

'PEANUT VENDER' RHYTHM VERSUS 'ST. LOUIS BLUES'

White Orchestras Can't Escape Afric Origin, as New Vogue Comes from Morocco, Not Spain.

While Spain has ousted her king and adopted the American form of government, America in turn has turned to Spain to find a substitute for its own king, Jazz.

In its efforts to find a new medium that can supplant the jungle rhythm that has taken America by storm, leading music makers have adopted



New rumble of rhythm merely a variation of the tom tom found in the music of all darker races.

the rumble rhythm of the Spaniards and Mexicans.

The melody of "The Peanut Vender" substituted for the "St. Louis Blues." The Morocco, an old Spanish instrument, has been imported

to replace the moaning saxophone and muffled notes of the trumpet half encased in derby hats so familiar to all orchestras in recent years.

The new vogue is headed by such orchestra leaders as Rudy Vallee, Paul Whiteman, Ben Bernie and other white maestros who see in it the only weapon with which they can combat the incensing popularity of the jungle music dispensed by Duke Ellington, Cab Calloway and others whose popularity is increasing nightly as they entertain the nation on the air.

The morocco, as the instrument is called by its American importers, is a gourd that contains seeds which when shaken, gives the same effects of the well known Spanish castanets. Castanets are small concave disks that dancers hold in their hands to make music at the colorful Madrid carnivals and rank in popularity with the guitar and other stringed instruments with which those of Spanish origin are adept.

The morocco is large enough to stand out over a large musical ensemble and is used to furnish the tempo for the new vogue.

While the Americans are seeking to get away from the jungle they cannot escape the Afric origin even though they go to Spain, because th's new rhythm likewise comes from Africa and the Spaniards themselves adopted it from their Mohammedan conquerors.

The gourds used in producing this new musical effect are raised in Morocco whence they obtain their name.

France likewise has a similar rumble craze, but theirs came from an entirely different source. The new rhythm which is sweeping France comes from Martinique, a French possession in the West Indies. From the cabarets operated by these people in Paris music similar to that found in the "Peanut Vender" has been played for years.

Small demand they had packed up. While whites are taking to the new craze it is positively tabooed in many colored dance halls. Dancers refuse to take the floor when the jerky uneven rhythm is attempted, and local orchestras have abandoned the new vogue altogether. Downtown music stores told reporters that because of the small demand, they had packed up their morocco gourds and shipped them back to the importers.

She Never Smiles



Miss Dempsey Woodson, Chicago, Ill. She has personality minus the grin, as was demonstrated here with Butterbeans and Susie's musical show.

HOPKINS' SOPHS FIND REFUGE IN FISHERMEN'S

BALTIMORE, Md.— Johns Hopkins University's white sophomores, 75 of them in solid phalanx, completely outwitted their "enemy" juniors when they staged their annual dinner in the Galilean Fishermen's Hall on Biddle Street, near McCulloh, in Baltimore.

The group, including the internationally known lacrosse star, Turnbolt, tresed secrecy to the Biddle Street fraternal building, where guarded by a squad of the order's regular attendants, they dined and had themselves entertained while baffled juniors hunted for them about the city.



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Attendants about the hall told newspaper reporters that the affair was a "peppy stunt." John Downs, well known musician, was brought in to furnish the music and two white cabaret girls are said to have furnished enough inspiration to keep affairs lively. The dinner, sup-



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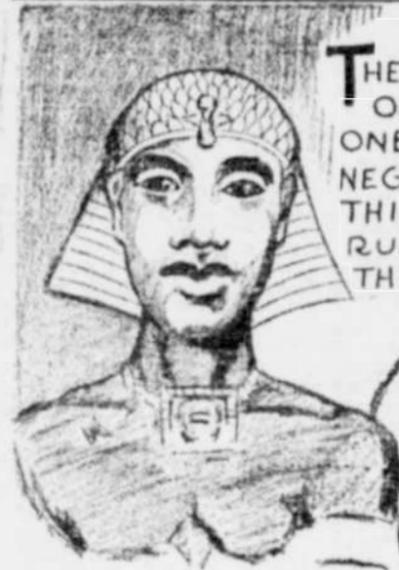
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TAKE IT OR LEAVE IT... by Homer Smith



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