

Banjo Solos { "AIN'T SHE SWEET ?" (arr. by Emile Grimshaw).
"GIBSON GIRL" (Burt Earle).

Mandolin Solo, "MY MARGUERITE" (Aubrey Stauffer).



B.M.G.

A JOURNAL
DEVOTED
TO THE

BANJO,
MANDOLIN
& GUITAR

Vol. XXIV.—No. 266.] JUNE, 1927. [Price Sixpence.

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I'd want to acquire an easy dexterity of the fingers that would enable my technique to be equal to that of the expert pianist or violinist, and I should want to know everything about the most interesting banjo effects such as the slide, vibrato, harmonics, brushing the strings, drum tap, tremolo, the cadenza, and fret glide.

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B.M.G.

A Monthly Magazine devoted to the Interests of the Banjo,
Mandolin, Guitar, and Kindred Instruments.

Edited by EMILE GRIMSHAW.

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JUNE, 1927.

[PRICE SIXPENCE.]

B. M. G.

The only Representative and
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The Editor will be pleased to receive from his readers
items of general interest (humorous or otherwise) relating
to the above instruments, viz., newspaper cuttings, con-
cert notes (with dates), and criticisms, suggestions,
queries, correspondence, and articles for consideration,
etc.

All communications submitted for inclusion in the
next issue must arrive at these offices not later than the
20th of each month.

ADVERTISING RATES WILL BE SENT ON
APPLICATION.

CONTENTS.	PAGE
"AIN'T SHE SWEET?" - - - - -	141
ANSWERS TO QUERIES - - - - -	143
APPRECIATION - - - - -	140
A WORD FOR THE BANJO. By Ronald Colman - - - - -	142
"B.M.G." DIPLOMAS - - - - -	133
B.M.G. NOTES - - - - -	143
CORRESPONDENCE - - - - -	142
DETAILS THAT WILL IMPROVE YOUR SAXO- PHONE PLAYING - - - - -	131
HOW TO PLAY "SPEEDWELL" - - - - -	140
MR. JACK HARPER'S DANCE BAND - - - - -	141
"MY MARGUERITE" - - - - -	133
NEW DANCE MUSIC WITH PARTS FOR BANJO AND TENOR-BANJO - - - - -	141
NOTES AND COMMENTS. By The Editor - - - - -	131
Another Treasured Banjo—Tenor-Banjo Articles and Solos—False Ideas—Mr. Harry F. Grey—The Banjo Oddities.	
SHORT HISTORY OF THE BANJO. By Rolf Holdsworth - - - - -	131
SOME HINTS FOR GUITARISTS - - - - -	140
THE TENOR-BANJO AND ACTUAL PITCH - - - - -	141
TONE PRODUCTION ON THE HAWAIIAN GUITAR. By Ken Kapua - - - - -	132

NOTES AND COMMENTS.

BY THE EDITOR.

ANOTHER TREASURED BANJO.

A GLOUCESTER reader of
"B.M.G." writes as follows:—

"I have been reading the article
in the April issue of "B.M.G." by Mr. Fred
Bannister, entitled 'A Treasured Banjo,'
and it interested me very much, partly
because I am an ex-sailor, and also because
I have an old zither-banjo that accom-
panied me on board H.M.S. Lion through
the Heligoland action, August 28th, 1914,
Dogger Bank, January 24th, 1915, and
Jutland, May 31st, 1916. Although this
instrument is somewhat neglected because
I play on a new one, it is still my most
treasured instrument, and I would not
like to part with it."

Probably many other readers can
relate unique experiences connected
with their instruments. If so, I shall
be glad to hear of them.

* *

TENOR-BANJO ARTICLES AND SOLOS.

Another reader, evidently an ardent
tenor-banjoist, asks that more articles
for tenor-banjo, with occasional solos
for this instrument, be included in
future issues of "B.M.G."

He says:—

"You have displayed all the conser-
vative characteristics peculiar to the
English race in your acceptance of the
tenor-banjo, but now that you *do* appear
to recognise it as a legitimate instrument,
perhaps "B.M.G." will be changed and
become in future a representative and
important British organ of the banjo and
tenor-banjo."

I thank my correspondent for his
letter, but it must be remembered that
"B.M.G." has to cater for many
interests. We have among our sub-
scribers banjoists interested in the
finger style of playing, banjoists inter-
ested in the plectrum style of playing,
banjoists, mandolinists, guitarists,
Hawaiian steel guitarists, players of
the ukulele and banjole, and, of course,
tenor-banjoists.

Having so many interests to serve,
one naturally tries to utilise the avail-
able space in the paper according to
the percentage of players who buy
"B.M.G.," and if any complete volume
of "B.M.G." is carefully examined, I
think it will be found that the articles
have been fairly apportioned in accord-
ance with this percentage of individual
interest in particular instruments and
styles of playing.

* *

FALSE IDEAS.

Players are apt to form false ideas
of the comparative importance of a
particular branch of playing in which
they may be interested. A banjoist
who is keenly interested in dance
playing, for example, probably spends
the most of his time playing dance
accompaniments; he utilizes his spare
time in listening to other bands either
directly or through the medium of
gramophone records, his principal topic
of conversation is dance music, and he
begins to think that dance playing is
the only thing that matters on a banjo,
and that finger players are hopelessly
out of date.

As a matter of fact, there is little
that is either clever or interesting in
the individual performance of a dance
banjoist to-day. Several years ago,
when the banjoist played the tune, in
addition to providing correct harmony
and rhythm without a published banjo
part, his performance *was* clever and
interesting.

Your friend would learn to play a second Banjo part with the greatest ease.



Mr. HARRY F. GREY,
with his "Paragon" Tenor-Banjo.

Although the banjo and tenor-banjo play an important part in the dance orchestra, the part played by either instrument is uninteresting in itself, and as to-day our instruments are mostly heard publicly played in the dance orchestra, the general public probably form quite an erroneous impression of the capabilities of the banjo or tenor-banjo.

Thousands of banjoists play just to amuse themselves. They are interested in the banjo as a solo instrument, and they play just because they enjoy playing. The majority of these real banjo enthusiasts are never heard to play publicly, and it is only their family circle and we at Grafton Street (who supply them with their musical requirements) who know that they exist.

We at Grafton Street have not failed to realise how rapid has been the growth in popularity of the tenor-banjo. Any future developments that may take place in the instrument will be duly recorded in "B.M.G." We have many interesting and helpful tenor-banjo articles ready for inclusion in forthcoming issues, and in our next issue (July) there will be included in the music supplement a specially arranged tenor-banjo solo part of a modern popular song, in addition to the usual song arrangement for *banjo* solo.

MR. HARRY F. GREY.

On this page is a photo reproduction of Mr. Harry F. Grey, a keen banjo and tenor-banjo enthusiast, who is playing with Binelli's Elysee Five at the Piccadilly Danse Salon, Manchester.

Mr. Grey commenced playing the banjo when quite a young boy, and became a very efficient player in the finger style. After the war he became interested in the plectrum style, and in the year 1920 secured his first engagement in a dance band. In those days no part was issued for banjoists, and players had to provide melody, harmony and rhythm, play from memory, and obtain the best possible results from the ordinary piano part.

Mr. Grey says that when "The Banjo, and How to Play It" was first published in 1922, he spent endless days and nights studying it, and memorizing the answers to the 250 Queries in the small accompanying book.

In 1923 he passed the "A," "B" and "C" Diploma tests, and obtained an engagement at The Blue Lagoon

Night Club. From there he went to the Rivoli Palais de Danse, Manchester, and has played in this city every afternoon and night since that time.

In addition to playing the banjo and tenor-banjo, Mr. Grey plays the B flat tenor saxophone and the piano. Many readers of "B.M.G." may have heard him broadcast from the Manchester station, and I hear that he has again been engaged to broadcast banjo solos in both finger and plectrum styles from Manchester during the evening of June 29th.

Much of Mr. Grey's time is occupied in teaching the instruments, and he is a "B.M.G." examiner for Manchester and district.

* *

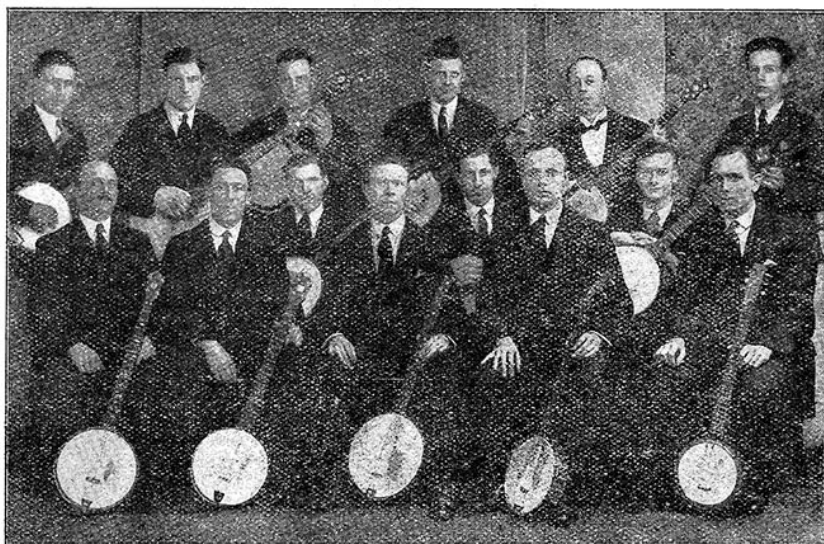
THE BANJO ODDITIES.

This new club has been formed by Mr. B. W. Dykes, of Ilford, who teaches the banjo, mandolin and guitar in this district.

Monthly meetings are held by the club on the last Thursday evening of each month, the time being occupied by the playing of solos and items by banjos in combination.

At the last monthly meeting the following items were played:—

Mr. B. W. Dykes gave "Donkey Laugh," "Coon Slumbers," and "Joy Ride"; Mr. Morgan, "Lancashire Clogs" and "Prairie Life"; Mr. Bird "Minstrel Man" and "Mister Jolly-boy"; Mr. Gayes, "Bonnie Scotland" and "Kennedy's Gallop"; Mr. Kempster, "Gold Diggers" and "Comical Coons"; Mr. Skinner, "Spanish Romance" and "La Marguerite" Waltz; Mr. Custerson, "Tattoo" and "Take



THE BANJO ODDITIES,
under the direction of Mr. B. W. Dykes.

Many well-known B., M. & G. Orchestras have grown from just two players.

your Pick" (plectrum); Mr. Shead (tenor), "Take your Pick" and "The Kilties"; Mr. Jones, "Banshee" and "Plantation Melodies"; Mr. Howell, "Dusky Dandy"; Mr. Lewis, "Coloured Major" and "Sunflower Dance"; Mr. Salmon, "Coon in a Kiosk" and "The Kilties"; Mr. Burtenshaw, "Life in Louisiana."

Mr. Dykes says that the playing of members has improved wonderfully since the club was formed six months ago. Meetings are held at the Elite Dancing Academy Hall, and new members are always welcome.



**DETAILS
THAT WILL
IMPROVE
YOUR
SAXOPHONE
PLAYING.**

THERE is a tendency among many players to twist the mouthpiece (gooseneck) to one side or the other in order to facilitate fingering the saxophone. There may occasionally be some warrant for this if the player's body is of unusual proportions, with the arms unusually long, or when an enforced sitting position or location requires some expedient to "find" the instrument at all. But certain it is that the octave key works best when properly "centred" and the entire instrument also responds better. A proper playing position demands that the mouthpiece be directly on a line with the bell of the instrument. Twisting it encourages twisting the head to one side or in a "wry-neck" position, which is not only decidedly unpretty, but a definite handicap on the control of both air column and tongue.

A saxophone that is supposed to be in good condition will occasionally squeak on certain tones, despite all efforts to prevent it. The most careful inspection does not reveal any visible leak, nor open keys, and both mouthpiece and reed are in good shape. When this happens it is worth while to start a careful search for *weak* springs. The function of many of the springs on a saxophone is to keep a key *tightly*

closed. If the spring is not strong enough to seat the pad down securely and airtight on its hole there is a slight leak, although it may not be visible. The occasional replacing of a spring with a new one strong enough to keep each key securely closed takes care of many an unaccountable squeak, and while there are other causes for squeaks, this one is probably responsible for most of them.

The adjustable straps and cords have their advantages, of course, but when a proper length has once been determined, it should be secured at that position against all possibility of slipping. Most beginners have a tendency to place a cord at a point so short that the head is not only forced backward into an awkward position, but to some extent shuts off the free passage of air through the throat. The length should be so adjusted as to permit the head to assume an erect position.

Much of the awkward, difficult, cramped, uncertain and stiff-jointed fingering which upsets technique and produces unreliability of performance, can be obviated at one stroke by bringing instrument and fingers into correct relationship of position with each other.

There is a form of sheer laziness, observable (I think) more frequently among lady players of the saxophone than among men, which consists in using a "paper thin" reed because it is "easy" to blow. Certainly it is easy, but a reed that is too thin piles up a number of objectionable obstacles to good playing, three of which are always present, with others popping up now and then. These three are: first, a "crippled" high register; second, a loss of capacity for *f* or *ff* passages, because a reed so thin clamps down on the mouthpiece as if glued there and refuses to vibrate even when one "blows hard"; third, a harsh, saw-mill-like quality of tone in the lower register.

Furthermore, nine times out of ten a reed scraped down to paper-thinness encourages an habitual flattening of the tone—a sagging down below pitch on some or even all of the tones which makes good work impossible. Even in tuning, a reed that is too thin will frequently give out a tone which waves up and down in a manner suggestive of the corrugations on a galvanized iron roof. It is worth while to use a reed stiff enough for good tone and correct intonation, of sufficient resistance to permit *ff* passages to be played right, and to soften down the timbre of the low tones. Of course it takes a little more effort to vibrate such a reed, but the effort is well repaid by a better performance.

SHORT HISTORY OF THE BANJO.

BY ROLF HOLDSWORTH.

[This is the first article by a new humorous writer, who, although he makes fun of the banjo, is himself an enthusiastic player of the instrument.—EDITOR.]

THE origin of the banjo is shrouded in antiquity. Many people, especially the neighbours, think the same fate ought to have overtaken the banjo as well. These people, however, are biased.

The banjo is said to have been invented in Ethiopia. The Ethiopians have changed the name of their country to Abyssinia since this report got about. There is also a school of thought who consider that the banjo was first heard of in Chicago. They are a minority, and should be shown the way out.

Certain translators have recorded that Samson laid out a good number of Philistines with a banjo. Certainly, he did it with a musical instrument. The idea that the Emperor Nero played a banjo while Rome was burning is a fallacy. It was probably a mandolin. This may have been the reason for some enthusiast setting fire to Rome.

In some curious chronicles recently unearthed in Sevilla, it is related that when Columbus landed in America, the first thing he heard were the strains of a banjo band. He nearly turned back, and was only persuaded to discover the place by the entreaties of his mariners, who had not tasted any good beer for some time. It is further stated that Columbus grew very attached to the banjo, and imported one into Spain on the return from his third voyage. This came to the ears of the Guitarists Trades Union, and he was thrown into chains.

The early banjos had no frets. These were discovered by Nigger Pete, of Charleston. He stuck matches on the finger-board with chewing gum to make it easier playing. Since that time many improvements have suggested themselves. The early frets were all the same distance apart, but an artistically minded enthusiast proposed grading them. So now they gradually get nearer as one approaches the vellum.

Banjo strings were first made from catgut. Emerson, in his essays, mentions the strange shortage of cats in the Southern States. Here, for the first time, is given the reason for this strange phenomenon. Upon the intervention of the Anti-vivisection Society, the material was changed to steel.

Are you interested in the advancement of the Banjo, Mandolin and Guitar?

TONE PRODUCTION ON THE HAWAIIAN GUITAR.

BY KEN KAPUA.

[The writer of this article is a clever performer on the Hawaiian steel guitar. On June 7th he will broadcast the following solos from the Birmingham station: "Momi," "Pua Carnation," and "The Spanish Fandango."—ED.]

TO produce a really first-class tone on the Hawaiian guitar, one must first of all pay great attention to the steel used—its weight, shape, size and quality. What shape, weight and size will suit one player will probably cause another player to suffer acute pain with a cramped left hand. This is a difficulty I experienced for a long time, until, after trying many different makes and styles of steels, I myself made several, and after a great deal of experimenting found what I consider my ideal size and shape. Sometimes, too, it will be noticed that one particular steel will produce a far superior tone on one guitar than on another. I have found this to be the case, and at one time always kept the one steel for use on the one guitar. Another thing, if one uses an unsuitable steel (as regards size and shape I mean) execution will be sadly impaired and the tone must inevitably suffer.

Other important factors bearing on tone production (and I consider these of very great importance) are the finger picks, or thimbles, used by the majority of Hawaiian guitar players. I was never satisfied with the tone produced by the use of the ordinary metal picks, so tried several shapes of celluloid picks, but after much costly experimenting with different shapes and kinds of picks I have devised a set which practically do away with the horrible noise that metal picks usually make when brought into contact with the steel strings—more especially when playing an open string. The picks used by me do not differ greatly in shape from the usual kind—the chief difference being in the material. The picks I use are made from sterling silver, and are consequently rather costly compared with other picks. I have found that the use of these silver picks improves the tone about 20-30 per cent. Of course, when I say improves the

tone, I refer to the *quality*, and not the quantity of the tone, although silver picks do undoubtedly increase the volume, and, what is far more important, they increase the volume without any sacrifice of the quality. I do not think it is generally known, but most of the foremost native Hawaiian and American players use silver picks. One must, however, be very careful in selecting picks, because a pick that is of too heavy a gauge will cause slowness of execution, and a pick that is too thin and light will produce weak tone.

Another very important factor bear-



MR. KEN KAPUA.

ing on the subject of tone production is the kind of strings used. The present tendency seems to be to string as thinly as possible, but I fail to see where the benefit of this comes in. In my opinion this stringing with thin strings only serves to produce a weak and feeble tone. Every player should use fairly heavy gauge strings to obtain the best results. Of course, the soundboards of some of the older guitars that have been converted for playing in the Hawaiian style are rather thin, and will not stand the great strain that the use of heavy gauge strings imposes, and the users of these instruments will have no choice but to use the thinner gauge strings. One should, however, do a little experimenting with different gauge

strings to find just what gauge best suits the player's instrument and individual style of playing. A too heavy gauge string will give a woolly or plunky sound, and then again a string that is too thin gives a disagreeable nasal tone. Again, some players do not approve of the use of finger picks and prefer to play with the bare fingers (which style, incidentally, I prefer myself whilst playing in a small room), and these people must, of course, use the lighter gauge string, as the heavy string will not respond sufficiently when played with the bare fingers, and, what is worse, will probably cause extreme soreness of the finger-tips. Then, again, we have the personal side of the matter. What sounds good in one player's opinion may be classified quite differently in the opinion of another performer. So much depends on the player's personal viewpoint, and it is up to each individual player to do a little experimental work with different gauge strings, and from the experience gained he should derive some benefit.

The first and second strings should be of plated steel, with the second a trifle thicker than the first, although I have used, and with success, a second string for first. The remaining four bass strings should be wire centred covered with silk and copper wound. The secret of a good resonant string is to have the centre wire as thick as possible (within reason, of course, so that it will pull up to the correct pitch) with a not too heavy covering. This I have found from experience to give the best tone.

It is rather surprising, but many players of string instruments will give more thought to purchasing a pair of shoe laces than they do to buying strings for their instrument. Only a few days back I was in a large music store when a customer came in and asked for a banjo first, so-and-so brand (which was a very well-known and reliable brand), only to be told by the assistant that the firm were out of stock, but had such-and-such a brand at such-and-such a price (this brand was far inferior and much cheaper than the brand originally called for), and the customer said, "Righto! that will do, give me two, please." Now I contend that it would have been better for all concerned had that customer done without the cheap and inferior string and gone elsewhere for the reliable brand he had first asked for. This would show the shopkeepers that we instrumentalists only want the best strings, and that we cannot be put off with

"The Banshee": A new solo for Banjo—finger style, plectrum style or tenor-banjo.

something "just as good" at a third the price. As the old saying has it, "An instrument is no better than its strings," and to a certain extent this is very true.

Now as regards tone production from the playing point of view. One way (and a good way too) is to practise the scale of, say, A (three octaves) and play each and every note *sostenuto* whilst counting 1, 2, 3, 4, fairly slowly, and, gradually, as one becomes more proficient, increasing the speed until the scale can be played at a moderate speed with a perfect tone. Two splendid solos which may be successfully used for perfecting a player's tone are "Pua Carnation" (handled by the C.E. Co.) and "Ua Like Noa Like" (Kamiki Tutor). If these two pieces are played through very slowly and very carefully several times one will be sure to notice an improvement in the tone. Another really helpful solo which gives a splendid opportunity for tone production (and the successful rendering of this solo depends on a good tone) is "The Rosary" (arr. De Lano, and issued by C. E. Co.). This solo also gives ample scope for some beautiful tone on the various chords.

A first-class instrument alone will never produce a first-class tone by itself—you must produce the tone, and you must *coax* it out of the instrument, you cannot force or drive it out. No player has yet succeeded in forcing a good tone from an instrument. The tone is in the player. The good instrument only makes it easier for the player to produce it. Bear this in mind as it is important. When we hear a first-class performer produce that wonderful tone that makes you sit up and listen, you can take it from me that that player is only able to produce that tone because of the hard and untiring work he has done beforehand in his early days on the instrument. Depend upon it he has had to "get down to it" and work, and work, and then keep on working harder than ever.

I wonder how many players of the Hawaiian guitar produce a good tone when playing staccato notes? I hold the opinion that there is not enough practice given to this important branch of steel guitar playing. I firmly believe that most players would derive great benefit if they would only practise more in this style of playing.

Great attention must also be given to the right hand. In order to produce a good round and full tone the right wrist should be held fairly high and the fingers be allowed to drop over the strings, the fourth finger resting on the top of the guitar, about two inches behind the sound-hole, and the first and second strings (played with the

second and first fingers respectively) should be brushed over towards the palm of the hand. On no account should the strings be pulled. The thumb should play the four bass strings, and should strike downwards towards the next string, *i.e.*, 5th to 4th or 4th to 3rd. The best tone is generally produced by playing about one or two inches behind the sound-hole. This, of course, is not a fixed position, as for louder passages the hand should move nearer to the bridge, or for very soft passages one can play over the fingerboard, round about the 12th fret.

If the right hand is held in the manner described, and if a good deal of practice is devoted to playing all notes *sostenuto*, I feel confident that every player will find an improvement in his tone production.

"MY MARGUERITE."

Mandolin Duet in this issue.

MR. AUBREY STAUFFER, the composer of "My Marguerite," is one of the best-known mandolinists of America. He has always specialised in the full harmony style of playing, and the composition which is included in our music supplement this month is an excellent example of his work.

Of course, if desired, "My Marguerite" may be played as a solo, when the harmony, even then, will be found very full. It is much better, however, as a duet, and if the gradual increase and decrease in tempo and volume of tone are carefully noted, the resultant effect is very fine indeed.

Much can be learned by practising this number until it can be played well, and the attention of teachers is drawn to it for the purpose of instruction for their mandolin pupils. The second mandolin part is an excellent accompaniment that can be played by the teacher to the harmonised melody that is played by the pupil.

THE CLOCK AND THE BANJO

New Descriptive Solo

By HARRY RESER

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"B.M.G." DIPLOMAS.

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MR. ALAN GRAHAM, of Cranbrook, B.C., has passed the "B" Grade test for Banjo playing.
Examiner: Mr. Emile Grimshaw.

MR. J. L. FOX, of Clapham Common, has passed the "A" Grade test for Tenor-banjo playing.
Teacher: Miss Audrey Hope.
Examiner: Mr. Dave Thomas.

MR. NORMAN W. SCOTT, of Winnipeg, has passed the "A" Grade test for Tenor-banjo playing.
Examiner: Mrs. Violet H. Craw.

MR. ARNOLD RILEY, of Haslingden, has passed the "A" and "B" tests for Banjo playing.
Examiner: Mr. Eugene Earle.

MR. E. BATE, of Liverpool, has passed the "A" Grade test for Banjo playing.
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Teacher: Mr. John Nolan.
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MR. ERNEST WEBB, of Bolton, has passed the "A" Grade test for Tenor-banjo playing.
Teacher: Mrs. Barbara Lobb.
Examiner: Mr. Joe Cashmore.

MR. JOHN UNSWORTH, of Bolton, has passed the "A" Grade test for Banjo playing.
Teacher: Mrs. Barbara Lobb.
Examiner: Mr. Joe Cashmore.

MR. FRANK NEVISON, of Bolton, has passed the "A" Grade test for Banjo playing.
Teacher: Mrs. Barbara Lobb.
Examiner: Mr. Joe Cashmore.

MR. JAMES LEE, of Bolton, has passed the "A" Grade test for Banjo playing.
Teacher: Mrs. Barbara Lobb.
Examiner: Mr. Joe Cashmore.

MR. CHARLES RENFREW, of Harpurhey, has passed the "A" Grade test for Tenor-banjo playing.
Examiner: Mr. Joe Cashmore.

MISS GLADYS GARDENER, of Bolton, has passed the "A" Grade test for Tenor-banjo playing.
Teacher: Mrs. Barbara Lobb.
Examiner: Mr. Joe Cashmore.

MR. HORACE EASTWOOD, of Bolton, has passed the "A" Grade test for Banjo playing.
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MR. WALTER READ says: "'Speedwell' is undoubtedly a great solo; every movement is tuneful and full of pep."

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By **EMILE GRIMSHAW**

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AIN'T SHE SWEET?

1

Banjo arrangement by
EMILE GRIMSHAW.

BANJO SOLO.

Music by
MILTON AGER.

Piano Intro. 8 *ad lib.* 2 *mp*

6P.....

CHORUS. *p-f*

Ex.

Ex.

Ex.

1. 2.

D. S.

The sheet music is written for a single-stemmed banjo in G major (one sharp). It begins with an 8-measure piano introduction, followed by a section marked 'ad lib.' (ad libitum) for 2 measures. The main body of the piece consists of several lines of music, including a chorus section marked 'p-f' (piano-forte). There are several 'Ex.' (extension) markings above specific chords, indicating where the fourth finger should be extended beyond the usual 'close' position. The piece concludes with two endings, numbered 1 and 2, and a double bar line with 'D. S.' (Da Capo) below it.

"Ex" placed above a chord indicates an extension of the fourth finger beyond the usual *close* position of the left hand.

Issued as a Banjo supplement to "B.M.G." by special arrangement with The Lawrence Wright Music Co. Denmark St. London.W.C. 2. British owners of copyright.

To obtain a piano accompaniment for use with this solo, every player should purchase the song "Ain't she sweet?" Price 7d post free obtainable from Messrs. Lawrence Wright or Clifford Essex & Son., 15^a Grafton St. New Bond St. London.W.1.

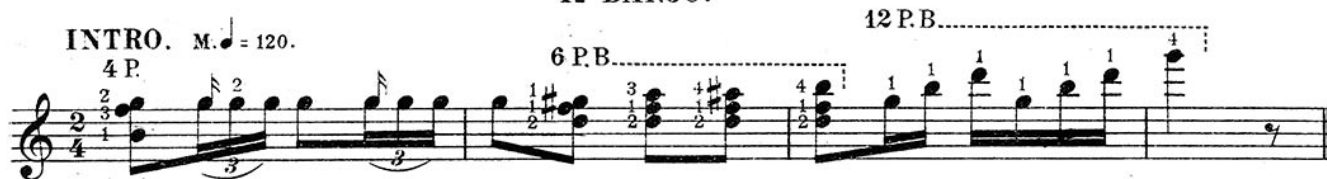
GIBSON GIRL.

MARCH.

Arranged as Played by
BURT EARLE.

1st BANJO.

INTRO. M. ♩ = 120.



12 P.B.

MARCH.



5 P.B.



4 P.

10 P.B.

6 P.

12 P.

10 P.B. 8 P.

5 B.



12 B.

10 P.B.

7 P.

5 P.B.

12 P.B. 10 P.B.

8 P.

5 B.



7 P.B.

5 B.

6 P.

9 P.

12 P.B.



12 P.B.

10 P.B.

8 P.

5 B.

7 P.B.

3 P.

5 P.



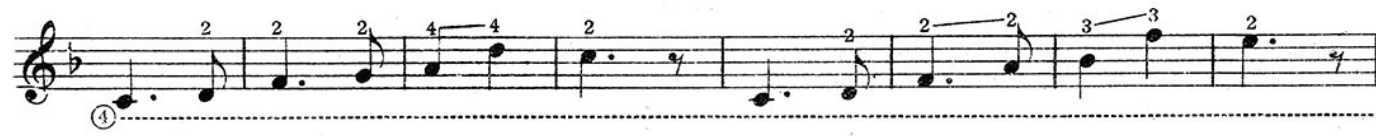
5 P.

2 P.B.



TRIO.

Bass String Solo.





1st BANJO.



Gibson Girl.

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MY MARGUERITE.

MANDOLIN DUET.

AUBREY STAUFFER.

Op. 42. No. 5.

Andante.

1st Mand. *mf* *cresc.* *rall.*

2nd Mand.

Slowly.

p

rall. *a tempo*

molto rall.

pp

Con moto.

1st time on G stg.
2nd time on A stg.

2nd time loco

rall. e cresc. *ff* *D.C.*

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Let Me Call You Sweet- heart .. " .. Waltz	For Baby and Me .. " "
Meet Me at Twilight .. " "	Mary Lou .. " "
Oh Charley! Take It Away .. " .. One-step	Memories Of You .. " "
Matador .. " .. " "	Sing Your Sorrows Away .. " .. " "
Some Other Bird Whis- tled a Tune .. " .. Fox-trot	Ting a Ling .. " .. Waltz
	Tenderly .. " .. Fox-trot
	Here Comes Malinda .. " "

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HOW TO PLAY "SPEEDWELL."

By THE COMPOSER.

THIS solo is issued for finger banjo, plectrum banjo and tenor-banjo.

If a banjoist wishes to play in the plectrum style, he should be sure and obtain the plectrum part, because this differs considerably from the part that is issued for the finger style of playing.

THE FINGER-STYLE SOLO.

Those players who prefer to play in the latter style will find that the first four bars, although consisting of spread-out chords at the seventeenth, thirteenth, tenth, fifth and first positions, contain no other notes than the three that form the tonic chord of F major: F, A and C. I advise every player to memorise the first movement; this is really quite easy to accomplish, especially as six of the chords on the second line, which at first may appear so forbidding, are merely extended four-one-two chords moving fret by fret or chromatically down the scale.

The eighth stave, similarly, is much easier than it appears, because here the player has merely to finger a chord four-four-one at the first position, and move the hand fret by fret to the twelfth position.

In the B flat movement it will be seen that the melody and accompaniment are each given complete time values to themselves, the actual playing being as though the music was written:



The method of writing as given in the solo is, however, undoubtedly the better way, because the player is thus shown at a glance exactly which are the melody notes which he must emphasize.

THE PLECTRUM BANJO SOLO.

Those banjoists who prefer to play "Speedwell" in the plectrum style should note that the first bar is marked 8va, which means that the music must be played an octave higher than written. The first four bars, instead of being spread-out, as in the finger solo, consists of chords, each of which is followed by a note that is a semitone lower than the high note of the chord. Once the player has realised this he will be able to memorise this movement quite easily.

At the end of the first bar on the second line an effect is introduced that is known as the fret glide. Most dance

banjoists and tenor-banjoists make frequent use of this effect, which is executed like this:—



Notice that the above is a triplet stroke commencing with an up stroke, and that accent must be placed only on the last chord, which, of course, follows the bar-line.

Commencing the B flat movement, the instructions already given to finger players apply also to the plectrists, only, of course, the latter will play throughout with down strokes of the plectrum.

THE TENOR-BANJO SOLO.

Tenor-banjoists may be interested to know that the solo "Speedwell" started as a tenor-banjo solo. It was suggested by the first two bars in the number 4 duet at the end of the new book, "How to Master the Tenor-banjo."

When playing the solo, the first bar starts 8va (an octave higher than written). The fret glide at the end of the fourth bar is played with a triplet stroke, commencing with an up stroke, as explained above. In the first edition of this solo, a leger line has been omitted in the third bar of the second line; the leger line should be written in the space that will be seen under the note C in the last chord.

"Speedwell" should be played quickly, at about modern fox-trot time.

SOME HINTS FOR GUITARISTS.

THE jarring sounds that sometimes occur when playing the guitar are frequently the result of some part of the machine head having become loose. The ivory or bone thumb-pieces are usually the parts where the trouble arises, and the player can easily locate the whereabouts of a jar when it occurs in the machines by first sounding the strings, then holding each of the bone thumb-pieces in turn.

The fact of there being almost a certainty of absence of these machine jars is the great point in favour of a guitar having a peg head. Strings are also more easily fixed, and there is nothing at all to get out of order.

* *

Every guitarist should purchase only the best quality strings, and then he will be fortunate if he can avoid having some

that are false in tone. To test a string, play the harmonic on it which occurs at the twelfth fret, and then play the note at the same fret in the ordinary way. These two notes should sound the same as regards pitch. If they sound different in pitch, and the guitar is a reliable one, then the string is false, and must be replaced.

Wire first strings should be avoided, as also should fourth, fifth, or sixth strings with wire centres.

Many guitarists are now using Tropical strings instead of gut. This is an admirable idea, because Tropical strings are always true.

When playing single notes on the covered strings of the guitar, the thumb should always slide on to the next open string higher in pitch. It is also important when pulling the first, second, or third strings that the tips of the fingers should travel towards the palm of the hand.

* *

A weak point that is so often apparent in amateur guitar playing is the small amount of tone produced. Strict attention should be given to the manner of pulling the strings with the right hand. Almost all chords are played arpeggio fashion, and the speed of the arpeggio should be regulated according to the style of piece. The left hand must press the strings firmly against the finger-board, otherwise jars will occur.

Many guitarists devote so much of their attention to finding the necessary positions for the left hand that they quite overlook the fact that the real playing is done by the fingers of the right hand.

* *

An innovation is the tenor-guitar—an instrument that is becoming increasingly popular for solo work in the home, or for waltzes and Hawaiian numbers in the dance orchestra. This instrument is wire-strung, and tuned exactly like the tenor-banjo.

APPRECIATION.

"I am delighted with the 'Clipper' tenor-banjo."—H. D. (Keighley).

"I am very pleased with the C.E. 'Professional' banjo."—E. H. (Tulse Hill).

"The 'Paragon' banjo is the best I have come across in a twenty-five years' search."—S. B. T. (York).

"I am delighted with 'Paragon' resonator, and consider this attachment a sound investment for any banjoist."—H. R. (Dundee).

Those who appreciate your playing may welcome the suggestion that they learn to play the instrument.



THE TENOR-BANJO AND ACTUAL PITCH.

IT is important that every player of the tenor-banjo should be able to read in both actual and octave-transposed pitch. All tenor-banjo solos are published (like banjo solos) in the octave-transposed pitch, this being the most practical, so as to avoid the use of many ledger lines when writing for the third and fourth strings.

In the old days, when the dance orchestrations were first issued for the tenor-banjo, the octave pitch was no doubt the best, because four-note chords were used exclusively, but at the present time they are a rarity. Has the tenor-banjoist noticed, I wonder, the ever-increasing number of orchestrations that are being published in actual pitch? About seventy-five per cent. of modern dance orchestrations are now written in actual pitch notation.

The reason for this is that the tenor-banjoist who knows his business must play about half-way along the handle at about the tenth or twelfth fret in order that he may produce the right sort of tone, and be able to execute those *glissando* strokes or fret glides which are nowadays so frequently used.

Where chords are written in octave-transposed pitch in or near the first position, the expert player re-arranges the chords as he plays in a much higher position. Arrangers are beginning to realise that actual pitch is, without any possible doubt, the best for the writing of all dance parts for the tenor-banjo, particularly as the best players use only three-note chords.

However, the real point is that tenor-banjoists must learn to read in both notations: octave-transposed notation for solos, and actual pitch notation for dance parts.

Many dance parts are, of course, issued in the octave notation, and some arrangers persist in making the tenor-banjoist do some rapid thinking by writing some of the chords on the three lower strings, followed by a sudden skip back to the three upper strings, but a gradual improvement is taking place.

Many publishers do not understand much about the tenor-banjo or banjo,

and are quite unaware that there is anything wrong with the parts. The remedy is for players to write to the publishers and point out unplayable chords in their publications.

have issued: "Crazy words," "Ain't she Sweet?" "Shalimar," "Once," "Golden Gate," and "Rhythm is the thing," with parts for banjo and tenor-banjo.

NEW DANCE MUSIC WITH PARTS FOR BANJO AND TENOR-BANJO.

MESSRS. KEITH PROWSE & CO., of 42, Poland Street, London, have issued: "Honeymoon" Waltz, "Sphinx," "I wouldn't fool



a little girl like you," "Half a moon," "My Baby's Back," with parts for banjo and tenor-banjo.

Messrs. B. Feldman & Co., of 125, Shaftesbury Avenue, W.C.2, have issued: "Parlez vous Francais?" "Is love worth while?" "Am I all to you?" "If all the stars were pretty babies," "There's everything nice about you," and "When the love-bird leaves the nest," with parts for banjo and tenor-banjo.

Messrs. Francis, Day & Hunter, of 138, Charing Cross Road, London, W.C., have issued: "Anytime-anywhere," "Blame it on the waltz," "Blue Skies," and "How I love you," with parts for banjo and tenor-banjo.

Messrs. Lawrence Wright Music Co., of 19, Denmark Street, London, W.C.2,

MR. JACK HARPER'S DANCE BAND.

ONE of the most popular dance orchestras in New Zealand is Mr. Jack Harper's, at present playing in Wellington.

This band is one of the favourites in the capital city, which is proved by the fact that they hold the record for the largest number of engagements over the last four years.

Of special interest to our readers is the fact that the banjoist, Mr. Charles Brazier, is an Englishman who only recently left London to try his luck in the Dominion. He very soon found an opening, and is now quite a favourite in Wellington's dance world.

The personnel of the band is as follows: Jack Harper, violinist and leader; Charles Brazier, mentioned above; Fred E. Hollis, pianist; Norman Peez, trumpet, and Joseph H. Jones, drums and effects.

"AIN'T SHE SWEET?"

Banjo Solo in this issue.

THIS month we include in our music supplement another exceptionally popular song arranged specially as a banjo solo.

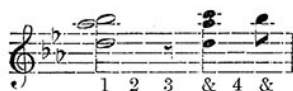
The syncopated time in this number will require very careful watching in order to play it correctly.

The first bar, and similar bars, should be counted as follows:—



Another bar of time that should be carefully studied is the second bar of the chorus:—

The rendering of duets is an excellent method of improving one's knowledge of time.



These syncopated passages are very effective when played on the banjo, but they must be executed confidently and without the least hesitation.

Although "Ain't She Sweet?" is arranged for the finger style of playing, it is quite easy for a player to read from this part and play in the plectrum style. Plectrists must ignore the spread-out chords, and play as a rule four chords in a bar with a strong accent or melody notes.

As with all other banjo arrangements of popular songs that have appeared in "B.M.G.," the published song is in the same key as the arrangement, and may be used to provide an excellent pianoforte accompaniment.

A WORD FOR THE BANJO.

BY RONALD COLMAN.

(The world-famous cinema actor.)

"A WORD for the banjo, indeed!"
(I almost hear my banjo say).

"What next? Can I not speak for myself? Am I not to be heard wherever there are fingers to pluck and feet to tap? Am I not to be heard cheerfully pleading my cause from the concert-hall to the camp-fire, from the society drawing-room to the second-floor back, from the barracks to the backwoods? Do I require an advocate while I can so eloquently conduct my own defence? Do I not so infect the court with my optimistic sentiments and breezy rhetoric that I am honourably acquitted by Mr. Justice Public Opinion? A word for the banjo, forsooth!"

I almost feel inclined to retire—crushed. But I will soothe my indignant instrument by pointing out that the more popular we become the more we are talked—and written—about. Should this reach the eye of but one who has never heard the banjo speak for itself, then I have not written in vain.

To such a one would I first of all give my sympathy. Then I would say, "Don't, please don't, condemn the banjo merely because you have heard one of the burnt-cork fraternity torturing a seven-stringed abomination on the sands, or an equally dusky "white" brother outside the "Green Anchor" discoursing the sad strains of a deformed edition of "Annie Laurie" on a combination of scrap-iron and parchment that the dustman has refused to take away. For it is invariably on this type of player that those who most vindic-

tively sneer at the banjo base their arguments.

I remember, some years ago, when I was just commencing to learn the banjo, a friend of mine, who rather prided himself on his piano-playing, tried to discourage me by suggesting I should do better to take up a musical instrument! I, who had been tempted to learn by hearing such players as Oakley, Morley, etc., asked my friend if he had ever heard the banjo played. After thinking for a few moments, he told me he didn't think so. He might have heard a nigger on the sands when he was quite a little boy, but he wasn't sure.

I am rather sorry that gentleman was not present at an "At Home" to which I was invited about two or three years later. It was a musical "At Home," given by an exceptionally musical family, more than one of its members being high up in the profession. A great number of the guests, too, were professional musicians, making, perhaps, one of the most critical audiences to whom I have ever played. I had been specially asked to "bring the banjo" (surely there is no other instrument that is so often requested to be "brought along"). Well, I was almost the last "turn" to be put on, and when I was asked to oblige, after a long and rather heavy programme of severely classical music, I was very doubtful as to how I should "go down." However, I got through my carefully practised piece without any mishap, and I can only say that mine was the first item that evening to receive an "encore." The banjo seemed to relieve the atmosphere. Everyone seemed to brighten up in consequence, and the conversation flowed more freely. It was the spirit of the banjo. The banjo is the apostle of good humour. It is the light comedian of musical instruments, and, like the genuine light comedian, well able to touch our hearts into the bargain.

Then these lines may perchance come before the notice of some erring brother who "used to get something of a tune out of the thing, don't you know, but never did much with it." Well, then, I say that it is such as you, sir, who do the most harm to the banjo—infinity more harm than the most spiteful sneers and bitterest scorn. It is such as you who act as a drag on those who are doing their best to elevate the banjo. It is such as you who will bring out your instrument (after several months' sojourn in the cupboard) on the occasion of a visit of some country cousins, and scramble through "Black Bess" and "Park Crescent" to the admiring plaudits of Aunt Louisa and the girls, and then, a few days later, will express amazement and horror at the suggestion of a cynical friend that the banjo is not a musical instrument! To you, sir, I

suggest that you get out your instrument—a banjo in the hand is worth two in the case—and try and take an intelligent interest in it. If you have any intelligence, the interest will come along all right. Have a few dozen lessons from a reliable tutor and practise hard for six or eight months, and then think twice before playing in front of anyone. You will have to go through the bitter experience of finding out that the more you play the more you will realize your incompetence, but you will be all the keener to overcome it. For, after all, can there be any enthusiasm like unto the enthusiasm of the keen banjoist? And I think the keen banjoists outweigh the other material. If not, why the increasing popularity of the banjo?

So why need we worry about our critics? Why worry about the man who, instead of playing the instrument, plays at it? For the banjo will still go on. And, finally, why have I troubled to put in this plea for that which is so well able to fight its own battles? An instrument that can so effectively banish care and worry, and make our troubles seem a little further away, and can so surely set our feet tapping and our hearts smiling—such an instrument, I say, will not easily die.

CORRESPONDENCE.

To the Editor of "B.M.G."

DEAR SIR,—Your remarks on Banjo Tone in last month's "B.M.G." might well be read, marked, learnt and inwardly digested by all players of the banjo. As the subject is of much interest to me, I venture to write you a few lines merely from an amateur's point of view.

Briefly, I think it is fairly obvious that the three most important factors in the production of banjo tone are, touch, strings, and vellum. A hard, uncultivated touch cannot do other than produce a harsh, unmusical tone, whereas a good light touch (the secret of all artistic banjo playing) is not difficult to acquire, if quiet, careful and intelligent practice is persevered in from the very beginning. Fullness of tone will develop quite naturally. While expressing this opinion, I know that strong, vigorous picking over the bridge, in order to strengthen the fingers, is frequently advocated—the refining process being postponed more or less indefinitely.

With regard to strings, there is again much diversity of opinion, but as far as finger-playing is concerned, I believe that the finest player in the world cannot get the best from a banjo when it is strung with wire strings. With reference to the

It is quite easy to enthuse a friend if you yourself are enthusiastic.

zither-banjo, which experience has shown must be strung with wire 1st, 2nd, and 5th, and played with the nails, I think that for all public playing, the instrument would be much more effective if strings of a thicker gauge were used, instead of the thin whisks of steel which are generally recognised by zither-banjoists as the correct and orthodox method of stringing.

Many keen banjoists do not like the tone produced by the plectrum, and probably imagine that it will eventually supersede the finger-playing style. I do not consider that there is any cause for alarm, by reason of the fact that many plectrum enthusiasts are taking up the tenor-banjo, which, apparently, is rapidly being regarded as the better instrument for plectrum playing.

In conclusion, a few lines about the vellum. That it should never be allowed to get slack, is a fact of course well known, but not always fully realised by amateurs. As your correspondent truly points out, a new vellum makes a wonderful difference to the tone of a banjo. Nevertheless, even an old vellum which has been neglected (provided it is of a good grade), may be found quite satisfactory for home playing, after being taken in hand and properly tightened.

Yours faithfully,

O. G.

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recently sent queries without enclosing
these essentials as a guarantee of good
faith, kindly re-submit them, when an-
swers will be given in this column, and
only the initials of the correspondent will
be published.

W. H. G.—The solos "Take your
Pick," "Crazy Joe," and "Pickins" are
played on the tenor-banjo for gramophone
reproduction.

DERBY.—Common time has four beats
to each bar. Half-common time, or alla
breve time, has two minim beats to each
bar. The latter time is quicker—too
quick, in fact, to beat four to a bar or
allot a number to a crotchet beat on a
metronome.

Two-four time is (so far as actual
playing goes) very similar in effect to alla
breve time, but, of course, in the writing

the former has two crotchet beats and the
latter two minim beats.

W. E. M.—The correct left-hand fin-
gering for bar five of the plectrum exercise
88 in "How to Excel on the Banjo," is as
follows:—



A. D.—The positions on the tenor-banjo
are determined according to the conse-
cutive *scale notes*, and not by consecutive
frets as on the banjo. For example, on
the tenor-banjo first string, the first
finger used at B or B flat determines the
first position. If the first finger is used at
C or C sharp, the player is in the second
position. First finger at D fifth fret, is the
third position; first finger at E seventh
fret, is the fourth position; first finger at
F eighth fret, is the fifth position; first
finger at G tenth fret, is the sixth position,
and first finger at A twelfth fret, is the
seventh position. See the new book,
"How to Master the Tenor-Banjo."

R. F. S.—(1) You should practise all
your scales with alternate right-hand
fingering.

(2) The third G on the banjo when
perfectly in tune with the octave string
may cause the latter to vibrate slightly
in sympathy, but there can be no harm in
this.

(3) It is always better to play accom-
paniments from printed or written nota-
tion rather than to improvise them by
ear.

(4) Brushing the strings, harmonics,
and single and chord tremolo both finger
and plectrum styles are fully explained
in "The Banjo, and How to Play It."

S. F.—You should practise all inver-
sions of chords so that you can play one
as readily as another. The complete
dominant-seventh chord in the key of C
consists of the notes G, B, D and F.
In a three-note chord one of these four
notes must necessarily be omitted.

B.M.G. NOTES.

BOURNEMOUTH.—The Lyric Banjo
Team played some excellent selections at
the Co-operative Society's concert, held
at Winton, on April 27th.

BRIGHTON.—Mrs. Edith M. Hulme,
of 83, St. Leonard's Road, Hove, has
formed quite an excellent mandolin or-
chestra, and would be glad to hear from

Will you help to increase the number of players if only by one?

players in this district who would like to join. Only instruments of the mandolin family will be included: mandolins, mandolas, mando-cellos and mando-bass. Will players of these instruments kindly communicate with Mrs. Hulme.

DONCASTER.—Mr. David Milner is forming a banjo band in this city for Doncaster, Rotherham and Barnsley players. Applications should be made to Mr. A. H. Derbyshire, at 55, Catherine Street, Doncaster, or to Mr. David Milner, at 20, Kenbourne Road, Sharrow, Sheffield.

FULHAM.—At dances held at the King's Hall on April 23rd and 25th, the Ranelagh Banjo Club played during the intervals selections from their repertoire, including "Tune Tonic," "The Banshee," "Beat as you Go," and "Tattoo," all being greatly appreciated. The Burton Meadows Dance Band provided the music for dancing.

GLASGOW.—Mr. and Mrs. Frank Merton broadcast several banjo selections during a special musical interlude "Way down upon the Swanee River," on May 14th, at the B.B.C. station.

Their items were played with both finger and plectrum, and included "Tattoo," "Uncle Sambo," and "Niggertown," and they were specially complimented by the B.B.C. on the excellent way their playing "got over."

HASTINGS.—At the Whiterock Pavilion, where afternoon and evening performances are being given by an excellent concert party throughout the summer, Miss Evelyn Wray, ballet and classical dancer, has included in her repertoire a new solo dance entitled "The Banshee." The music of the banjo solo "The Banshee" is used to accompany this dance, but re-arranged for the piano.

KENNINGTON.—The Dulcet Banjo Club gave a very successful concert at the "Horns" Assembly Rooms on April 29th. The orchestra, under the direction of Mr. Robert Beddard (a pupil of Miss Lily Ridler), played "On the Mill-dam," "Oakleigh Quickstep," "Mighty Lak' a Rose," "Jack's Return," "Somewhere a Voice is Calling," "Merry-go-Round," and "La Marguerite Waltz." Messrs. H. Thorne and R. Beddard played as banjo duets, "To the Front" and "Rugby Parade," and Messrs. A. Elliott and R. Beddard played "The Banshee," "Minuet," and "Little Injun." Plectrum solos were played by Mr. Copeland.

The appearance of Mr. Joe Morley was the signal for loud and prolonged applause.

For his opening number he chose "Mazepa," followed by "Sprig of Shillelagh." This item was, undoubtedly, the hit and favourite given by this great banjoist. In the second part, Mr. Morley favoured his audience with "Sports Parade," "Mauna Loa," and several encore numbers. By request, "Donkey Laugh" was given and received with loud applause. The accompanist, Mr. Sydney Jerome, was greatly appreciated.

HERNE BAY.—Mr. John S. Hooper writes: "The Banshee" is the best banjo solo I have ever played."

LONDON.—The May meeting of the London Banjo, Mandolin and Guitar Club took place at the Y.M.C.A., Tottenham Court Road, W.C., on Monday evening, 9th inst.

The following compulsory items were played by members: Mr. W. Bell, "Savoy Rag"; Mr. E. Davies, "The Banshee"; Mr. Dolby, "Irish Fantasia"; Mr. Gibbons, "Niggertown"; Mr. Llewellyn Davies, "To the Front"; Mr. O. Goldsmith, "The Revels"; Miss J. Holland, "Andante and Waltz"; Mr. W. Herbert, "Palladium March"; Mr. D. Kemp, "La Marguerite"; Mr. P. Lavender, "Minstrel Man"; Mr. A. D. Cammeyer, "Humoresque."

Then followed the community period, which was made doubly enjoyable by the President leading the members through two of the items, viz., "To the Front" and "Handy Jack." These two items went with a splendid swing, and were greatly enjoyed.

After refreshments, the President, Mr. A. D. Cammeyer, gave the second of a series of members' "15-minute recitals. He played "Valse Parisienne," "Danse Melange," and "Miniature III." He is still pre-eminent as a zither-banjoist, and he played in the same beautiful way that we are accustomed to look for.

Mr. G. Searle will give the 15-minute recital at the June meeting, and the Committee earnestly hope all members will join in this movement and take their turn in giving a "15-minute" recital.

It has been decided to ask members to submit original MSS. of a march suitable for concerted playing to be used by the Club as its second march. Such MSS. must be submitted to the Secretary not later than the September meeting, when the piece chosen by the Committee, composed of the President and Vice-Presidents, will be published for the use of the members of the Club, and will be played at each meeting as the opening number.

The following will be played as community items at the June meeting: "Dashwood Quickstep," "Black Bess," "Niggertown," and "White Coons."

All those interested in the banjo, mandolin or guitar will be welcome at the Y.M.C.A., Tottenham Court Road, at 8 p.m., Monday June 13th, but owing to increased numbers of new members, and the consequent lack of accommodation, the Committee appeal to all prospective visitors to notify the Secretary, 16, Paignton Road, Stamford Hill, N.15, at least three days before the meeting of their intention of being present, so that arrangements may be made for the increased seating accommodation needed.

MANCHESTER.—At a dance band contest held at Belle Vue on April 29th, a special prize for the best banjo playing was awarded to Mr. J. Harrison, of the E and R Syncopated Band. This special event was judged by Mr. H. F. Grey, who holds the "C" Grade "B.M.G." Diploma.

NOTTINGHAM.—Miss Moira Agnew, the banjoist in the Ladies' Orchestra at the Palais de Danse, is being encored nightly for her banjo solo "Tattoo."

SHERBORNE (Dorset).—Mr. F. B. Alcock, late member of the Tarrant Bailey Banjo Club at Bath, is forming a banjo club at Sherborne.

SOUTHPORT.—Mrs. J. W. Jolliffe intends to start a banjo club in this town. Will players in this district who would like to join send their names to Mrs. Jolliffe, at 3, Bradley Street, Queen's Road, Southport.

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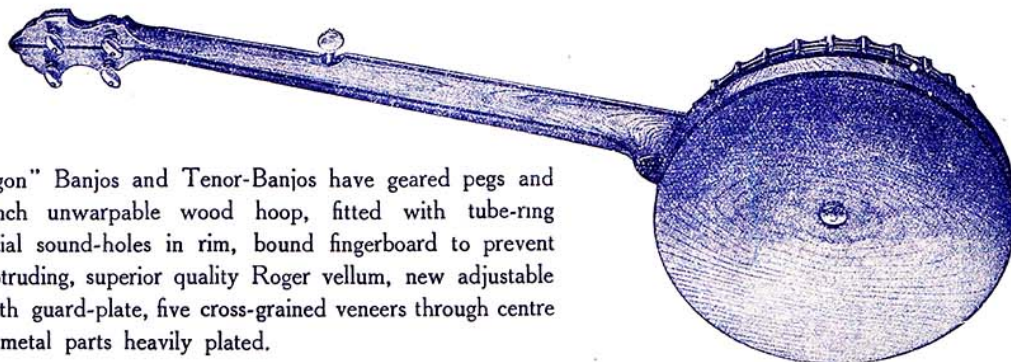
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ABBREVIATIONS.—"Z-B." Zither-Banjo. "B." Banjo. "M." Mandolin. "Dola." Mandola. "G." Guitar. "V." Violin. "P." Piano. "S." Singing. "Sax." Saxophone. "T-B." Tenor-Banjo. "U." Ukulele. "H.S.G." Hawaiian Steel Guitar.

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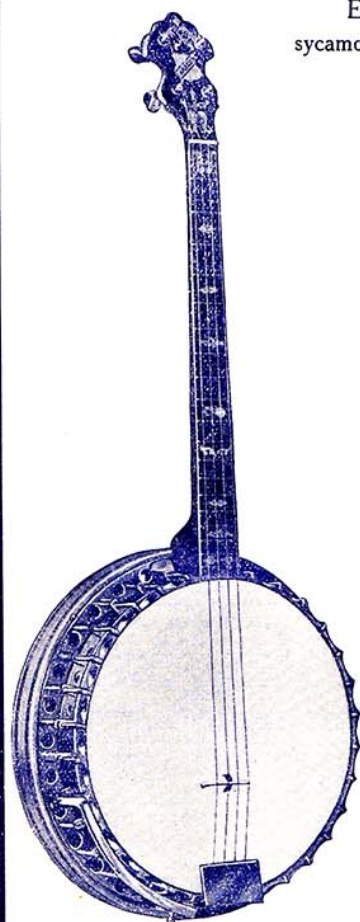
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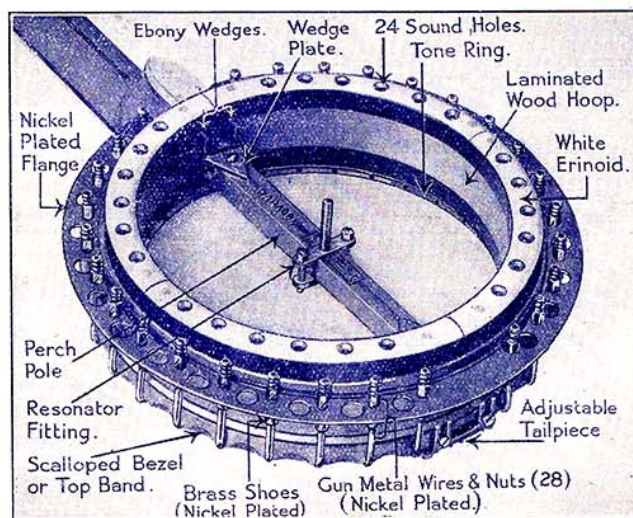
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