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(See Page 18).

The Melody Maker

VOL. I. No. 2.

FEBRUARY, 1926.



ARTHUR LANGE.

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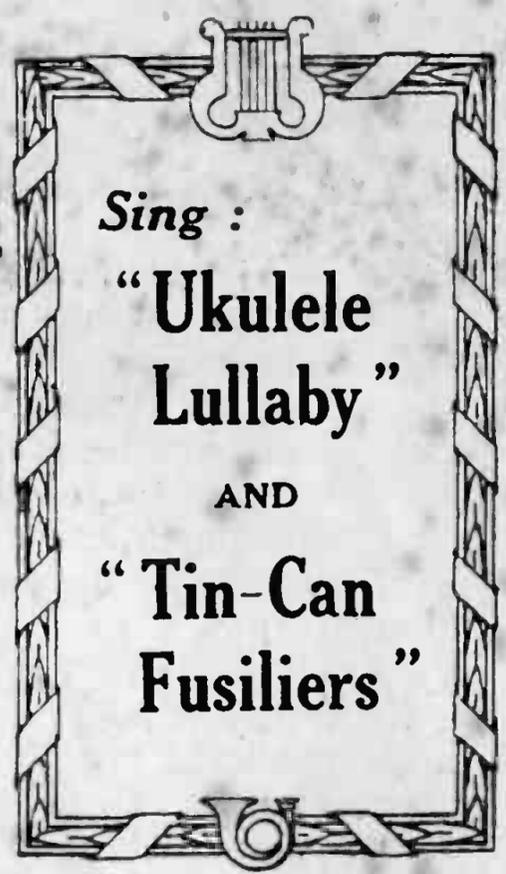
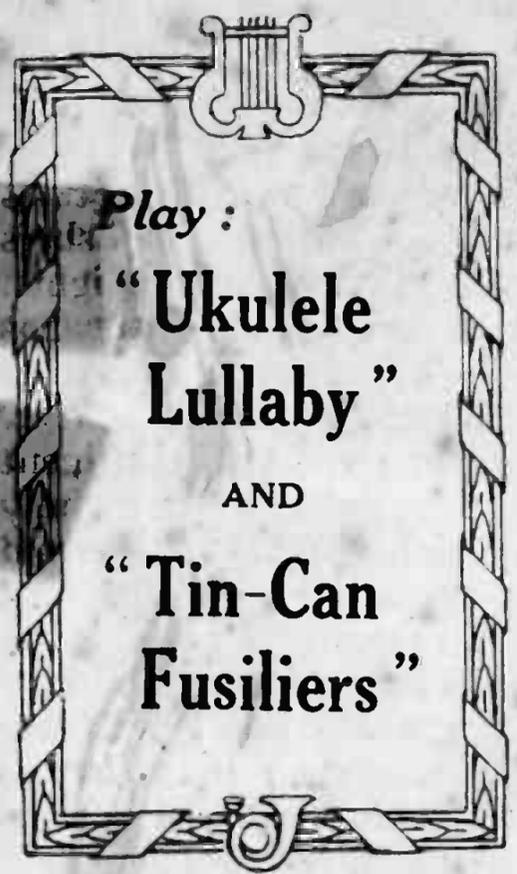
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THE

MELODY MAKER



A MONTHLY MAGAZINE FOR ALL WHO ARE
 DIRECTLY OR INDIRECTLY INTERESTED IN
 :: THE PRODUCTION OF POPULAR MUSIC. ::

Edited by - - EDGAR JACKSON.

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FEBRUARY 1926.

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EDITORIAL.

BIG FUTURES FOR MUSICIANS.

FROM WHERE ARE THE MUSICIANS OF 1935 COMING ?

These are days of mechanical music.

Even the home piano is allowed to get out of tune and stiff from want of use.

The family is now gathered round the wireless set or the gramophone—when it is at home at all—and the home library of sheet music is invariably out of date and neglected. Now the value of wireless, the gramophone, and the player piano is quite apparent as an educational force in the practice of music. It is obvious that they afford the opportunity to musicians of studying from the works of the world's masters which these mechanical instruments perpetuate and reiterate at will. The student may thus endeavour to acquire the technique of the leading artistes of the day. But what of the younger element? The youth of our day is steeped in a musical atmosphere, but never finds time or inclination to learn to play anything properly for itself. What will our children be like in 1935? Is there not a tangible danger that in these ten short years there will be a glut of critics and a dearth of performers?

Undoubtedly there is a big future for embryonic musicians, both in natural music and artificial mechanical music, which, of course, must come from a human agency. The ignorant young, directed by the wise old, have the greatest

opportunity of history to lay to-day the foundations of great musical careers. Patiently fostered tuition backed by the great modern oral advantages provided by the wealth of excellent mechanical music so freely "on tap" will yield an unparalleled dividend in ten years to come. The demand for artistes will be greater than ever and, by the look of things, the supply of talent will be hopelessly inadequate to meet it.

Thinking people will see the force of the argument and the obvious trend of this self-evident prophecy. People who look ahead invariably succeed to the flesh-pots of life, and ten short years is by no means a long time in which to prepare for so sure a success. For both young women and men, even now, it is not too late to mend. It is a crime against nature to neglect the opportunities that, in so many cases, she has so bountifully bestowed on inattentive and unforeseeing youth.

The Mozarts of 1926 are now jazzing to the gramophone or listening in to the John Henries instead of creeping with hope to the organ. Instead of earning proud salaries in 1935 they will, unless they wake up, be the merest automatons in the commerce of life, still demanding entertainment from the veterans of to-day instead of providing it for the edification of the musically unendowed.

THE EDITOR.

FIGHT BETWEEN LEADING RECORD MAKERS.

There are so many excellent makes of records on the market at present, with such a uniform standard of excellence due to the improved systems of recording, and each maker has the services of such excellent artistes and bands, that none excels the other by virtue of these attributes. Where then does the greater success of the one over the other lie? It is admitted and proved beyond argument that a good popular title made and played on an inferior record by a nonentity band has frequently enjoyed a much larger sale to the general public, if not to musicians, than a more obscure number recorded by a big-feature band on a first-class make. It is undoubtedly the title which matters, first and foremost, hence the reason why the leading recording companies strive their utmost to outdo each other in getting hold of the big "hits" first.

It will be noticed that Columbia are already out with "THE TIN CAN FUSILIERS" and "UKULELE LULLABY," but that other companies, at the time of going to press, although having them recorded have not yet listed them. The Columbia Co. will no doubt steal big sales on these numbers by this extra "slickness."

In the case of "BABETTE," H.M.V. were first out, and reaped accordingly. So keen are these companies on being first with the "hits," that they never rest until they obtain a MS Piano copy of a new number, and will not even wait for the advance printed arrangements, but score the number for themselves.

Fourteen companies recorded "THE TIN CAN FUSILIERS" before it was arranged, and before a band part was issued. They all made their own orchestrations. Even now there is a possibility of a further successful recording of this number played from the Lange arrangement which has now arrived from the States.

That the title is the thing that matters is again evidenced by the fact that 956,784 discs of "The Toy Drum Major" have been sold to date, the greatest number of any tune (excepting, perhaps, "Tea For Two," which, of course, had the advantage of being in the production "No! No! Nanette.") It was recorded 32 times, twice on Regal and twice on Columbia. "Babette" was done twice on Zonophone and in three different ways on H.M.V., by Jack Hylton's Band, De Groot's Piccadilly Orchestra, and as a vocal record by Raymon Newton, accompanied on the piano by Billy Mayerl.

The same principle applying to the sale of records also applies to the dance band. Success comes to the combination which features the right kind of popular music, as well as attains a high standard of technique and playing ability.

MORE WORK FOR MUSICAL DIRECTORS ?

We hear that there have been many meetings lately between the various popular music publishers on the belated question of performing rights. On the Continent, for a long time, there has been no such thing as a "Free for Public Performance" line printed on the bottom of music. Under the system prevailing on the Continent to-day, the composer and publisher are fully protected by a society which collects a fee from any institution which publicly performs the controlled works of its members.

Up to now, only a few of the bigger publishers have been members of the British Performing Rights Society, so that great houses like Francis, Day & Hunter, Feldman & Co., and the Wright House, who have kept aloof, have never yet participated in the fees collected from places of public entertainment by this Society on behalf of its members, and who, of course, will be the first to admit that they have but a modest comparative share in a representative dance programme.

It is now expected that these great houses and all the other important publishing firms will enrol in the Performing Rights Society when no doubt new rules will be found necessary to cover so vast an influx of interests.

In the event of this affiliation by dance music publishers with the Performing Rights Society one of the first effects will be to place an obligation on the musical director of any orchestra to render daily to the Society a full return of all titles played, a failure to do which might involve his employer in having his license revoked with the consequent inability to play without legal penalty any of the popular British musical works of the day.

A TREATISE ON ARRANGING. Arthur Lange shows "How."

We are informed that Arthur Lange, the world's most famous arranger of light music, has written a wonderful treatise on modern arranging. So far it is not off the machine, but we understand so complete and explanatory is the treatment of the subject, that the work will be big and bulky enough to make it impossible to market it in England under 30s.

How many young musicians—or old ones for that matter—will have sufficient enterprise to invest this sum in so instructive a proposition? The man with sufficiently open ideas to be willing to learn will find Arthur Lange's book worth not only 30s., but £50 or more.

Although we are not officially in receipt of the book, yet for any earnest student who cares to write us we will endeavour to obtain an advance copy.

Deadheads won't write—live wires will!

A TONIC TALK.

A Period of Musical Transition. Beware!

Keep up to date—or get out! The year A.D. 1926 might be the year B.C. 55 in that it differs so much from the musical conditions of 1914. Many of the masters of the pre-war period are the nonentities of these days of new style syncopation.

The little man of a few years ago—is the captain to-day. Look at Jack Hylton—a few years ago the recipient of a modest salary as a conductor of a touring show. To-day, having advanced on the wheels of progress—a musical magnate in the dance band business. Again, a few short years ago, Debroy Somers was an arranger in a publisher's office on a salary which worried not the Tax Commissioner. He has not stood still, but has raced time and reaped a harvest which gives the Income Tax man insomnia.

The dignity of the fossilised is the stepping stone for the success of youth. Musicians of advancing years must drop all dignity. They must start their education again. These are days when youth, more than ever, must be served. Middle aged folk must look young. It is largely a matter of hair and glad rags. Too little hair on the head and too much on the upper lip and chin are signs of old fashioned dispositions. Reverse these things. Yes, wear a wig if Tatcho won't do! Don't wear a walrus—a tooth brush at the most. Clothes—well, you don't want to shine in them. Looking glass pants and snuff stained waistcoats can be hidden in the orchestra pit, but not in the dance band. The band of to-day must be seen as well as heard. The young look as gay as their music. The old must look young, and gay too. Home-made socks and trench boots are wise for the streets, but patent leather and silken hose are the attributes for the band stand. Man is in his prime at 40 and can look young if he likes. Keep the mind young. Don't get old and stuffy, it will re-act on your playing. A well-known musical conductor who was a force in the music world a few years ago, and still is an excellent theorist, was summarily deprived of his position a few days ago in a West End Musical Comedy Orchestra. The young minded Proprietor found him old fashioned.

Old fashioned mothers are wonderful—old fashioned musicians are nobody's darlings these days. Keep moving—beat the time-piece.

SAXOPHONE QUERIES.

It is with much pleasure that we are able to announce that we have now completed arrangements whereby the world famous Saxophonist, Mr. Al Starita, of Jack Hylton's Kit-Cat Band, will answer through these columns any queries our readers may wish to submit concerning Saxophones and matters appertaining to the playing of these instruments.

Letters should be addressed to "The Melody Maker," 19, Denmark Street, Charing Cross Road, London, W.C.2, and marked, "Saxophone Query."

Advertisers! Note!!

ALTHOUGH
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WERE RECEIVED FROM THE PRINTER ON
JANUARY 15th,
and
DISTRIBUTION WAS NOT COMPLETED UNTIL
JANUARY 25th,
BY JANUARY 23rd
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London.
23.1.26.

We are pleased to tell you that we have already had inquiries about the . . . Saxophones which we advertised in its ("The Melody Maker's") columns.

We have handed your letter to our Mr. . . . who will let you have our copy for the next number without delay.

London.
January 26th, 1926.

We are quite satisfied with the results we have already secured from our advert. in your first issue; and are now awaiting to hear from you re special rate for series.

"THE MELODY MAKER"
has a guaranteed minimum circulation of
20,000 COPIES PER ISSUE.

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◆ London, Jan. 20th, 1926. ◆
◆ Sirs, ◆
◆ This is to certify that I have this day completed delivery as per ◆
◆ your instructions of 21,000 copies of the January (No. 1) issue of ◆
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◆ (Signed) H. A. PERRY. ◆
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OVER £6,000 A YEAR FOR ARRANGING.**Huge Fees for Arthur Lange.**

One of the biggest scoops of the day in the popular music industry has been brought off by the Lawrence Wright Music Co., who have secured a contract with Arthur Lange (a portrait of whom appears on our cover) to arrange no other English numbers excepting those published by themselves.

Arthur Lange is also tied up in America with Messrs. Shapiro, Bernstein & Co., Inc., to arrange only American numbers published by that firm, and, as the Lawrence Wright people issue for England many of Shapiro Bernstein's American publications, it seems as though they have obtained almost a monopoly of Lange's work, so far as England is concerned.

The two contracts guarantee Lange a minimum of \$30,000 a year, which we believe is the highest salary ever paid to any arranger of music.

Arthur Lange has completely revolutionised the art of arranging music. His original ideas have earned for him an enviable reputation. He is to music what Jack Hobbs is to cricket, and what Jack Dempsey is to boxing.

The reason of Lange's success as an arranger is that he has a wonderful knack of arranging parts so that the same score sounds equally good on any combination, whether it be a café band of three or a full symphony orchestra of forty performers. His name on any band part is sufficient guarantee to all musical directors that the number is O.K., and that it can be safely performed with the minimum of rehearsing.

This contract places the Lawrence Wright Music Co. in the position of having, in the melodies of Horatio Nicholls combined with the wonderful arrangements of Arthur Lange, the strongest combination in the popular music business.

"WHAT IS A SAXOPHONE?"

"With remarkable persistence," says "The Evening Standard," "law suits concerning music and musicians come before Mr. Justice Eve, who of all His Majesty's judges is most renowned for being unmusical and not a little proud of the fact."

"What is a saxophone?" asked his lordship in a Chancery case the other day, with the traditional judicial ignorance, that in this instance was probably not assumed. Learned counsel replied that it is an instrument resembling a cornet (which is not true) and used in jazz bands (which is)."

At a subsequent hearing of the same case, the "Daily Mail" quotes the following dialogue between Mr. Justice Eve and Mr. Peck, the barrister:—

Mr. Justice Eve:—"Is the saxophone a wind or stringed instrument?"

Mr. Peck:—"A wind instrument."

Mr. Justice Eve:—"What is the other instrument she (the litigant) is playing?"

Mr. Peck:—"I am told . . . she played the piccolo."

Mr. Justice Eve:—"What is that?"

At a dinner recently given by the Federation of British Music Industries, the Lord Chief Justice of England, Lord Hewart, suggested that Mr. Justice Eve's antipathy to the saxophone might have been caused through his having at one time purchased one of these instruments and endeavoured to play it himself. Only our respect for the Bench prevents our adding, "Probably."

It is an extraordinary fact, too, that there seems to be a general tendency amongst the public to regard the saxophone merely as an appendage to jazz. Actually the instrument was first used for "straight" music ages before jazz was ever thought of. It was invented by Adolphe Saxe as long ago as 1840. Kastner used it in 1844 in his "Le Dernier Roi De Juda," and Meyerbeer, Ambrose Thomas and Richard Strauss have also included it in their schemes of orchestration. Mr. Josef Holbrooke has written a quartet for saxophones.

The saxophone has only been introduced into syncopated bands because, like the Violin, Piano and other instruments, it has a distinct use, and, being capable of producing a striking intonation without loss of tone and of quick manipulation, is particularly adapted to this class of work.

THE CHARLESTON.

It is particularly interesting to note that the Charleston, far from having died a natural death, seems to have taken on a new lease of life.

It is true we no longer see it featured as a separate dance like the Fox-trot, Waltz or Tango, but four or five "Charleston" steps are being introduced more and more into the Fox-trot by such of the better ball-room dancers who have succeeded in mastering their somewhat intricate foot-work and swing.

Contrary to general belief, these Charleston steps do not necessarily require the special Charleston rhythm music, but can be satisfactorily danced to modern Fox-trot time. If one looks into the matter this is not really surprising as the actual Charleston beats (which are all or any of the 1st, 4th and 6th quavers in a common time measure) usually occur, and are sometimes accented, in the rhythmic accompaniment with which the up-to-date dance bands so often support their Fox-trot melodies; being introduced as "grace" or "lift" notes to the melody notes when these melody notes do not fall on, but follow, the Charleston beats.

Thus, in the case of "Araby," the "straight" melody of which is:—

REFRAIN
Key G

My love in A-ra-by, I call to

the modern Fox-trot rhythmic accompaniment lends to that "straight" melody the effect as though it might be divided up as follows (the Charleston beats being marked*):—

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THE TRIX SISTERS.

THE ROMANCE OF THE MONTH IN THE VAUDEVILLE WORLD.

The totally unexpected announcement of the marriage between Miss Josephine Trix and Mr. Eddie Fields has suddenly terminated one most successful combination between two vaudeville stars to create an even closer one which we and all their countless friends believe will prove as successful as the wonderful partnership of the two sisters.

Congratulations to the new benedict and his charming wife must be tempered with much sympathy with Helen in being left for the time being to her own resources, which no doubt will prove ample for the successful development of her new solo career.

All music hall goers know the history of the Trix Sisters quite well, whilst Eddie Fields, one of the original Three Rascals, and during later years, of The Two Rascals, has only just created a further stir by joining the ranks of Jazz Band Leaders.

That these two new recruits to matrimony may find all their troubles little ones and their dual achievements big and lusty is the cordial wish and expectation of all admirers of their obvious outstanding talents.

* * *

Scovell and Wheldon have made a great reputation on the music hall as a double turn with their excellent interpretations of popular numbers of the day which make them firm favourites wherever they appear. Listeners-in are assured of a turn well worth listening to when their names appear on the Broadcast programme, and they are also very popular at the National Sunday League Concerts, their style of work ranging from straight ballads to comedy chorus numbers.

Their recordings, undertaken exclusively by the Parlophone Co., are achieving large sales; the most popular being, "When My Sugar Walks Down the Street" (E5413) and "San Francisco" (E5412).

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Photo by

S. Georges

LESLIE HATTON.

Leslie Hatton, well known as one of the most up-to-date juveniles in the show business, to-day in revue, musical comedy and concert party, has an enviable reputation. At present he is appearing with Francis Laidler's "Punch and Judy" Show, now touring the provinces. Mr. Hatton has a delightful way of producing his numbers, and was one of the first to feature that fine chorus number, "Save Your Sorrow."

It is safe to say that his interpretation of this number is one of the best that has been heard up to the present. * * *

The successes of Mr. Thorpe Bates at the National Sunday League Concerts and on H.M.V. Records are too well known for us to expatiate on them. Recently he has been working with Miss José Collins with wonderful results, but now that Miss Collins is in America he is assisted by Miss Janet Hemsley, the celebrated soprano. This excellent combination is appearing at the

Coliseum, London, at £150 per week, commencing March 15th, where lovers of really good singing will have an opportunity of seeing an act that is well worth while. * * *

Arthur Roberts' name is one that has been known in the music hall world for a great number of years. One of the original Veterans of Variety, Mr. Roberts, has a little niche of his own in the hearts of lovers of variety. As a character comedian he is pre-eminent. One of the most prominent members of the Eccentric Club, Mr. Roberts, during the war, realised over £10,000 for the wounded soldiers by auctioning different articles whenever the opportunity arose. He is now compiling a book of memoirs which will be a very interesting volume, and should be read by everyone connected with the profession. * * *

Those famous artists, the Two Bobs, Bob Adams and Bob Alden, are known to theatre-goers from Land's End to John o' Groats, and we doubt if their success in "Bran Pie" has been forgotten even to this day. For sixteen years these boys have been together as one of the standard variety acts. At present they are playing first-class music halls, their names appearing amongst the headliners. Their present repertoire includes that very big comedy number, "My Girl's Got Long Hair," and "Ukulele Lullaby."

OUR MONTHLY MESSAGE.

"SPENDING YOUR TIME."

THE old saying that time is money is absolutely true. Not until we are middle-aged, or old, do we fully realise the real truth of this statement.

We are now living in an age where things move along at a very rapid pace and sometimes it seems as if our days are all too short to accomplish all that we have in mind.

Every musician should devote at least a few hours a month to reading some particular musical magazine that pertains to his branch of the music field.

A few hours spent in such a way help to keep you keen and up-to-the-scratch in your line of work.

Be interested in what the other fellow is doing, and then you will see more clearly how you can make more of your own opportunities.

The town of to-day may be the city of to-morrow and, if you keep well-informed, you will be in a better position to take advantage of a real opportunity when it comes along.

Try and devote one evening a week to reading "THE MELODY MAKER." Look over the reading columns and advertisements carefully and see if there is anything listed that you can use to advantage—something that will really help you.

You cannot spend your time to better advantage than by reading "THE MELODY MAKER" regularly. If you are not a regular reader, get aboard at once and join the many satisfied "MELODY MAKER" subscribers.

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COMEDY SONG HITS

(The Lawrence Wright Music Co.)

**"I'VE NEVER
WRONGED AN ONION"**

Featured by
ERNIE MAYNE

and

**"MY GIRL'S GOT
LONG HAIR"**

Featured by
GEORGE JACKLEY
and
DICK HENDERSON.

COMEDY SONG HITS

Everyone knows George Bass, the famous comedian, and those who have seen him on the halls have come away from the theatre feeling much happier than when they went in, for who can sit and look at George Bass without laughing, and without thoroughly enjoying themselves? He recently finished a very successful tour of the halls in his own revue entitled, "Mr. Tickle, M.P.," and after a few dates in variety returned to revue again opening at Devonport on the 8th February. Mr. Bass is the original singer of that big comedy chorus number, "I've Never Wronged an Onion."

* * *

The famous Lester Bros., Harry and Burton, appear as musicians and singers in their own revue, "A Jazz Round Up," a big feature of which are the ten cowboy syncopators. Upon a recent visit to the Hammersmith Palace to see this show it was noticed that Harry Lester made a wonderful success with "The Tin Can Fusiliers," his original conception of this number fairly bringing the house down. Burton Lester is one of the most accomplished musicians upon the variety stage playing no less than six instruments, whilst singing all types of numbers ranging from ballads to comedy songs. He also plays the principal comedy part in the show.

Everyone is familiar with the name of Jack Cock, who first made his name as a football player, and has been selected for many Internationals. As soon as it became known that Jack Cock was a vocalist of no mean merit, offers showered in upon him and he is now touring the halls, making a very big success with several numbers from the Wright House, including "Why Don't My Dreams Come True?" and "I Don't Care What You Used to be." It makes no difference whether you are a football enthusiast or whether you love revue, if you see Jack Cock at either you will see an artist.

* * *

Possibly, Harry Marlow is better known than any other man in the music hall, variety and theatrical world. Whilst not actually appearing on the halls himself, Mr. Marlow is known from one end of the country to the other as the popular organiser of the Variety Ball at Covent Garden and at the Free Trade Hall, Manchester. It is due to Mr. Marlow's tireless energy that Brinsworth, the home which is supported by the Variety Artists, is enabled to carry on the good work year after year and Mr. Marlow deserves credit for the manner in which he carries out his arduous duties.

DO NOT FORGET

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"SUNNY HAVANA"

& "ARABY"

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SYNCOPIATION AND DANCE BAND NEWS.



PAUL WHITEMAN and his SYMPHONIC SYNCOPATED CONCERT ORCHESTRA.

Paul Whiteman for England.

We learn that arrangements are nearing completion for the visit to this country in the early Spring of Paul Whiteman who, with his Symphonic Syncopated Concert Orchestra, will give a number of concerts, probably twenty in all, throughout London and the provinces.

As will be seen from the above photograph, which is of Whiteman's Orchestra as it will actually appear in England, the combination is twenty-seven strong, not counting Whiteman himself, and very different to that with which he appeared at the London Hippodrome in 1923.

Whereas in London Paul Whiteman will be represented by Messrs. Lionel Powell & Holt, in America he is now, and has been since last season, under the direction of William Morris, who was also agent to Harry Lauder.

It is said that the agency contract is for five years and that the prospect of the association may have had some influence in Whiteman recently refusing the offer of \$1,000,000 (£200,000 approx.) per annum, guaranteed for three years, to play at one of the large Cinema Theatres controlled by the "Famous Players."

Other bands under Morris' management are Vincent Lopez' (who recently appeared in England) and Ben Bernie's, both "top liners" in the States, and the common opinion is that all three are now safeguarded from conflict through being under one direction.

* * *

Jack Howard, the well-known Musical Director for the dancing season at Covent Garden and Olympia Ballrooms, goes with his band to the Villa Marina, Douglas, where in June he opens for the summer season.

* * *

Presented by Nat Hiamsohn, the popular Shakespeare-Rutherford Symphonic Syncopated Orchestra is appearing again this season at the National Sunday League Concerts held at the Palladium, London.

The Canadian Club Band.

Paul Specht's Canadian Club Orchestra, led by Orville Johnson, which recently arrived from Canada on the "Majestic," is now playing at the Kit Cat Club, London, and proving a great success.

A ten-piece combination, its members, who are all Canadians, between them account for thirty-five different instruments. There are three vocalists in the outfit, and the leader can sing and extemporize on the spur of the moment a song about anyone or anything he notices. Among them is also a good ballad singer and a very clever "rag" singer. Art Christmas, the first trumpet, is also a red-hot "dirt" sax. player, and the whole crowd is about as lively a bunch as one could wish for.

In Canada this band, which has been together for four years, is the official orchestra for the Government House at Ottawa, being under the distinguished patronage of Lord and Lady Byng of Vimy and the Duke and Duchess of Devonshire. It played three times before the Prince of Wales during his visit to the Dominion and is the only dance band which is, or has ever been, allowed to use the Canadian Government Crest; this being equivalent to holding the Royal Warrant in England.

"Clap Hands! Here Comes Charley."

When this band opened at the Kit Cat Club it made an over-night sensation with the new number, "Clap Hands! Here Comes Charley"; the song piano copy of which is given as the free number this month on pages 18 and 19. Its members invited the audience to clap their hands in time with the music and soon had everyone joining in the fun. Every band in town, when it heard about this number, wanted it at once, but on our enquiring of the publishers, the Lawrence Wright Music Co., we were informed that although

they were rushing to get it through it would not be ready until March, when it will immediately be sent to their Orchestral Subscribers.

Meanwhile we learn that enterprising leaders are arranging their own parts from the piano copy.

The Savoy Orpheans have recorded this number for H.M.V., who propose to issue it probably in their March catalogue.

Bill Mayerl leaves the Savoy.

Billy Mayerl, the famous young English Pianist, who for so long has been such a favourite at the Savoy Hotel, having been with the Savoy Havana Band since its inception, has found it necessary to give up his orchestral work. He intends to devote his attention to recording, broadcasting, the halls and, in particular, teaching. The Billy Mayerl School of Modern Syncopation for the Piano will be ready to open any day now, and correspondence courses have been arranged.

Three separate courses will be inaugurated. Grade 1 for young amateurs, Grade 2 for amateurs and the less experienced professionals, and Grade 3 for advanced professionals. We have been privileged to peruse these courses and can only say that we consider them indispensable to all pianists, whether amateur or advanced professionals. The whole subject is treated most lucidly and thoroughly, and fills a long-felt want which even the best musicians cannot afford to miss.

* * *

The Ambassadors' Club in Conduit Street, London, W., is at last *un fait accompli*, having opened on the 28th of last month.

The band, which is led by Sam Raitz, has been supplied by Mackey & Lowry, and is under the personal supervision of Percival Mackey.

Another Jazz Theatre Orchestra.

Three Saxophones, a Banjo, and a complete Jazz Brass Section, consisting of two Trumpets, Trombone and Sousaphone, together with Drums used on the modern rhythmic principle, have been introduced into the theatre orchestra at the New Oxford Theatre, London, where "Turned Up" was successfully produced by Wylie Tate on January 28th. Thus, one more producer has realised the great advantages obtainable by using the modern compromise between a Jazz and "straight" combination for Revue and Musical Comedy work.

Lupino Lane—Saxophonist.

During the interval the whole orchestra, which is under the direction of Mr. Joseph Tunbridge, and of which he has cause to be proud, performs under the baton of that drôle comedian, Lupino Lane, who in turn impersonates with not a little humour, Jack Hylton, Paul Whiteman and Ted Lewis. For the latter impersonation he has learnt the Saxophone, having been taught the instrument in one month by the well-known exponent, Jack Pearce, who is appearing as Tenor Saxophonist with the orchestra.

Three Notes—and we make the Tune.

Another of this excellent orchestra's feats is to play a Fox-trot on any three notes, which the audience is invited to select by calling them out to the conductor. No matter what notes the audience chooses—they might be C sharp, E flat, and A natural—a tune is immediately played of which they are the melody. The secret of this performance is that every man in the orchestra

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is an advanced student of the theory of harmony, and has, by constant rehearsal, memorised every possible combination of chords and their relationship to each other in the various keys.

Kel Keech's Band for the Halls.



KEL KEECH.

Kel Keech, whose band is creating such a success at the Criterion Restaurant, London, is now busy rehearsing for a big act on the Halls to open probably the end of this month.

The combination is being increased by a Brass Section, which will be led by the well-known trumpet player, Frank Wilson, late of the Palais de Danse, Hammersmith and Olympia Ballroom, and Ben Davis, the saxophonist. Added to Lionel Clapper, the Alto Saxophonist, "Titch" Poster, the Violinist and Tenor Saxophonist and Kekeku, the exponent of the Hawaiian Steel Guitar, who are already in the combination, this should give Keech one of the finest bands in the country, and one may expect "some" show.

Don Parker for the Halls.

The next of the big London bands to appear on the Halls will probably be Don Parker's, which is now playing at the Piccadilly Hotel for the dancing and the cabaret and which is at present rehearsing a big act. This act will be practically a complete Revue in itself inasmuch as the Band will be supported by a number of first-class variety artists and an ambitious setting is in course of preparation.

Recently, when broadcasting, Don Parker, through the microphone, invited his invisible audience to write to him and ask for the performance of their favourite numbers. Seven hundred replies were received, and not only will Don Parker try in turn to play every request, but will also personally reply to all letters.

It is interesting to note that the most frequently requested numbers were "Babette" (Waltz) and "Sunny Havana" (Fox-trot), other numbers high up on the list being "Naïla," "Araby," and "Paddlin' Madelin' Home."

Lips and Hands Worth £10,000.

Nothing if not resourceful is Don Parker. He has guarded against accident by insuring his lips and hands for £5,000 each. Opportunity may shortly be given to the public to see what a £2,500 hand looks like as arrangements are in course of preparation for cinematograph pictures—

probably including "slow-motion"—to be taken of Don Parker playing his Saxophone, which will show what a perfect technique he displays when manipulating the keys.

This band, which records exclusively on Vocalion Records is making a great feature of waltzes. It is able to do so successfully since, owing to its musicians doubling, the combination of three fiddles, 'Cello, Bass, with, of course, Piano, is obtained.

A New Band at Blanchards.

The place of the Mayfair Four, who, it is believed, are to go on the Halls under the name of the "Musical Gardeners," has been taken at the Carnival Club, London, by the New Carnival Quartet. The combination, which consists of Piano, Saxophone, Trumpet and Drums, is led by Harry Saville, who is, undoubtedly, one of the best small dance band pianists we have, and Leo Ash, who was so popular at the Castle Hotel, Richmond, in the old days, is on the drums.

This combination also plays at Blanchards, formerly Murray's, Club, where it appears prior to the opening of the Carnival Club at 11 p.m.

After 11 p.m. its place at Blanchards is taken by the Ginx Five, a versatile combination, whose



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J. RIMMER (Trumpet), JACK PAYNES' (Hotel Cecil) BAND.

VERNON MAYALL (Trumpet), NEWCASTLE-ON-TYNE.

J. CURRAN (Trumpet), TILLEY'S DANCE BAND, NEWCASTLE-ON-TYNE.

H. STANLEY (Principal Cornet), CANTERBURY CATHEDRAL.

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dance music is in keeping with the high standards of the Club. This band will be remembered as having appeared under the name of the Ginx Saxophone Quartet in "The Bamboula," at His Majesty's Theatre, and also at the "Little" Club and Murray's Club, Maidenhead. Every member of the combination, which is now five strong, doubles on the saxophone and banjo, thus the many varied effects obtained give the diversity of tone colour usually only found in much larger combinations.

It is interesting to note that the name "Ginx" originated through the various members of the band paying the doubtful compliment of calling each other a "Gink," which means much the same thing as the American word "mutt," or English equivalent "Blockhead."

Welcome Home !



LEON VAN STRATEN.

Those who remember Leon van Straten, the violinist who led Rector's Capitol Orchestra, and prior to that played at the Trocadero, London, in 1916, with Murray Pilcer, later opening at Murray's Club and Ciro's, and also appearing at the Savoy Hotel, will be interested to learn that after a long absence he is returning to London, being due back about the middle of this month.

Early in 1923 van Straten went to America to seek his fortune, and was promptly given the leadership of Yerkes' Jazzarimba Orchestra, a famous fifteen piece combination which was then playing at the Amsterdam Theatre and Amsterdam Roof in New York. After a very successful sojourn, during which he wrote two Ballets for Pavlova, van Straten took Yerkes' Flotilla Orchestra to the Wattle Park Palais, St. Kilda, Melbourne, Australia, where he had such success that he was eventually made manager and musical director of the concern at a very high salary.

Now his fortune is made he is returning to visit the old country and his family.

It Must Run in the Family.

And very little less than that of Leon van Straten is the success of his two younger brothers, Joe and Alfred, who are both well-known in London.

Joe made a name for himself with the Continental Five when at the Empress Rooms, being considered one of the most up-to-date Saxophonists in the business. He was quick to copy the modern



ALFRED VAN STRATEN.



JOE VAN STRATEN.

American dance style and after leaving the Empress Rooms formed his own band and opened at the Regent Palace Hotel, Piccadilly Circus. He has left that in charge of his youngest brother, Alfred van Straten (who is following in his brothers' footsteps in making a name as a Tenor Saxophonist) and joined that "red-hot" dance combination with which, under the name of Jack Hylton's (Kettner's) Band, Jack Hylton has supplied Kettner's famous Hotel.

The First Saxophone in London ?

Adjacent hereto will be found the portrait of Mr. Victor Vorzanger, the conductor, solo violinist and composer who, playing with his band at the East Ham Palais de Danse, has become so popular chiefly on account of his very successful broadcasts.

The combination consists of Violin, played by Mr. Vorzanger ; three Saxophones, Banjo, Trumpet, Trombone and Tuba, Piano and Drums, though other instrumentation is sometimes used, many of the musicians doubling.

Victor Vorzanger comes of a musical family. His father was, and although over eighty years old, probably is to-day, one of the finest "straight" saxophonists in the world.

He will best be remembered as the Musical Director of the Maida Vale Rink, Maida Vale, London, which opened in 1908, and where his band, in which even in those far off days saxophones were featured—Mr. Vorzanger personally leading on that instrument—was the great feature and attraction.



VICTOR VORZANGER.



Military Bands.

Quite a stir was caused at a concert at the Shoreditch Town Hall last month through the non-appearance of the band of the Coldstream Guards, who had been advertised to perform. The announcement of their non-appearance was not made until the performance was about to commence, and then the rumpus began in real earnest. It seems that the band of the Welsh Guards, who had performed there earlier in the month, had not received their fee, which seems to have been the real root of the trouble.

* * *

The massed bands of the 92nd London Brigade Royal Artillery, the City of London Police, and Lieut. Skepelhorn's Military Band gave a fine performance at the Finsbury Park Empire on Sunday, January 17th.

* * *

The band of the 1st and 2nd Life Guards will perform at the National Pony Society's show at the Royal Agricultural Hall on March 5th and 6th.

* * *

Each of the Guards' bands has already booked several good engagements for the coming season.

* * *

The Hove Town Council has just announced the engagement of the following bands for the dates stated:—

June 7th to 20th.—2nd Battalion East Surreys.

June 21st to July 4th.—2nd Battalion Worcestershires.

July 5th to July 18th.—The Horwich R.M.I.

July 19th to August 1st.—2nd Battalion Loyal Lancs. Regiment.

August 2nd to 15th.—2nd Battalion East Yorkshires.

August 16th to 29th.—2nd Battalion the Cheshires.

August 30th to September 12th.—1st Battalion the Royal Sussex.

This will provide for a season of fourteen weeks (the same as last year) at a total cost of £1,910.

* * *

Whitley Bay, Northumberland, has engaged the following bands:—H.M. Life Guards, Coldstream Guards, Grenadier Guards, Royal Air Force and 6th Highland Light Infantry for various dates, while Liverpool is arranging with the Coldstream and Grenadier Guards' Bands for festival weeks in the summer, together with the Liverpool Police Band.

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Gorleston Beach Committee has engaged the Yarmouth Municipal Military Band for the season, commencing on July 5th.

* * *

Edinburgh Parks Committee will expend £3,000 on band music, and leading Military Bands will appear in the Princes Street Gardens.

* * *

The Musicians' Union has again approached the War Office with a protest against the employment of Army Musicians. (This is a good old "Hardy Annual" that always crops up with the daisies.)

* * *

The fine band of the Royal Marines' (Chatham) played at the Leeds' Grocers' Exhibition from the 19th to 28th ult.

* * *

The band of the Gloucestershire Regiment gave a performance on the South Pier, Southsea, on 24th ult.

The 5th North Staffords (Prince of Wales') Regimental Dance at Stoke was a brilliant function, and one of the successes of the year.

* * *

Oldham Military and Southport Military Bands each held a successful concert last month.

* * *

One of the very finest bands of the day is the No. 1 Army Band of Dublin. Everywhere they perform they have attracted universal admiration by their splendid interpretation of the classics. The band is at present on a big tour; the following towns having already been visited:—Kingstown, Carlow, Enniscorthy, New Ross, and Bray. The tour of Southern Ireland was a triumph, both in music and large audiences.

* * *

Brass Bands.

Our Brass Band News items are very extensive, but we can merely mention a few of them. One of the most important appointments in recent years is that of Mr. Willie Wood to the conductorship of the famous Horwich R.M.I. Band. (Congratulations, Willie.)

* * *

Buxton Borough Council is inviting tenders for Brass Band Performances in Ashwood Park for the coming season.

* * *

Fodens', which has been particularly successful during the winter months in Quartet and Solo Competitions, winning all along the line, and Besses' are both engaged for Liverpool Festive Weeks.

* * *

Besses' will be at Queen's Hall, and Finsbury Park Empire on Saturday and Sunday next 13th and 14th inst.

* * *

Truro Town Band is not in a good financial position at present, but they are enlisting much public favour and hope soon to be all right again.

* * *

Groombridge Band will soon have several new instruments as the band is receiving unstinted public support.

* * *

Aylesbury Printing Works' Band has paid off its debt on its new uniforms.

* * *

Mr. C. Denby has just celebrated his 25th year as Secretary of Cobham Band.

* * *

During a Concert by the Felixstowe Band at the Spa Pavilion the electric light suddenly disappeared! What would you do in such a case?

* * *

Kibworth Silver Band will hold a contest early in the summer.

Bandmaster J. Rylance, on his retirement from Pemberton Old Band, was the recipient of a handsome presentation.

* * *

Bandsmen Mr. Shaw Broadbent and Mr. Thomas Maude have each been presented with gold watches for long and faithful service of 36 years with Norland Band.

* * *

The following bands held their annual meetings during last month:—Crowborough, Ruskington, Melton Mowbray, Ramsey, Romford, Cradley, Shepshed, Blackpool Borough, Ashover, Hull Town, Sowerby Bridge, and Dudley (Newcastle).

* * *

The following bands held concerts during January:—Camborne Town, Harrow Green, Radstock, Stotfield Silver, Dalton Town, Fodens', Colne Borough, Birstall Old, Horden Colliery, Marsden, and Lofthouse and Middlesmoor Band.

* * *

The following brass band contests may be added to our January list:—Eccles, April 2nd; Abbey Lakes (Wigan), April 3rd; Slaithwaite, April 5th; and Chepstow, May 24th. Many other coming brass band contests will be announced next month.

* * *

This completes our Brass Band Budget for this issue.

(Continued from page 23).

mutes which were then enjoying a great vogue in America. Feeling guilty of having wasted both his time and money in buying them, Mr. Hawkes finally decided to place one in his showrooms. The mute attracted the attention of a musician that morning, and, wonder of wonders, every one of the twelve was sold within two hours and instructions had to be cabled for more!

Seeing that so many mutes have their origin in America, it is pleasant to reflect that in Mr. Herbert Godfrey, we have an Englishman who has invented some really novel effects. Mr. Godfrey, for over twenty years conductor of the Crystal Palace Band, has indeed a most fertile mind, and has produced a series of novelty singing mutes. Some idea of their variety can be gathered from their name: Pierrot, Sambo, the "Peke" Dog, the Long Clothes Baby, the Toy Soldier, the Blush Rose and the Yawning Pair.

The Yawning Pair (Man and Woman) consist of an attachment which is easily fixed to a wow-wow mute (the only mute to which it is applicable) producing an unique variation of the wow-wow effect. While it is purely a "stunt" effect, it is obviously one which cannot fail to create roars of laughter wherever it may be used.

Mutes for brass instruments have evidently become firmly established for we have just been shown an illustrated list of thirty different kinds.

STACCATO.

STANLEY NORTH,
ETHERETIC DANCE BAND

STANLEY NORTH,
ETHERETIC DANCE BAND

English Version by Harry Carlton.

CLAP HANDS!

(HERE COMES CHARLEY!)

Lyric by
BILLY ROSE &
BALLARD MacDONALD.

Arrangement for "Banjulele" Banjo and Ukulele by KEL. KEECH.

Tune Ukulele
G C E A

Music by
JOSEPH MEYER

Allegro moderato

Piano introduction musical notation in G major, 2/4 time, marked Allegro moderato. The piece begins with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line.

Key C

Vocal line musical notation in C major, 2/4 time. The melody is simple and rhythmic, corresponding to the lyrics below. It includes a key signature change to C major.

Two o' clock and nothing do-in'; What a dull and drear-y night! Just a
He's the life of ev'-ry part-y And he pays and pays and pays; And he

Piano accompaniment for the first vocal line. It features a 'Vamp' section with a piano (p) dynamic. The music consists of chords and rhythmic patterns that support the vocal melody.

good time gone to ru - in, Not a bit of fun in sight. — Take a look at who just blew in, Hur - ry
weeps when they put pad-locks On his fav-or-ite ca - fes. — He's a big man with the la - dies And a

Piano accompaniment for the second vocal line. It continues the harmonic support for the lyrics, featuring various chord voicings and a steady bass line.

up and lock the door! It's that great big Jug-gins, Char-lie Mug-gins, we've been wait-ing for.
spend-thrift with his dough, All the cus-tom-ers and wait-ers, when they see him, cry out "oh!"

Piano accompaniment for the third vocal line. The music concludes with a final chord and a few rhythmic flourishes.

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Orchestral Parts of this Number are in Press and will be sent to Members of the Lawrence Wright
Orchestral Club in March.

CHORUS

Clap hands! Here comes Charley! Clap hands! Good old Char-ley Clap hands! Here comes Charley now!

Clap hands! Join the part - y, Clap hands! Meet Mc-Cart - y. Clap hands! Char - ley take a
Clap hands! Meet the dol - lies, Clap hands! Zeig - feld Fol - lies. Clap hands! Stand up, take a

bow. _____ We'll have drinks with Char-ley on this ta - ble;
bow. _____ See the smile on all those hun - gry fac - es;

Grab a chair move o - ver there And let him sit right next to Ma - bel. Clap hands! Here comes Char-ley
We'll buy lamb and veal and ham. to fill up all their o - pen spac - es.

Clap hands! Good old Char-ley Clap hands! Here comes Charley now! now!

THE SAVOY ORPHEANS IN THE PROVINCES.

WHAT THE AUDIENCE DID NOT KNOW.

An interview with Mr. Debroy Somers.



Photo by

Foulsham & Banfield.

Mr. DEBROY SOMERS and his Son TONY.

"Yes," said Mr. Debroy Somers, after he had let me in, mistaking my name, as he afterwards admitted, for that of a rich relation, "many little incidents which may interest and amuse your readers occurred during the tour of the Provinces by the Savoy Orpheans.

"Our first concert was held at the 'Dome,' Brighton, on January 1st. It was originally arranged that a fleet of aeroplanes should carry the band and instruments from place to place throughout the tour, but the weather was so terrible that the idea was abandoned, and we travelled by motor and train. At the 'Dome,' Brighton, we experienced a little difficulty, which, while it did not seem to damp the ardour of the audience, soaked some of the Orpheans and their instruments. As a result, I am expecting the Royal Humane Society's Medal for rescuing Batten, the violinist, who, as he cannot swim, was having a particularly trying time from the rain which persisted in steadily leaking through a number of holes in the roof, one of which was, unfortunately, directly over his left ear. As a matter of fact, Batten did attempt to move but

the drip, drip, drip of the rain which had now found a receptacle in his fiddle, didn't fit with the rhythm of the tunes we were playing, so I sacrificed him to the audience and hauled him back. It didn't sound so bad on his soft skin, but I eventually had to heave him out just as he was going down for the third time.

"At Leeds, nothing much happened, but at Bradford some prominent citizens with whom I lunched, not wisely, but . . . well, you can draw your own conclusions (I just love Bradford, and hope to return soon), tried to get one over on me. As far as I remember, they wagered me I wouldn't play an old Yorkshire song called, 'On Ilkla Moor 'baht 'at,' which they hummed to me, and which, they informed me, the whole audience would sing—if they recognised it. Not being exactly in a state to rise and bow unaided, I ignored the compliment and proceeded to take down the air which late in the afternoon (having sufficiently recovered) I was able to score and that night, after explaining to the audience that it was done for a wager, the Orpheans played it. Apparently, the audience must have recognised the tune, as their singing nearly raised the roof. I had avenged my honour."

"But," I asked, "what does that mean, 'On Ilkla Moor 'baht 'at?'" Mr. Somers looked puzzled. "Really, I'm not quite certain myself," he said, "I think we'd better ask Norman." With which remark he disappeared to return in a second with Mr. Norman Long, who, as the humorous announcer at the Orpheans' concerts, is so well known to all.

"Translated from the Ancient Greek, Hebrew, and original Latin from whence . . ." began Norman.

"Excuse me," I interrupted, "I would like to know . . ."

"Yes, I know you would, and if you will give me a minute I'll tell you," answered Norman. "Now, where was I . . . Oh! Yes. Interpreted, 'On Ilkla Moor 'baht 'at,' means that a certain gentleman, or gentlemen—it is immaterial to the discussion on hand, which—was, or were, as the case may be, standing on a certain well-known moor in Yorkshire called 'Ilkley,' and further, this gentleman, or gentlemen—again it doesn't matter which,—was, or were—also as the case may be—minus his or their headgear. You see it's quite simple."



Photo by S. Georges.
NORMAN LONG.

"Yes-s-s," I answered. And to show I understood I opened the door and pushed him outside. Mr. Somers laughed. "Norman is irrepressible," he said, "but he means well, and, except on certain occasions, is harmless. But let me continue."

"It says a good deal for the popularity of the Orpheans that in Manchester, although I went to the agent's immediately on my arrival, I was unable to book a seat at either of the concerts for

my wife—every seat was sold. In fact, it was just as I was coming away from Sir Herbert Marshall's shop and booking office that I ran into my old friend, Horatio Nicholls, who, noting, I suppose, my glum look, agreed he couldn't see anything to laugh at either."

"I suggested we should go and have a . . . I should say, go for a stroll round and, over a glass of . . . I mean, whilst looking in the shop windows, I told him we were rather short of tunes. It was then that Horatio Nicholls rose to the occasion, and between us we did what I think must constitute a record. It was then about three o'clock—I know because we'd just been turned out. Nicholls and I returned to the hotel and he sat down and composed me a new number there and then."

(Continued overleaf).

The Most Popular Dance Orchestrations.

ISSUED LAST MONTH.

ARE YOU SORRY ?
NO MAN'S MAMMA.
OH! HOW I'VE WAITED
FOR YOU.
PRETENDING.
WAIT'LL IT'S
MOONLIGHT.
ROW! ROW! ROSIE.

Issued in December, 1925.

ARABY.
ONE STOLEN KISS
(Valse & Fox-trot).

Issued in November, 1925.

SUNNY HAVANA.
BABETTE (Waltz).
STEPPIN' IN SOCIETY.
UKULELE BABY.
NO ONE.
CUDDLES AND KISSES.

Issued in October, 1925.

SAVE YOUR SORROW.
PADDLIN' MADELIN'
HOME.
HIGH ST. AFRICA.
PANGO PANGO MAID.
EVERYTHING IS HOTSY
TOTSY NOW.
MAYBE YOU WILL.

Issued in September, 1925.

CHEATIN' ON ME.
YOU'RE SO NEAR.
AWAY FROM YOU (Waltz).
THE PRISONER'S SONG
(Waltz).
WHAT A LIFE.
I LIKE YOU BEST OF ALL.

THIS MONTH'S

(Issued to Orchestral Subscription Club Member)

WHICH WILL BE THE FOX-TROT

HITS OF THE SEASON

THE TIN CAN FUSILIERS

By the World Famous HORATIO NICHOLLS who has composed a worthy successor to "TOY DRUM MAJOR." Arr. by ARTHUR LANGE.

UKULELE LULLABY (Fox-Trot)

By GENE WILLIAMS composer of "WYOMING" (Waltz).
Arr. by LEIGHTON LUCAS (Arranger to JACK HYLTON).

WHAT DID I TELL YA ?

By WALTER DONALDSON. Arr. by ARTHUR LANGE.

and DOUBLE NUMBER and

HEADIN' FOR LOUISVILLE

By JOSEPH MEYER. Arr. by ARTHUR LANGE.

WAIT 'TILL TO-MORROW NIGHT

By LESLIE, PALMER & WOODS. Arr. by ARTHUR LANGE.

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I'M ON MY WAY TO DREAMLAND

By AB. GREEN. Arr. by ARTHUR LANGE.

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SALLY'S COME BACK.
WHEN THE GOLD TURNS
TO GREY.
HAY! HAY! FARMER
GREY.
I WANT TO SEE MY
TENNESSEE.

Issued in July, 1925.

I LOVE THE SUNSHINE
(Waltz).
RAIN OR SHINE (Waltz).
THE KING ISN'T KING
ANY MORE.
I CAN'T REALISE.

Issued in June, 1925.

BOUQUET.
MAGGIE MCGHEE (Waltz).
WHY DON'T MY DREAMS
COME TRUE? (Waltz).
MEET ME IN THE SPRING.
BEAUTIFUL PAY DAY.

Issued in May, 1925.

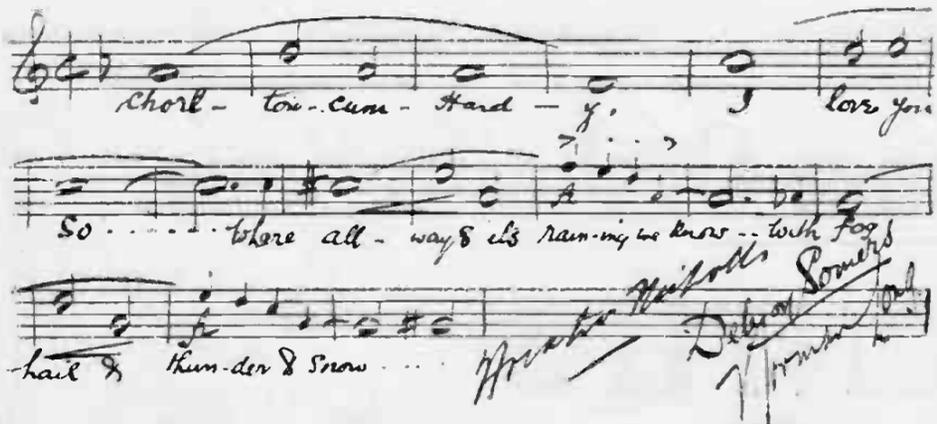
TOY DRUM MAJOR.
SWEET LITTLE YOU.
THE ONLY, ONLY ONE.
BIG BAD BILL.
NOBODY KNOWS WHAT
A RED HEAD MAMMA
CAN DO.
WHEN MY SUGAR WALKS
DOWN THE STREET.

Issued in April, 1925.

SHANGHAI.
IT'S A MAN EVERY TIME.
ANY OLD TIME AT ALL
(Waltz).
SAN FRANCISCO.
DADDY'S DREAMTIME
LULLABY.

"Quick work," I suggested.

"Yes," said Somers, "but you know Nicholls is a hustler, and he just bubbles over with melodies. That chap can give you on the spur of the moment the right kind of music for anything, no matter what it is. I never knew such a fellow. Well! to continue, he wrote me this melody, and on any odd bits of paper we could find we orchestrated it. Of course, Norman had to have a finger in the pie, so to keep him quiet we made him find a title and write some words. You know Norman always said that Nicholls had written about every place in the world except Chorlton-cum-Hardy and Ashton-under-Lyne, and when he'd made tunes for these two places he'd retire. Apparently, Norman felt Nicholls was due for retirement so he put him one stage nearer it by calling the number, 'Chorlton-cum-Hardy.' Here it is, and here are Norman's words," and he wrote for me:—



Chorlton-cum-Hardy, I love you so,
Always it's raining we know,
With fog, hail and thunder and snow.
The sun shines so seldom,
Fine days are few,
Yet my dreary Chorlton-cum-Hardy
I'm coming back to you.

"Well, we worked like niggers, the three of us," went on Somers, "and at 5.30 that afternoon the number was broadcast from the Manchester station by Norman Long to the accompaniment of the Orpheans. A number written and composed, orchestrated and played to about 1,000,000 persons in little over two hours.

E. J.

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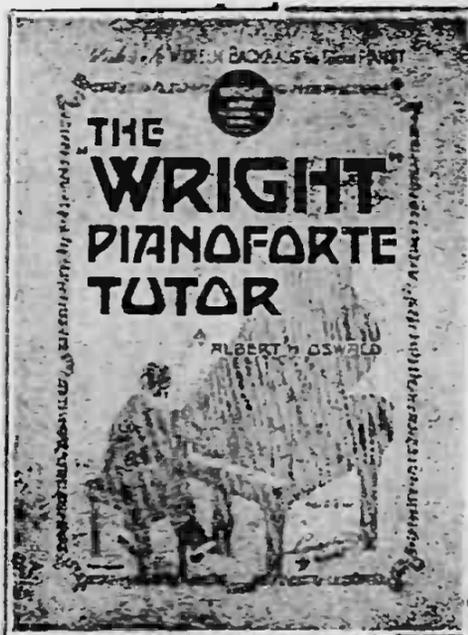
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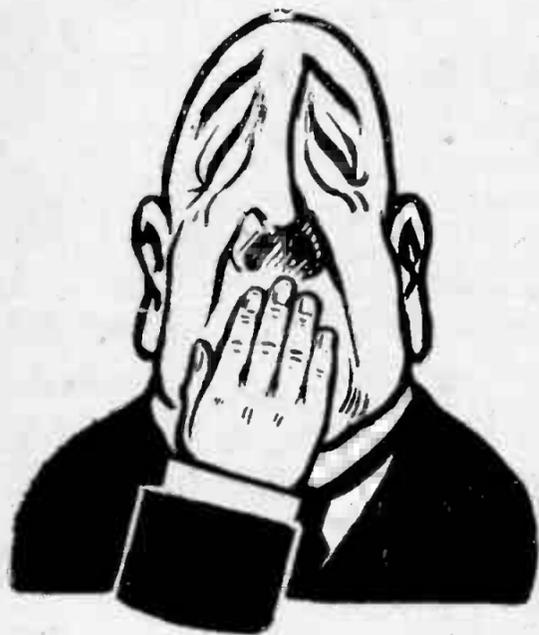
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THE PROGRESS OF THE MUTE.



THE YAWNING MAN
Attachment for Trombone.

Muting brass instruments was not a general custom before the War, though Wagner has frequently used them as comic effects in "Siegfried" and the "Meistersingers." The influence of the modern dance band has, however, a marked effect on the mute, as with certain other musical instruments and appliances.

According to the estimable Grove, brass instruments can be muted in three ways. The first and most effective is the introduction of the closed hand or a rolled-up handkerchief into the bell. The other two methods are those that led to the manufacture of the present-day mutes as we know them.

Though mutes have been used in most American dance bands for some years past, it is only lately they have been taken up here in great numbers. Not so very long ago, I remember a well-known British dance band which had a long engagement at a west-end theatre, using about a score of different mutes. Everyone of these was, I believe, especially made or devised by the players themselves. For instance, one of the most effective was an ordinary bowler hat, and this ready-made mute is now used very considerably.

Every up-to-date player of dance band instruments must possess a number of mutes in addition to his instrument. Simply one or two mutes will not do nowadays. The modern player must be prepared to use every kind of mute, and novelties are constantly being produced.

Most of the latter provide "stunt" or comic effects as against the "straight" mute, which merely softens the tone of the instrument. As nearly all these mutes come from America, it would appear that the American public cannot bear to listen to the pure tone of an instrument for long; their restlessness demands constant changes in the way of "stunt" effects!

There is an interesting story about the Wow-Wow Mute—perhaps the most popular of all just now. The wow-wow was first introduced into this country by Mr. Ralph Hawkes, of Hawkes & Son, a little over two years ago. On his return from New York, Mr. Hawkes tells us, he brought with him with great trepidation twelve of these

(Continued on page 17).

Special Offer to Dance Bands



A SPECIAL OFFER of the famous H. & S. Wow-Wow Mute is made to readers of "The Melody Maker"

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THE H. & S. WOW-WOW MUTE for TRUMPET

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Leader or Secretary }

I require a { Trombone } Wow-Wow Mute
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GRAMOPHONE RECORD MAKING.

By PERCIVAL MACKEY.

Scoring for the Gramophone.

Although probably it is not generally recognised, it is nevertheless a fact that the majority of the work necessary to make a successful record has to be done long before the artiste, or artistes, reach the recording room.

In the case of a dance record the arrangement of the number has to be undertaken. This is usually done by, or under the personal supervision of, the leader of the band who merely receives the name of the composition and—if he is lucky—the ordinary published band parts from the gramophone company for whom he is to record.

Now these ordinary published parts are, of course, quite all right in themselves, but the gramophone companies naturally prefer to have an arrangement differing to that which is universally played so that their record may have a distinctiveness, and, even if this were not the case, most Dance Band Directors not only like to have something different to their competitors, but also, by re-arranging a number, can score it to suit best their instrumentation and also allow each of the various members of their combination to shine in his especial manner. Practically every jazz musician has an individuality of his own which can be used to best advantage when his part, particularly where he has a solo to take, is scored to suit his special style.

The modern methods of recording, at any rate those employed by the Columbia Co. for whom, as you know, I record exclusively, are now so perfect that it is quite unnecessary to remember when arranging that the score is for the gramophone. Any arrangement that is satisfactory for ordinary purposes may be taken as equally so for the gramophone.

In earlier days, however—and not so long ago either—this, unfortunately, was not the case, one reason being that whereas now the process of making a record is performed before a microphone similar in its relative position to the band to that through which one broadcasts and so allows the musicians to be seated at their ease with plenty of space, until recently the instruments were played into trumpets. There were usually only two or, at the most, three of these round which all the members of the band had closely to group themselves, and this often resulted, when a large combination was playing, in such overcrowding as to make playing almost impossible and certainly there was no room for musicians to hurriedly change their instruments, or to move

nearer to, or recede from, the trumpets without knocking into each other, as was then necessary to bring out with desired prominence the solo parts from the accompaniment.

An Oversight and Some Trouble.

I remember that in one arrangement I made, I overlooked this with most unpleasant consequences, though not to myself. I had so arranged the score that my three Saxophonists had to change over to Clarinets, and had only two bars in which to do it. In their hurried movements, being too close together, they bumped each others' heads and the recording had to be stopped, while a free fight ensued. As one of those involved happened to be an ex-prize-fighter the m^lée did not long continue, and I won a fiver off the Banjoist because I knew the form of the combatants.

(Continued overleaf).

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Another reason why in the olden days the gramophone had to be remembered when arranging parts was that the balance of tone was often distorted and it was sometimes quite a difficult matter to get exactly the right proportion. Close harmony in middle parts would sometimes completely overshadow the melody in the finished record, although it sounded all right when listening to the actual playing.

Selecting the Musicians.

Whilst, then, the fact that the arrangement is for a gramophone need not now-a-days worry anyone, the selection of musicians for a recording band has to be most carefully considered. It is an extraordinary fact for which I can really give no definite reason, that a musician who may sound excellent when you hear him play personally very often records extraordinarily badly. This applies particularly to Saxophonists and only in a slightly lesser degree to Trumpet players and Trombonists. As a rough guess I should say that really it is because some of these musicians do not blow into their instruments properly and consequently get an incorrect vibrato which, owing to the fact that the gramophone is not so misled by overtone as is the human ear, causes a sustained note, when reproduced through the mica, to come out as it really happened to be played, namely, almost broken or very nearly a series of short

notes instead of the one long one. Anyway, I have found that the saxophonist who records best is one who can sustain a note perfectly in tune with the minimum of vibrato and this remark applies almost equally to trumpet players and trombonists.

Drums are the one set of instruments which cannot be used in recording in anything like the same manner as they are when playing to an audience. This is because the notes of these instruments induce a sound wave, the vibrations of which are so long that they have little or no effect on the sensitive diaphragm which is the ear of the recorder.

The Bass Drum does not record at all—at least, it merely gives a dull rumbling sound nothing like it really is, and the side-drum, although recordable for solo work (such as is found in such numbers as "Toy Drum Major") only succeeds in blurring the general rhythm when used in conjunction with other instruments. When recording all the drummer has to do is fill in the cymbal beats and now and again perhaps add a few effects such as clog-box, chimes and such like. I know of a drummer who drew his recording fee—five guineas in this case—for playing just one beat on a cymbal, and if ever they stop using pianos in syncopated bands I shall try to be a drummer—at least when the band is playing for the discs.

PERCIVAL MACKEY.



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1st Violin

By ARTHUR LANGE

Sax. & Cell. *Trpt.*

ff *pp*

pizz. div. *arco cresc.*

mf *mf* *f*

1 *2*

B *Cl. & Sax. Solo*

pizz.

Cymb. *C*

Trpt. Solo

arco.

Ob. & Sax. *Play you in absence of Trb. or Tenor Sax.* *(Obligato)*

D *mf* *mf* *f* *ff*

This musical score is arranged in a system of ten staves. The first two staves are for Bag-pipe and Ob. Sax. The third and fourth staves are for Brass. The fifth and sixth staves are for Trb. and Cymb. The seventh and eighth staves are for Brass & Drum Solo. The ninth and tenth staves are for Cymb. and another instrument. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Section markers E, F, G, H, J, and K are placed at the beginning of their respective sections. The key signature is one sharp (F#) and the time signature is 4/4.

Bag-pipe

Ob. Sax.

E

F *p*

G Brass

Trb.

p *mf* *p*

mf *f* Cymb. Cymb. Cymb. Cymb. Cymb.

H

f

J Brass & Drum Solo

pp

marcato

K Cymb.

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demands the best!*

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"Boosey" Instrument
you play the best—
a fact easily proven
by comparison.

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"I take great pleasure in informing you that the set of Boosey instruments with which my entire Havana Band has just been equipped have more than met with my expectations.

They are without a doubt one of the finest sets of instruments I have ever seen besides being most satisfactory especially in workmanship and intonation which is such a valuable asset in our Music-Hall and gramophone work.

Personally, I have used your Saxophones for the past several years and have found them splendid instruments.

Thanking you for your promptness and courtesies extended in all our dealings and wishing you continued success."

Bert Ralton,

Director,

Havana Band.

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THE ORIGINAL HAVANA BAND.

It's inception and some experiences with it.

By BERT RALTON.



BERT RALTON.

The Evolution of Jazz and a Saxophonist.

Although there have been dance bands, or perhaps I should say, some form of dance music, almost since the world began—certainly since music in any form originated—the “Jazz” or syncopated dance band really originated in New Orleans, one of the southern of the United States of America, where small outfits, comprising usually three or four instruments manipulated more or less successfully by negroes, were becoming increasingly popular on account of the excellence of the rhythm they produced, even though other qualities were lacking. But rhythm alone, as we all know, is insufficient to satisfy the educated ear, and the advent of the white man into Jazz marked the commencement of the struggle to perpetuate the spirit of the negro rhythm and at the same time introduce and maintain the many other qualities which the great classical masters have shown us to be music. Each day we get nearer perfection, and I hope I may say I am doing my best to help “rear the baby.”

Born in Minnesota, U.S.A., educated in Chicago, and later in California, I was always a lover of music, and after a boyhood in which it was my chief hobby, I joined, in 1918, Art Hickman's Band. Formed in San Francisco, California, this combination was then quite a novelty, being the first to be organised as a full size ten-piece jazz band as we understand it to-day and possibly

the first large dance band to feature saxophone and the banjo.

This band had recorded for the Columbia Graphophone Co. (of America), and it was at their instigation that it went east—that is to say, to New York, where, at the Hotel Biltmore Roof, as a novelty, it created a sensation. Can you imagine it—a Jazz Band as a novelty in New York! Nevertheless, it is true.

About this time I was beginning to realise to the full the enormous possibilities and great need for more dance bands of this type, and in 1919 I left Hickman's Band in New York and went to Havana, Cuba, where I organised a band of my own, and spent a short, albeit very successful, season.

London Calls Me.

But the “wanderlust” again came upon me (I'm afraid I shall never settle down), and I decided to make a world tour, London being the first port of call. I set out with two original members of my band for companions, a letter of introduction to Columbia's London Manager, who I was told would show me round, and no idea of doing any work—my sole object being to see the world and pick up new ideas on music. However, “Man proposes, and (in this case) Columbia disposes.” On my arrival here I was asked to form a band for the purpose of recording and was introduced to the management of the Savoy with a view to starting a modern dance band for that famous Hotel as well. Perhaps you remember the result. With six instrumentalists, the Savoy Havana Band was inaugurated, finally becoming ten strong. It wasn't an easy job. There were few English musicians at that time whom jazz had really reached, and I had to select those whom I considered would be capable of handling music of this type, purely on their straight musical abilities. All I can say is they picked it up wonderfully quickly and all still in this country are to-day at the top of the ladder. Thanks to the way all the English boys worked, the Havana Band became most popular and was the very first syncopated orchestra, since the original Dixieland Band appeared here in 1917, to appear on the music halls, obtaining a most enthusiastic reception at the Coliseum, London at the end of 1921.



Photo reproduced by kind permission

BERT RALTON and his "ORIGINAL HAVANA" BAND.

of Messrs. Boosey & Co.

For two years I played, or rather worked, at the Savoy Hotel, providing dance music for its patrons, playing the music halls, recording and broadcasting, at the end of which time most of the band and myself went over to the Continent, appearing at various theatres and clubs, including the Kursaal, Ostend, and the Alhambra, Paris, at which latter place I stayed five weeks.

The Band arrives in Australia.

I was destined to continue my wanderings, however, and towards the end of 1923 signed contracts to go to Australia, arriving at Melbourne on the 23rd of November.

It was originally intended that The Havana Band should open the New Ambassadors' Restaurant, Sydney, and also play Musgrove's Tivoli Circuit, but the former was not quite ready on our arrival so we filled in time at various music halls, including the Tivoli, our stay in Sydney extending over a year, after which I signed contracts for an extended tour of Australasia.

It is worthy of note that only one syncopated band had previously visited Australia—this hailing from America, and, as mine was the first to come from London, you may guess it was most enthusiastically welcomed. Records which it had made had preceded it and this seemed to increase everybody's keenness to see it personally, the result being that we, and when I say we, I mean the band and myself, had the longest and most successful season any band has ever had there.

From Australia we went on to New Zealand where we were most enthusiastically hailed and certainly had a wonderful season. A road show was organised called "The Havana Band Show" which consisted of eight other turns, with the Havana Band as the big feature. Originally we intended to remain in New Zealand six weeks, but we finally stayed sixteen—this speaks well for the show. No band had ever been able to continue for longer than eight weeks, and I was afterwards told that we were a source of greater profit to the management than any of our predecessors.

ARTHUR LANGE'S

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The Mysteries of New Zealand.

To strike a less material note and to appeal to those readers who appreciate, as I do, the wonders and mysteries of the universe—it was while we were in New Zealand that we were fortunate enough to be able to book engagements at Rotarua and so visit the centre of the New Zealand thermal regions, an object of much interest to tourists. Being the centre of a volcanic belt, the earth in many places there is just a thin crust and an uncanny experience is listening to one's footsteps strike a hollow, reverberant note, owing to the emptiness underneath. At intervals are to be found large openings in the earth called "Geysers," which belch forth hot water and steam and a strong odour of sulphur permeates the atmosphere—a truly wonderful and awe-inspiring spectacle, and the nearest thing to Hades I ever expect (or hope) to visit! Then there are what are known as "blow-holes," which at regular intervals—some twenty-four hourly and some every five minutes—also emit high columns of boiling hot water, some as much as one hundred feet high.

We Meet the Maoris.

In these regions, too, are to be found the famous Maori tribes—natives of New Zealand. They are a very charming race, quite civilised, well educated, and very keen about English, which most of them speak well. They are a similar people to the Hawaiians, brown skinned and absolutely crazy about music and dancing. Although most of them are dark haired and brown eyed, yet I did see one of the dancing girls with a brown skin, fair hair, and blue eyes; a most striking and unusual combination.

These Maoris had somehow heard our records, and on our arrival at their native village in Rotarua we were given a right royal reception. Dancing girls with Ukuleles welcomed us, decked in their gala attire, grass skirts and other native dress; presents of all kinds were showered upon us, and we were duly bedecked with "leys" or garlands of flowers, which honours we bore blushing. (Don't laugh.)

During our stay we gave a series of three concerts. Originally only one was intended, but so great was the enthusiasm of the populace that at the first performance more people were left outside the theatre than were able to get inside, and only the promise of further appearances prevented a riot.

Whaka Whaka Rewa Rewa.

The day following the first concert we were taken with much state to the ancient village of Whaka Whaka Rewa Rewa—a very famous historical spot—which is still surrounded by the old palisades, and inside which are the Maori gods—huge grotesque wooden figures, having eyes of mother of pearl with centres of New Zealand greenstone. Here amulets and charms were given us to ward off evil spirits, and I received a "poi poi," or grass skirt, which is worn by the men as well as the womenfolk. The natives sang old folk songs and danced for our benefit, and finally invited us to the Maori Meeting House. This Meeting House was a place which no white man had ever entered, and I afterwards learned that the only reason we were admitted was because

there were a few old Maori chiefs who wanted to hear the band, but could not come to the theatre owing to their senility—some of them being over 100 years old, so we were told, and it being a case of Mahomet and the mountain. These old chiefs, dressed in their best regalia, squatted round the floor, there being no seats. At the conclusion of the performance it was all we could do to prevent the women from violently embracing us in testimony of their appreciation. One charming belle even went so far as to inform Eskdale, my trumpet player, that she loved him, and poor George continually had nightmares about the divorce court, until he discovered that she had learnt the sentence parrot-like and

didn't know what it really meant.

The Maori Fox-Trot.

Next night we were again invited to the Meeting House, this time so that the Maoris might show us how well versed they were in modern ballroom dancing—fox-trots, one-steps and walses. The dusky flappers of the village were in full force appearing in their most wonderful raiment. Their frocks of radiant hues were quite à la mode, sleeveless, and extremely décolleté, and they, at any rate, were quite confident that their appearance was everything that could be desired. My band was not required to play as these Maori ladies especially wanted to dance with my boys, and furnished their own music, using guitars, mandolines and violins, and in their own way trying to emulate modern type dance music,



THE TIVOLI THEATRE, MELBOURNE.

which, considering their limited instrumentation, etc., they did very well. All of us were in great demand as dancing partners, and as the ladies far outnumbered the men a novel idea was hit upon, namely a "Tag Dance." Each dusky maiden had a slip of paper and as the music started she presented this to the partner of her choice with whom she danced until a partnerless maid became impatient, and, with more force than grace, took her place. We probably danced with two hundred different brown belles in about two hours—most strenuous enjoyment.

A fact which particularly surprised me was that the natives could dance modern dances extremely well, being quite up-to-date in the latest steps and style. As they had never been out of their own country I can only suppose that they learned the fox-trots, etc., from dance instruction books, which in some way filtered through to their outlandish part of the world.

During a trip across the desert from Melbourne to Perth we encountered a tribe of aborigines—totally opposite in all respects to the Maoris. A low type of savage, they are as uncivilised as the Maoris are cultivated, and some are even too lazy to construct mud huts for dwellings, simply using saplings which they bend over and cover with old robes and skins. While in this region I managed to get a most interesting collection of photographs (cinematography is my hobby, and I never move without my camera) for which, however, I had to pay most dearly, chiefly in tobacco as all these people, men, women and children, are inveterate smokers.

The Crazy Railroad.

Concerning travelling, one of the most thrilling train journeys I have ever experienced was from Auckland to Wellington, a distance of approximately 800 miles. Although the narrow gauge track was more like a switchback than a railroad, the train rushed ahead at breakneck speed, and no one was more surprised than I when we eventually reached our destination without a serious accident. Incidentally, our morale was not improved when we passed an engine balanced half-way over a high cliff, it having been derailed by running into a fall of rock which had blocked the permanent way, and which, we were told by the guard, was quite an ordinary occurrence.

After the tour of New Zealand we all returned again to Australia, playing in Brisbane, Sydney, and once more in Melbourne, this time at Carlyon's Esplanade Hotel, where we stopped five months.

Eventually the time came for us to return to England, and to make the tour complete I decided to travel with the band via South Africa. Unfortunately, this was made impossible by the seamen's strike, and finally, after staying three weeks in Perth, where we played at the Prince of Wales Theatre, I was forced to abandon the African visit, and end what was a most interesting and enjoyable "globe-trot."

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THE BANJO AND TENOR-BANJO IN THE MODERN DANCE ORCHESTRA.

By EMILE GRIMSHAW.

II.

THE USE OF THE TENOR-BANJO.

A popular fallacy in this country is that the standard banjo is a sort of national instrument in America. It may surprise many to learn that the mandoline is a far more popular instrument in America than the banjo, and it is this mandoline popularity that is partly responsible for the introduction of the tenor-banjo.

When the Americans realised the rhythmic advantages of the banjo's quaint staccato tone, they found at the same time a great scarcity of players who could fulfil the requirements of the dance orchestra leaders. Few banjoists at that time understood the plectrum method of playing, and no banjo parts were included in the orchestrations. There were scarcely any players who could read from the piano part or second violin part, because in America the banjo was a transposing instrument; if the music was actually in the key of "C" major, for example, the banjoist would have to play from a part written in the key of "A" major (three sharps). Sight reading was almost impossible, because a banjoist had not only to transpose the music, but he had also to invert or re-arrange most of the chords in order to make them suitable for the fingering of the left hand.

To overcome this difficulty, an instrument looking like a banjo, but tuned like a mandoline or violin, was introduced so that mandolinists and violinists could readily adapt themselves to the instrument, which was called a "Banjolin," and became very popular in dance orchestras for a time.

The banjolin, however, is essentially a melody instrument, and is pitched much higher than the banjo, so in order to approach more nearly to the banjo both in tone and appearance, the handle of the instrument was lengthened in order that viola tuning could be adopted, and so the tenor-banjo was introduced.

To-day in America the tenor-banjo is far more popular than ever was the banjolin—it is even more popular than the standard banjo, and this is probably because the tenor-banjo happens to be the instrument that is in general use in American dance bands, and is consequently seen and heard by the millions who dance.

When the tenor-banjo was first featured in American bands, it was used just as a melody instrument, and the player read from the first violin part, but the resultant effect was still a long way behind what could be produced by a

banjo, which provided with comparative ease, not only melody, but also harmony and rhythm.

As bands here increased in size by the addition of trumpets and saxophones, banjo and tenor-banjo melody was, of course, no longer necessary; that was the beginning of rhythmic chord playing as we know it to-day.

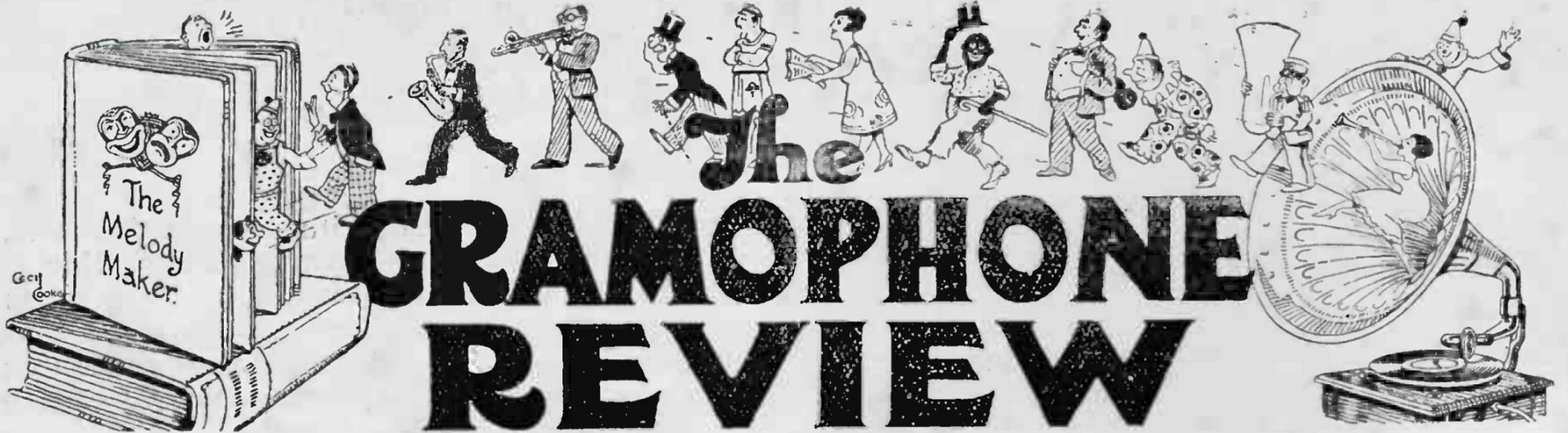
In America only tenor-banjo parts are included in dance orchestrations. Some years ago most of the London publishers of dance music began to issue parts for tenor-banjo, under the impression that what was done in America must be the right thing to do here. Almost all the English dance bands, however, included a banjo—not a tenor-banjo, and when London publishers first began to issue parts for the latter instrument there were probably not half-a-dozen tenor-banjoes in this country!

Although all the best London dance orchestras now include the tenor-banjo in their instrumentation and not the banjo, the latter instrument remains by far the more popular of the two. There are probably at least five hundred enthusiastic players of the banjo in this country to every single player of the tenor-banjo.

Now a few words about the respective merits of the two instruments. In the bigger orchestras the sweet, penetrating tone of the tenor banjo is certainly more effective than is the quaint and more mellow tone of the banjo. In smaller combinations, however, the banjo is the better instrument of the two, for it gives a fuller tone to the ensemble, adds a greater number of interesting effects, and can readily take the lead in occasional choruses by supplying simultaneous melody, harmony and rhythm.

At many private dances, and at some of the smaller dance clubs, the music is provided by but two or three players; piano and banjo; piano, banjo and drums; or piano, banjo and saxophone. I wonder how many tenor-banjoists who have played only in a big orchestra could adapt themselves to so small a combination? The Lawrence Wright Music Co. was the first firm of publishers to include parts for both banjo and tenor-banjo in all their dance orchestrations. Many banjoists are now playing the tenor-banjo in addition to the banjo. Professional players, who do this, are acting very wisely. There is a big enough difference between the two instruments to justify the learning of both and the exigencies of to-day may not be those of to-morrow.

Next month: GOOD AND BAD METHODS OF WRITING TENOR-BANJO PARTS.



FATHER GRAMOPHONE—THE ADVISER.

There can be no doubt but that the Gramophone, as well as being a constant source of amusement, is the finest tutor the present day musician can have.

Whether it be in straight or jazz music, the records give an opportunity of studying the finest artistes of the day at one's leisure, and not only can their various styles be copied, but, from the ideas of others, so is one often inspired to invent new and original forms of renderings.

There is, however, a trap into which many have fallen and care should be taken to guard against it. One performer cannot be a whole band, yet a number of the younger dance musicians seem to think theirs is the one instrument on which every single effect can, and must, be produced. They seem to gain this idea because—and here is the snag—they listen to the gramophone records from which they got these ideas as a whole and not just for the one instrument with which they are personally concerned.

Picking out one's own instrument from amongst all the others in the record is an art and needs a certain amount of practice, but it can, and should, be done because it is a mistake to try to play other people's parts and obtain effects which rightly should be produced by someone else's instrument.

If the player next to you is a rotten musician that is not your fault, but it is just as impossible for you to make his rhythm, and fill in the effects he misses out, as it is for you to play his notes as well as your own.

Musicians should study exactly what their own instrument can do, do that just as proficiently as their favourite record artist, and they will have done their full share to make their combination as excellent as is possible.

Last month particular mention was made in these columns of the Violin Solo in H.M.V. Record No. B2167 of "Riverboat Shuffle," played by the Kit-Cat Band. In response to the many requests since received, we publish herewith the part.

This solo does not appear in the printed parts as issued by the publishers (The Lawrence Wright Music Co.), it having been scored by Rignold, the Violinist of the combination, especially for himself. It can be played, however, in place of the violin solo chorus therein as, of course, it fits with the harmony.

Chorus Violin Solo.

Readers are advised to listen to the record and study Rignold's rendering. It is a work of art as far as jazz fiddle "dirt" is concerned, and illustrates a style which can be portrayed in many compositions.

INSTRUCTIVE RECORDS.

The following recent recordings are particularly worthy of study by the musician:—

The Gramophone Co. (H.M.V.).

"Nobody Knows What a Red Headed Mamma Can Do" (B2223), sung by Sophie Tucker, who makes her debut with this Company, is full up with interest. The syncopation introduced in

the phrasing of the melody is in Miss Tucker's inimitable style and well worthy of study by singers of these modern American numbers. But the record is made by the really wonderful piano accompaniment as played by Ted Shapiro, whose solo chorus is a masterpiece. Shapiro, who has brought the introduction of modern harmony into this class of music to a fine art, has excelled anything he has previously accomplished in this way, and those musicians who delight in the modern school cannot have a more interesting or instructive performance.

"Babette" (B2224) played by De Groot, and "One Stolen Kiss" (B2228) as featured by the Savoy Havana Band, are perfect examples of two different styles of rendering modern waltzes. "En tus Brazos" (In Your Arms), played by the Rio Grande Tango Band, late of the Piccadilly Hotel, a fine example of up-to-date Tango rhythm.

The Kit-Cat Band has again scored with "The Camel Walk," which gives the lie to those who say that a "big" band is unwieldy and not suitable for "dirt" arrangements.

Records of "The Revellers" (Male Voice Quartet) should not be missed. They are perfect specimens of the best use to which harmonised voices can be put in modern syncopated music, and quite a novelty in this country. We predict an early endeavour to copy this style by British artistes, but it will need care and practice to obtain such perfection.

The Columbia Graphophone Co.

The first novelty we find in a catalogue of extraordinary interest is the waltz "Pearl of Hawaii" (No. 3820) played by the American Nylo-rimba Orchestra, wherein the sweet tone of the Nylo-marimbaphone—an instrument in pitch the same as the xylophone, but in tone like the marimbaphone, and to which too little attention is given in this country—is most excellently portrayed, particularly in the 5th, 6th, 7th and 8th measures of the record.

Additional interest is lent to records by Percival Mackey's Band and Bert Ralton's Original Havana Band in view of their articles appearing in this, and other, issues of "The Melody Maker." One can almost gauge the personalities of these famous artistes from their records each of which literally breathes "character." Percy Mackey's "Narla" and "Echoes of Ireland" (No. 3821) are fine examples of symphonised syncopation, whilst in "Dog on the Piano" (No. 3822) the pianoforte solo parts prove Mackey's technical abilities.

The best American band features are found in "Are You Sorry" (No. 3852) by Paul Specht, and "The Camel Walk" (No. 3829) by Ted Lewis, both of which have the American under-current of syncopated rhythm well portrayed, while "The Camel Walk" has the additional merit of being particularly short and clean as regards intonation.

Chappell & Co., Ltd.

Ray Miller's Orchestra, which is world famous for the irresistible dance lilt it instils into its renderings, worthily lives up to its reputation in Record No. 2935A of "Save Your Sorrow."

Abe Lyman's Californians, who are also noted for excellence of rhythm and novelty of effect, show to best advantage in "Ukulele Baby" (No. 2903B) and "Pretending" (No. 2980A), while "The King Isn't King Any More" and "The Farmer Took Another Load of Hay, Hay" (which, in this country, is published under the title of "Hay! Hay! Farmer Gray") with vocal chorus is of interest to those who care for this class of composition.

It should be noted that only American Bands—and the best American Bands at that—record for this Company.

POOR PUBLISHERS!

It is an established fact that, for all its probable benefit in the exploitation of a single number, Broadcasting has had a disastrous effect on the sale of sheet music.

It is, therefore, surprising to learn that the B.B.C. has suggested to the publishers that they should submit to a reduction in the fees hitherto paid to them for the broadcasting rights of their music so featured. We understand that negotiations are quite amicably proceeding between the B.B.C. and the big national publishers and that a favourable decision is expected before this journal is published, but we also understand that in the event of a breakdown in the negotiations by a failure to effect a compromise, then after a given date, the music publishers will withdraw from the B.B.C. the necessary performing rights under the protection afforded by the internationally accepted Copyright Act. Should such an unlikely contretemps develop, which one and all would deplore, there is no knowing how great a legal battle might ensue. It seems highly probable that the B.B.C. in such a case, faced with an embargo on practically every British musical composition, would have to breach the copyright laws in order to get the question adjudicated in the law courts, and as might be quite possible, over the floor of the House, too.

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