred and fifty visitors displayed a keen interest in their performances.

With the usual Lancashire winning bands absent on this occasion the result was no foregone conclusion, and, though it is true that the general standard suffered by these notable absences, it was in many respects a rare opportunity for many of the minor bands to aspire to the honours. The opportunity was seized with both hands by all the leaders, and finally a Stockport combination emerged the victors.

By way of a diversion, saxophone solos played by Ben Davis made a big hit with the audience who evidently knew of his fame and were not disappointed at what they heard for themselves.

\* \* \*

**A** YEAR ago a contest staged at the Rialto Ballroom, Liverpool, attracted no fewer than eighteen competitors and a tremendously slick organisation had to be called into play to cope with the time factor.

Peculiarly enough, however, this year's edition of the contest, which took place on Thursday, March 30th, attracted no more than seven bands, so that it is evident that the semi-professional musicianship of Liverpool is more or less in the dumps.

Nor can it be said that the general standard of the contest was anything like as high as last year, for though the actual winners proved to be worthy title holders, some of the later bands have a long way to go yet before they can reasonably hope for success.

The attendance at the Rialto, however, was entirely satisfactory, and the smart ballroom presented an animated appear-

ance as the contest proceeded to a conclusion.

Mr. H. Weston, who is the resident manager of the Rialto Ballroom, once again brought his excellent organisation and amplifiers into use for the purpose of marshalling the bands and giving out his announcements, and his efforts were fully rewarded by the obvious satisfaction of his large audience, who did not fail to show their pleasure at a local band successfully resisting the challenge of entries from the outlying districts.

\* \* \*

**T**HE contests held at the East Ham Town Hall, under the highly efficient organisation of Mr. Ernest Rutt, seem to be particularly favoured of fortune. The Eighth Annual Eastern District Contest held there on Friday, March 31st, was no exception to the rule, for there was a fine entry list of ten bands displaying a generally high standard, and once again the adjudicating board contained several famous star musicians to delight the audience with a display of their exceptional powers.

The interlude on this occasion was provided by our old friends Jack Jackson and Poggie, late of Jack Payne's Band, assisted by Chappie d'Amato—who, of course, recently left Jack Hylton—and Dan Ingman.

The musicians in the audience, which numbered at least eight hundred, were perhaps more interested in the purely technical aspects of their playing, but the lay members who, of course, predominated, were obviously more entertained by the spontaneous good humour of the artists, led so amusingly by Jack Jackson.

Bands had come from far afield to compete, but an old favourite of the district, after considerable absence from the contesting arena, turned up to re-establish its superiority, though to do so it had to play to the top of its form, so keen and hard were the others on its heels.

\* \* \*

**O**N Monday, April 3rd, Reading folk enjoyed the first MELODY MAKER contest to be held in that town. "Enjoyed" is the right word, because it so happened that this contest proved to be not only the most interesting of the season but certainly the best organised.

The gentleman responsible for this most satisfactory state of affairs was John B. Prosser, the Swindon band leader and drummer, who, profiting from the experience gained in organising his first

contest at Bristol in November last, had left no stone unturned to make his second venture a complete success from the first to the last detail.

To start with he had twenty-nine firm applications to compete and having weeded these down to sixteen he divided them into two classes, one for bands of five or under and the other for larger bands up to eight strong.

When it is said that all these bands were promptly in attendance at the call, and that they appeared with machine-like precision and a minimum loss of time before the judges, it will be appreciated how efficient was the organisation.

Not only that, however, but there was a careful and complete printed programme which seemed to omit no fact or item of information which would be useful to the audience in taking an intelligent interest in the contest.

The organiser was more than amply repaid for his painstaking efforts, because the Reading Town Hall, which has a capacity of seven hundred and fifty normally, was like the proverbial tin of sardines when the doors were closed with over 1,100 people crammed in.

In both classes the standard of the bands was high and interesting and when, later in the evening, Freddy Bretherton and Micky Lewis, who were assisting in the adjudicating, appeared with the other members of the Spider's Web Roadhouse Band, viz.: Bill Airey Smith, Cyril Harling and Rudy Loeffler, and gave a special interlude, the satisfaction of the great audience was expressed in no half-hearted manner.

An earlier interlude provided by Tommy Bradshaw, of Emanuel Starkey's Virtuosi, on xylophone and vibraphone was also a diversion much to the taste of everybody present.

Altogether a record contest of which Mr. Prosser may well feel proud.

\* \* \*

**A**S though the news of the Reading sensation had been flashed to Southport, the contest scheduled for that beautiful Lancashire seaside town, on Tuesday, April 4th, fell almost naturally into a similar category.

Here the event was staged by a local organisation of four bright young men who, from time to time, set the town alight with well staged dances at the New Floral Hall.

They call themselves the Collegian Dance Organisers and one of them, Mr. J. S. Mitchell, is the most active and lively M.C. it has ever been our



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and his band*



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pleasure to encounter. He had promised the Floral Hall would be full for the contest and it proved to be no lax promise, for all previous records went to the board when nearly a thousand people had passed through the box-office.

Not only that, but there were fourteen bands in the lists, and though it cannot be said that the general standard was as high as in other Lancashire contests, it was extremely close.

Thanks to its experience in previous events, however, an invading combination from Blackburn finally secured the verdict.

The proceedings were again enlivened during the evening by an enthusiastically received demonstration of first-class saxophone playing by our old friend, Ben Davis, so rounding off a fixture which was so successful in every way that undoubtedly it will now continue for many years to come, with every hope of similar satisfactory results.

\* \* \*

THE fourth Lancashire contest of the period took place at the Drill Hall, Bury, on Friday, April 7th.

It was the first time that a contest had been staged in this town and Mr. H. Newton Lane, who directed it, made no mistake when he realised that Bury ought not to be missed. The Drill Hall, however, is a very vast place with a capacity of several thousand and Mr. Lane's highly satisfactory attendance, numbering well over eight hundred, was certainly lost in the spacious confines.

The contest itself was an extremely keenly fought one and of exceptionally high standard again, so that these eight hundred enthusiasts were well rewarded for turning up.

The title was again lifted by the well-nigh irresistible New Oxford Band of Oldham, but not until it had put paid to the claims of three other bands fully capable of winning contests in the district.

The interlude was again provided by Ben Davis, accompanied by Freddy Bretherton, the latter making what was virtually a visit to his home town, and most of his admirers and supporters were present to give him a cheer at the same time as they paid tribute to the famous saxophonist.

This was Mr. Newton Lane's second contest following his initial one at Stockport last January. No doubt he was well satisfied and repaid for his further enterprise, and we congratulate him on the satisfactory outcome of it.

\* \* \*

It is some years since a contest was held at Plumstead, but on Monday, April 10th, the omission was rectified by Mr. R. Hatfield, who hired the Plumstead Baths. He gathered together nine thoroughly interesting bands, including two or three out of town invaders, and proceeded to entertain as keen a crowd as we have yet encountered at any contest. Though it numbered probably a few short of four hundred, it was obviously a purely fan audience who took a most analytical

interest in the playing of the contestants.

The competition resulted in the rather rare phenomenon of a four-piece gaining the verdict, but there were other dark horses in the contest who will no doubt now appear at other events in view of their notable debuts at Plumstead.

Once again the members of Freddy Bretherton's Spider's Web Roadhouse Band assisted in the adjudication and played an interlude, and their reception in the latter will not be lightly forgotten, for it proved to be truly overwhelming.

Mr. Hatfield may not have had as big a crowd as he was entitled to in view of all these excellent features, but he was well satisfied and is confident that now he has established this as an annual fixture "House Full" boards will be out in future.

## WIGAN Empress Ballroom, March 28th, 1933

Adjudicators: Messrs. Dan S. Ingman and P. Mathison Brooks

### Winners

The New Lyrics (Piano, drums, bass, alto and tenor saxes, trumpet and trombone). All communications: A. Kenyon, 9, Arndfield Road, Adsworth, Stockport.

Prizes: The Lew Buckley Challenge Trophy, MELODY MAKER Bannerette, desk clocks and diplomas. Also prizes for best piano (J. Starkie) and bass (A. Kenyon).

Much of the success of this band was due to the solidity of the rhythm section, well helped by good piano and bass playing, the latter in particular being notable for the rare quality of good tone.

This solidity of the rhythm section counteracted the tendency of the brass to anticipate in the test fox-trot, a fault which was not in evidence in the better-played "St. Louis Blues."

Both saxes have faults to eliminate, the tenor playing too loudly against the alto, and the latter spoiling a neat style of playing, in which he does not forget expression, by a too glib phraseology. Articulation is apparently a much neglected part of saxophone study.

In "St. Louis Blues" the trumpet was heard to much better advantage and his nice dinge attack was a good lead to the whole front line. The trombone, however, was inclined to play out of tempo in his solo, and the drummer was light on side-drum. Perhaps his instrument was at fault.

A proficient waltz was played by this band, but it would have been improved by a little more definite display of light and shade, and had the alto not been so glib and the tenor less bleating and overpowering.

The ensemble of the band was generally good.

### Second

The L.U.T. Orchestra (Piano, drums, bass, three saxes and two trumpets). All communications: J. Lancaster, Tramways Offices, Atherton, Manchester.

Prizes: Commemoration medals. Also prize for best alto sax.

This experienced contesting band is making steady progress, and can now boast of a good ensemble from which it produces a nice attack and steady rhythm. Nevertheless, it

still has a few faults to repair, one glaring one being the unsuitability of the tempos to the numbers played. In the first fox-trot the tempo was obviously too fast, so leading the brass to a jazzy phraseology.

The lively rhythm section of the band would be better if somewhat more restrained, and the bass could help here by cutting out several involved rhythms at cross purposes with his team mates. There is no denying his powerful sense of rhythm, however, which was well in evidence in the own-selected "It Don't Mean A Thing."

In this number the trumpets were again too staccato, but the saxes moved well together, and with a strong attack and good expression.

The waltz was well played throughout.

### Third

Billy Davies and his Band (Piano, drums, tuba, alto and tenor saxes and trumpet). All communications: B. Davies, 23, Clarke Street, Leigh, Lancs.

Prize for best drums (J. Isherwood).

Though this band boasts a lively rhythm section, it displayed little or no finesse. Expression is just as important in the back line as the front, and as much with the drummer as with the melody lead. The drummer in this band is quite a good performer, however, though his predilection for the tom-tom leads to its over-employment. The pianist is not too strong in the left-hand, and, in the waltz, played much too faithfully to his part so that he did not fill-in as well as could be expected.

The front line boasts in its trumpet a young performer of considerable technical ability, though his idea of hot phrasing is all wrong, and considerable further study is indicated before this technical mastery will bring its due reward.

The saxes, too, were old-fashioned in the test fox-trot, but were better in "St. Louis Blues." The tenor is weak in the top register and is inclined to blast in the lower and to blow out of tune, while the alto has too deep a vibrato.

The waltz suffered from absence of light and shade, and a too rigid concentration on the parts so that spontaneity and swing were missing.

The drummer appears to require a better toned cymbal.

The band has plenty of promise and, with better arrangements and a more modern style, may become a winning band in a very short time.

\* \* \*

Of the remaining competitors the New Florida Band obtained fourth place, though suffering from a bad excess of vibrato in its sax section. Uneven tempo and poor balance in the rhythm section cost it many points, but it produced two instrumental successes in K. Johnson, guitar/banjo, and J. Rogers, trumpet.

The Aeolians and Tom Johnson's bands shared fourth place with the above, the latter providing the best tenor sax in L. Thistleton, while the best violinist of the evening, R. Dyke, was in the Missourians Band.

## LIVERPOOL Rialto Ballroom, March 30th, 1933

Adjudicators: Messrs. Dan S. Ingman and P. Mathison Brooks

### Winners

C. Preston and his Ricardo Club Band (Piano, drums, alto and tenor saxes and



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trumpet). All communications: C. Preston, 99, Eversley Street, Liverpool.

Prizes: Challenge Shield, MELODY MAKER Bannerette, diplomas and commemoration medals. Also prize for best trumpet (C. Preston).

Good tempo and solid rhythm in the first fox-trot. Trumpet's style nice and rhythmical, but should vary his colours more by a change of mutes and should play in hat in ensembles. His vocal was good, but rather deficient in carrying power, and his straight playing suffers from too much vibrato.

Drummer was generally too heavy, and could afford to embellish a little more. Otherwise a very promising performer.

Both saxes poorly matched for tone, but have good understanding. Alto is weak on top register, and too inclined to blow out of tune on top. Both have good style, however.

In "Alexander's Rag-Time Band," taken too fast, incidentally, the ensemble was notable for well-marked attack and rhythm, and the trumpet player coped well with the brisk tempo. The band struck a very stylish note and was full of rhythm, but the drummer would have helped by playing more open beats at this speed, and was in any case too heavy again.

The waltz was adequate and displayed quite a nice depth considering this is only a five-piece combination.

### Second

**T. Williams and his Band** (Piano, drums, bass, three saxes and trumpet). All communications: T. Williams, 38, Quarry Road, Bootle, near Liverpool.

Prizes: Commemoration medals and for best drums (L. Murphy) and tenor sax (J. Lloyd).

Not too good in first fox-trot. Intro too involved, and saxes lacking in attack, with tenor also too prominent. Rhythm section much better, but good drummer spoilt his work by over elaboration against certain of the movements. Trumpet snatched badly, and must phrase more legato, while his breaks were very poor and uncontrolled.

Own selected, too fast and excitable. Drummer very busy throughout and featured a lot of rhythms and breaks, the latter, however, being too repetitive. Good tenor solo in this number.

Front line in ensemble again deficient in attack, and trumpet too staccato in tongued passages, though much better in flowing passages.

The waltz was very good, however, a notable aspect being the good accompaniment to the vocal.

### Third

**C. Davenport and his Band** (Piano, guitar, drums, bass, alto and tenor saxes and trumpet). All communications: C. Davenport, 12, Norcott Avenue, Latchford, Warrington.

Prizes: Commemoration medals and for best piano (C. Davenport), guitar (F. Lynch), and alto sax (C. Dickenson).

Rhythm section somewhat stilted. Poor vocal in first number, with front line too restrained and plaintive. Accompaniment to vocal much too light, and piano too loud by comparison.

Ensemble not so bad, however, and commendable in the way it plays for expression, even though it was inclined to fade away and sound laboured.

In "Bugle Call Rag," the saxes were again devoid of attack, and the band appeared to imagine that a brisk tempo in itself produces rhythm, which it notably lacked. Drummer should have played more fours, and trumpet was palpably bothered by fast tempo. Good



C. Preston and his Ricardo Club Band

piano playing and ensemble gained several points in this number.

Waltz rather colourless and played dead straight from the parts and without character.

Harold Dobbs' was the pick of the remaining bands and gained award for best bassist (E. Daniel).

## EAST HAM Town Hall, March 31st, 1933

Adjudicators: Messrs. Jack Jackson, E. Pogson, Chappie d'Amato, Dan S. Ingman and P. Mathison Brooks

### Winners

**George West's Band** (Piano, guitar, drums, three saxes and trumpet). All communications: G. H. West, 41, Elizabeth Road, East Ham, E.6.

Prizes: The Premier Challenge Trophy, THE MELODY MAKER Bannerette, commemoration medals and diplomas. Also prizes for best drums (G. H. West), alto sax (S. Burrows), tenor sax (S. Platt), and trumpet (S. Isenberg).

A most convincing display. In all three numbers the arrangements were excellent and the style and playing of the band had the hall-mark of class and finish.

Very difficult to fault the band anywhere, positively the only discernible weakness being the over-restraint of the sweet-toned tenor when solo, and the clarinet solo in "Vine Street Drag." Otherwise the band had restraint, finesse, expression and nice style, treated all three numbers suitably and displayed an intelligence in interpretation of a very high order.

Like the fox-trots, the waltz was also most commendable, though perhaps a trifle long to sustain interest at its peak.

### Second

**The Imeson Family Symphonics** (Piano, drums, bass and three saxes). All communications: H. E. Imeson, 9, Westminster Road, Hanwell, E.6.

Prizes: Commemoration medals and prizes for the best piano (H. Imeson) and bass (C. Imeson).

First fox-trot: good team work and attack from saxes, but forced. Rhythm section much better than usual and drumming much improved; but too much cow-bell.

Bass a great help and is fulfilling promise. Plenty of style throughout, but no real finesse or expression.

Waltz: very coarse and individual tones of saxophones—playing straight—very poor. Embouchures and tone production incorrect.

This is the great weakness of this very rhythmic trio. The Hawaiian guitar effect in the waltz was bad, being terribly glissy and unnecessary. Tempo not established in opening and intonation slack.

"Some of These Days": good piano intro. Sax style excellent for rhythm but not for balance. Vocal very good and rhythm section well together and quite adequate. Excellent last chorus. This band displays an astonishing amount of punch and fine ensemble, but must endeavour to clean up its tone and try for more refinement.

### Third

**George Little's Broadway Players** (Piano, guitar, drums, bass, three saxes and trumpet). All communications: G. Little, 140, Grangewood Street, East Ham, E.6.

Prizes: Commemoration medals.

Saxes phrased poorly in first chorus of first number and their intonation was bad, also on clarinets. Tempo not too well sustained, but balance and team work much better. Piano joins nice, and clean rhythm on the whole.

Fine ensemble in waltz, but saxes a little light and alto sharp in last chorus. In "Avalon" the rhythm section was muddled by booming bass drum. Trumpet very wild and excitable and clarinet off the harmony. Apart from these faults, the number was played with a nice swing.

Of the remaining competitors, Stan Hodson's Ramblers, Ray Woodford's Orchestra and the Michigan Band were the superior and all of about equal standard, which was uniformly high throughout the contest.

## READING Town Hall, April 3rd, 1933

Adjudicators: Messrs. Micky Lewis, Freddy Bretherton, Dan S. Ingman, and P. Mathison Brooks

### Class I

### Winners

**The Blue Star Players** (Piano, guitar, drums, bass, three saxes and trumpet). All communications: T. Baker, 81, Lonsdale Road, Oxford.

Prizes: The Besson Challenge Cup, THE MELODY MAKER Bannerette, free orchestrations for one year (presented by Messrs. Chappell), diplomas and medals. Also prizes for best guitar (S. Rogers) and best bass (L. Abbott).

Good confident opening to first number;

six team work fine. Interesting piano solo. Notably good voicing in interlude. Excellent last chorus with nice, precise finish.

Waltz intro excellent. Musically phrasing in first chorus; very good strings. Trumpet solo first class, and good saxes in middle eight of last chorus.

Own selected, "Am I Blue?" opened with smart vocal trio. Sax trio following marred by 2nd alto. Trumpet very good throughout, but unison playing not so accurate. Violin lead a little out of tune. Very good finish.

Rhythm section extremely well together throughout, but bass could do with more snap, and drums a little light in the ensemble. Sax solos not outstanding for style.

The arrangements were particularly good and given intelligent and expressive interpretations.

## Second

Al Durrant's Blue Boys (Piano, drums, bass, three saxes and trumpet). All communications: V. A. Austen, Durrant House, Gloucester.

Prizes: Commemoration medals.

Musically and stylish interpretations of first fox-trot and waltz, played from good arrangements and notable for excellent precision.

"I Want to be Happy," played as own selected, spoilt by slightly dated style of trumpet and tenor solos. Piano solo very good, with exception of middle eight bars. Excellent last chorus, but finish rather old fashioned. Tempo hurried in this number, which was set too fast in any case and so militated against rhythm.

\* \* \*

Polished and high standard performances were also given by Jack Viner's Band, the Imeson Family Symphonics and Frank Dyer's Band, the last-named supplying the best drummer (S. Baycock) and best alto sax (F. Dyer), and the first best piano (J. Viner). The Brooklyn Band furnished the best trumpet (N. Carter), and the Imeson Family Symphonics were especially commended for a brilliant vocal trio in the waltz, also providing best tenor sax (W. Imeson).

\* \* \*

## Class II

### Winners

Bert Osborne and his Band (Piano, drums, alto and tenor saxes and trumpet). All communications: B. Osborne, 178, King George's Avenue, Southampton.

Prizes: The John Prosser Challenge Cup, commemoration medals, free orchestrations for one year (presented by Messrs. Francis, Day & Hunter, Ltd.) and diplomas.

First fox-trot: excellent opening. Continued to play with a great deal of musical expression, especially on part of trumpet. Expression was a very strong point of this band, also phrasing in this straightish style. Bass sax not so good for tone and pitch. Construction of arrangement good and finish excellent.

Waltz opened with interesting intro. Expression again noticeably good and tones

of all players most satisfactory, though baritone sax was a little flat. A good display of experienced musicianship from a very practical small combination with plenty of personality and versatility through good doubles.

Muted trumpet solo spoilt by excessive vibrato. Nice definition and rich harmonies.

Own selected, played in brisk tempo, suffered in phraseology, with trumpet now inclined to be jazzy and the tempo being rather uncertain. Band well together in ensemble and number finished in good style. A very good all-round show with just a few minor weaknesses in the last number.

## Second

Jack Nevett and his Rhythm Boys (Piano, guitar, drums, alto and tenor saxes). All communications: J. Nevett, "Rahere," South Road, Chesham Bois, Bucks.

Prizes: Commemoration medals.

Though both saxes in this band are very good individually, they have not struck up the happiest of understandings and did not phrase together. Otherwise the band's first number was very neat, though the drummer was prone to hurry. Alto, while commendably trying to produce a strong rhythmic attack, should beware of blasting.

The waltz was very simply, though competently, dealt with, with saxes again not together, and alto playing one or two wrong notes.

"Dinah," the own selected, after a bad opening, the tempo of which had subsequently to be rectified, was played with a good swing and rhythm, and the saxes were now much better together.

The left-handed drummer, however, has a most awkward stance which may account for his indifferent tempo, although, on the other hand, his anxiety to put in all the trick beatings he knows, may also have contributed to this fault.

\* \* \*

In Class II., bands not bigger than five pieces, the Waldorf Dance Band was third, and Goswell and his Melody Makers were fourth.



The Collegian Dance Organisers of Southport

## SOUTHPORT

### Floral Hall,

April 4th, 1933

Adjudicators: Messrs. Dan S. Ingman and P. Mathison Brooks.

### Winners

Eddie McGarry and his Band (Piano, guitar, drums, bass and three saxes). All communications: E. McGarry, 38, Exeter Street, Blackburn.

Prizes: The Ben Davis Challenge Cup, MELODY MAKER Bannerette, medals and diplomas. Also prizes for best trumpet (J. Wilkinson), drums (A. Pilling) and tenor sax (D. Henderson).

First number, "Young and Healthy," taken at correct tempo and marked by good work of rhythm section. Trumpet, played in hat, very effective for nice easy style and good tone conception. Pianist should develop a better swing. Sax team work O.K., but not enough attack. Expression good throughout.

Waltz well played, though perhaps a little too restrained in the way of light and shade and climaxes. Well-balanced band and good waltz rhythm. Violin too weak to be of real value as an extra colour.

Own selected given a smart performance on the whole, but saxes again lacking in punch and piano solo not up-to-date.

Rhythm section, too, inclined to be out of balance, with drummer light on s.d., and string bass too sustained. The band has played better before.

## Second

The Denza Rhythm Boys (Piano, guitar, drums, alto and tenor saxes, trumpet and trombone). All communications: E. Hayes, 61, Darwen Street, Blackburn.

Prizes: Commemoration medals.

Straightforward palais style of band, simple but quite effective apart from corny brass phrasing. Alto sax should develop more attack. Waltz suffered from poor balance of front line and several falters on part of brass. Otherwise meritorious because of palpable effort made to be musically and to produce light and shade. Poor trumpet solo and weird cadenza as coda!

Own selected only praiseworthy for careful expression and solidity of the ensemble. Brass too jazzy for the band to be stylish, and a tendency on the part of the rhythm section to hurry should be eradicated, guitar seemingly at fault. Violin should pitch to his notes—not slide.

## Third

Bert Flintoff and his Band (Piano, banjo, drums, bass, alto and tenor saxes, trumpet and trombone). All communications: B. Flintoff, 25, Shaftesbury Avenue, Penwortham, Preston.

Prizes: Commemoration medals.

A nice steady rhythm in first number, and good balance. Front line, however, not up

to very good arrangement and brass out of tune.

Good ensemble in waltz, but alto has bad vibrato and tenor a hard, unsympathetic tone. Brass duo good in this number.

Own selected by no means convincing. Difficult intro raggedly played and individual solos weak. Ensemble very much better, but both trumpet and trombone too prone to snatch. Rhythm section moderate.

The band owed a lot to its arrangements which, had they been played with more spontaneity and more stylish phrasing, would have gone a long way to establishing this band as a rival to the winners.

\* \* \*

Of the remaining competitors, Bernard Mayer's Astorians, who furnished the best violin (B. Mayers), were a comfortable fourth, with the New Ritz Players supplying the best bass (A. Maden) and guitar (J. Hicks). Billy Atherton's Band the pianist (H. Watkins) and the New Collegians the alto sax (J. Plimmer).

The general standard of the contest was weak for a Lancashire fixture.

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## BURY Drill Hall, April 7th, 1933

Adjudicators : Messrs. Freddy Bretherton, Cyril Harling, Dan S. Ingman and P. Mathison Brooks.

### Winners

The New Oxford Dance Band (Piano, drums, bass, three saxes, trumpet and trombone). All communications : T. Smith, 285, Lees Road, Oldham.

Prizes : The Jack Hylton Challenge Cup, replica of Cup, commemoration medals, diplomas and MELODY MAKER bannerette. Also prizes for best bass (T. Smith) and tenor sax (H. Collins).

First number played in first-class style all through with rhythm very clean and decided. Trumpet a little fierce and abrupt at times, but this was the only blot on the balance. Generally, the playing of the band was stylish and tasteful.

Waltz rendered with nice lilting rhythm and excellent balance, except for rather heavy bass, which might have been better arco.

Own selected again stylishly played with full rhythm, in which all sections contributed equally, though saxes could do with still more bite.

Trumpet again a trifle prominent in the melodic line, but the faults were all of a minor category and the general ability of the band is of a very high order.

### Second

Bert Taylor and his Band (Piano, guitar, drums, three saxes, trumpet and trombone). All communications : B. Taylor, 79, Keswick Road, Blackpool.

Prizes : Commemoration medals. Also prizes for best violin (R. Barker) and guitar (G. Smith).

First number displayed good ensemble with drummer too heavy, however, and probably over-anxious to fill in owing to absence of bass. Nice rhythm generally and front line well together, except for bad lead-in to last eight bars of last chorus. Sax section might attack a little more incisively.

Violin out of tune in waltz, but trombone and tenor good. Bad squeaks from clarinet, unfortunately. Ensemble of the band in

tune and good for tone. Alto not too sure in last chorus and a shade flat. Poor finish to a generally good rendition.

Own selected opened not too surely and tempo did not settle down until a few bars late. Trombone over-attacks first and third beats in tongued passages, otherwise very good. Sax trio nicely together, though not too well defined in lower register. Drums again overpowering and trumpet too light against trombone.

In other respects the arrangements and interpretations were creditably and intelligently treated, and the distribution of solos more logical than at other contests in which this band has recently appeared.

### Third

The New Florida Dance Band (Piano, guitar, drums, bass, three saxes and trumpet). All communications : J. Gregson, 71, Gigg Lane, Bury, Lancs.

Prizes : Commemoration medals. Also prize for best trumpet (J. Rogers).

First number opened well, but intonation generally faulty. Front line a little too staccato, but at least all doing the wrong thing together, and therefore still good for balance and ensemble. Trumpet lead conspicuous for excellent technique and tone production, but style a little undeveloped. Clarinet flat.

Good last chorus with saxes moving well together. Drum break out of tempo—too wild.

Good intro to waltz and trumpet straight phrasing excellent. Saxes inclined to blow sharp, ditto clarinets. Good tempo, however, and expression sympathetic. Nice last chorus and clean finish.

Own selected generally stylish with trumpet occasionally out of style in original passages and inclined then to snatch. Band swamped tenor's solo; this performer requires more volume in any case. Tempo too fast to start with and gained tempo later. Otherwise this difficult number was stylishly dealt with and finished strongly.

\* \* \*

The band placed fourth was Les Hoyle's, which also provided the best drummer of the contest, while the best piano (B. Oldham) and the best alto (J. Plimmer) were both found in the Collegians Dance Band.

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## PLUMSTEAD Baths Hall, April 10th, 1933

Adjudicators : Messrs. Freddy Bretherton, Dan S. Ingman, Bill Airey Smith, Cyril Harling, Rudy Loeffler and P. Mathison Brooks

### Winners

Fred Keeble and his Boys (Piano, drums, bass and alto sax). All communications : F. Keeble, 23, Smithies Road, Plumstead, S.E.18.

Prizes : Boosey & Hawkes Challenge Cup, MELODY MAKER Bannerette, commemoration medals and diplomas. Also prizes for best drums (K. Hill), alto sax (F. Keeble) and clarinet (F. Keeble).

A most unlikely looking band consisting of three rhythm (including bass, which is sensible) and one melody instrument, when paying attention to melody. In the first fox-trot, however, this young saxophonist entirely disregarded the composer and throughout the rendition played the hottest imaginable transcriptions with great fire,

attack and originality. Behind him the rhythm section pounded out a strong concerted background with the drummer making an unnecessary display of flashy stickwork and hurrying some ambitious breaks. Rhythmical to a degree, but hardly a musicianly treatment of the test piece.

The waltz which followed proved, however, that the hot saxophonist is a master of his instrument as well as clarinet which he used subphone, with splendid tone, in the introduction.

He continued to phrase the melody with commendable feeling and skill. In this waltz the drummer played three in a bar throughout and must certainly learn to use his skill and flair with better technique and orchestral suitability.

"Tiger Rag," played as the own selected, was much as the first number, with the lone sax player displaying great skill and the drummer and bass filling in with smart breaks in between the good solos of sax and piano. Clarinet solo also showed great mastery and originality.

### Second

Jack Nevett and his Rhythm Boys (Piano, guitar, drums, alto and tenor saxes). All communications : J. Nevett, "Rahere," South Road, Chesham Bois, Bucks.

Prizes : Commemoration medals.

Good intro to first number, and sax duo good for style and tone. Piano solo unconvincing and finish rather ragged. Drums tended to drag tempo and balance not too good.

Waltz only average. Nice alto playing, but the ensemble displayed little or no feeling, and there was an absence of colour and personality.

"Dinah" proved merely a vehicle for some smart work on the part of the two saxes. Drummer, who is not devoid of rhythm, has no technique as yet and should damp his bass drum and produce a crisper rhythm from the cymbal against piano solos.

### Third

The Blue Kittens Dance Band (Piano, guitar, drums, bass, alto and tenor saxes and trumpet). All communications : J. C. Lindsay, Fairholme, East Molesey.

Prizes : Commemoration medals. Also prizes for best bass (K. Woodley) and violin (W. Kenyon).

First number O.K. for tempo except for an occasional hurry. Nice ensemble but trumpet should then play in hat and should not play figures intended for a team. Expression good generally and band, well led by trumpet, played in easy legato style, without much support, however, by way of lift or lilt from the rhythm section.

Plenty of depth and tone from the band in the waltz, but the saxes were off pitch, the alto and trumpet being flat. Devoid of light and shade.

Own selected—"Bugle Call Rag"—spoilt by bad sax intonation and trumpet splits. Otherwise by no means a bad performance, displaying an ability to attack and phrase in good style.

\* \* \*

F. Abnett's Band was placed fourth, and gained three individual awards, viz. : best piano (W. Watkins), trumpet (E. Kemp) and guitar (B. Bullard), while Hal Bowler's Band provided the best tenor sax (M. Jenkins).

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## Forthcoming Events

Overleaf will be found the Diary of Forthcoming Events, details of recently added fixtures, and full story of the All-England Championship to be held at the Nottingham Palais de Danse on May 12th.

# Champions versus Champions

## Arrangements for the All-England Championship and New Summer Fixtures

THE astounding success and scenes which marked the First All-England Dance Band Championship, which was staged at the Nottingham Palais de Danse last year under the direction of the Notts Forest F.C. Supporters' Club, have never been forgotten by the musicians who competed and those who attended.

With not an inch to spare either in the ballroom proper or in the crush-room below, it was evident that the event was the most exciting thing that had happened in the whole of the dancing season.

Now, on the 12th of this month, the Championship takes place again with bands appearing from all over England, better by twelve months' development in their playing skill and all having given many months of careful preparation in the hope of doing themselves entire justice.

They will each be playing a fox-trot and waltz of their own selection and a further unissued fox-trot as a sight test.

Their performances will be carefully adjudicated by a tribunal of three of the greatest authorities among professional dance musicians. The prizes will strike a note of lavishness never equalled before in a ballroom event.

There will be handsome silver trophies for the first three bands and each member thereof. There will be a special commemoration banner for the winners, and another for the runners-up. Each individual prize-winner will receive some useful article in solid silver, while Mr. Jack Brentnall, of Nottingham, is offering silver challenge cups for the best saxophonist and drummer, and Rudolph Dunbar is putting up a twenty-guinea silver challenge cup for the best clarinettist.

In addition, the members of the first three bands will also receive specially struck commemoration medals.

In order to give an opportunity for competitors and prospective visitors in outlying

districts to visit the Palais on this night without missing anything, the dance will not start until 9 o'clock and will continue until 3 a.m., while side attractions are to be staged in the crush-room restaurant below.

It is going to be a really remarkable night and undoubtedly will eclipse last year's event, not only by the excitement and keenness of the actual competition, but by the way everything is staged to keep the pot boiling.

Once again we urge those who have it in mind to attend to safeguard their admission by obtaining their tickets in advance, but if that is not possible, then early attendance is strongly advisable in view of last year's experience.

The entry list has, of course, now closed, and at the time of going to press there are twelve firm entries, under the rules which provide for assistance in the way of part travel expenses.

For amusement and instruction this is a night definitely to be ear-marked by all musicians who are not committed to engagements. Keep the date open, at least, but better still get your tickets.

Immediately preceding the All-England Championship, viz., on May 11th, there is another contest in Nottinghamshire at the Palais de Danse, Worksop, which is in handy proximity to many surrounding counties. Those who have prior engagements which preclude them being present at Nottingham, should console themselves with a visit here, since Mr. Gordon Fillery, the organiser, is on his toes to stage a very smart contest for the benefit of Worksop folk in particular.

The summer season is not to be entirely ignored this year as far as dance band contests are concerned. Mr. R. M. Ackroyd, of Leeds, has taken the Town Hall, Clacton, for an East Essex County Championship on Monday, June 26th, which event, first announced in the Stop Press of last month's

MELODY MAKER, immediately brought in a considerable number of applications, so that a strong entry list is already assured.

If any other bands wish to enter they will be well advised to communicate with Mr. Ackroyd at once, and those who have had the pleasure of attending this fine organiser's fixtures in Yorkshire and Lancashire will realise that the Clacton contest is not likely to suffer by comparison.

Then, on July 7th, Mr. Lew Buckley, another of THE MELODY MAKER's most active organisers, stages once again his Oldham contest at Hill's Stores Ballroom. Though held bang in the middle of summer, this contest, which is really in its third year, although under the title of the South Lancs Contest it is staged as the Second Annual, has always proved a big draw. Bands are not slow to realise that participation provides the best possible practice during the close season, and thus the entries are always numerous.

Not only that, but the musical folk of Oldham are keen enough to defy the weather no matter how hot it may be and, as in the past, a big attendance is expected.

Developing his idea of staging summer contests at seaside resorts, Mr. R. M. Ackroyd has turned his attention to Wales, in which Principality, strangely enough, there has never yet been a MELODY MAKER contest.

This omission Mr. Ackroyd is repairing on August 11th at Rhyl, and, judging by letters we have received over the last few years, there is no question that Welsh bands will jump at the opportunity to test themselves out one against the other in such favourable circumstances.

The band leaders concerned should immediately communicate with Mr. Ackroyd at the address given in the accompanying Diary of Events, while THE MELODY MAKER looks forward to discovering what the playing standard is among Welsh semi-pros.

Title of Contest	Date of Contest	Venue	Organiser's Name and Address	Competitor's Status	Closing Date for Entries
THE EAST MIDLANDS CONTEST	Thursday, May 11th, 1933.	PALAIS DE DANSE, WORKSOP.	Mr. GORDON FILLERY, Lipton's Chambers, Gainsborough.	SEMI-PRO (Up to 8 pieces.)	April 29th, 1933.
SECOND ANNUAL ALL-ENGLAND DANCE BAND CHAMPIONSHIP.	Friday, May 12th, 1933.	PALAIS DE DANSE, NOTTINGHAM.	Mr. H. FELLOWS, 64, Ilkeston Road, Nottingham.	SEMI-PRO (Up to 8 pieces.)	By arrangement.
ESSEX COUNTY CHAMPIONSHIP	Monday, June 26th, 1933.	TOWN HALL, CLACTON.	Mr. R. M. ACKROYD, Leeds Bridge, Leeds.	SEMI-PRO (Up to 8 pieces.)	June 14th, 1933.
SECOND ANNUAL SOUTH LANCS. CONTEST	Friday, July 7th, 1933.	HILL STORES BALLROOM, OLDHAM.	Mr. LEW BUCKLEY, 323, Middleton Road, Royton, Oldham.	SEMI-PRO (Up to 8 pieces.)	June 26th, 1933.
NORTH WALES CHAMPIONSHIP	Friday, August 11th 1933.	ALHAMBRA BALLROOM RHYL.	Mr. R. M. ACKROYD, Leeds Bridge, Leeds.	SEMI-PRO (Up to 8 pieces.)	July 29th, 1933.

# Banjo Tutors Reviewed

## by the Technical Editor

**Black's Orchestral Banjoist** is intended for students who have acquired sufficient technique to play the banjo, but who are unable to read at sight from orchestral piano parts, second violin parts, etc. A certain amount of elementary harmony is given, and how to adapt it to the harmonisation of melody. Also various fancy figures and strokes, breaks and exercises. One hundred pages, suitable for both tenor and G banjoists.

**Black's Chord Method for Tenor** is for the player who wishes to acquire a thorough knowledge of all the chords on the tenor banjo in all keys, major or minor, without any knowledge of musical notation. This is accomplished by a series of diagrammatic chord shapes, symbols and octave and actual notation. Twenty pages.

**Black's Practical Method for Tenor** is a complete tutor for the tenor banjo, including the rudiments of music, how to hold the instrument, strokes and keyboard diagrams. Exercises vary from simple one-in-a-bar to florid single-note studies and chord playing. Sixty-four pages.

**Black's Chord Method for the Plectrum Banjo** is the same as **Black's Chord Method for Tenor**, except that it deals with the G (or standard) banjo.

**Black's Practical Method for Plectrum Banjo** is substantially the same as **Black's Method for the Tenor Banjo**.

ARRANGING.		
F. Skinner's Simplified Mod. Method	11/-	(L.W.)
<b>BANJO.</b>		
Black's Orchestral Banjoist	10/-	(K.P.)
Black's Chord Method for Tenor	3/-	(K.P.)
Black's Practical Method for Tenor	6/-	(K.P.)
Black's Ch. Method for Plect. Banjo	3/-	(K.P.)
Black's Practical Method for Plect. Banjo	6/-	(K.P.)
Eliaser's Method for Tenor	4/2	(L.)
Eliaser's Plect. Banjo at Sight	2/2	(L.)
Grimshaw's Banjo and How to Play It	6/3	(L.W.)
Grimshaw's How to Excel on the Banjo	6/3	(L.W.)
Grimshaw's How to Master the Tenor	6/3	(L.W.)
Grimshaw's Modern Plect. Playing	6/3	(L.W.)
Langey's Tenor Banjo Tutor	5/6	(B. & H.)
McNeil Chord System for G	12/6	(F. & D.)
Shevill's 28 Chord Exercises for Tenor	5/4	(L.)
Simplicity Tutor for Tenor (Rudiments)	2/2	(B. & H.)
Weber's Modern Dance Banjoist	6/4	(L.)
Wheeler's Self Instructor for Tenor	2/2	(L.W.)
<b>'CELLO.</b>		
Bye's Foundations of 'Cello Playing	3/4	(B. & H.)
Grummer's Adv. Exercises	7/-	(Feld.)
<b>CLARINET.</b>		
Berr's Complete Method	20/9	(B. & H.)
Klosé Method	20/9	(B. & H.)
Schad's Famous Clarinet Cadenzas	3/2	(L.)
Weber's Modern Dance Clarinettist	6/4	(L.)
Weber's Studies in Dance Rhythms	4/2	(L.)
Weber's Tongue Gymnastix	3/2	(L.)
Weber's Scales in Mod. Dance Rhythm	4/2	(L.)
<b>DRUMS.</b>		
E. Little's Rhythmic Drumming	3/6	(B. & H.)
E. Little's Rhythm Reminder	1/1	(P.)
E. Little's Modern Tutor	4/9	(P.)
E. Clark's Modern Method	20/9	(L.)
<b>FLUTE.</b>		
Prill's 24 Studies	4/4	(Feld.)
Soussman's Method	6/6	(Feld.)
<b>SPANISH GUITAR.</b>		
Black's Ch. Meth. for Plect. and Spanish	2/-	(K.P.)
Len Fillis' Tutor	2/-	(L.W.)
McNeil's Modern Guitar Method	6/-	(K.P.)
Weber's Spanish Guitar Method	6/4	(L.)
<b>HAWAIIAN GUITAR.</b>		
Weber's Hawaiian Guitar Instructor	6/4	(L.)

**Eliaser's Method for Tenor** is on the same lines as his **Plectrum Banjo** at sight, except that it is larger, and deals, of course, with the tenor.

**Eliaser's Plectrum Banjo at Sight** goes right from the beginning and teaches G banjo by a system of diagrams. Twenty pages.

**Grimshaw's Banjo and How to Play It** deals with the standard (or G) banjo right from the very beginning, including the elements of music and the component parts of the instrument. Scales and chords are dealt with, and there are many exercises ranging from very simple to moderately difficult, with a final chapter on how to arrange parts for the G banjo. Fifty-six pages.

**Grimshaw's How to Excel on the Banjo** more or less goes on from where the previous tutor leaves off. Although omitting the elements of music, etc., it commences with fairly easy exercises and continues on to more difficult ones and an explanation of various banjo effects. Fifty-one pages.

**Grimshaw's How to Master the Tenor Banjo** is on very much the same lines as this famous teacher's **Banjo and How to Play It**, except that it deals with the tenor and pays particular attention to chord playing. Fifty-six pages.

**Grimshaw's Plectrum Playing for Modern Banjoists** is really an extension of his two other books on the plectrum banjo, and devotes many pages to transcriptions from various well-known works. Sixty pages.

PIANO.		
A. Oswald's 36 Melodious Studies	2/2	(L.W.)
A. Sheft's Course in Syncop. (3 vols.)	4/3	(F. & D.)
Billy Mayerl Special Tutor Course	4/-	(K.P.)
Garratt's Mod. Syncop. Breaks, Ends, etc.	2/6	(F. & D.)
Hot Breaks	6/3	(F. & D.)
Jazz Breaks	6/3	(F. & D.)
Jazz Bass	6/3	(F. & D.)
Keyboard Harmony	6/3	(F. & D.)
Lee Sims' Meth. (Beg. and Adv.)	4/-	(K.P.)
Mayerl-Clayton Mod. Method	4/-	(P.M.)
Roland's Tutor	3/-	(Feld.)
Weber's Mod. Dance Pianist	6/4	(L.)
Weber's Studies in Dance Style	6/4	(L.)
Wilkinson's Mod. Syncop. (2 vols.)	4/2	(L.)
Wright Tutor (E.F. or C.F.)	2/10	(L.W.)
Zez Confrey's Modern Course	5/3	(L.W.)
Zez Confrey's Ten Lessons	5/3	(L.W.)
PIANO ACCORDEON.		
Deiro's Complete Method	12/6	(B. & H.)
Deiro's School of Velocity	6/-	(B. & H.)
Deiro's Blue Jazz Breaks	7/-	(B. & H.)
Domenico Capaldi's Tutor	2/6	(P.M.)
George Scott-Wood's Method	3/6	(K.P.)
Hohner's Concise Tutor	3/-	(Hohn.)
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Langley's Practical Instruc. Book	5/6	(B. & H.)
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Weber's Dance Orchestra Method	6/4	(L.)
Weber's Studies in Mod. Dance Rhythm	4/2	(L.)
Weber's Tongue Gymnastix	3/2	(L.)
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Wilkinson's Mod. Rhythmic Studies	4/2	(L.)
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H. Nicholls' Successful Song Writing	2/8	(L.W.)

SONG WRITING.		
H. Nicholls' Successful Song Writing	2/8	(L.W.)

**Langey's Tenor Banjo Tutor** goes right from the very beginning, including elements of music, component parts and how to hold the instrument, tuning, scales, various positions and exercises, and chords and arpeggios in all the scales, both major and minor. There are also seven transcriptions from well-known works. Sixty pages.

**McNeil Chord System for G** commences with a history of the banjo, how to hold the instrument, and plectrum, tuning, elements of music, fingerboard diagrams, and various exercises varying from elementary to advanced. It also deals with chords more extensively than with single note playing—an unusual feature for tutors on the plectrum banjo. One hundred pages.

**Shevill's Twenty-eight Chord Exercises for the Tenor Banjo** aims at presenting the student with a set of only twelve chord shapes, which are nevertheless sufficient to cover all the positions of all the main types of chords. Fifty-two pages.

**The Simplicity Tutor for Tenor Banjo** commences with the elements of music and how to hold and tune the instrument. Also included is a fingerboard diagram and various exercises in most of the keys and chords. Thirteen pages are devoted to transcriptions of various types from well-known works. Thirty-nine pages.

**Weber's Modern Dance Banjoist** has as its professed object the teaching of banjoists to play in dance style. It presupposes a knowledge of the elements of banjo playing and confines itself to teaching the reader to extemporise on given melody and chords, etc. The second half of the book deals with orchestral playing, and how to read from various parts, modulate, etc. Forty-eight pages.

**Wheeler's Self-Instructor for Tenor Banjo** commences with the rudiments of music and contains various exercises, mostly in the form of simple tunes and studies. Thirty-two pages.

STRING BASS.		
Adkins' Tutor (Kneller Hall) (2 vols.)	ea.	10/6 (B. & H.)
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TRUMPET OUTFIT No. R703  
Instrument built in High and Low  
pitch with rotary change B♭ to A♭  
Satin silver-plated, burnished gold  
inside bell. Complete in centre  
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# BARGAINS

## SAXOPHONES

Every Instrument offered has been renovated in our own workshops, and is offered subject to its being unsold.

	CASH PRICE.	12 Monthly Payments Each of
XXTH CENTURY, Artist's, s.p., 1.p.	9 0 0	17 0
BUESCHER, Artist's, s.p., 1.p., in case	8 0 0	15 0
MARTIN, Artist's, s.p., 1.p., in case	8 0 0	15 0
KING, Artist's, s.p., 1.p.	7 7 0	14 0
YORK, Artist's, s.p., 1.p., in case	8 0 0	15 0
CONN, Artist's, s.p., 1.p., in case	9 0 0	17 0
ALBERT, Artist's, s.p., 1.p.	7 10 0	14 0
REGENT, Artist's, s.p., 1.p.	8 8 0	16 0
COUESNON, Artist's, s.p., 1.p.	7 0 0	13 0

## Eb ALTOS

	CASH PRICE.	12 Monthly Payments Each of
SELMER, Artist's, s.p.g.b., 1.p.	22 0 0	42 0
SELMER, Artist's, s.p., 1.p.	22 10 0	43 0
SELMER, Artist's, s.p.g.b., 1.p.	20 0 0	38 0
SELMER, Artist's, s.p., 1.p.	19 19 0	38 0
CONN, Artist's, s.p., h.p.	14 14 0	28 0
CONN, Artist's, s.p., 1.p.	15 0 0	28 0
SIOMA, Artist's, s.p., 1.p.	17 10 0	33 0
SELMER, Artist's, s.p.g.b., 1.p.	19 0 0	36 0
KING, Artist's, s.p.g.b., 1.p.	19 0 0	36 0
HAWKES, Artist's, s.p., h.p.	6 6 0	12 0
BUESCHER, Artist's, s.p.g.b., 1.p.	22 10 0	43 0
XXTH CENTURY, Artist's, s.p., 1.p.	19 10 0	37 0
WINDSOR, S.S., Auto 8vc, s.p., h.p.	12 12 0	23 0
HAWKES, Artist's, s.p., h.p.	13 13 0	25 0
BUESCHER, Artist's, s.p., 1.p.	20 0 0	38 0
LEWIN, Artist's, s.p., 1.p.	15 15 0	30 0
LAFLEUR, Artist's, s.p.g.b., 1.p.	20 0 0	38 0
LEWIN, Artist's, s.p., 1.p.	16 16 0	32 0
LAMY, Artist's, s.p., 1.p..	13 13 0	25 0
LAFLEUR, Artist's, s.p., h.p.	13 13 0	25 0
LE GRAND, Artist's, s.p., h.p.	13 0 0	24 0
BOOSEY, s.s. brass, h.p..	5 0 0	10 0
BUESCHER, s.p.g.b., 1.p.	21 0 0	40 0
ALBERT, Artist's, s.p., 1.p.	15 0 0	28 0
J. GREY, s.s., 1.p.	9 0 0	17 0
KOHLERT, S.S., s.p., h.p.	10 0 0	20 0
COUESNON, Artist's, s.p., 1.p.	17 0 0	32 0
SAVANA, Artist's, s.p., 1.p. G. keys	14 10 0	27 0

## Bb TENORS

	CASH PRICE.	12 Monthly Payments Each of
SELMER, Artist's, s.p., 1.p.	34 0 0	66 0
HAWKES, Artist's, s.p., 1.p.	23 0 0	44 0
SIOMA, Artist's, s.p., 1.p.	20 0 0	38 0
SELMER, Artist's, s.p.g.b., 1.p.	29 0 0	56 0
SELMER, Artist's, s.p.g.b., 1.p.	27 0 0	52 0
LAFLEUR, Artist's, s.p., 1.p.	18 18 0	36 0
BUESCHER, Artist's, s.p., 1.p.	28 0 0	54 0
BOOSEY, Artist's, s.p., 1.p.	23 0 0	44 0
GISBORNE, brass, h.p..	9 9 0	18 0
LAFLEUR, Artist's, s.p., 1.p.	22 10 0	43 0
FOOTE, Artist's, s.p., 1.p.	19 19 0	38 0
COUESNON, Artist's, s.p., 1.p.	24 10 0	47 0
CONN, Artist's, s.p., h.p.	24 0 0	45 0
LAFAYETTE, Artist's, s.p., 1.p.	14 10 0	27 0

## SAXOPHONES

### C MELODY

	CASH PRICE.	12 Monthly Payments Each of
BOOSEY, Artist's, s.p., 1.p.	13 0 0	24 0
XXTH CENTURY, s.p., 1.p.	18 18 0	36 0
LAMY, brass, 1.p., in case	7 7 0	14 0

### BARITONES

	CASH PRICE.	12 Monthly Payments Each of
FRENCH, s.s., s.p., 1.p...	23 0 0	44 0
SELMER, Artist's, s.p., 1.p...	34 0 0	66 0

### BASSES

	CASH PRICE.	12 Monthly Payments Each of
FRENCH, Artist's, s.p., 1.p...	25 0 0	48 0
CONN, Artist's, s.p., 1.p...	40 0 0	74 0
LEWIN, Artist's, brass, 1.p...	25 0 0	48 0
CONN, Artist's, s.p., 1.p...	42 0 0	80 0
FRENCH, Artist's, n.p., 1.p...	15 0 0	28 0

## Bb TRUMPETS

	CASH PRICE.	12 Monthly Payments Each of
LAFLEUR, r.q.c., s.p., h. & l.p...	6 10 0	12 0
BOOSEY, r.q.c., s.p., h. & l.p...	11 11 0	21 6
BESSON, r.q.c., s.p., h. & l.p...	8 18 0	17 0
LAFLEUR, s.c., s.p., h. & l.p...	5 10 0	10 6
HAWKES, EXCELSIOR, brass, h.p...	2 0 0	cash
BOOSEY, s.p., h. & l.p...	2 10 0	cash
BROWN, s.p., h.p., in case	5 10 0	10 6
BUESCHER, r.q.c., s.p., h. & l.p...	12 12 0	23 0
ALLIANCE, s.p., h. & l.p...	8 8 0	16 0
BROWN, r.q.c., s.p., h. & l.p...	6 6 0	12 0
J. GREY, r.q.c., brass, h. & l.p...	4 15 0	cash
COUESNON, s.c., brass, h.p...	2 10 0	cash
BOOSEY, s.c., s.p., h. & l.p...	9 0 0	17 0

## TROMBONES

	CASH PRICE.	12 Monthly Payments Each of
ALLIANCE, s.p., h. & l.p...	8 8 0	16 0
HAWKES' CABARET, s.p., in case	14 0 0	26 0
SILVANI, brass, h.p...	3 10 0	cash
HIGHAM, brass, h.p...	2 10 0	cash
KAY, brass, h.p...	2 0 0	cash
HAWKES, s.p., l.p., in case	10 0 0	20 0
SAVANA, s.p., h.p., in case	6 0 0	11 0

## SOUSAPHONES

	CASH PRICE.	12 Monthly Payments Each of
FRENCH, Eb, h. & l.p...	15 0 0	28 0
FRENCH, BB, h. & l.p...	18 0 0	34 0
BOOSEY, BB, 1.p., with cover	35 0 0	64 0

## Bb CLARINETS

	CASH PRICE.	12 Monthly Payments Each of
EXCELSIOR, Boehm, 1.p., wood	6 15 0	12 6
BUFFET, Boehm, 1.p., wood	8 8 0	16 0
FRANC, Boehm, 1.p., wood	6 10 0	12 0
LAFLEUR, 14 keys, 1.p., ebonite	6 15 0	12 6
XXTH CENTURY, metal, 1.p., chrome plated	8 0 0	15 0
FRENCH, 14 keys, 1.p., wood	4 15 0	cash
CABART, Boehm, 1.p., wood	12 12 0	23 0
CONTINENTAL, 14 keys, 1.p., metal	4 0 0	cash
FRENCH, 14 keys, 1.p., wood	5 0 0	10 0

Abbreviations: 1.p., low pitch; h.p., high pitch; s.p., silver plated; n.p., nickel plated; s.p.g.b., silver plated gold bell; r.q.c., rotary quick change; s.s., simple system; s.c., slide change.

## OBOES

	CASH PRICE.	12 Monthly Payments Each of
J. ALBERT, wood, 1.p...	12 12 0	23 0
CARTE, barret Action, h.p...	6 10 0	12 0
FRENCH, 15 keys, wood, 1.p...	10 0 0	20 0

## BASS DRUMS

	CASH PRICE.	12 Monthly Payments Each of
HAWKES, 30 in. by 17 in. walnut finish, double tension, as new	3 15 0	cash
AJAX, 30 in. by 19 in., white and n.p.	4 4 0	cash
PREMIER, 28 in. by 15 in. separate tension, chrome plated rods, crystal flash shell and hoops	7 0 0	13 0

## XYLOPHONE

	CASH PRICE.	12 Monthly Payments Each of
PREMIER, MARIMBA, 5 Oct., c to C, 1.p., fully resonated, dummy resonators to sharps, split frame, chrome plated..	50 0 0	93 0
AJAX Senior, 3 octaves, 1.p., alloy notes, electric motor, n.p. stand, damper, wheels	25 0 0	48 0

## TUBULAR BELLS

	CASH PRICE.	12 Monthly Payments Each of
Set of 1½ in. 8 dia., 1.p., on oak frame	4 10 0	cash

## SIDE DRUMS

	CASH PRICE.	12 Monthly Payments Each of
HAWKES-LEEDY, 14 in. by 4 in. white cellulose and n.p. hoops, etc.	4 4 0	cash

## GUITARS

	CASH PRICE.	12 Monthly Payments Each of
SPANISH MODEL, 6 string, spruce table, mahogany back	6 0 0	11 0
SPANISH MODEL, 6 string, spruce table, mahogany back, inlaid back, pick guard	9 10 0	18 0
SPANISH MODEL, 6 string, spruce table, sycamore back, back and sides flamed	11 10 0	21 6

## TENOR BANJOS

	CASH PRICE.	12 Monthly Payments Each of
VEGAVOX, Style 1, n.p., in case	24 0 0	46 0
PARAMOUNT, n.p., in case	24 0 0	46 0
LUDWIG, Cort Model, gold plated, Store soiled	28 0 0	54 0
VEGAPHONE, Professional Model, n.p., in case	22 10 0	43 0

## STRING BASSES

	CASH PRICE.	12 Monthly Payments Each of
HAWKES "PANORMO" Model, 4 strings in perfect condition	28 0 0	54 0
"CONCERT", ditto	16 10 0	31 0

## 'CELLOS

	CASH PRICE.	12 Monthly Payments Each of
SECOND HAND, thoroughly over-hauled	8 0 0	15 0
Ditto	6 10 0	12 0

**BOOSEY & HAWKES LTD**  
295, REGENT ST., LONDON, W.1.  
MANCHESTER: 179, OXFORD ROAD. ALDERSHOT: 45, STATION ROAD.

# Technical Teasers Tamed

by Our Experts

**W**OULD you be kind enough (asks J.L.A. of Worcester) to enlighten me on the following subjects: (1) Is it possible to play a four string guitar or banjo by the ukulele method of playing?

(2) If so, which do you recommend me to buy?

(3) If possible, I do not intend spending more than £2. Is this too little?

**Len Shevill replies:**—

(1) Yes. By procuring strings of the requisite gauge from J. G. Abbott and Co., 196, Euston Road, London, N.W.1:

(2) I advise you to get a tenor banjo.

(3) You could not hope to get anything more than a toy for £2. I would say that £4 is the very cheapest at which you could get anything likely to be useful to you.

\* \* \*

**J.W., of Staffs, asks:**—

Can you tell me how to prevent getting my mouth full of water when playing the sax? I have been playing for two years, but the trouble has only arisen since buying a new instrument three months ago. I am using a mouthpiece with a long open lay.

If I get a mouthpiece with a shorter lay, will it help me?

The doctor says there is nothing wrong with my mouth or my health generally.

**The Technical Editor replies:**—

It is obvious that the mouthpiece you are using is too long and too open for you. Have it relayed to medium open, and your trouble will certainly disappear.

\* \* \*

**Semi-Pro, Lancs, asks:**—

Is it modern style for saxes and brass to play staccato when playing ensemble? And in what style should they play when playing solo, legato or staccato?

**The Technical Editor replies:**—

It is impossible to lay down any hard and fast rule on such matters as these. Obviously it is better to play staccato on some occasions and legato on others—it all depends on the type of number, and you must use your own discretion.

I would advise you to study records of the best bands and observe the various treatments they give to different numbers, both for ensemble and solo playing.

\* \* \*

**F.S.G., Rajputana, India, asks:**—

Could you please tell me the meaning of the following terms found in various dance music parts, also method of playing: (1) dinge sign; (2) wham; (3) whip; (4) muffler; (5) smear; (6) gliss; (7) rim shot break; (8) charleston beat.

**The Technical Editor replies:**—

Most of the expressions you mention are purely arbitrary and different arrangers and different players have different ideas as to their meaning.

Broadly speaking, however:—

A "dinge sign," which is like an elongated mordent, means



Tiny Stock



Len Shevill



The Technical Editor

that the note is to be played with exaggerated vibrato; "wham" means that the note is to be played *sforzando*; "whip" defeats me—I can only imagine it means mule; "smear" means a short gliss up and down, usually of a tone and effected by lip pressure; "gliss" is performed by a combination of lip pressure and fingering and means smooth changing from one note to the next without jump in pitch; "rim shot breaks" are played by striking the head of the drum and the hoop simultaneously with the same stick, producing a loud cracking noise which a cinema drummer would describe as a "pistol shot"; "charleston beat" is a much-used figuration in dance music of a dotted crotchet and quaver-and-crotchet tied. It is a well-known stumbling block for the inexperienced dance player, who almost invariably anticipates the second beat.

\* \* \*

**G.B.D., Birmingham, asks:**—

My Hawaiian guitar is in good condition and is highly polished, except the front, which has no stain of any description, the

**N.L.R., of Beckenham, facetiously asks:**—

In March, 1933, when I was 10 years of age and still in shorts, I took up the sousaphone. I had previously played double bass from ukulele parts in a band of three and wanted to rise in the world.

I can now play simple tunes like "Kitten on the Keys," but find that steam begins to come from the bell after ten or eleven hours' playing.

I once played "When Tara's Halls" on a Jew's Harp at a ship's concert, so do you think my progress has been very lousy?

surface being plain wood. Can you suggest what self-colour varnish or stain I could use on this front and how best to apply it? Will it affect the tone in any way?

Can you tell me of a good tutor for the Hawaiian guitar? How long it should take me to become proficient?

In playing the guitar should the finger always be kept on the string at the back of

the "steel" or only in the case of playing staccato notes?

**Len Shevill replies:**—

I would not advise you to stain or varnish your sound board. I imagine your instrument to be of continental manufacture, and I believe that the treatment you suggest would rob it of a great deal of tone.

If it gets dirty where your finger tips rest I would suggest (other than the obvious remedy) a finger plate of imitation tortoiseshell. I would recommend you to get both of the tutors which appear on page 373 of the current issue of THE MELODY MAKER. How long it will be before you achieve moderate proficiency depends on your natural aptitude and the amount of practice you put in. With average amounts of each I would say about a couple of months.

The fingers should always be kept on the strings as this helps to steady the steel.

\* \* \*

**T.S.F.M., of Bayswater, asks:**—

I have a G banjo, which I can play moderately, and only do so for my own amusement.

But my friends tell me I could play in their semi-pro band if I played tenor banjo.

Would you tell me whether my present instrument can be strung and tuned as a tenor (length of strings from nut to tail-piece two feet five-and-a-half inches) and, if so, what is a good instruction book?

Do you think there will be any instruction books issued teaching the new four-string guitar?

**Len Shevill replies:**—

It is impossible to tune your G banjo as a tenor. The only thing to do is to have the arm replaced by a tenor arm. This would cost from £4 4s. according to the specification of the arm desired and would therefore only be worth while on a reasonably good instrument.

Any of the firms advertising in THE MELODY MAKER would do this for you, or, alternatively, they would probably take your "G" in part exchange for a new or second-hand tenor.

Write to me personally, c/o of THE MELODY MAKER, if you want personal instruction. Otherwise I can recommend any of the books enumerated in the tutor list on page 373 of this issue.

There is no tutor issued yet for the new four-string guitar, but the articles at present appearing constitute a tutor in themselves.

\* \* \*

**F.T., of Rochford, asks:**—

I run a six-piece dance band, myself playing drums. I want to take up the xylophone: would you advise me to learn it by ear, or by tutor?

What type of xylophone would be suitable for gigs?

**The Technical Editor replies:**—

Your xylophone playing will never be much good if you learn it by ear. I advise you to obtain the Harry Robbins' tutor, listed on page 373 of this issue of THE MELODY MAKER. Although it will take you longer to learn to play tunes, initially, eventually you will be able to play them at sight and not have to rely upon your memory, which you would do if you learnt them by ear.

I would suggest a two or two-and-a-half octave light-weight xylophone with or without resonators, and mounted on a collapsible stand. Write to any of the drum manufacturers advertising in THE MELODY MAKER, state your requirements and you will receive a wealth of information.

LOOK OUT FOR MAY 26th - WE GO "WEEKLY"

# HOW'S IT DONE? AT THE PRICE?

Everybody is asking this question. Such instruments at such prices have entirely upset all pre-conceived ideas of accordeon values. Other manufacturers are left bewildered, the retail trade is delighted.

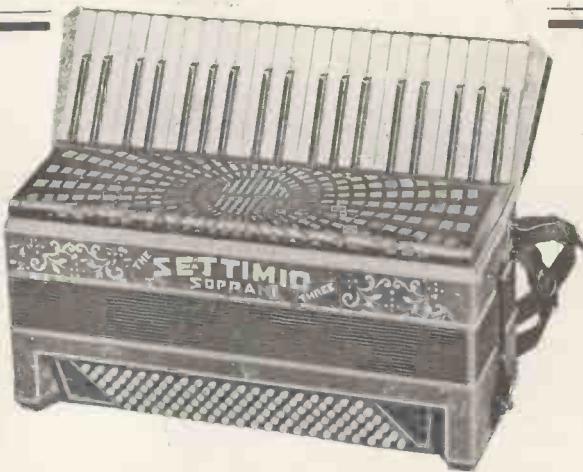
As to accordeonists themselves, their opinion is practically voiced in the way they have placed their orders for models from the range—a range, mark you, which covers all possible requirements.

Over two hundred SETTIMIOS were sold in April, the factory at Castlefido is working overtime, the service department at London headquarters is busy all day long O K ing and despatching orders.

It isn't only the extraordinary low price of these Settimios which is so attractive, but the instruments themselves are so perfect, such truly great examples of the unrivalled Settimio Soprani quality, so delightful to look at and snappy in performance, that the low price is merely gilt on the gingerbread.



BILLY REID, famous recording and broadcasting accordeonist, uses and recommends SETTIMIO SOPRANI Instruments.



The model illustrated above is the universally popular "SETTIMIO" Soprani "Three," with 41 piano keys, 120 basses, treble Swedish steel reeds and octave coupler.

Its price is a modest £22 5s. 0d., inclusive of Settimio Soprani Tutor. NET PRO. Instalments: 12 monthly payments of 40s. 10d.

A smaller model for intermediate players, namely the SETTIMIO "TWO", with 34 piano keys, 80 basses, and double reeds, is priced at only £16 10s. including tutor.

The artist's model with full piano keyboard and 120 basses, and quadruple steel reeds is £26, inclusive of tutor.

## SETTIMIO SOPRANI LTD.,

Davis Building,

12, MOOR STREET, LONDON, W.1.

Phones: Gerrard 2575/6.

## A Few Shop-Soiled CLARINETS GOING AT LESS THAN FACTORY COST CANNOT BE REPEATED !!

The undermentioned clarinets are only slightly externally soiled through showcase exposure, otherwise new and guaranteed sound instruments. Complete with usual case, 6 reeds, mop and tin of grease.

SELMER BEST QUALITY—Tested by Joe Crossman previous to dispatch!

	Net Pro	Bargain	12 payments	
	Cat. Price.	Price.	of	
	£ s. d.	£ s. d.	£ s. d.	
Bb Low Pitch.				
2 only, No. 9 model, simple system, wood, with open holes	21 6 8	7 0 0	12 10	
2 only, No. 11 model, Albert system, 15 keys, patent C sharp, 2 rings and 4 rollers, wood	14 0 0	8 0	14 8	
A Clarinets.				
No. 1 Boehm system, metal, with open holes, low pitch.	22 10 0	13 10 0	1 4 9	
No. 1a Boehm system, wood, covered holes, high pitch	27 10 0	12 0 0	1 2 0	
No. 18 Albert system, 15 keys, 6 rings and rollers, with articulated and shake keys, C-G keys, and extra E flat-A flat key, in wood, low pitch.	16 0 0	12 0 0	1 2 0	
SELMER MADE "STERLING" MODELS.				
Bb Low Pitch.				
1 only, No 1a model, Boehm system, 17 keys, 6 rings, wood	17 12 0	12 10 0	1 2 1	
1 ditto, metal	17 12 0	12 10 0	1 2 1	
2 only, No. 12a models, Albert system, 15 keys, 4 rings and rollers, all holes covered, wood	15 10 0	10 10 0	19 4	
1 ditto, metal	15 10 0	10 10 0	19 4	
1 only, Sax model, Albert system with saxophone fingering throughout both registers, covered holes, wood	16 16 0	14 0 0	1 5 8	
1 ditto, metal	16 16 0	14 0 0	1 5 8	

	£ s. d.	£ s. d.	£ s. d.
2 only, No. 12 models, Albert system, 15 keys, 4 rings and rollers, wood	10 10 0	9 0 0	16 6
1 only, ditto, metal	10 10 0	9 0 0	16 6
1 only, No. 9 model, Albert simple system, with 4 rings, wood	12 10 0	6 10 0	11 11
2 ditto, in metal	12 10 0	6 10 0	11 11
1 only, No. 10 model, with Barret action, 15 keys, 4 rings and rollers, in wood	11 11 0	9 0 0	16 6
VARIOUS STERLING MODELS.			
1 only, in B flat No. 1a model, Boehm system, 17 keys, 6 rings, wood, high pitch, covered holes.	17 12 0	10 10 0	19 4
1 only, in C, No. 1 model, Boehm system as above, but open holes, wood, low pitch.	12 12 0	8 0 0	14 8
1 only, in A, No. 1 model, Boehm system open holes, 17 keys, 6 rings, in wood	12 12 0	10 10 0	19 4
1 only, in A, ditto with covered holes.	17 12 0	13 10 0	1 4 9
OUR FAMOUS CONSOLE LINE.			
2 only, B flat, C12a models, Albert system, 15 keys, 4 rings and rollers, all holes covered, wood or ebonite	8 8 0	7 0 0	12 10
1 only, B flat, C1a models, Boehm system, 17 keys, 6 rings, all holes covered, wood or ebonite, low pitch	10 10 0	8 0 0	16 6
1 only, in C, Sax model, Albert system, with saxophone fingering throughout both registers, covered holes, wood, low pitch	9 9 0	7 10 0	13 9
1 only, in A, Albert system, 15 keys, 4 rings and rollers, in wood high pitch	5 5 0	4 0 0	7 6
1 only, Console in A, C1 model, Boehm system, 17 keys, 6 rings, wood, high pitch	7 7 0	6 0 0	11 0
1 ditto, low pitch	7 7 0	6 0 0	11 0
1 only, in A, C1a model, Boehm system, 17 keys, 6 rings, covered holes, in wood, high pitch	10 10 0	9 0 0	16 6
1 only, in A, C12a model, Albert system, 15 keys, 4 rings, and rollers, all holes covered, wood	8 8 0	7 0 0	12 10

HENRI SELMER & CO., LTD.,  
DAVIS BLDG., 12, MOOR ST., LONDON, W.1. Phones: GERRARD 2575/6

of about one London vocalist whose style is a hundred per cent his own.

**Carroll Gibbons and the Savoy Hotel Orpheans.**  
"WHAT WOULD JA LIKE FOR BREAKFAST?"  
"IT'S GONNA BE YOU."  
(CB 587)

"SWEETHEART."  
"PALE VOLGA MOON" Waltz.  
(CB 588)

This is fine, rich stuff on the whole, and is not without its lesson in the way of musicianship and arranging finesse. Arthur Fenouillet is responsible for the arrangement of the first title, and he has made a job of it which suggests that he is very rapidly following in the footsteps of his noted brother Paul, who is, of course, exceptionally capable in this capacity.

Although tackling material which is usually straightforward, the outfit always sounds extraordinarily capable, and no musician can quarrel with the precision of its renderings.

**Carroll Gibbons and his Boy Friends.**  
"THREE WISHES."  
"LET ME GIVE MY HAPPINESS TO YOU."  
(DB 1099)  
"WHAT MORE CAN I ASK?"  
"FIT AS A FIDDLE."  
(DB 1081)

The above feature a good deal of Carroll Gibbons and not a great amount of the "boy friends," which, with all respect to the excellent efforts of the latter, is quite a good state of affairs. Carroll possesses the art of rambling on so pleasantly and sometimes stylishly that one can enjoy a good deal of his pianistic peregrinations.

The musicians who are used with him play carefully thought-out stuff which forms an ideal and not uninteresting accompaniment.

There is a little vocal diversion, too. Miss Frances May Maddux sings intriguingly in "Fit As a Fiddle," whilst Miss Eve Becke steals the vocal honours in "What More Can I Ask?" The former boasts a very pleasant steel guitar accompaniment in the vocal, undoubtedly the work of Harry Sherman.

**Geraldo and his Rumba Orchestra.**  
"BANANAS."  
"A PENNY FOR YOUR THOUGHTS."  
(CB 590)

Geraldo tackles the sensuous rumba music in characteristic style, and puts over some good work, with sufficient clicking and tapping to delight even the ultra-fastidious.

**Orquesta Cciolla Argentina.**  
"AT TWILIGHT."

**Jose Lucchesi and his Orchestra.**

"TANGO ARGENTINO."  
(CB 593)

Typical Argentinian tango performances, complete with the appropriate atmosphere of languor and shaded lights.

**Harry Robbins.**  
"ROBBIN' HARRY."  
"NURSERY MASQUERADE."  
(DB 1086)

This shows us the redoubtable Harry in his nimblest form, but accompanied by a rather painfully straightforward band. Probably this outfit had all its work cut out to cope with the eccentricities of our xylophone fireworks man.

To me the high spot of the whole record is the few bars of vibraphone in "Robbin' Harry."

**DECCA.**  
(Decca Record Co., Ltd.)

10 in. Blue Label, 2s.  
Mid-April and 1st May lists, released 15th April and 1st May respectively.

**Adrian Rollini and his Orchestra.**  
"HUSTLIN' AND BUSTLIN' FOR BABY."  
"YOU'VE GOT ME CRYING AGAIN."  
(F 3518)

This record is extremely interesting, firstly, because it reintroduces us to Adrian Rollini, whom we have not heard of for some time, and, secondly, because the first number is almost an ideal example of what a commercial record should be.

It is well arranged, neat, ultra-musicianly, and just sufficiently hot to tickle the palate of the connoisseur, especially in its fine last chorus. In fact, the only slight disappointment in it is Rollini himself, whose bass sax sounds more restrained and less inspiring than it did in his Savoy Hotel days. Of course, it is always possible that Adrian takes it easy now and lets someone else tackle the bass stuff, in which case I must apologise.

**Hal Kemp and his Orchestra.**  
"FORTY-SECOND STREET."  
"SHUFFLE OFF TO BUFFALO."  
(F 3529)

The charm of Hal Kemp and his boys is a thing which will always be remembered by those who met them when they were in London, and that charm and pleasant personality is somehow reflected in their record of "Forty-Second Street," which is a lively, swinging effort with a thousand good points and extremely few bad ones.

Amongst the things you will particularly like is the stylish phrasing of the whole band, and the contrast between the few bars of

curiously mischievous piano and the determinedly stylish trombone in the chorus after the vocal. Amongst the things which may give you pain is a totally unnecessary sousa.

The obverse is by comparison not a very great success.

**Ted Fio Rito and his Orchestra.**  
"DARKNESS ON THE DELTA."  
"A WHITE HOUSE OF OUR OWN."  
(F 3511)

This is a very interesting band, and I am surprised not to have heard of it before. Perhaps some of those enthusiasts who sit up all night with a short wave radio set have a different tale to tell.

The first title is notable amongst other things for some rather nice trumpet, from a performer who spoils himself by a slight immaturity which I cannot understand. Possibly his efforts are upset by the recording to some small extent. There is also a baritone sax which is used in such a useful way that quite a lesson is to be learned from its performance. The rest of the number is made good chiefly by a splendid arrangement thoroughly well interpreted.

On the other side you will find a more commercial effort which is not without its interest.

**Lew Stone and his Band.**  
"OH! MISTER MOON."  
"AND SO I MARRIED THE GIRL."  
(F 3535)  
"LET ME GIVE MY HAPPINESS TO YOU."  
"THREE WISHES."  
(F 3534)

I can find very little to say about Lew's records this month, not because of any fault in them, but because they approach quite close to perfection in their class, and that is really all there is to say about them. This is a band which just now defies any particular individual descriptions, the boys playing together so amazingly well that one is inclined to forget the efforts of any particular performer in one's admiration for the whole bunch. This is naturally not always the case, for on occasion the outfit can produce soloists which are second to none in town, but in the present recording it is the super co-operation and precision of the whole band which one must admire.

And we must not forget a word about the arrangements, which are as different from the average commercial efforts as the proverbial chalk is from the equally proverbial cheese.

Of that supremely natural songster Al Bowly, I can only say that he sounds fuller of *joie de vivre* than ever before, and manages to be quite thrilling at times.

Finally, let me make it quite clear that there is nothing hot in the present batch. The numbers are essentially commercial efforts, but played in a style almost unequalled

**and book your gigs without auditions!**  
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THOSE of you that have not yet appeared before the microphone will do well to seriously consider the many advantages of recording—it provides a means of establishing definitely the qualities, and, more importantly, the defects of your band. Again, particularly, vocalists and instrumentalists should have a record of their singing or playing—it reveals the snags and helps you to improve your performance.

A 10 in. double-sided electrical recording will only cost you 4s. 6d.—nothing more to pay. Further records of the same number 3s. each. Write, 'phone or call.

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on this side, which should make everyone want them for their library.

**Roy Fox and his Band.**

"A TREE WAS A TREE."  
"THE GIRL IN THE LITTLE GREEN HAT."  
(F 3537)

A pity there are only these two titles for me this month, for both are quite commercial renderings, and contain nothing much to which I can draw your attention, although both are very sound and meritorious performances.

Jack Plant, the good little boy of English vocalism, and probably one of the most immaculate singers we are likely to know, sounds quite his usual self in the first title.

I am sorry for Ronnie Genarder at having to sing the second number at such a fast tempo. It doesn't give him an earthly chance. Incidentally, in case he should feel that I do not appreciate his efforts from one or two remarks last month, let me assure him that I listen every broadcast night especially to hear him put over "Dinah," which he renders in a perfect style. This and "Brother, Can You Spare a Dime?" seem to be his great specialities at the moment.

And what about Miss Peggy Dell, who isn't heard in the above titles, but who sings a delightful vocal on occasions? I believe I once attributed one of her efforts to Ronnie, and if I did I must apologise to a lady who is obviously a connoisseur of vocalism.

**Jack Hylton and his Orchestra.**

"SITTIN' IN THE DARK."  
"THAT'S MY HOME."  
(F 3520)  
"HER NAME IS MARY."  
"FAREWELL TO ARMS."  
(F 3515)  
"STAY ON THE RIGHT SIDE OF THE ROAD."  
"MY WISHING SONG."  
(F 3528)  
"PUT A LITTLE SPRINGTIME IN THE WINTER OF THEIR LIVES."  
"THE LORD MAYOR'S SHOW."  
(F 3519)  
"PICKANINNIE'S HEAVEN."  
"MOON SONG."  
(F 3516)  
"POP GUN."  
"WALTZING IN A DREAM," Waltz.  
(F 3526)  
"THEY ALL DO THE RUMBA," Rumba.  
"I SIGH FOR YOU, RIO RITA."  
(F 3527)

The two most noticeable things about the Hylton records this month are the facts that they seem much better recorded than usual, and contain one or two real gems in the way of thoroughly vigorous performances.

"Sittin' in the Dark," "That's My Home" and "Stay on the Right Side of the Road," for instance, are probably as good as anything the band has done for a very long time.

The recording in the first number seems especially good, for some not easily explainable reason. In this title Billy Munn takes some delightful piano which everyone should hear. The same versatile performer is responsible for the vocal in "That's My Home," which is in the good and typical style which Billy knows well how to adopt, although I'm sure he can still do much better than this.

The arrangements in the numbers I have mentioned are particularly good. The first is the work of Peter Yorke.

"Put a Little Springtime in the Winter of Their Lives," a number as typical of Bud Flanagan as his own battered "strawyard," is given the very special treatment which Hylton keeps for this sort of thing, with Pat O'Malley entering well into the spirit of the occasion. My only objection here is

that I think the introduction of a bar or so of "Spring Song" is going a little too far!

"The Lord Mayor's Show" includes all the atmosphere which one might expect the band to work into it, and altogether the offerings are thoroughly well up to standard, and will not disappoint anyone.

**H.M.V.  
(Gramophone Co., Ltd., The.)**

10 in. Plum Label, 12s. 6d.  
Mid-April and 1st May lists, released  
15th April and 1st May respectively.

**Ray Noble and his Orchestra.**

"NO MORE LOVE."  
"WON'T YOU STAY TO TEA?"  
(B 6337)

To my mind "No More Love" is a masterly effort in every way, and one of those gems of artistry which stamp Ray Noble as almost supreme amongst our arrangers, and his boys as positive wizards in the art of subtle interpretation.

Don't run away with the idea that the whole thing is greatly involved. Nothing would be further from the truth, for in conception the performance is the acme of simplicity. The first chorus, for example, is just Bill Shakespeare taking melody in perfectly sweet and straightforward style on trumpet, but the phrasing of it is grand. The accompaniment behind it is also quite brilliant, and consists of Jock Fleming, trombone; Max Goldberg on mellophone; and Laurie Payne on baritone sax.

The vocal is good also, and is sung by a newcomer in the person of "Ace" Roland, a very competent discovery of Ray's, who is temporarily taking the place usually occupied by Al Bowly, purely to give Ray the chance to introduce the continual vocal variation which he does everything in his power to obtain.

Everyone will be puzzled at the next chorus, and remarks anent a super sweet trombonist with incredibly facile technique will be flying around. Let me hasten to dispel the excitement by telling you that the performer is Max Goldberg on mellophone, and not a trombonist at all. Max's chorus is really a colossal effort of its class, right from its neat lead-in to its perfect coda.

Altogether this record is in a great class, and although peaceful and even dreamy and quite devoid of heat, it should intrigue you no end.

The obverse is a bright and in some ways unique arrangement of this favourite number, and features a vocal duet between "Ace" Roland and a certain very famous little lady whose name I have been forbidden to mention. Finally, I musn't forget Rudy Starita, who is heard on xylophone in this number, and who also plays some very neat vibraphone in "No More Love."

**John Jackson and his Orchestra.**  
"WHAT HAVE WE GOT TO LOSE?"  
"HYDE PARK CORNER."  
(B 6334)

**Commercial Honours List**

"No More Love" by GUY LOMBARDO AND HIS ROYAL CANADIANS (Brunswick 1493).

"No More Love" by RAY NOBLE AND HIS ORCHESTRA (H.M.V. B 6337).

"When Gimble Hits the Cymbal" by AMBROSE AND HIS ORCHESTRA (Brunswick 01501).

"You're Getting To Be A Habit With Me" by BING CROSBY, WITH GUY LOMBARDO AND HIS ROYAL CANADIANS (Brunswick 1480).

"Hustlin' and Bustlin' For Baby" by ADRIAN ROLLINI AND HIS ORCHESTRA (Decca 3518).

"Forty-Second Street" by HAL KEMP AND HIS ORCHESTRA (Decca F 3529).

"Oh! Mister Moon" by LEW STONE AND HIS BAND (Decca F 3535).

"That's My Home" by HARRY ROY AND HIS ORCHESTRA (Parlophone R 1497).

"MUSIC IS A FRIEND OF LOVE."

"BLUE RIVER, ROLL ON."

(B 6338)

The mysterious John Jackson combination, of which no one seems to know the exact personnel, is certainly a formidable one. Last month it turned out a really super record, and although none of the present titles is quite up to that, all show some exceptional qualities.

Vocal work has been largely concentrated upon this month, and here and there the result is pleasing, if not startling.

I am not going to say that any of these titles will send you into ecstasies of joy, but they are certainly comfortably above the commercial rut, and give promise of great future possibilities.

**Jack Denny and his Waldorf-Astoria Orchestra.**

"THE SONG IS YOU."  
"I'VE TOLD EV'RY LITTLE STAR."  
(B 6340)

"THAT'S ALL THAT MATTERS TO ME."

George Olsen and his Music.  
"ROCK-A-BYE MOON," Waltz.  
(B 6333)

This outfit plays with a sort of shuffling rhythm which is curiously automatic. Tone colour is decidedly varied, as it is bound to be when such instruments as accordion, flute, and oboe are brought out prominently from time to time.

**PARLOPHONE.**

(Parlophone Co., Ltd., The)

10 in. Dark Blue Label, 2s. 6d.  
Mid-April and 1st May lists, released  
15th April and 1st May respectively.

**Harry Roy and his Orchestra.**  
"THAT'S MY HOME."  
"CONTENTED."

(R 1497)  
"WAITING FOR TO-MORROW AND YOU."  
"WAH-DE-DAH."

(R 1498)  
"CITY, PITY ME."  
"HAVE YOU EVER BEEN LONELY?"  
(R 1472)

"MY DARLING."  
"THERE'S SOMETHING ABOUT A SOLDIER."  
(R 1473)  
"THE GIRL IN THE LITTLE GREEN HAT."  
"WON'T YOU STAY TO TEA?"  
(R 1474)

The success which Harry Roy and his band have achieved at the Café Anglais has been nothing short of sensational, as is proved both by the amount of discussion the outfit has caused and the fact that its popularity has brought it on the air Saturday afternoons in addition to its regular broadcasts on one night per week.

And the success is thoroughly merited, there is no doubt about that, for the strength and versatility of the band is quite surprising. It can play stylishly, it can put over quite brilliant comedy specialities, and it can feature an ordinary commercial fox-trot with plenty of punch and in a manner reminiscent of many American commercial bands.

Amongst the present batch of stuff I especially enjoyed "That's My Home," which is played with a terrific swing. About Harry Roy's vocal in it I really don't know what to say. That he sings in a style which is full of spontaneity and pep and which is eminently suited to the taste of the general public I don't doubt, but I can't see musicians studying his efforts in this direction with any special interest. In case Harry should imagine that I am not cognisant of his immense gifts in other directions, let me assure him that I am with that vast majority who consider him one of the grandest showmen in the business.

# Duke Ellington's Band Arrives

## June 8th

### "Melody Maker" Concert for Musicians, June 18th

**T**HIS, the last issue of THE MELODY MAKER as a monthly, was late going to press, and late reaching you in consequence.

Our readers, used to punctuality in the way of MELODY MAKER publication, will readily realise that not lightly would we have broken the rule.

Only an event of first-class importance pending at the normal press time, could have justified us in the irregularity. The justification, in short, was the unavoidable delay in securing final confirmation of the visit of Duke Ellington's Band to England, affecting, of course, the mammoth concert for musicians which is now one of the key events of the proposed tour.

All negotiations had to be conducted by cable, necessitating countless cross references during which THE MELODY MAKER held up its machines for the final O.K.

Fortunately, O.K. it was in the end. Ellington and his men arrive in London in time to open at the Palladium, week commencing June 12.

It is Jack Hylton who has undertaken responsibility of the tour. Faced with the highest-priced foreign band attraction since Whiteman's, he had to decide whether he could put it over at this time of the year.

Fortunately, the bookers at the Palladium have "the large view" and they offered eminently generous terms. These, supported by revenue from THE MELODY MAKER Musicians' Concert, plus other dates, and with variety bookings to follow in two provincial towns, which double additional dances and concerts, will see the costs of the four weeks' tour properly covered.

The Palladium fortnight will look after itself. We shall all be there—several times—to hear this wonderful band, whose visit we have so keenly awaited for many months.

But to see its act on the halls is far from being sufficient for our appetites, and thus the "M.M." concert is the all important date from our readers' point of view.

It is to take place on Sunday, June 18, in the afternoon, and at as big a theatre as can be obtained for the purpose in London.

No matter how large its capacity, it will be wanted!

Already there have accumulated at THE MELODY MAKER offices an enormous number of seat reservations, regardless of

date and price, in response to our previous invitations to "make sure."

Now, however, that we are able to announce full details, and with comparatively little time to spare, the rush for tickets will become a deluge.

Nevertheless, it is hoped that the theatre to be obtained will be adequate to cope with all advance bookings.

The price per seat is fixed at the flat rate of five shillings.

We decided on this figure as being one both reasonable and convenient to our readers, among whom are a very large percentage to whom the opportunity of studying this band is fundamentally im-

each applicant, but later it may be necessary to ration out the tickets.

It is a case of first come, first served, and, in addition, this system will apply to the allocation of the actual positions of seats.

They are being booked from the first row of the stalls to the back, then from the front row of the circle to the back, and, finally, from the front row of the balcony to the back until the theatre is filled.

If, on the day of the event, there is still accommodation available, tickets will be on sale at the box-office of the theatre, but that will, of course, be for the less favoured positions although, doubtless, late arrivals will be well satisfied to get in at all.

Whole bands are coming *en bloc*; parties are being organised in the provinces for a trip to town; students are travelling from the Continent!

Anyone missing the concert will not only be missing a great show, but also a great deal of first-class objective instruction, since the programme is being drawn up primarily for dance music and the printed programmes will be annotated accordingly.

Send your orders addressed to Ellington Concert, THE MELODY MAKER, 85, Long Acre, W.C.2. Don't worry Jack Hylton about it. The whole of the booking for this concert is in the hands of our office staff.

If you want twelve tickets, just send £3 plus 1½d. postage; one ticket, 5s. plus 1½d. postage, and watch the first edition of THE WEEKLY MELODY MAKER, on May 26, for final particulars as to the theatre chosen, actual starting time, etc., etc.

This concert has been organised on your particular behalf. Everything is made cheap and simple to enable you to be present. Sunday, June 18, is Ellington Day, primarily, of course, but it is incidentally, THE MELODY MAKER day, too, for that is when all enlightened musicians in Great Britain will wish to prove that they recognise the talent and significance of Duke Ellington and his Men.

Finally, by attending, you will be assisting the benevolent fund of the Musicians' Union, since a percentage of the gross receipts are being donated to that worthy cause, and it is hoped that this sum may amount to something really substantial.



Duke Ellington

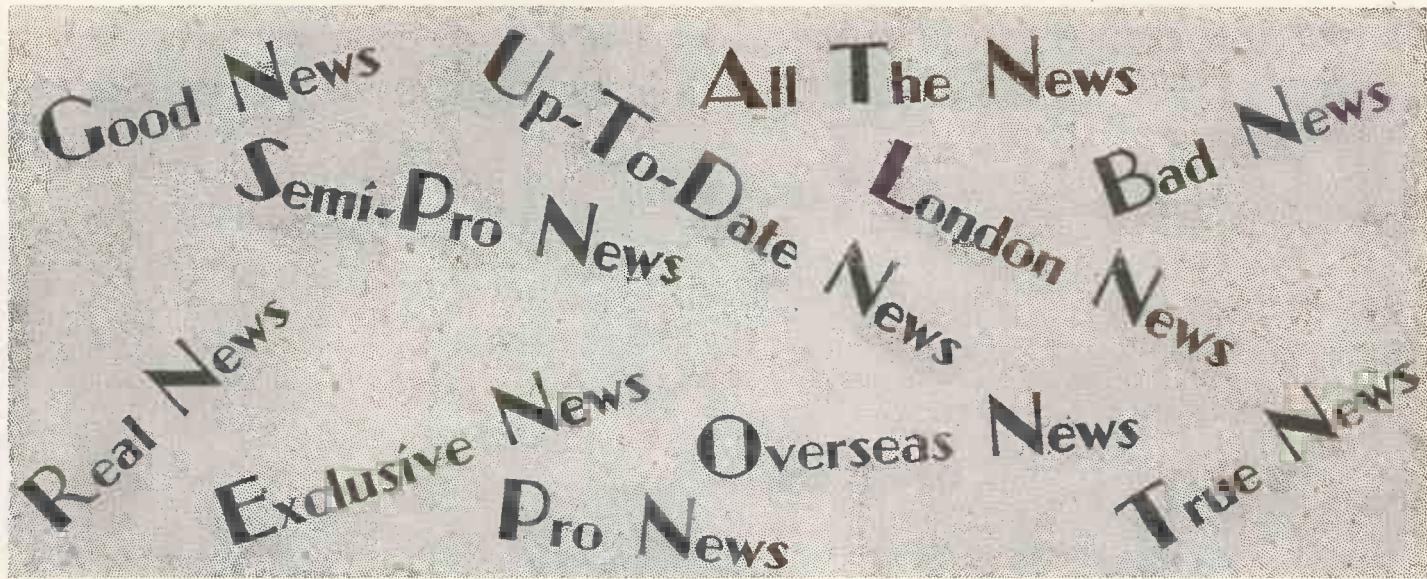
portant, but to whom price is necessarily a consideration.

Rich or poor, the disciples of Ellington are a brotherhood, and THE MELODY MAKER has done its best to make this concert available to all.

Those who have reserved tickets are having their allotments by letter. They are safeguarded. What about the others?

They should send their orders now, while the going is good, and enclose cash and postage to cover the price. For the time being there is no restriction on the number of tickets which will be issued to

LOOK OUT FOR MAY 26th - WE GO "WEEKLY"



## The Real Louis Armstrong Story *How a snowball rumour polished off the "Iron Lipped-Trumpeter"*

LOUIS ARMSTRONG is very much alive. More. By now he is not even ill, yet thousands of his admirers up and down the country are still unaware that the rumour of his death was false, and the greatest sensation in dance music history was not based on fact.

This is the full story, told in detail for the first time.

On March 31st the *Daily Express* had a front page story in all its editions, both Southern and Northern, announcing the death of the "Iron-lipped Trumpeter," as they called him. No details were given beyond a vague conjecture that his death was due to over-exertion—that he had, in short, killed himself with hard work. No time, place, or town was given, and the article was not even attributed to any special correspondent.

THE MELODYMAKER office was besieged all day long by enquirers, some curious, some tearful, some even hysterical. Our first move, of course, was to try to get verification or denial of the story. From the mere vagueness of the report we had doubts as to its authenticity.

A cable to Spike Hughes in America brought the following answer:

IF HE WERE HARLEM WOULD KNOW BUT THEY DONT I HEARD RUMOUR ON BROADWAY RESULT LOUIS BEING SICK BUT CAN GET NO CONFIRMATION THANK GOODNESS.

That at any rate was encouraging—if Harlem didn't know, it seemed unlikely that the story were true.

The next step was to get in touch with Reuter's Agency, New York. They 'phoned that there was no report from any nursing home or hospital in New York of the death of anybody of that name.

Meanwhile, investigation had shown the source of the rumour. The American agent of Brunswick in New York had cabled to English Brunswick, who had given the story to the *Daily Express*. On our suggestion, English Brunswick 'phoned their American agent, who then said that he had received the report only as an unconfirmed rumour.

This seemed strong enough refutation, and at a MELODY MAKER Contest that night the Editor publicly announced the news (see *Fermata* story).

The following day there arrived a further cable from Spike Hughes:

FURTHER INVESTIGATION AND CONSENSUS OF

OPINION GLEANED FROM NEGRO PAPERS AND ELSEWHERE SHOWS RUMOUR TO BE JUST ANOTHER FRONT PAGE STORY.

Also in the *Daily Herald* of that day appeared an official denial of the story from information supplied by us. This story was copied and elaborated by all London evening papers, and most of the London dailies on the following day.

On April 4th came another cable from Spike : LOUIS WAS BITTEN BY A DOG I ALWAYS THOUGHT MAN BITES DOG WAS NEWS.

And in a subsequent letter he added the information that the rumour had been started by that peculiarity of American journalism known as a "columnist," who are usually interested more in sensation than facts.

Finally, as a tail-piece, there arrived a cable from Johnny Collins, Louis Armstrong's manager, dated Chicago, April 21st :

FLOODED WITH CABLES EUROPEAN LETTERS FALSE REPORTS LOUIS ARMSTRONG'S DEATH PLEASE CORRECT.

And thus ended one of the greatest sensations of dance music, and it is a significant commentary on Louis' international fame and popularity that so much excitement has been caused by the report of his death.

Incidentally, we have received a letter from Louis, written shortly after the date of his reported "death" (but before he himself had heard of it) in which he makes no reference even to being ill.

## Commandeering the Commanders *A Peculiar Situation in Nottingham*

THERE is no secret about the fact that Billy Merrin, who was once the idol of the Nottingham folk who danced at the Palais de Danse there, left the service of the company as a result of a disagreement with the management.

When it was billed as Billy Merrin's Commanders the band was undoubtedly one of the best in the palais business and its broadcasts from the Nottingham station were exceedingly well thought of throughout the country.

Merrin left with his band *en bloc* and came south into the service of Mecca Cafes who are, incidentally, and have been for some years, the official caterers at the Nottingham Palais.

When Merrin and his boys finished their contract with Mecca one of the most attractive offers made to them was by the lessee of the New Victoria Hall in Nottingham. He, having decided to restore this establishment to a public ballroom, was alive to the fact that Billy Merrin still enjoyed a very considerable following in the city.

Thus Billy Merrin and his Commanders were due to come back in competition with the place where most of their fame had been built up.

The next move was on the part of the Palais management, for they secured the services of five of Merrin's men, introduced them into Reg Connroy's Band there and re-christened the band The Commanders.

Merrin took this buffet on his feet, re-formed his personnel, and his band is now playing as well as ever, according to reports. To add piquancy to the situation, he still styles his band as Billy Merrin and his Commanders, so that in Nottingham to-day there is evidently quite a crowd of dominating people on the bridge.

All this is a great pity and hardly dignified, and though a feeling of high partisanship is no bad thing where bands are concerned it is doubtful whether there is any benefit in it when feelings get too heated.

Judging from past experience it is very doubtful whether two dance halls, comparatively adjacent, can both run for any length of time successfully in competition with each other in a town even as large as Nottingham.

Time alone, therefore, will tell who really are the Commanders, in effect if not in actual name.

# Vocal Chords On and Off

## *Joe Loss—Picker of Crooners*

IT is a curious sidelight on the profession that some quite inferior bands are always in the news, whilst others which may be extraordinarily competent are seldom mentioned when musicians foregather together.

Amongst the latter may be numbered Joe Loss's band at the Kit Cat, in connection with which no sensations arise simply because the outfit is so consistently successful, and does its job so exceptionally well that people have come to regard it as one of those excellent institutions which one takes almost for granted.

At last Joe Loss has come more into the lime-light, however, partly owing to one or two changes in the band, but chiefly to the success scored by his vocalist, Jimmy Messini, who appears to be making quite a hit.

Jimmy Messini has an extremely powerful voice, is highly versatile in the way of style, and has a vital personality which ensures a favourable reception wherever he goes.

### *Lights o' London*

The history of this comparative newcomer is interesting. Originally in the shipping business in Cardiff, he came to town to seek his fortune, armed with little beyond a fair knowledge of the guitar plus a voice.

Art Christmas heard him sing and play and introduced him to Percival Mackey. "Mac" gave him a contract for a year or so straight away, and in this engagement he gained some valuable experience.

Then Joe Loss, whose first vocalist, Ronnie Genarder, had been transferred to Roy Fox's band, heard him sing, and a contract was fixed

up almost on the spot. Now Jimmy is quite a riot at the Kit Cat, and adds still further laurels to those which Loss has already gained.

In addition, Jimmy Messini has appeared as "the masked singer" at the Leicester Square Theatre, and many people will be interested to learn the identity of the mysterious vocalist who stepped into the sudden breach left at this theatre when Danny Malone failed to appear. A recording contract has been fixed up for Messini under this name of "The Masked Singer."

### *Joe Loss Re-forms*

To return to the deserving subject of Joe Loss again, he has partly re-formed the band. Alf Horton has departed, and Arthur Birkby, for five years alto sax with the band, has transferred to tenor saxophone. Arthur is also one of the band's several arrangers. A new 1st alto has stepped in in the person of Eddie Pratt, late of the Coney Islanders, and a one-time member of Jay Whidden's combination. Danny Miller, remains on 2nd saxophone, accordion, etc. Bert Collier, the super-solid trumpeter, also retains his old position, likewise Harry Kahn, with piano and accordion and extensive arranging activities; whilst Reggie Richmond has taken over bass and adds his efforts to those of Jackie Greenwood, drummer with the outfit ever since anyone can remember.

The band is playing an exceptionally neat, clean and musicianly style these days, so that the further extension of contract which it has recently received is more than merited.

which he will also give at least one special broadcast.

This will take place on June 4th, whilst his orchestra is to be heard for the first time on June 3rd.

The ventures should be interesting, for although Percy Bush is avowedly shy of rhythmic music in its warmer forms, he is a sound musician with many good ideas to his credit.

## **Garland Wilson**

### **Arrives**

#### *"In the Bag"*

A DISTINGUISHED visitor to various cabarets in town, towering head and shoulders above all others in a rhythmic sense, is Garland Wilson, the famous coloured piano stylist.

Garland originally came over here from Paris to play for Miss Nina Mae McKinney, and since his arrival he has also been booked up as a solo turn by several London establishments.

At the time of writing he is a feature of the cabaret at the Princes Golden Brasserie in Piccadilly, and is also playing at the Hotel Bristol in Burlington Gardens.

We found in Garland the typical coloured artist, very modest, temperamental to a degree, and possibly a little homesick for Harlem and his own people.

Of his performances here a great deal could

be written, for when he really "gets going" Garland plays a style which is said to be only second to that of the great Earl Hines himself. He boasts an almost incredibly fast bass technique, and arouses the interested comments of musicians wherever he goes.

At heart Garland doesn't seem too happy doing cabaret work, in which his efforts must naturally be of a very restrained type.

His is the style for the small, intimate club, where King Rhythm holds sway, and the music warms up easily and naturally as the evening advances.

We told Garland all about the "Bag o' Nails" and the men who have made it famous, before leaving him at midnight. At five past twelve he was on his way to find it, a happy smile on his large, good-humoured face.

## **How Swain Does It**

### *The Art of Job Getting*

HAL SWAIN, the famous saxo-vocalist, has fixed up a lucrative engagement at the Spa, Scarborough, for the summer season, and is commencing there on June 3. This engagement will quite possibly surprise many people, for it is rather a new departure for Hal.

It is certainly due entirely to his own enterprise that he secured the job, and therein lies quite an interesting story.

It happened some months ago that Hal was playing a resident engagement at the Prince Edward Theatre, and at that time Mr. F. A. Hastings, the Secretary and Manager at the Spa, chanced to come to town with distant thoughts of a summer attraction in his mind.

### *Psychologist-Showman*

He visited the Prince Edward, and not only thoroughly enjoyed Hal's band, but noticed that Hal himself was a particularly fine psychologist and showman.

The theatre was somewhat empty at the time, but it was to be noticed that Hal and the boys, instead of slacking off a bit in consequence, played doubly hard for the enjoyment of the handful of people who were in.

These and other little facts impressed Mr. Hastings very much, and he decided there and then that here was an attraction well worth its price.

Result—Hal's name is figuring prominently in the advance bills describing Scarborough's summer season attractions, and there seems every likelihood of his bedding himself in for some time to come.

The function of the band is the double one of putting over a concert each afternoon and playing for dancing every night, except Sundays, when a special evening concert is the feature.

Hal's experience of stage and concert work is very extensive, and he is also right up to date with modern ballroom requirements, having just finished an engagement at Murray's Club.

### *Ten In Hand*

The Scarborough band is a ten-piece one, and besides Hal with his saxophone, post horn, stories and personality, it contains Dennis Hedges, piano; Ran Garrison, bass, etc.; Bernard Miller, drums, xylophone, timps, etc.; Andrew Wolkowsky, guitar and 'cello; Martin Smuts, saxophone, clarinet and violin; George Oliver, tenor saxophone, clarinet and oboe; Sid Fearn, trumpet; Bob Moreton, trumpet and violin; and Bill Weeks, trombone and baritone sax.

## **Percy Bush to Broadcast**

### *"Uncrowned King's" Return*

WITH unexpected suddenness the name of Percy Bush has flashed again across the musical firmament. Percy has been having a quiet time in town for some little while, and a few months ago had a very serious illness.

Now, however, he is back in harness again, and is rehearsing two large combinations for special broadcasts, to take place next month.

The first is an orchestra of fourteen pieces, and with it Percy is arranging a somewhat unique programme, which is to include a concert overture written around a fox-trot theme, one or two rhythmic paraphrases of popular melodies, as well as the notable "Mississippi" Suite by Ferde Grofe.

### *Perritt Arrangements*

Much of the special arranging for this band has been done by Harry Perritt, and this will make it apparent that no effort is to be spared in ensuring the venture's success. The band has been recruited from well-known West-end players, some from the straight and some the dance school, with one or two people who are known specialists in both.

Percy Bush's second venture is with a military band of twenty-six performers, with

**LOOK OUT FOR MAY 26th - WE GO "WEEKLY"**



Joe Shuter's new band at the Astoria goes "nap".

Above: As a reward for sustained proficiency and popularity, Joe Loss's band at the Kit Cat has had a further extension of contract. A good band.

Right: Eddie Collis, M.D. of the Prince of Wales Theatre, London, conducts, sings, and acts in the shows there. Non-stop variety!



Left: Irving Mills, Duke Ellington's impresario who has conducted transatlantic negotiations with Jack Hylton, resulting in the Duke's trip to London this month.

Below: Billy Merrin and his Commanders whose return to Nottingham with "the opposition," has created a piquant situation in the palais.



Jack Hylton and his Boys, plus their new boy vocalist, David Kidd, and plus many other boys loaned by the Boys' Brigade, make a record of the Boys' Brigade "Jubilee Song." Atta, boy!



Above: Hal Swain goes on and on, from one class of work to another, all with the same happy results for everybody concerned. Now scarpering off to Scarborough.

# Uniforms for Barnett's Band

## Waxing Elegant at Tussaud's

STANLEY BARNETT'S band, which plays for the dancing in the restaurant at Madame Tussaud's, is the latest outfit to succumb to the craze for sartorial uniformity. Visitors who indulge in a round of dancing to take off the effects of the Chamber of Horrors will now find Stanley and his merry men attired in gracefully cut green lounge suits, which add enormously to the smartness of the band without looking in the least ostentatious.

More and more bands are now taking to "uniforms," and the idea, if not overdone, is an excellent one.

### Refitting

Stanley Barnett's band, by the way, has recently been partly re-formed. Harry Constable remains on as 1st sax, whilst Stanley, of course, continues to play tenor sax and violin. A third saxophonist has been introduced in the person of Dan Levy, who is also a highly talented violinist, having spent several years in the straight bands at the Savoy and other firms.

Dan is a boy in whom Stanley Barnett saw

considerable rhythmic possibilities, and he is now concentrating upon the dance business with all his might.

Another newcomer is Billy Farrell, the trumpet player and multi-instrumental man, who had a long run at the Kit Cat, with the "Coney Islanders," and elsewhere in town.

### Enlightened Management

Jack Dent, from the Malmaison restaurant, has also recently stepped in upon piano and accordion. The remaining two members of the band are originals, in the persons of Nat Harris, drums and vocalist, and Alan Foreman, bass.

A speciality of Barnett's band is its arrangements. The management of Tussaud's are emphatic in their idea that a dance band should not just play choruses all the time, and as they are willing to pay extra for the privilege, Stanley is able to have almost every number written out specially for the combination.

This is an excellent scheme, and one which many people might copy with the greatest advantage.

# Violinist in Motor Mishap

## Sustains Fractured Leg

ESTER provided a fine tonic for many musicians, but there was at least one to whom it brought disaster.

He was John Cantor, the well-known violinist from Jack Padbury's band at the Princes' Golden Brasserie, and on the morning of Good Friday he sustained a very serious motoring accident in Shaftesbury Avenue. Apparently John was travelling in his motor-cycle combination, accompanied by a friend, when a taxi ran into them. Both were hurt, Johnny decidedly seriously. He has sustained a severely fractured leg, and will be out of the running at least for some weeks.

Johnny boasts friends in many branches of the profession, for he has had several jobs in town, and was with Al Davison for a long time. All those who know him will join us in proffering their heartiest sympathy.

In the meantime Laurie Bookin, whose specialities are violin and sax, is officiating at Princes' in Cantor's place.

# Romany Band Surprise

## One Leaves at Last

AN unexpected event of the last few weeks was a change taking place in Oscar Rabin's Romany band, which everyone has come to regard almost as one of those institutions in which no alteration would ever take place.

The event affects Monty Lipner, the drummer, who has been with the outfit ever since those far-off days when it made its first big success at Wimbledon Palais.

The exact reason for the departure of Monty is not known to any one at present, and it certainly wasn't anticipated.

His successor is Cecil Lailey-Walden, who had a long run at the Astoria with Frankie Davies'

"Melodians." It will be remembered that the "Melodians" enrolled under Charlie Kunz's banner at the termination of their Astoria engagement, and Cecil L.W. was left out simply because Charlie Kunz already had a drummer under contract in the person of Tommy Blades.

Cecil Lailey-Walden has enjoyed a long ballroom experience, and was at the Amateur Dancers' Club before he commenced his engagement with the "Melodians."

According to all reports, he fits his new job rather better than the proverbial glove.

# Shuter on the Stage

## Ambitious Palais Band

JOE SHUTER and his band, from the Astoria Ballroom in Charing Cross Road, had their first opportunity of appearing on the stage on May 1st, when they commenced a week's engagement at the Gaumont Palace, Hammersmith.

The band is being used chiefly in an accompanying sense, and is not putting over a special act of its own. The stage show in which it appears is a super one featuring a number of prominent artists, and it is a pleasing honour for Shuter's band, which is comparatively new to the West-end, to be selected for the task.

The Gaumont Palace engagement has not been allowed to interfere in any way with the band's work at the Astoria, where it is settling down admirably.

# Full Steam Ahead

## "Blue Train" Gets Going

A CONSISTENTLY popular restaurant in the West-end is the Malmaison, more usually known nowadays as the "Blue Train." This establishment employs two bands, both of which are under the supervision of Bert Bowen, the saxophonist.

Practically everyone in the profession knows

Bert, for he has been in it for sixteen years, except for a short period when he entered the catering business. At one time in the very early days of dance music Bowen was with Jack Hylton, and he later enjoyed a six-year engagement with Alfredo, transferring subsequently to the late Sid Firman's band.

Bert himself plays in the "Blue Train" grill, leading the band upon tenor saxophone, and his band includes Jack China, alto saxophone, etc.; Clive Erard, the piano and accordion expert; and Jack Mackenzie, the well-known drummer.

The establishment's other band contains Don Barrigo, tenor saxophone, etc.; Sid Cole, alto and baritone saxophones; Bob Tate, drums; and Jack Scragger, piano. Don Barrigo will be thoroughly familiar to West-enders from the Kit Cat and elsewhere, whilst Sid Cole at one time enjoyed a lengthy period with Jay Whidden.

# Micky Lewis, M.D.

## New Band at Fischer's

MICKY LEWIS, one of our most progressive saxophonists, has recently blossomed forth as a leader, and commenced with his own combination at Fischer's Restaurant in Bond Street. This establishment was opened last November by Bruce Merryl, who has enjoyed a successful season there with his band.

Micky has opened up with a six-piece band. Leading himself on 1st alto saxophone, he is supported by Micky Klein, 2nd alto sax, etc.; Ted Meerloo, tenor saxophone and violin; Bob Martin, guitar; Leslie Clare, piano; and Len Lees, drums and vocalist.

Lewis' career has been an interesting and active one. He has had considerable experience abroad, and as long as five years ago created discussion in town by his stylish saxophone playing at the old Salon Bal at Harringay. Since those days he has occupied a number of worthwhile London positions, not the least notable of which was with Edgar Jackson's Gargoyle Club and Spider's Web bands.

The new Fischer's band is modelled upon a pattern which is both stylish and versatile, and Micky Lewis is doing everything in his power to make it one of those combinations which is "different."

# Our Portrait Gallery

ORDERS are rolling in for the first dozen photographs in the *MELODY MAKER* Portrait Gallery.

We are compiling a list of photographs of celebrities of the dance business, which can be had for 3d. each, postage 1½d. extra for any number up to 12.

So far the following have been selected:—  
Al Bowly; Sam Browne; Joe Crossman; Nat Gonella; Jack Jackson; Lew Davis; Max Bacon; Bill Harty; Tiny Winters; Eric Siday; Max Goldberg; Spike Hughes.

These copies will be glossy photographic productions in postcard form of the latest studio portraits in our possession of the subjects listed from time to time. Send in your requests as early as possible and, incidentally, while you are about it, send us your ideas as to who should be added next to our gallery.

Readers requiring postcard copies at 3d. each should send their order, together with remittance, addressed to:

THE *MELODY MAKER* Portrait Gallery,  
85, Long Acre,  
London, W.C.2.

# Pickering's Palais Dickerling

## Opens New Dance Salon in Southampton Row

THE name of Captain J. Russell Pickering is so well known in the dance world that it will come as no surprise to many people to learn that he is interested in yet another dancing venture. This undertaking is in connection with the opening of a new dancing establishment adjacent to Southampton Row, known as the Victoria Danse Salon.

The enterprise commenced on May 1; dancing at popular prices is to take place every night throughout the summer season, and everything is to be run more or less on palais lines, except that there will be no Sunday club.

Previously the Victoria Danse Salon was run almost entirely for private functions. It boasts all the amenities of an excellent dance hall, and is nicely adjacent to the West-end, so that

musicians will admire Captain Pickering's enterprise in opening up another of the popular-priced resorts which have been his speciality for so long.

The last, but certainly not the least interesting detail about the Victoria Danse Salon is its band. This is a seven-piece outfit led and directed by Maurice Pacy, who featured his own outfit during the last dancing season at Covent Garden.

Pacy was previously drummer with Herman Darewski's band, and he has returned to his percussionistic activities in the present engagement. The other boys with him are Len Goldsmith, guitar; Arthur White, piano and accordion; Len Jacobs, 1st alto sax; Harry Leve, tenor sax; Dick Treader, trumpet; and Mark Enoch, trombone.

## Alan Green's "Third Return"

ALAN GREEN, who has become virtually a king of Hastings in an entertainment sense, returns to resume his crown for the third time on June 3rd, taking his usual large band of instrumentalists-cum-entertainers.

When, three seasons ago, he first commenced to exploit his ideas on the mingling of music and light entertainment at Hastings in quite an experimental way, Alan little thought of the immense enterprise he was to commence. The idea, once started, has spread like wildfire, and the system is now being adopted in many other places, although probably no one does it so well as the sprightly Alan, who is a natural comedian of the very first water.

For some time past Alan Green has been anchored happily and comfortably at his old haunt, the Locarno Dance Hall at Streatham, where he retains all his popularity. Alan has also been undertaking quite a formidable amount of stage work, and is filling in two more stage dates before commencing at Hastings, one being in Manchester and the second at Brighton.

## Scottish Boswells

### Another Girls' Trio

OF exceptional interest to all "fans" is the London invasion of three Scottish girls who have the style-singing complex to a high degree and a desperate love of the Boswell Sisters running through their veins.

The three girls are Kaye Munro-Smith, Bertie Boyd, and Mae Munn. The latter is a sister of the famous Billy Munn, pianist and hot vocalist with Jack Hylton's band, and from this it will at once be apparent that Jack Hylton has had a hand in bringing the girls to town.

This definitely is the case, for Jack met the girls when he was in Glasgow, and, impressed by their immense enthusiasm, promised them an audition as soon as they had had more opportunity for careful rehearsal.

This audition was arranged with considerable speed, in keeping with the majority of Jack's engagements, and actually took place in the small wee hours at Jack's London house. It was so successful that a series of stage engagements were booked up for the girls almost at once, thus making it apparent that their turn is likely to be one thoroughly to the taste of

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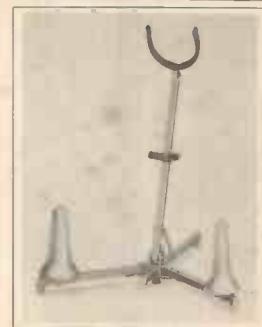
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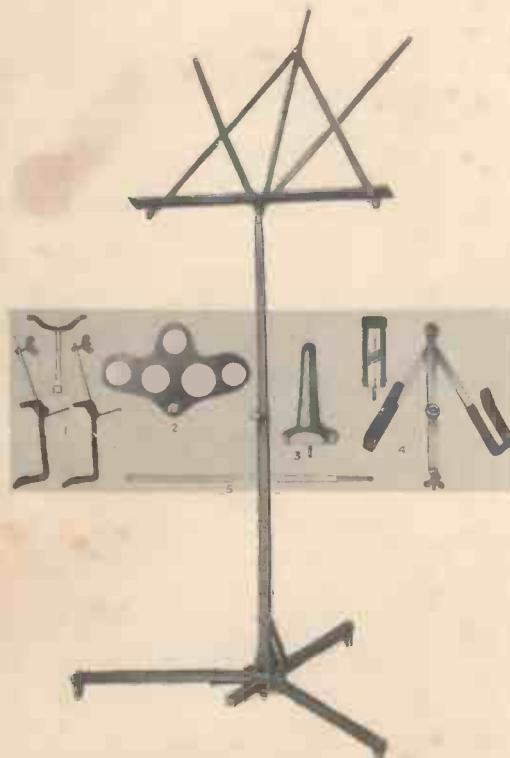
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