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THE MELODY MAKER

AND
BRITISH METRONOME



£100 Competition for British Arrangers



MR. W. F. DE MORNYS

Vol. I. No. 3 PRICE 6d. March, 1926



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See page 6

THE
MELODY MAKER

AND BRITISH METRONOME

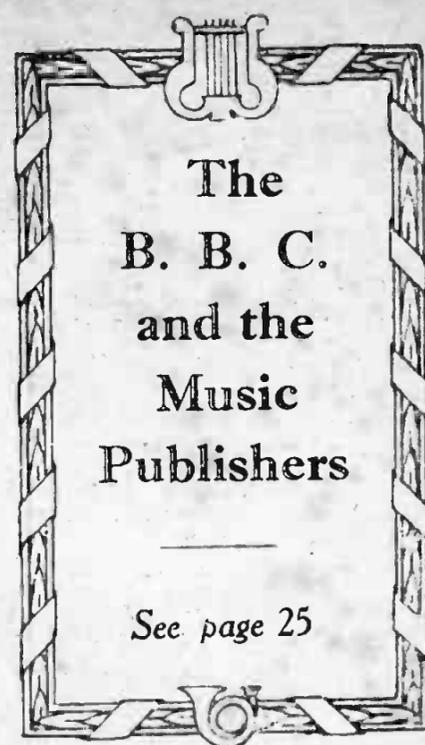
*THE only independent Magazine
for all who are directly or
indirectly interested in the
production of Popular Music*

Edited by EDGAR JACKSON

Vol. I. No. 3

MARCH, 1926

Price 6d.



The
B. B. C.
and the
Music
Publishers

See page 25

Labour Permits for Foreign Musicians

Sack Them or Seek Them?

A FEW days ago the well-known director of a prominent West End show band confessed himself as being worried on account of four of his men being almost due to leave the country on the expiry of the permits granted them by the Labour Ministry to enter this country.

He explained that his difficulty was that no substitutes could, in his opinion, possibly fill their places, since not only had the band existed for many years as one homogeneous whole, to which much of its musical perfection was due, but also the character of the unit was wrapped up in the personality of each individual member. It therefore seems as though this highly interesting show band is to break up rather suddenly unless some unstatutory reprieve is offered by the powers that be. Not only will a good band come to a premature end, but the British musicians of the combination will be, temporarily, at any rate, out of employment.

NOW, if this were just an isolated case it would not be worth raising any question, but there exist actually many analogous cases, which, coupled with one or two other weighty points, form a strong argument in favour of reasonably "restricting the restrictions" against foreign musicians coming into this country.

A thoroughly unbiased view of the situation is a matter of first-class importance. The dance-music profession is, after all, like a baby in long

frocks, to the same extent as the dyestuffs, glassware and milk-product industries are as yet in an infantile stage of evolution. These industries are captured German industries, for the development of which German scientists and technical experts are encouraged into this country. Ultimately, the progress in these industries is calculated to absorb many British workmen from the ranks of the unemployed.

LET us, then, consider the dance-music business as an American industry and a desirable one for England to capture for her own markets. We required at the commencement, and still do to-day, for the purpose of instruction and development in it, the services of experts from the country of its inception.

AMERICAN musicians, as pioneers, must of necessity have a greater experience in this form of music, even though the English are rapidly proving themselves apt pupils and are, in fact, fast competing with their Western tutors. The reason for this British progress is directly attributable to the pioneer work of American composers and musicians, who not only introduced syncopated music to this country, but demonstrated the enormous possibilities of it, and instilled into conservative British hearts a great and ever-growing fondness for it.

By exploiting these factors the British musician has opened up for himself an entirely new and improved

prospect of continuous employment. How, then, can anyone possibly claim that the advent of really first-rate American show bands to this country has been anything but advantageous to this profession or that they have contributed in any way towards unemployment amongst our kin?

THEN the effect upon the public is quite apart from any question of nationality. The new ideas which American bands are continually introducing seem to maintain and stimulate the general interest in, and desire for, this type of music amongst the lay masses, upon which interest the British musician is absolutely dependent for his present livelihood. At the moment he compares with the milliner's copyist who some day, but not just yet, will become the designer.

LET it be distinctly understood, however, that these are days when the employment of British musicians must be rigidly safeguarded. No foreign musician should be enabled to do a Britisher out of a job. There is no argument about that. Yet, if it can be shown that foreign bands are booked because they can deliver goods which home talent cannot, then let us have the opportunity of further studying these experts before we prematurely lock them out. Let us be sure that they are doing harm instead of good before we adopt any safeguarding measures in unnecessary panic.

THE EDITOR.

NEW WORLD SYMPHONY

The Man Behind the Scenes

Two years ago there was a deal of agitation in musical circles on account of a new cult in music which was said to be dawning in America, and which was claimed there as the musical millennium, but which here was merely described as New World Symphony. What one understood from this was classical music played by "Jazz" instruments augmented with strings and wood wind and played in the modern syncopated style.

Its evolution in America, however, was not very rapid, notwithstanding the fact that Paul Whiteman himself was supposed to be intrigued with it.

Here in England we were soon given an insight into this new cult through the initiative of Mr. de Mornys, the live wire director of the Savoy Hotel musical arrangements. Our cover this month bears a portrait of Mr. de Mornys, whose name doubtless is, up to now, more familiar than his picture, but who, amongst musicians, is, of course, accepted as the greatest "impresario" of dance bands this side of the water.

From the days when he first presented the original New York Havana Band at the Savoy, he has continually set a most exacting standard in all the dance band combinations of that particular Mecca of first rate West End dancing.

These bands have been familiarised to practically every Britisher, apart from musicians, through the medium of continual broadcasting, and are generally conceded as being the acme of perfection by one and all. Certainly the Savoy Orpheans and the Savoy Havana Bands stand firm in the affections not only of "Savoyards," but of all the millions of nightly "listeners-in."

We have also to thank Mr. de Mornys for the Varaldi Tango Band, which actually revived the Tango dancing in this country, and, to revert to the subject of this article, Mr. de Mornys was responsible for the first introduction of British New World Symphony. Certainly it was principally owing to his acumen that the Savoy Orpheans, considerably augmented with many straight orchestral musicians, presented the first concert on these lines at the Queen's Hall. The way in which this band, under the magnificent conductorship of Mr. Debroy Somers, filled the

Queen's Hall not only with admirers of the dance band, but with a great number of musical highbrows, is now history. This and subsequent iconoclastic performances created a regular furore. Then followed the recent provincial tour, which, as all know, proved one great triumphal procession. The man behind the scenes, to whose shrewd judgment the venture was due, no doubt not only found it remunerative, but, in so placing his wonderful band in personal touch with the provincial masses, not only demonstrated himself a good showman, but a first-rate publicity man.

We are now informed that a second tour has been arranged, this time for Scotland, commencing at the Usher Hall, Edinburgh, on April 2nd.

Mr. de Mornys makes no exaggerated claims for this type of entertainment. In his own words, he desires to demonstrate how a syncopated combination may tackle classical compositions as apart from dance music, and not only render them well, but in an entirely original and exhilarating manner, with much liveliness and suppleness, and without any idea of imposing on the public any suggestion of the dawn of a Grand New Art, or to inflict upon their attention any ultra-advanced compositions. The result, he claims, is an entirely British conception, as not only is the entertainment a matter of novel orchestration, but the introduction of comedy in the arrangements, the novel patter of the announcer, and the excellent scenic lighting effects, have eliminated from these concerts the dulness and severity which generally characterise, quite unnecessarily, the general run of straight concerts.

There can be no doubt that Scotland will give the augmented Orpheans a characteristic welcome when they appear at Usher Hall, Edinburgh, on the evening of April 2nd and at St. Andrews Hall, Glasgow, on the afternoon and evening of April 3rd. Although we know nothing of their programme plans, yet we imagine that they have plenty of novelties up their sleeves. Who knows, for instance, but that part of the augmentation may be in the form of a bagpipe section?

It is quite certain, however, that they will not be able to present a performance without including the "Savoy Scottish Medley."

Outside Publishers and the Performing Rights Society

In our last issue we announced that negotiations were taking place for the leading publishers of popular music to enrol in the Performing Rights Society. The latest information is that the stumbling blocks, which were caused by certain difficulties which existed in the old rules, have now been practically removed, and new rules have been drafted which are more acceptable to the requirements of those publishers who originally remained aloof.

One of the greatest objections appeared to be that the society did not provide a fully acceptable principle for the distribution of accumulated fees. Under the system which then applied, considerable doubt was felt as to whether these distributions would be fully commensurable with the interests of each individual member, but a formula has now been reached which is both equitable and acceptable to the profession practically as a whole.

Additional directors provisionally elected to the society are Mr. L. Boosey, of Boosey & Co.; Mr. Broadhurst, of Enoch & Co.; Mr. Day, of Francis, Day & Hunter; Mr. Slevin; Mr. W. H. Squire (subject to his consent); Mr. Herbert Smith, of Keith, Prowse & Co., Ltd.; and Mr. Horatio Nicholls; and final details of the new amalgamation require but little adjustment now. At any time we may find the Performing Rights Society controlling the performing rights of practically all the popular, as well as classical, music used in this country.

Leaders and conductors will then have to be watchful that their proprietors are protected by licence, or that, alternatively, they do not attempt to feature any of the music of the associated members, which—as we have already advised—would mean that practically no British works could be featured at all!

The musical director will be responsible for making a true return of all the tunes rendered each day—nearly as bad as the income tax, excepting that neither the musical director nor the musicians will be called upon to pay anything unless they are the owners or licencees of the place where the performances take place.

TO OUR 20,000 READERS

Two months ago THE MELODY MAKER made a bashful bow to British Musicians. At that time it hardly realised how rapidly the tremendous scope of its functions would enlarge. It was like a child which opened its eyes upon the world for the first time without knowing how quickly it would feel its feet and commence to assume an individuality and to adopt a very serious purpose in life.

Frankly, it was not expected that the first issue of THE MELODY MAKER would create the interest which it did, but the earliest results immediately brought home to the publishers the fact that British musicians in the field of light popular music had been in urgent need of an authoritative periodical for the dissemination of trade news and instruction in the ever-changing phases of their profession.

It became necessary to contemplate a much bigger development of the initial idea, and so this issue makes a second but more important bow as a publication which has assumed the heavy responsibilities of fostering and protecting the interests of this young, lusty and rapidly-growing community.

It's Up to You

THE MELODY MAKER AND BRITISH METRONOME has a worthy object in view, but though much dependent upon its own efforts, its success is still largely in the hands of British musicians themselves, who can make or mar the effort according to whether

they support it or not. Certainly the British musicians should support it if only because it is the only periodical issued which is devoted solely to their interests, and from which they can obtain such complete and varied information.

It is the editorial aim to make its contents as infallible as human endeavour can possibly be, and with the support accorded it, it hopes to improve progressively and serve a very useful purpose in the affairs of the musical world. Its particular appeal is, of course, mainly to dance musicians, members of light orchestras and military and brass bands, who alone constitute a vast and intricate field. Wise musicians will acquire the habit of addressing their problems to the magazine. It is our desire to be of real use to them in this manner, and they may be sure not only of receiving, but of rendering, helpful assistance. Such a journal may not only prove of great educational value, but may quite obviously form a link between old friends and acquaintances who might otherwise lose touch with each other, owing to the ramifications particularly peculiar to musicians.

The £100 Competition

It is hoped that the £100 competition for British arrangers, commencing with this issue, will not only produce excellent results, but will serve to indicate to our readers our earnest intention of being useful and constructive.

One of our aims is to unearth the latent talent lying dormant in so many British performers. We have our Paul Whitemans and Arthur Langes in this country just as they have in America, and it will be a proud day for us when, as will surely happen, the world has to come to England for its dance numbers, its arrangements and its big feature bands to the same extent as we now have to go to America. A humble share in this reversal of procedure would be in itself sufficient justification for our inception.

Hurry, or You'll Miss It

Owing to the enlargement of its size and consequent increase in cost of production, it has been found necessary to raise the price of THE MELODY MAKER AND BRITISH METRONOME from 3d. to 6d. Readers will surely agree, however, that the value of the book has progressed out of all proportion with its price.

THE YEARLY SUBSCRIPTION IS ALSO TO BE INCREASED FROM 4s. to 6s. 6d., POST FREE, AS AND FROM TUESDAY, APRIL 6TH. READERS WHO ARE NOT ALREADY SUBSCRIBERS WILL DO WELL TO FILL UP THE FORM APPEARING BELOW WHILE THERE IS YET TIME TO OBTAIN THE BENEFIT OF A YEARLY SUBSCRIPTION AT THE ORIGINAL RATE OF 4s. PER ANNUM, POST FREE.

Subscribe at Once and Save Money

Subscriptions received on or before April 6th will be accepted at 4/-.
The Subscription rate after April 6th will be 6/6 per annum.

To : **The Melody Maker and British Metronome**
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Please enter my name as a yearly Subscriber to the "Melody Maker," commencing with the
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A - T O N I C - T A L K

“Blow” and “Be Blowed”: “Play” and They’ll Pay

The man who merely blows his instrument should blow his brains out—the man who merely beats the drum should “beat it” out of the country. Each musical instrument has in it a mechanical side. The difference between good playing and bad playing is in making the instrument human or inhuman. An A1 player on a C3 instrument is infinitely preferable to a C3 player on an A1 instrument. The musician is not a musician unless he can make his instrument speak in his own language, and if his own language is dirty then he is a mannerless musician.

You have seen the so-called violinist who uses his bow like a saw! He ought to be asphyxiated. Will he ever make a violinist? Not he—he wouldn’t make a busker! You have seen the drummer tip-tapping away on his drums; can’t read his music; disdains the leader. If brains were lead he wouldn’t have enough to give him headache. Then you have heard the trumpeter, or the trombonist for that matter, blasting away in one dreary monotone, sometimes above the melody when he should be below (but better out of it altogether), sometimes playing the solo with a mute jammed in his instrument when it should be sweet, clear and open. He should be gagged himself and set to blowing the organ in a deaf men’s sanatorium. Then, for a certainty, you have heard some bad saxes! Ye gods! All the ridicule that is showered on this much maligned instrument, all the ghastly stage and law-court jokes which are perpetrated against it are primarily the outcome of the legion of saxophonists—save the name—who make these instruments

shriek in outrage and vexation. That wobbly, toneless noise they produce is supposed to be vibrato and those frightful departures from melody are variations. They are! Unmusically speaking!

No doubt you have often felt you would like to smash the banjoist over his head with his own instrument, because of his eternal unmodulated plunk-plunking of stereotyped inaccurate chords. The pianist hasn’t got it in his right hand, he hasn’t got it in his left hand. No, he hasn’t got it at all. The only instrument he will ever play well is the gramophone.

These types are not rarities, they can be quite easily discerned in countless bands. They are not so much incapable as incomprehensible. They’d play near a Ross Gorman, and learn nothing but the time to knock off. They never study anything—unless it is Turf form. They are simply content to be as they are, whilst even their mothers are sorry for them.

Contrast with these the young fellow who starts with equal advantages and disadvantages. But he watches his music, he listens to his leader and remembers. He practises one note at a time to get it just right. He hears a good man on his own instrument, and notes carefully something he has not learned before. He asks questions. In short, he is alive, all over. Only when he has mastered the art of reading and has developed a satisfactory tone does he experiment in extemporisation. Then he plays round the melody and develops little personal ideas. He is always coming out with something new, and he goes from one good job to a better.

(Continued at foot of next column)

“The Melody Maker” and “The Encore”

IN an attempt to patronise our erstwhile efforts, our brilliant contemporary, *The Encore*, endeavouring to correct us, demonstrated its own need for advice.

In its issue of March 4, 1926, appeared the following:—

“We did get rather a smile when we read a certain prophecy by the Editor—that in 1935 those whose interests lie only in the direction of classical music will be nothing better than automata. Really, Mr. Jackson, you surprise us. Rather do we think that popular music will still be as popular as ever, and that classical music will remain as classy, each having its enthusiastic devotees. All the same, we wish THE MELODY MAKER success and a long life.”

It is, of course, unnecessary to refer back to our February leading article to prove that we made no such statements as those attributed to us by *The Encore*, and which, it states, so appealed to its sense of humour (?).

We suggest that in future *The Encore’s* correspondent spends sufficient time in studying contemporaries’ articles before giving them a published interpretation which nobody who understands simple King’s English could possibly place to them.

Needless to say, we did not publish any prophecy bearing the slightest resemblance to the one attributed to us.

He is climbing the ladder—earning good money. His stereotyped pals still perpetrate their horrible musical atrocities. He is a “go get ‘em” sort of chap. The others—they are the world’s horrible examples.

Moral—If you have wit to learn you’re fit to earn.



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THE GRAMOPHONE COMPANY, LIMITED, LONDON, W.1

:: £100 Competition for British Arrangers ::

IN our February issue we announced the exclusive engagement, as far as British compositions are concerned, of Arthur Lange, the famous American arranger, to a firm of British music publishers, and disclosed the fact that his total emoluments from America and this country aggregated to the princely salary of something like \$30,000 (over £6,000) per annum.

Arthur Lange is said to be inimitable, or nearly so.

Notwithstanding this we are confident that we do possess in this country many "Arthur Langes" of retiring dispositions who have marked abilities in this direction, which, for the want of encouragement or recognition, they have not so far been able to exploit, or to commercialise, to their fullest value.

We want to find a British arranger who has the gift, if not the practical experience, in the same degree as Arthur Lange; hence this competition.

Arranging dance music is not merely a matter of theory and technique, but also of "ideas." As a matter of fact, ideas count for much.

If you have novel ideas in orchestrating you are the likely winner of our £100 competition.

What you have to do is to set these ideas down properly on paper, in conformity with the conditions ruling this competition.

The competition is as follows:—

This month you are required to arrange the number

"Carolina,"

the piano copy of which is found overleaf. The instrumentation of the arrangement must be as stated in Rule No. 7.

THE BEST ARRANGEMENT OF THIS NUMBER SENT IN TO US WILL BE AWARDED A PRIZE OF £10.

There will then follow four other monthly numbers to be orchestrated in the same way.

EACH WILL CARRY A SEPARATE PRIZE OF £10.

WHEN ALL FIVE NUMBERS HAVE BEEN PUBLISHED THE BEST SINGLE ORCHESTRATION OVER THE WHOLE SERIES WILL BE AWARDED

A Further Prize of £50,

so that in this way we shall have accounted for the £100 in cash allotted for this competition.

Adjudicators who have kindly consented to act for this important competition are:—

- MR. DEBROY SOMERS,
- MR. BERT RALTON,
- MR. PERCIVAL MACKEY,
- MR. HORATIO NICHOLLS,

who are so well known to the British public as to need no introduction. They are naturally excluded from competing.

In the event of the judges disagreeing, or in the absence of any of the judges, the Editor's decision shall be binding.

Apart from the prize consideration, the successful competitors of this competition are likely to achieve immediate reputations as a result of their work.

If, as we hope, the competition actually reveals the existence of individuals with latent gifts in this direction, there is plenty of work for them amongst the big publishing houses, who, no doubt, will watch the results of this competition with keen interest.

We hope to discover at least one "Arthur Lange," and any competitor who is disclosed with any such promise will be carefully fostered by this publication which is "all-out" for advancement and progress in the sphere of light music, and for which it is the only independent organ.

Please carefully study and conform to the following rules and conditions.

The adjudicators will be entirely unbiassed, and will not give any extra consideration to competitors with already established reputations, but they will be watching in the work submitted for new ideas with a commercial application, combined with theoretical perfection in harmonic effects and modern rhythm.

Be careful not to introduce part of any copyright tunes in your Interludes, Counter Melodies, etc.

Rules and Conditions

1. The competition is open only to those of British nationality who are domiciled in the British Isles.

2. The title and song piano part of the number to be arranged will be published monthly in THE MELODY MAKER AND BRITISH METRONOME. Entrants are not required to adhere to the arrangement of the said song

THE MELODY MAKER & BRITISH METRONOME

19, Denmark Street, Charing Cross Road, LONDON, W.C.2

£100 COMPETITION for BRITISH ARRANGERS ENTRY FORM

I/We
(Please write in block capitals).

of

(Give full Postal Address(es)).

Desire to enter for the ARRANGERS' COMPETITION No. 1 (Composition "CAROLINA") and submit herewith my/our arrangement of that number.

I/We have read the rules and conditions of this competition and agree that my/our entry shall be governed by them.

I/We declare that the particulars I/we have given herein are complete and true.

Usual

Signature(s)

Date

piano part which is given merely to show the melody and general structure of the harmony. Original introductions, interludes, modulations, special effects, endings, etc., will be taken into consideration.

3. Orchestrations may be submitted by one or more competitors in collaboration, and in such cases the names and addresses of all collaborators must be declared on the one entry form and on the manuscript (see Rules 4 and 8). In the event of such an entry being awarded a prize, the amount thereof will be equally divided by us between the collaborators.

4. Entries must be addressed to the Editor of THE MELODY MAKER AND BRITISH METRONOME, at 19, Denmark Street, Charing Cross Road, London, W.C.2, and reach him not later than the 21st of the month immediately following that in which the number to be arranged is published in THE MELODY MAKER AND BRITISH METRONOME. Entries must be marked in the top left-hand corner of envelope "Arrangers' Competition."

5. All attempts must be accompanied by the entry form appearing in THE MELODY MAKER AND BRITISH METRONOME, which must be completely and correctly filled in.

6. All parts must be clearly and legibly scored on 4to. manuscript paper ruled 12 staves to the page.

7. Parts must be written for each of the following instruments:—

Orchestral Piano Accompaniment (with melody notes "cued-in").

1st Violin.

2nd Violin.

Viola.

'Cello.

Bass and Tuba (on one part).

Flute.

1st Clarinet.

2nd Clarinet.

Oboe.

Bassoon.

1st and 2nd Horns (on one part).

1st Trumpet.

2nd Trumpet.

Trombone.

1st Sax. E \flat Alto.

2nd Sax. B \flat Tenor.

3rd Sax. E \flat Alto.

G Banjo.

Tenor Banjo.

Drums.

Where an arranger makes a "full score" it is desirable that same should also be submitted. Orchestrations should be arranged so that they are at once equally suitable either for a

trio, such as Piano, Violin and 'Cello, a small dance band which does not include strings, a music hall orchestra which does not contain saxophones or banjo, or for a full orchestra containing everything. (This is one of the secrets of Arthur Lange's success.)

No arrangement is to exceed 144 bars in length, although, of course, repeat signs may be marked in addition.

8. Each and every part must be clearly headed with the title of the composition and the name of the instrument, and at the foot of each page must appear the name(s) and address(es) of the competitor(s).

9. All unsuccessful arrangements will be returned to the competitors, providing sufficient postage is enclosed for their return, but neither the judges, individually nor collectively, nor the proprietors of THE MELODY MAKER AND BRITISH METRONOME will be responsible for any loss or damage to any part or whole thereof.

10. The copyright of each and all of the winning arrangements shall become, *ipso facto*, vested in the proprietors of THE MELODY MAKER AND BRITISH METRONOME to make such use of as they may at any time decide, and the author thereof shall if called upon, do such acts as may be necessary to uphold the said proprietors' sole ownership in the said copyright. Nothing is to prevent the said proprietors permitting the performance, recording and/or broadcasting of all/any arrangement(s) entered for this competition.

11. Competitors may submit as many attempts as they desire, but each attempt must be accompanied by a separate entry form (see Rule 5).

12. Correspondence cannot be entered into concerning the competition by the judges or the Editor of THE MELODY MAKER AND BRITISH METRONOME.

13. The decision of the judges shall be final and legally binding.

14. The judges and/or the Editor of THE MELODY MAKER AND BRITISH METRONOME may refuse to consider any entry, or disqualify any entrant, and in either event shall not be required to give any reason(s) for such action.

Note.

Winners will be advised by post of their success and their names and addresses published in THE MELODY MAKER AND BRITISH METRONOME, *The Referee, The Stage, The Era, The Performer, The Encore, etc.*

THE "WRIGHT" PIANOFORTE TUTOR

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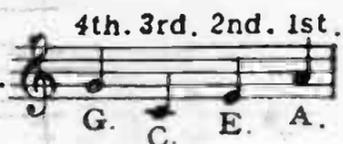
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CAROLINA.

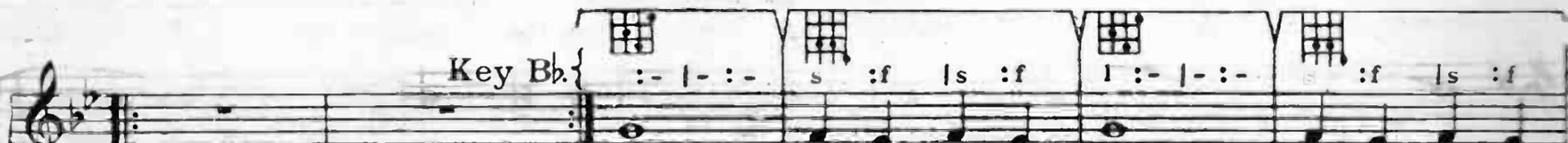
Arrangement for "Banjulele" Banjo & Ukulele by KEL KEECH.

Words by BERT GUNNELL.

Tune Uke in C. 

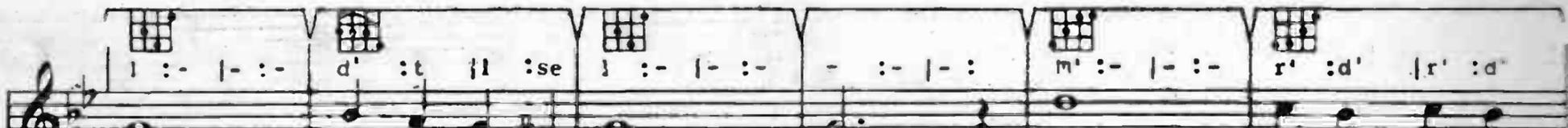
Music by HARRY CONDOR.

PIANO. Moderato. 

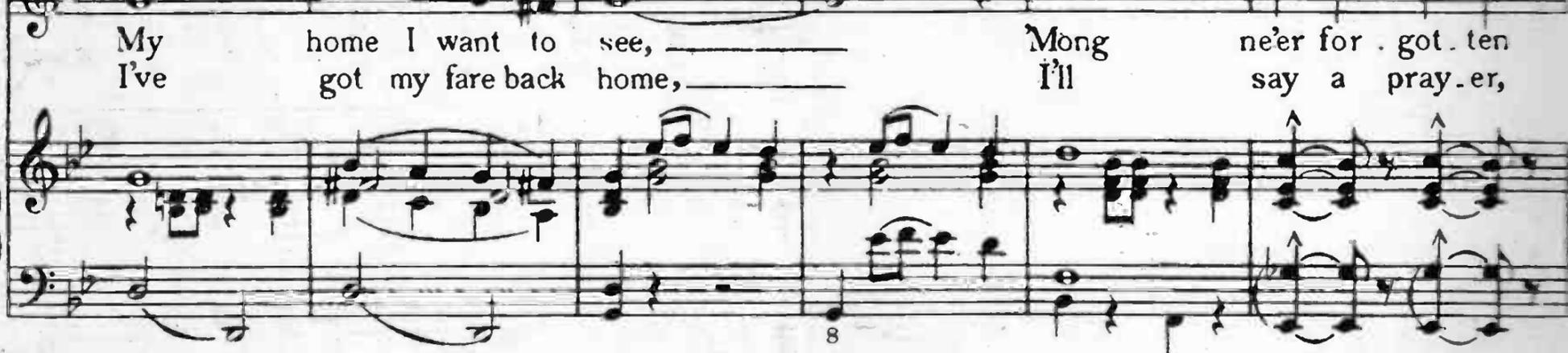
Key Bb. 

Ad Lib. 

My heart is ach.ing, It's nigh on break.ing,
I'm so de.light.ed, I'm all ex.cit.ed,

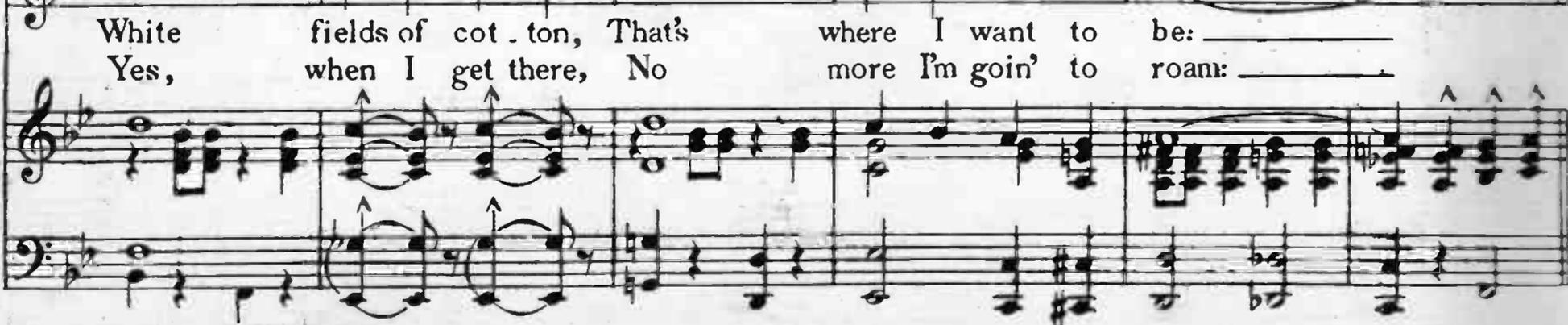


My home I want to see, _____ Mong ne'er for .got .ten
I've got my fare back home, _____ I'll say a pray.er,





White fields of cot .ton, That's where I want to be: _____
Yes, when I get there, No more I'm goin' to roan: _____



CHORUS.

Chorus system 1: Treble clef with guitar chord diagrams above. Lyrics: Car o li na, I can hear you calling me

Chorus system 2: Treble clef with guitar chord diagrams above. Lyrics: home, Al tho' you're far a cross the sea, I love

Chorus system 3: Treble clef with guitar chord diagrams above. Lyrics: you and you love me. There's no place fin er, As a

Chorus system 4: Treble clef with guitar chord diagrams above. Lyrics: round this world I roam, For my Car o li na's calling me,

Chorus system 5: Treble clef with guitar chord diagrams above. Lyrics: Back home, sweet home. home.

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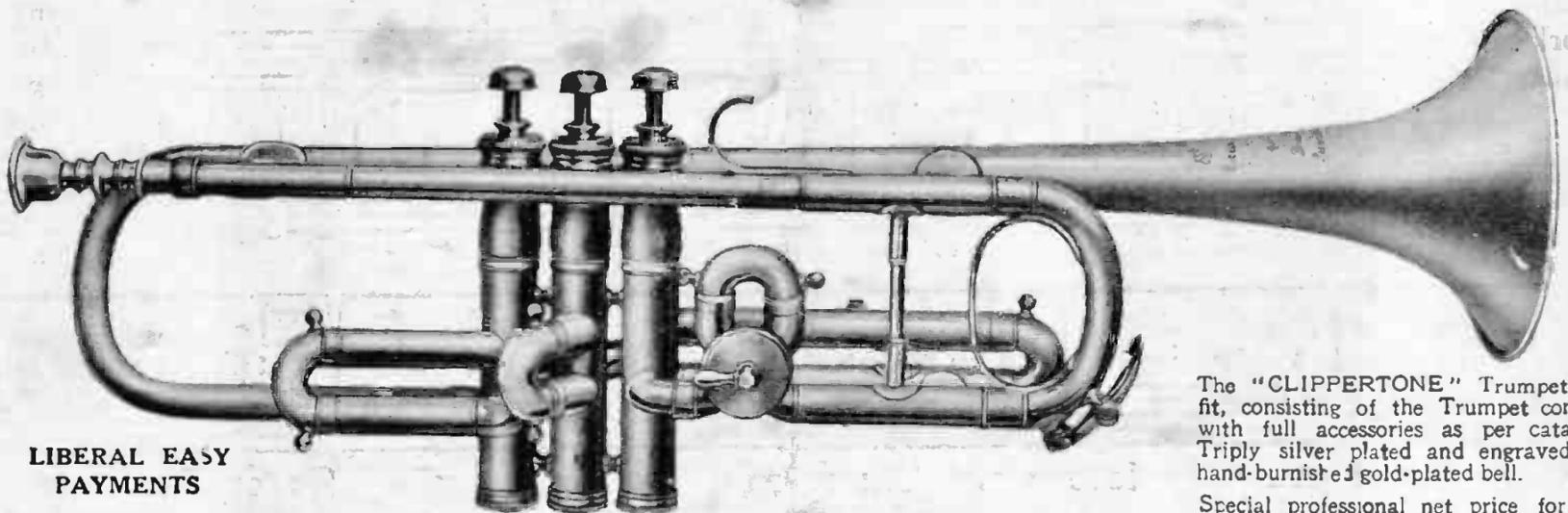
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:: Syncopation and Dance Band News ::

HYLTON PERFORMS COATES'S PHANTASY—

AN epoch-marking event in the life of modern music, but perhaps more particularly in the progress of the modern symphonic syncopated orchestra, took place at the London Ballad Concert held at the Albert Hall on the afternoon of Saturday, February 20, when Jack Hylton produced and conducted in co-operation with the composer, Eric Coate's newphantasy "The Selfish Giant."

The work, which was arranged for the special combination by Leighton Lucas (regular arranger to Jack Hylton) from the original orchestral score by Eric Coates, was performed to an audience of over 7,000—one of the largest ever known at a London Ballad Concert—by Jack Hylton's own No. 1 Band, augmented by his Kit-Cat and Kettner's Bands, which together comprised 25 musicians.

That such a genius as Eric Coates, who hitherto has only been associated with the most serious side of straight music of the light symphony order, should realise that the modern syncopated orchestra is worthy, and capable, of performing the style of work with which he concerns himself, is in itself sufficient proof that this class of band has attained a standard of perfection which may stagger some of the old be-whiskered and conservative critics who, even to-day, refuse to believe their own ears.

—and Records it.

The work, which was admirably performed, as all may judge for themselves, since it has been recorded for H.M.V. by the original orchestras conducted by the composer, and will probably be released by the time these words appear in print, is in symphonic form and was inspired

by Oscar Wilde's story of "The Selfish Giant," from which it takes its name.

Messrs. Boosey & Co., Ltd., have now felt the public pulse and we congratulate them for having the pluck, after 60 years of the staid Ballad Concert, to give their audiences the opportunity of hearing and judging

for themselves this very excellent and genuinely musical form of entertainment.

A Masterly Rendering.

Too much praise cannot be given to Mr. Hylton either for the enterprise he has shown in producing the composition or for the excellence of the performance. When asked for a few

words on the subject Mr. Hylton said: "Tell your readers I am overwhelmed by the congratulations I have received and tender my sincere thanks to all who have been so kind as to approve my humble effort. I produced the work to prove that the better of the so-called 'Jazz' musicians are quite capable of competing with the symphony men at their own game, although it's fairly certain that the symphony men can't retaliate. In my band at the Albert Hall there were just the usual musicians who are permanently employed in my dance

orchestras—no outside help was introduced, and I feel much credit is due to these individual artists for the performance they put up."

Eric Coates on "Jazz" Musicians.

Interviewed after the performance, Mr. Eric Coates stated: "I originally wrote the work for the Eastbourne Festival of 1925, where it was performed by the Devonshire Park Symphony Orchestra, conducted by myself.

"I am overwhelmed by Mr. Hylton's performance, which was such that my ideas on music may become revolutionised. That his performance was absolutely excellent there can be no doubt, but the outstanding feature in my mind is that all of us may be forced to modify many of our ideas on the rendering of certain classes of music, which in some ways are admittedly old-fashioned, to suit the possibilities which have become

BEECHAM SWALLOWS THE PILL?

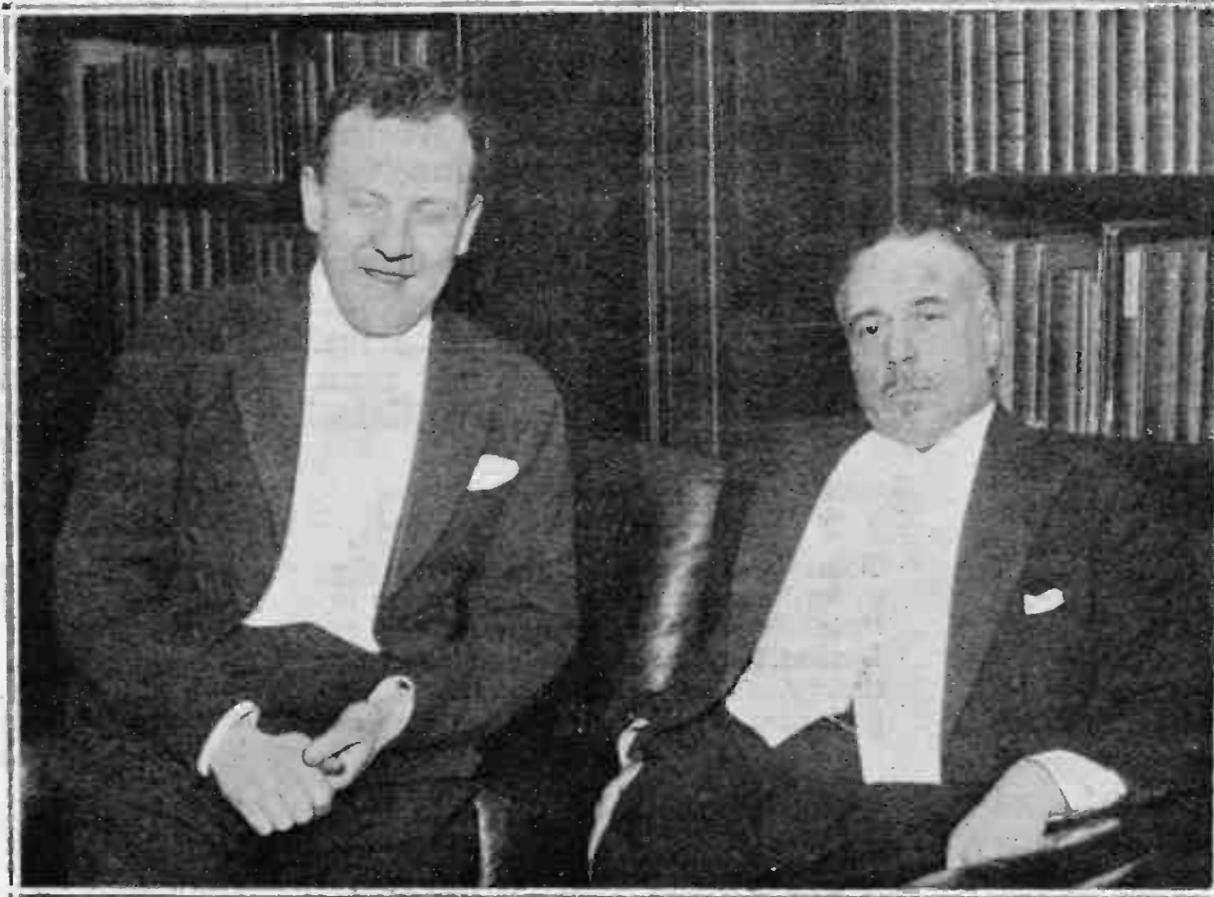


Photo by Central News.

It is interesting to see Jack Hylton in such unlikely company. Is this a sign that Sir Thomas recognises that the World insists on having syncopated music? He, Sir Edward Elgar and other authorities on music, listened to Hylton's Band at the Press Club's Musical House Dinner on Saturday night, February 27th, with apparent interest and enjoyment.



Mr. ERIC COATES.

apparent from the renderings of these modern soloists.

“Mr. Hylton's Band has shown me that the technique and general musical ability of the musicians he employs are in every way equal to those of the acknowledged symphony players and if Mr. Hylton's men are a fair sample of the English artists who are providing syncopated music, then it is time we all considered them much more seriously and realised that the dance music they have adopted has taught them the means of colouring their renderings in a manner which is at once exhilarating and pleasing. Their interpretation proved at once that these musicians of Mr. Hylton's were capable of taking a genuine and highly intelligent interest in a serious work, which, coupled with the combination's unusual perfection of intonation and attack, its appreciation of light and shade and excellent ensemble work, produced a rendering which was not only musically good, but of such novelty as to have inspired me with many new ideas for exploiting its special style by means of new compositions especially composed to give it the fullest display.

—and Saxophones.

“Personally I think the Saxophone has come to stay as a symphony instrument, providing one can find the right musicians to perform upon it. It lends a colouring to an orchestra and its only fault seems to be that, with its beautiful round sweet fullness of tone, it may make some of the other instruments, particularly, perhaps, the Flute and Bassoon, sound very dead.

“I only hope we shall not revert to hearing the Saxophone played in the old-fashioned straight, hard, vibratoless and wooden-toned style. Its beauty lies chiefly in the way it is played to-day, which is after the American school and in direct opposition to the old-fashioned French idea. It should, and does, to-day, convey the impression of rich golden sunshine. It should not be cold and hard as the moon, since beautiful as the moon may be, it can never outshine the sun, and a cold tone in a Saxophone can never compete with one which is richly round and softly warm. To those who want to criticise any kind of instrument, let me say that it is the instrumentalist who counts every time, and the syncopated artist has a style which is rapidly teaching his 'straight' brother that there is an unexplored field in good

Britain's Best DANCE BAND INSTRUMENTS

NO small factor in the success of the leading bands is their discriminating choice in the instruments they use. They select the best because they realise that it is only by employing instruments of proven worth that they can build up confidence and reputation for themselves.

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Saxophones

Boosey's Saxophones are universally recognised as the finest instruments in their class. Made at our Works in London, they are of British manufacture throughout, and for beauty of tone and perfection of workmanship are without equal.

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The New “Perfecta” Tenor Slide Trombone is the finest Trombone yet produced. The A flat in the natural position (the third) is a perfect note, with fine quality. This instrument is noted for the richness and brilliancy of its tone, especially in the upper register.

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Ukuleles are enjoying an immense popularity, and the range of Models shown in our Catalogue represent the best of the numerous varieties of this fascinating instrument now on the market. Handsome in appearance and moderate in price.

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class music which is only just being opened up—and opened up, too, from ideas obtained from the renderings of jazz artists.”

THOS. PRIDDY AT THE ALHAMBRA.

THOS. PRIDDY'S Band, now playing for the dancing at the Cosmo Club, London, is always of interest on account of its novel combination—violin, piano, accordion, guitar, 'cello and drums—but more particularly as it features fox-trots, one-steps, etc., in addition to tangos. Supporting the talented Hippodrome Eight, who comprise the Cabaret Show at the Cosmo Club, London, Priddy's Band put up a good performance recently when at the London Alhambra, although it was handicapped by being placed too far up-stage for so light a combination.

PAUL WHITEMAN'S APPEARANCES.

PAUL WHITEMAN and his Symphonic Syncopated Concert Orchestra (a photograph of which appeared in our last issue) is due to arrive in England early in April.

His first public appearance will be at the Alexandra Palace on the evening of Saturday, April 10, which will be followed by an afternoon concert on the following day, Sunday, April 11, at the Albert Hall.

The orchestra will also give both afternoon and evening concerts in each of the following towns:—

SHEFFIELD.	EDINBURGH.
BIRMINGHAM.	NEWCASTLE-ON-
MANCHESTER.	TYNE.
BLACKPOOL.	BRADFORD.
GLASGOW.	LEICESTER.

Recently Paul Whiteman with his Orchestra received \$25,000 (over £5,000) for one week to attract the public of America to the San Francisco Motor Show, with a result that was neither anticipated, nor advantageous in the desired manner. He certainly drew the crowd, but the American "jazz" fiends were so engrossed in his performance that the auto salesmen, in spite of frantic efforts, could do no business. The crowd around the orchestra platform was so thick that movement around motor cars was impossible, and every attempt to attract buyers was nullified by Whiteman's jazz.

Will the Motor Show have a mechanical organ next year to drive buyers to the exhibits?



BILLY JONES' BAND 'AT PLAY!'

SWITZERLAND NEEDS BRITISH BANDS.

A PETER ROCH band, under the leadership of B. Webb-Jones, is appearing at the Palace Hotel des Alpes, Mürren, Switzerland, and has created a novelty by taking its instruments into the snow-covered open for the benefit of outdoor audiences. Reading from left to right, the names are:—

B. Webb-Jones, drums, tenor sax. and guitar. D. Bastin, alto sax., trumpet and clarinet. D. Foss, tenor and soprano saxophones. G. Skelton, piano.

They are playing to crowds of two hundred to three hundred nightly, and have renewed acquaintance with many Londoners who have danced to them at Sherry's, Brighton; the Criterion, London, etc.

They are ski enthusiasts during the day, and all hold badges for various tests, also a silver cup has been secured by the drummer.

They state that they expect to return to London about the middle of March, but this is not quite definite, as some tempting offers from other parts of the Continent have yet to be considered.

We are informed that excellent opportunities exist for English combinations in Switzerland during the winter months. Leaders desiring a business-cum-pleasure sojourn for next season are advised to write direct to the Swiss hotels, a list of which can be obtained from most travel bureaux.

A NEW TROMBONE.

ANYTHING tending to the improvement of the modern dance band is of particular interest at the time when higher standards of musical value are being demanded and established almost daily.

On another page will be found an advertiser's announcement of an entirely new trombone, designed especially to meet the needs of the modern dance musician. This new type of trombone is of larger bore than the ordinary trombone, and is ideal for small orchestras, dance bands, chamber music combinations, and, indeed, any combination in which only one trombone is employed, as it provides the difference in "timbre" requisite under these conditions; that is to say, as a light or medium bass. It furnishes scope for the technique of the artist, and many of the leading players are already using it.

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HYLTON'S BAND FOR THE PROVINCES.

ON Good Friday (April 2) Jack Hylton with his band, which returned to the Kit-Cat Club for a season on February 28 last, will give afternoon and evening concerts at the Palace Pier, Brighton. These will be followed on Easter Sunday (April 4) by concerts at the Pleasure Garden Theatre, Folkestone.

On April 26 the band starts a six-week tour of the provincial Variety Halls. A week's appearance in each town has been arranged, bookings having been completed to commence as follows:—

April 26.—Newcastle (The Empire).

May 3.—Blackpool (The Palace).

May 10.—Manchester (Theatre Royal).

May 17.—Birmingham (The Empire).

May 24.—Liverpool (The Empire).

May 31.—Glasgow (The Alhambra).

Nor will the desires of the dancers be neglected since it has been arranged that on the Friday night of each of the weeks of the tour, dances will be held in the town in which Jack Hylton's Band is appearing and for which it will provide the dance music.

CHAMPIONSHIP DANCE TEMPOS.

FOR the *Star* Dancing Championships, which were held at the Queen's Hall, London, on Monday and Tuesday, February 22 and 23 respectively, the dance music was provided by Al Waddling's Band and Van der Decken's Regina Orchestra, both of the Cricklewood Dance Hall, London.

The Championship dance tempos, which are as follows:

Fox-trot=46 bars per minute (M/M=184 ♩),

Waltz=48 bars per minute (M/M=144 ♩),

One-step=60 bars per minute (M/M=120 ♩),

Tango=30 bars per minute (M/M=60 ♩),

are generally slower as regards the fox-trot than ordinary ball-room tempo, probably because, firstly, the long-step English-style dancing which the judges favour, and for which slow time is essential, requires a comparatively large ballroom if many couples are dancing at once; and, secondly, because this slow tempo, which after a while becomes rather monotonous, would not be continually tolerated by the average dancer.

NEW LEADER FOR THE TORONTO BAND.

THE New Prince's Toronto Band is now under the leadership of that able trumpet player, Alf. S. Noakes, the late leader, Hal Swain, having returned to Canada. Noakes makes all his own arrangements, and the new combination has been booked for another year (making the third consecutive) at the New Princes, which undoubtedly speaks well for its popularity. The new outfit is eight strong, being composed as follows:—

Alf. S. Noakes, trumpet.

Dave Caplan, banjo.

Les. Allen, Sax.

Art. Christmas, Sax.

Ken. Kenny, drums.

Frank Walsh, piano.

R. Garrison, sousaphone.

Bill Hall, trombone.

It will be appearing on the halls very shortly, topping the bills as before. In addition to playing at the New Princes the band has made some excellent records for Columbia, and has received many congratulatory letters on its broadcasting from 2LO and Daventry.

The name of Art. Christmas, the latest addition to the band, will be familiar to many as a late member of Orville Johnson's Paul Specht unit, which, as the Canadian Club Band, recently appeared at the Kit-Cat Club. This versatile Canadian plays the saxophone, trumpet, trombone—in fact, all wind instruments, and is an accomplished pianist. Undoubtedly, he is a great acquisition to this already very popular band.

THE LONDON BAND—AND RUN BY A WELSHMAN.

It is a well-known fact that Mr. Emlyn Thomas is one of the leading band conductors in the country. It is equally well known that Welshmen are at the top of the tree when it comes to knowledge of music. Mr. Thomas, being a Welshman, knows his little book, and is a thoroughly accomplished musician. It was to Mr. Thomas and his famous London Band that the honour fell to follow the famous Paul Whiteman into the London Hippodrome, where they created a furore which, as will be agreed by all, is no mean achievement. The London Band is now playing the music halls, topping the bill wherever it appears, and to lovers of popular music we can heartily recommend Emlyn Thomas and his London Band.

FIFTY MUSICIANS AT CHELSEA ARTS BALL.

As usual, the Chelsea Arts Ball, held at the Albert Hall on Wednesday, March 3, was a brilliant function, the revelry continuing fast and furious until well into the small hours.

The dance music was supplied by Jack Hylton, who had two bands in attendance, consisting of 25 performers each; one being composed of his own No. 1 Band, augmented by musicians from other combinations under his control, and the other under the leadership of Orville Johnson, whose Canadian Club Band, until recently at the Kit-Cat Club, was engaged by Mr. Hylton to form the nucleus of this second combination.

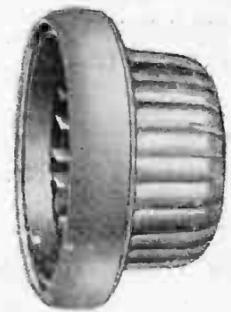
A WELL-EARNED REST.

The Canadian Club Orchestra, under the direction of Orville Johnson, which recently appeared at the Kit-Cat Club, now on a short holiday in Paris pending their early return to London, when they will appear on the halls.

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Photo by Hana]

JOHN BIRMINGHAM AND HIS BAND

**BIRMINGHAM THE
VERSATILE.**

In these columns will be found a picture of John Birmingham and his "Big 12," who are doing big business.

Bookings include a week each as follows:—

- March 15 Dublin.
- " 22. Belfast.
- " 29. Manchester (The Hippodrome).
- April 5. Shepherds Bush Empire.
- " 12. Wood Green Empire.
- " 19. Hackney.
- " 26. Plymouth.

in addition to which, the band was selected to play before the Prince of Wales at Wellington Barracks on March 1, and for Stoll's Newspaper Dinner at the Savoy Hotel on February 19 last.

Birmingham, who comes from a military family—his father was a bandsman in the Cameronians—is a Kneller Hall man, and plays five instruments, including piano, organ, violin and banjo.

The combination has a twelve months' contract to record exclusively for the Duophone Syndicate, Ltd.

**ANOTHER INSULT TO THE
"SAX."**

"... These five, who were all trained by Jack Howard, are under the leadership of Gilbert Coombs, and form an uncommon combination. The usual one consists of two sets of bones, banjo, drums and piano..."

We are informed by Mr. Coombs that the local newspaper from which the above is an extract, when told that "two sets of bones" should have read "two saxophones," replied that the difference was too hair-splitting to make a correction necessary!

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HOWARD R. JACOBS	... Berkeley Hotel	HAL SWAIN	... New Princes' Toronto Band
VAN PHILLIPS	... Savoy Havana	BERT BOWN	... Alfredo's
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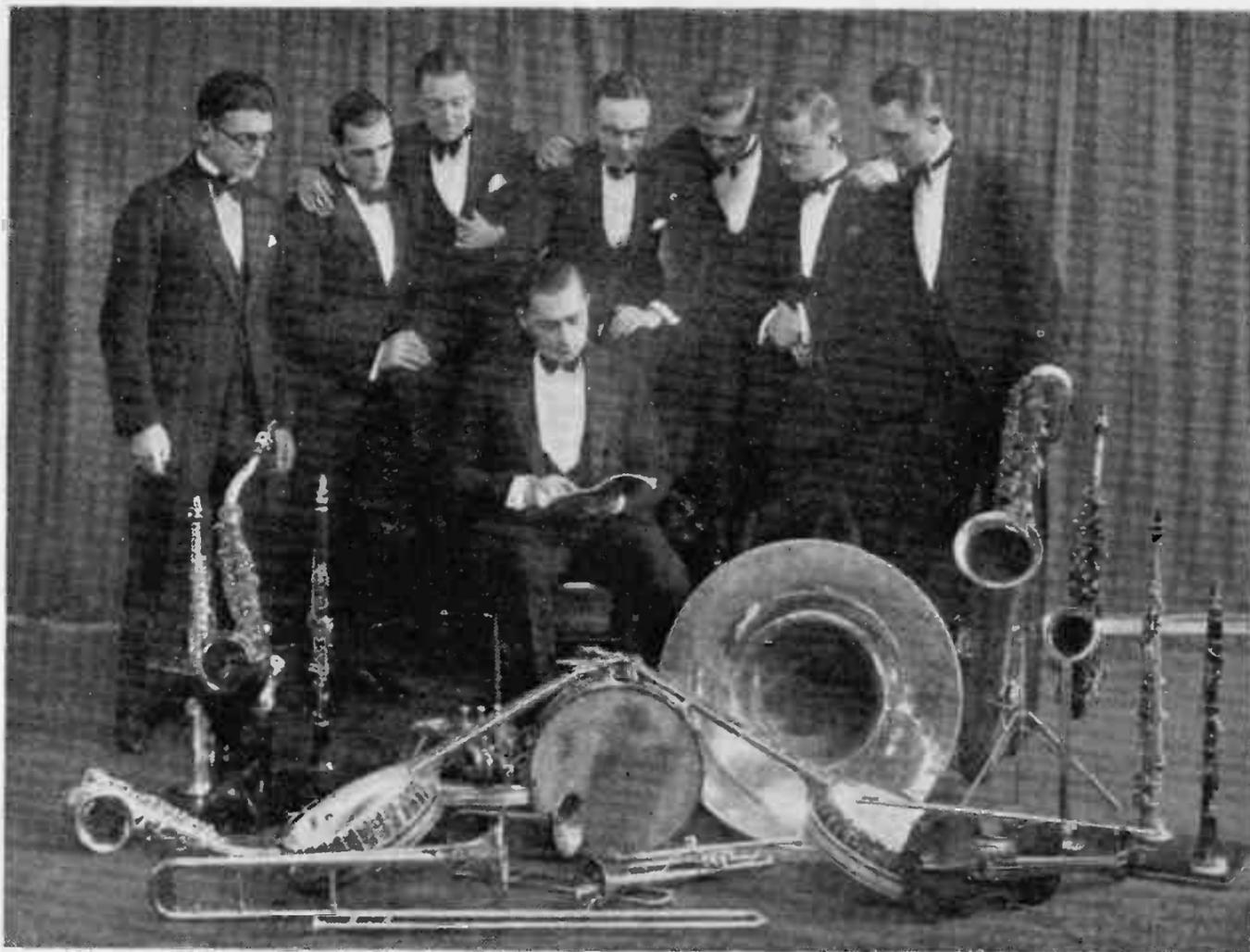
VOCAL QUARTETTE IN DANCE BAND.

ORIGINALLY engaged at the Palais de Danse, Birmingham, for only three weeks, the Buffalo Orchestra, of Toronto, Canada, which sailed for a year's tour of Europe, arriving here in 1924, was so successful that its engagement was promptly extended for a further ten months, necessitating the cancellation of bookings previously obtained for Ostend and Cologne.

This lively combination, which is seven strong, is under the leadership of William Shenkman, who is featuring a male voice quartette composed of its members. Billy Cottenden, the drummer, is choirmaster and takes the solo Tenor part. Bobby Staniforth, the new pianist of the combination from Winnipeg, Manitoba, is second Tenor, and Bob Thomas, the banjoist (formerly of the Viona Quartette who are now touring the halls), and Peter Rush, the violinist and arranger, take Baritone and Bass respectively. Other members of the band, which broadcasts from the Birmingham Station (5 I.T.) include Norman Willson, Eb Alto Sax.; Leo Chilibeer, Trumpet; and Jack Lawrie, Trombone.

IS MUSIC AN HEREDITARY GIFT ?

It is extraordinary how many pairs, and even trios, of brothers have reached the top of the tree in the jazz business. Last month we mentioned the three van Straten brothers, and others which spring to our mind are John and Sam Raitz (Jack Hylton's and the Ambassador Club Bands respectively), Leslie and Cecil Norman (Empress Rooms), the Collins Brothers (Chez Henri Club), the Gubbertini Brothers (Savoy Orpheans and Selma Four), the MacKinnon Brothers (the Selma Four) and numerous others, including Jack & Lionel Clapper.



THE BUFFALO ORCHESTRA reading "The Melody Maker."

Photo by Percy Wynne



Photo by Hana
LESLIE NORMAN



THE BROTHERS JACK AND LIONEL CLAPPER

TWO BROTHERS MAKE GOOD

These two latter are by no means the least talented of those mentioned. Jack is running his own trio at the Castle Hotel, Richmond; and Lionel is with Kel Keech, at the Criterion Restaurant.

Jack is the elder of the two; at the age of six he commenced to learn the fiddle, and his first job was before the war at the Shaftesbury Pavilion Cinema when it first opened.

Then the war came, and from 1914-1918 he was serving in either France, Salonica, Russia or Italy. After the cessation of hostilities, he went straight into the dance business, appearing at the Palais Royal, Portman Rooms, Piccadilly Hotel, Trocadero Restaurant, Carlton Hotel, Asta Club, Rectors and Hammersmith Palais de Danse, during which engagements he taught himself the saxophone, and has become one of the best men in the profession.

Lionel Clapper was originally studying to be a dentist, but the lure of jazz "got" him too, and as a drummer he became well known, appearing mostly with his brother Jack, and being acknowledged as one of the best jazz percussionists of his day.

"But," says Lionel, "you can't play a tune on a drum, so I thought I'd have a try at the saxophone as well!" His "try" has brought him a reputation on that instrument which is second to none.

—and Two More.

Leslie and Cecil Norman are both at the Empress Rooms, Royal Palace Hotel, with their own band, styled "Leslie Norman and his Dance Band."

They will best be remembered as "Leslie Norman and his Plaza Band," which created much success at the Criterion Restaurant, London, and on the halls.

Leslie Norman is an accomplished saxophonist—he plays the whole family—whilst his brother Cecil is a most brilliant pianist. He records piano solos for the Homochord house, and also arranges, one of his latest orchestrations having been for Feldman & Co.

MEN'S COMPETITORS.

The Ten Melody Maids are a delightful combination of lady musicians, having invaded the ranks of Show bands which have until recently been recognised as man's own prerogative. The wonderful success which has attended this combination proves that ladies must be reckoned with as competitors of male organisations. The conductor, Miss Selkirk, is an excellent saxophonist, who until recently was with Hilda Ward's Lady Syncopators. Recent litigation concerning her appearance received much publicity in the lay Press.

THE PEOPLE'S PALACE ORCHESTRA.

THE performances of the orchestra at the People's Palace, under the leadership of the well-known violin conductor, Mr. Sid Davis, are always popular with the critical dancers of East London. This full size combination consists of three saxophonists, doubling on family of sax.'s, G banjo, two trumpets, trombone, sousaphone, drums, piano and violin.

Mr. Sid Davis, who was discovered three years ago by the manager of the People's Palace, is not only a composer, but an artist of individuality who produces music with those qualities of rhythm and harmony which induce the desire to dance in the hearts of all who are within hearing distance. Popular with both management and dancers, he will remain indefinitely in his present appointment.

Mr. Davis expressed the opinion that successful jazz music of to-day is naturally dependent on regular rhythm, the appeal of harmony and perfect time. He attributed his success to study of these three points, more especially from the dancers'

point of view, and his consequent ability to satisfy the most exacting habitués of the ballroom. He remarked that the noise and fireworks of past jazz music could not last, as harmony was conspicuous by its absence, and that the future development of syncopated music lay in successful treatment of harmonious movements giving that satisfaction to the mind of the dancer that classical music gives to the concert lover.

TWENTIETH ANNIVERSARY OF MUSIC PUBLISHER.

MR. LAWRENCE WRIGHT, the well-known music publisher, celebrates his 20th anniversary as such by issuing the new number "Picador," which he

THE TEN MELODY MAIDS.



Photo by]

[London News Agency Photos.

thinks will be the biggest hit of his career, and which seems to have started off in wonderful style.

In every dance hall in town to which one goes "Picador" is demanded again and again.

Mr. Debroy Somers, of the Savoy Orpheans, made an orchestration and broadcast the number within twenty-four hours of receiving a copy, and has recorded it for H.M.V.; Bert Ralton, however, got in with it first in Columbia records.

SCHOOL OF SYNCOPATION'S SUCCESS.

THE Billy Mayerl School is now well established in its new premises at 29, Oxford Street. With modern offices in a new building (complete with central heating and an elevator!) it is within easy reach of all musicians, both professional and amateur, who are assured of a ready welcome.

Billy Mayerl and his partner, Geoffray Clayton, have threatened to withdraw their future announcements from THE MELODY MAKER, so overwhelming has been the response in last month's—their first advertisement.

They state that they have been kept busy until all sorts of hours answering queries and enrolling pupils, not only from all over the British Isles, but also as far afield as Germany and Italy. So much for the circulation of THE MELODY MAKER.

THE SELMA FOUR IN IRELAND.

THE original Selma Four are now in the midst of a tour of the Variety Halls of London and the provinces, their next appearances being March 15 and the ensuing week at the Hippodrome, Birmingham, and the following week (commencing March 22) at the Victoria Palace, London.

The personnel of the combination is the same as it was when this band was providing the dance music at the Savoy Hotel, London. Dan Mackinnon is the pianist—he also doubles on the banjo—whilst his brother Jim is responsible for banjo and violin; Ted Gubertini, brother of the drummer of the

Savoy Orpheans, is the drummer of the combination, and Sid Willson the saxophonist and 'cellist.

The week following that in which the leader of Jack Hylton's Metro-Gnomes was kidnapped in Ireland, the Selma Four were due to appear in the "Green Isle," and they blushingly confessed that they were a little doubtful as to their reception when they heard of the Metro-Gnomes' experiences. However, their fears were quickly allayed by the receipt of a telegram, which read "Welcome to Ireland," and was signed "An Irish Musician."

"We now feel," said the members of the Selma Four, "that the unfortunate incident connected with the Metro-Gnomes should not be over-stressed. That it was merely an incident and in no way symbolical of the general feeling we are convinced.

FRANCIS & DAY'S - O



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OF THE WORLD"
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and

"THE KINKY KIDS PARADE"
SNAPPY FOXTROT SONG
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SAXOPHONE QUERIES

Answered by AL STARITA

QUERY 1.

As per your February issue, I shall be glad to have Mr. Al Starita's advice on the following:—

(1) What reeds do you find most successful for good tone combined with softness and easy playing?

(2) What is the correct method of slap tonguing?

(1) I use many kinds of reeds. It would hardly be fair to say which, as what suits me may not suit others. There are good and bad of all makes, and even in those with the best known names. I never anticipate that more than 50 per cent. will be really good. I advise you to purchase reeds only from well-established firms, or one on whose integrity you can rely.

(2) Space prevents more than a very brief reply. I would suggest you get a good modern printed saxophone tutor explaining this subject. Briefly, the tongue should be placed flat under about half an inch of the reed. The part of the tongue touching the reed is then formed into a cup (which automatically creates a vacuum), and the tongue is then immediately and sharply withdrawn from the reed with a "clicking" sound. If it is desired to sustain the note after the "clicking" or "slap tongue" effect is produced, it is necessary to continue blowing the note as though the slap-tongue had not been effected. See also reply to Query No. 7.

QUERY 2.

Re your note in THE MELODY MAKER concerning saxophones, etc., I wonder if you would kindly let me know the following: I have lost one of the cork tips on one of my keys, and I have tried to fix it on with several kinds of glue, but find that it comes off again. Could you kindly let me know what I could get to fix the cork on and how to fix it? Is there any special cork?

With regard to cementing the cork on to the instrument, I would suggest that you try thick orange shellac. If that does not work, there is a special cement that is sold by instrument dealers. There is no special kind of cork. A good cork which is not rotted taken from a bottle is suitable, but it is much easier to obtain one already shaped from your instrument dealer.

QUERY 3.

I should be very much obliged and indebted to you if you would kindly answer me this query in regard to a Buescher Alto. What is the cause of a leakage on one particular key? While all my pads are comparatively dry, the G key is quite the reverse. Is there a defect in the instrument, or have all saxophones a tendency to



AL STARITA.

leak on one particular key according to the make?

With regard to the G key, the pad of this key is more susceptible to getting wet than the pads of other keys. This is the usual case on every make of instrument. The leakage is caused by the saliva getting into the leather and wearing same out, which in time makes the leak. Probably a new pad on the G key will correct the fault. Make sure the key closes completely.

QUERY 4.

I am the violin leader of a band of five, composed of piano, violin, tenor-banjo, trumpet and drums, and I want to add two saxophonists to the outfit. Would you favour me with a little of your experience and expertness in matters appertaining to saxophones? Are C Melody and E_b Alto the two most suitable for my dance band?

The best possible combination of two saxophones is one E₂ alto and one B₂ tenor. Not only does this give the best range of effect, but parts are scored to suit such combination.

QUERY 5.

I would like to know if it would be possible to give me a slight idea of the correct way to slap and flutter. I have been a saxophonist for fourteen years, but have only recently taken up Jazz work.

Re slap-tongue, see reply to Query 1. Re flutter-tongue, attack your note and roll the tongue as through pronouncing Tr-r-r-r-r with the "r" rolled as in the French language. See also reply to Query 7.

QUERY 6.

I recently purchased a London make of E_b alto saxophone, and am rather

eager to learn it. I may say at the outset that I am not a player of any other instrument, but understand a little of music. Can you instruct me in the first duties to learn this instrument?

As the volumes written on this subject do not always completely cover the matter, I hardly feel capable of teaching you to play in the few lines at my disposal. Find a good teacher and carefully follow his instructions, as the art of saxophone playing cannot be described by correspondence. Self-taught saxophonists seldom get very far, as they unconsciously fall into bad habits which take years to rectify.

QUERY 7.

It is with pleasure that I take advantage of the courtesy of your invitation for enquiries re saxophones. Is there, and from where to be procured, any reliable source of information re correct sax. tone and how to produce it?

In addition to Eby's Saxophone Tutor (15s.), and Cragun's Conservatory Method for the Saxophone, in four volumes, at 8s. per volume, the fourth volume being ready in a month, most, if not all, of the advertisers of saxophones in this book supply a good tutor, from which you can obtain the information you ask. Write to these dealers for particulars.

QUERY 8.

I'm a clarinet player of 20 years' standing. As a saxophone player my execution leaves little to be desired (you can take this either way); my tone, however, drives me to drink. I've spent money on everything likely to help me to acquire tone, but up to now I'm in despair. Would you be kind enough to help me by giving me your advice on the following:—

(1) How true tone is produced?

(2) What mouthpiece to use and a diagram of the lay-out of the same, with any remarks as to reeds, etc.

Dear! dear! you are in a bad way. Let us hope your tone is not also driving anyone else to drink.

(1) Your difficulty in tone production is probably due to the fact that you have not realised that an entirely different embouchure is required for saxophone playing to that of the clarinet. Until I hear you play I cannot diagnose your individual fault and consequently prescribe the remedy. I should consult an expert saxophonist. See also reply to Query 7.

(2) As an experienced clarinetist you should be able to judge if the mouthpiece of your instrument is correctly machined. A lay that may suit one will be no use to another. Personally, I use a medium open lay and a medium

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to soft reed. Lack of space prevents diagram.

QUERY 9.

I should be very grateful if you could give me some advice on the following points:—

(1) I am playing a C melody saxophone, but when I use the octave key the notes seem very thin. Could you suggest any way of improvement?

(2) I have difficulty in getting solo parts for it. If I change to an E \flat alto will I always have a solo part?

(3) Is there any book dealing with effects of slap tongue, gliss, etc.?

(1) In all saxophones the higher notes are, of course, thinner than the lower. Perhaps the lay of your mouthpiece is too close, and you are using too soft a reed. This combination would make the tone of the high notes very thin.

(2) If you desire to play solo melody, read off the violin part. Alto sax parts always contain melody in one chorus, but the melody is not always shewn in introduction, verse, modulations, etc., etc.

(3) See reply to Query 7.

QUERY 10.

I am a violinist playing with combinations varying from three to seven performers. I double on the saxophone, and am about to purchase one.

I would be pleased if you would advise me which member of the saxophone family would prove most useful.

It depends on the remainder of the combination. In a small outfit, where the saxophone always has to take melody, the C melody is useful for reading off violin copies. The E \flat alto is the most universally used saxophone, but its parts do not always contain melody throughout. This, of course, is immaterial if there is another melody instrument. Taken all round I advise the E \flat alto.

News in the New Songs

"TANGO TOWN" is enjoying big sales. The 17 diagrams by Santos Casani have, there is no doubt, helped to "make" this popular Tango. * * *

Quite a lot of people persist in giving songs their wrong titles. "WHY DO SHORT MEN LIKE TALL GIRLS?" the comedy foxtrot song, has often been a victim. People have even asked for "Short Men—Big Women," "Tall Men—Fat Women," etc. The limit was reached when someone wrote for a copy of "Why do Short Men Make Good Mothers?" * * *

A new waltz song has been written by the writers of "Every Step Towards Killarney," entitled "BYGONE MELODY." The refrain is founded on a famous theme from "Zampa." * * *

A new novelty one-step entitled "BARCELONA" which has evidently been written (by the names on the copy) by two gentlemen from sunny Spain, will be found arresting in rhythm and melody.

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The B.B.C. and the Music Publishers

Premature Report Creates the Muddle ?

Just as we were closing for press, the London newspapers came out with staggering headlines to the effect that the B.B.C. had virtually broken down the negotiations over the performing fees for copyright music. The newspapers were at once both "too late" and "too premature."

In our last issue, we made a careful statement as to the position of this delicate matter as it then was, at which time this news item was exclusive to ourselves; three weeks after, the London newspapers precipitate matters by publishing their story, in some cases without that necessary restraint which is most desirable when a question of this kind is, in a manner of speaking, *sub judice*.

The position to-day is that the negotiations are still being pursued by an association of music publishers and the B.B.C., to which a satisfactory outcome is confidently anticipated. The publishers, in (as they state) a spirit of conciliation, have agreed to renew last year's arrangements with the B.B.C., and to reduce the scale of performing fees which up to now exists from 4s. for a popular tune and 5s. for a standard work to 3s. and 4s. respectively. The B.B.C., however, state that the utmost they can, and should, pay is 2s. and 3s. respectively, and, moreover, that for broadcasts before 6 p.m. either no fees at all should be payable, or, alternatively, only a very nominal amount. There seems no doubt, however, that the publishers will stand firm to their carefully considered offer, and are unlikely to accept any modifications of it. It might be fairly pointed out that 3s. for the right to broadcast a popular title, after all, only represents the sale of a copy and a half of the song versions at 2s. each, and, since millions "listen-in," the charge on the face of it appears reasonably modest. It is to be deplored that the lay press should have set the "cat amongst the pigeons" by, we are informed, enlarging upon the information which Mr. Lawrence Wright is alleged to have given out as to the stage at which the negotiations had arrived.

By the time our next issue appears the whole question will, doubtless, have been amicably settled as we predict.

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The Art of Broadcasting

By EDDIE MORRIS, the Popular Star of "Radio Radiance," "Listening Time," etc.

AFTER seven months' experience in the art of broadcasting I still think the most outstanding fact is that it is so obviously and entirely different from ordinary stage work.

In the first place one must realise that all effects have to be secured by intonation of voice alone, whereas on the stage the artist has action, make-up and facial expression to get his points over.



Photo by Bailey

On first entering the studio, which is, of course, heavily draped in order to alleviate to a certain extent the echo, the artist, either when singing or speaking, feels that he cannot be heard. Some artists have a tendency to force the voice or to speak louder than they would ordinarily, and it is often some time before they learn that this is a grave mistake, and has an ill-effect by producing a distorted rendering. Microphones are highly sensitive, and record the slightest of sounds, hence it is not at all necessary to sing or to speak in any way but in an ordinary natural tone.

Then, too, a stage artist, when speaking comedy lines, or what he may consider to be comedy lines, learns as he goes along the result of his efforts from the laughter (or eggs and bottles) of the audience. This, of course, is not (and sometimes, luckily) the case in broadcasting, as it is impossible as wireless now stands for the artist to learn the effect of his efforts until the performance is over.

In my broadcast revue work, in order to aid the artist and help the listener in his visualisation; a small audience has often attended to create the atmosphere of a theatre by having its members applaud and laugh as they see fit, the same as in an ordinary theatre. But this is only useful to a certain point, as I know they are not armed (I have everyone searched before-

hand), and I think they are unduly sympathetic.

The work itself is really very interesting. I am constantly trying new effects and endeavouring to improve as I go along. It means lots of work and daily rehearsals, but after all it is remunerative, both from the financial and praiseworthy points of view.

I have many times been asked when I am going to appear again before the general public, as my last West End engagement was with "Poppy" at the Gaiety. That, of course, is problematical, and then, too, when television comes along, or when the listener will be able both to see and hear the wireless artist, there is no telling what prospects there may be for an artist in the broadcasting business.

I am extremely fortunate in having a voice particularly suited, I am told, to the microphone, and as I like the work and my heart is in it I can only say, "Where a man's treasure is there will his heart be also."

News in the New Songs.

A little obscure dance band which has been struggling with a rather listless patronage in a provincial hall was staggered out of its normal repose the other night by insistent clapping amongst the dancers throughout a particular number. The musicians were tickled to death. What they failed to realise was that they were playing, "Clap Hands, Here Comes Charlie." "Where ignorance is bliss—"! * * *

The Prince of Wales, who is known to be very fond of the Ukulele, is particularly partial to "Save Your Sorrow." Such a title is bound to appeal to his sunny temperament. * * *

"I'm Sitting on Top of the World," from the Vaudeville revue, "R.S.V.P.," has a prophetic sub-title, "Just Rolling Along, Just Rolling Along." "The rolling stone gathers no moss," and success, which is personified in this number by the edelweiss, comes to the one who climbs high, as does this number. * * *

We have had Barcarolle fox-trots, and now we have an Intermezzo fox-trot. "Moonlight and Roses" is an entertaining adaptation of Lemare's Andantino in D flat, and is eminently suitable for cinema orchestras or organ recitals. * * *

The musical director who forgets to remember the new valse, "You Forgot to Remember," needs a strong dose of Pelmanism. * * *

Can you Bam-bam-bamy? An excellent number for bands that know "how" is "Bam Bam Bamy Shore." It sure is! * * *

"By the Light of the Stars" is one of those song fox-trots which will soon be amongst the stars—of the vaudeville world! A scintillating number altogether. * * *

"I Miss My Swiss" is—swish! A programme without this ubiquitous number included is like tea without "fresh"—or "Swistles Ness"—milk!

"The Melody Maker and British Metronome"
is now obtainable of all Newsagents and Bookstalls

MILITARY AND BRASS BAND NEWS



Photo reproduced by]

THE BAND OF H.M. ROYAL AIR FORCE

[kind permission of Boosey & Co.

Obituary.

By the death of Dr. Albert Williams, late Director of Music of the Grenadier Guards, which took place at Bonchurch, I.O.W., last month, one of the most famous Army bandmasters has passed to the "Great Beyond." Dr. Williams was the first Army bandmaster to receive the dignity of Mus. Bac. (Oxon), and he was also the first to receive the highest musical degree known to musicians, Doctor of Music, at the University of Oxford. Deep and genuine regret has been expressed by all at this great loss to Music in the British Empire.

* * *

Military Bands.

The famous band of the Royal Air Force, under the direction of Lieut. John H. Amers (Director of Music R.A.F. attached to R.A.F. Headquarters at Uxbridge), is keeping up its great popularity with the public, and is practically booked up with engagements for many months to come.

It has been said that the band is the finest broadcast "turn" of the day, and its recordings on H.M.V. Records are truly excellent. From March 2 to 27 it is appearing at the Ideal Home Exhibition at Olympia, London.

* * *

The British Legion Headquarters (London) Military Band (of which Lt.-Col. J. Mackenzie Rogan, C.V.O., Mus.D., Hon. R.A.M., etc., etc., is Musical Director) had a very successful

year to September 30 last, the turnover reaching nearly £1,700.

The Band broadcast from 2LO on December 27 last, and has recently been making records for the Columbia Graphophone Co. It was one of the most popular bands in the London Parks last summer, the programmes being kept bright and up to date. Other engagements during the year included a week at Hastings, a period engagement at Wembley, and many N.S.L. bookings. The Band was the holder of the British Legion National Championship for 1922, 1923 and 1924, and it will take an exceedingly good outfit to beat it at the forthcoming yearly contest, which is being held this year on May 1.

* * *

The following bands have been engaged by the Nottingham Corporation for the coming Parks season: Coldstream Guards, Scots Guards, Welsh Guards, Royal Marines, Royal Air Force and the Seaforth Highlanders.

* * *

Whitstable Music Committee will spend £450 on Military Bands during August. Among the bands engaged are: The Royal Air Force, and the 7th Batt. City of London Regt. The 1st Batt. Royal Warwick Regt. is also engaged.

* * *

A special grant has been decided upon for a first-class Military Band for the Huntingdon Agricultural Show.

The String Band of the Grenadier Guards provided the music at the annual dinner of Newark Branch of the Grenadier Guards Comrades' Association last month.

* * *

The following Military Bands are engaged for Bingley Park during the coming season: Welsh Guards, Grenadier Guards, Yorkshire Military Band, and the 1st Batt. Border Regt.

* * *

The Orchestral Band of the Royal Artillery (Woolwich) recently gave a delightful concert at Finsbury Park Empire, when Capt. E. C. Stretton received a great ovation, and many encores were played.

* * *

It is officially announced that the bands of each division and the Depot Royal Marines, have been fixed at the following numbers, which are not to be exceeded without the authority of the Adjutant-General: One director of music, one colour-sergeant, one sergeant, two corporals, 35 musicians (including boy musicians). In addition the Portsmouth Division Band is allowed one non-commissioned officer and nine musicians to provide a band for the yacht whenever Royal personages embark.

* * *

The great Military Tattoo, which took place at Aldershot last year, is to be "totally eclipsed" this year, when over 1,000 musicians will take part in this unique event from June 15th to 19th.

In consequence of the retirement of Commissioned Bandmaster Albert Victor-Sparrow, Royal Marine Band, Co. Sergt.-Maj. Samuel Taylor has been promoted to bandmaster (warrant officer). Mr. Taylor is a licentiate of the Royal Academy of Music.

* * *

The famous Band of the Royal Military School of Music (Kneller Hall) appeared at the London Coliseum during the week commencing Monday, March 8th. It also visited Aldershot on February 14th, when it gave two concerts in the Hippodrome under the conductorship of Lieut. H. E. Adkins, Mus. Bac. The concerts attracted a great array of Military Bandmasters and bandmen from all parts of the Aldershot Command, besides crowds of residents. Both concerts were highly successful.

* * *

The Band of the 2nd Batt. Loyal North Lancashire Regt. gave a successful concert in the Town Hall, Gravesend, on February 24th, at which His Worship the Mayor was present.

* * *

Paignton Town Council has engaged the following bands for various dates during the coming season: Inniskilling Fusiliers (three weeks); 2nd Batt. South Staffordshire Regt. (six weeks); and the 2nd Batt. East Yorkshire Regt. (three weeks).

* * *

Recent visits by the fine Band of the 2nd North Staffordshire Regt. (Bandmaster J. R. Bell, A.R.C.M.) to Burton have been the means of re-engagement at this famous brewery town of the band, which gave a remarkably fine Concert there on February 19th.

* * *

The Band of the 1st Cameronians played again on South Parade Pier, Southsea.

BRASS BAND NEWS.

Hanwell Town Band gave 63 public performances last season. The band is now clear of debt upon its instruments, etc.

* * *

Invitations have been issued to bands to quote for performances in Northfields Park, London, during the season.

* * *

Bands intending playing in the East Ham Parks (London, E.) will be required to undergo a musical test after making application. A similar test is being considered by Edmonton Council.

Congratulations to Bandmaster and Mrs. Haskell, of Barnet, who have just celebrated their golden wedding.

* * *

Southend Temperance Silver Band has earned the appreciation of the residents for its excellent work during the winter months.

* * *

The following are the points gained by the competing bands at the recent Contest at Egham: *Selection*—Chertsey 70, Egham 67, Friary Brewery 56; *March Contest*—Egham 78, Friary Brewery 76, Chertsey 68; *Own Choice March*—Chertsey 75, Egham 71, and Friary Brewery 69.

* * *

Newquay Town Council is arranging for a season's band as well as that of the local Town Band.

* * *

Camborne Town Band, winner of the Prince of Wales's Challenge Cup, is endeavouring to remain the finest band in Cornwall, and Bandmaster Parker is working hard with this object in view. The recent visit of Camborne Band to Launceston was a splendid success in every way (musically and financially).

* * *

Headington Town Prize Band, although unfortunate in many of its efforts to entertain the public, has remained one of the most go-ahead self-supporting bands that has struggled hard to maintain its proud position. It is hoped that better local support will be given in future.

* * *

Bedford Trades Silver Band celebrated its victories at Edmonton and the Crystal Palace in great style. This band will be much in evidence during the coming contest season.

* * *

Eccles Borough Band, established in 1886, has a fine record of contesting successes, including the winning of the Championship at Belle Vue in 1921 and 1923, while in 1924 it won outright the challenge cup awarded at Stalybridge band contest. Recent performances at Kidsgrove have improved this band's fine reputation.

* * *

Besses o' the Barn Band performed in London last month.

* * *

Dr. J. F. Staton, of Chesterfield Musical Union, is taking the Hasland Band to Belgium in August for a musical tour. The Mayor of Ypres has already invited the party to give concerts in that historic town.

At a recent Quartette Contest held at Carlisle, the judge said that one of the boys, Master C. Lowe, of St. Stephens Band, was the most wonderful performer, for his age, that he had ever heard. (Here is a "chance" for some bandmaster in search of a clever young musician.)

* * *

The famous St. Hilda Band has a booking list which extends right on to the end of the year! Its engagements for this month alone include a week each at Dewsbury, Nottingham and New Brighton.

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LEICESTER BRASS BAND FESTIVAL

From the point of view of every band contesting, the great Brass Band Festival which took place at Leicester on the 6th inst. might well claim to be the greatest success for at least a generation. The organiser, Mr. J. R. Markham, seemed to have every possible detail carried out with clock-work precision and every band was in its place and ready to play immediately when called upon.

There were some very excellent performances of the test-pieces in both Sections and splendid test-pieces they were; full of beautifully arranged harmonies which were listened to by a splendid audience the whole day.

The Judges were Mr. Ord Hume, of London, and Mr. James Oliver, bandmaster of the famous St. Hilda Colliery band, who were both kept in "durance vile" from about 10.30 a.m. till 8 p.m. listening to 32 full band performances.

When the last band had finished shortly before 8 p.m. the Hon. Organist of the De Montfort Hall, Mr. W. J. Bunney, F.R.C.O., gave a short organ recital during which time the 12 bands that were to take part in the grand

massed concert took up their positions in the great orchestra.

After several photographs had been taken of the imposing scene, Mr. Ord Hume appeared in uniform for the purpose of conducting the massed bands.

After the massed band concert had finished the results were taken from a sealed Ballot Box and announced by the Organiser, Mr. J. R. Markham, as follows:—

First Section: Selection, "Eugen Onegen" (Tchaikowsky) (Arranged by W. Rimmer.)

1st Prize, Hasland Silver; Conductor, J. A. Greenwood.

2nd Prize, Huthwaite; Conductor, C. A. Cooper.

3rd Prize, Bentley Colliery; Conductor, J. A. Greenwood.

4th Prize, Birmingham Metropolitan Works; Conductor, G. H. Wilson.

5th Prize, Bolsover Colliery; Conductor, J. A. Greenwood.

6th Prize, Kirkby Old; Conductor, W. Halliwell.

Second Section: Selection, "Melodious Gems." (W. Rimmer.)

1st Prize, Ripley United; Conductor, W. J. Saint.

2nd Prize, Ibstock United; Conductor, Albert Lawton.

3rd Prize, Earls Barton; Conductor, J. E. Fidler.

4th Prize, Long Eaton Town; Conductor, H. Evetts.

5th Prize, Stanton Hill; Conductor, J. W. Byers.

6th Prize, Whetstone; Conductor, C. Moore.

7th Prize, Kibworth Silver; Conductor, S. Iliffe.

Among the special prizes were several valuable Cups, Shields, instruments and other prizes, which included a set of 24 folding music stands presented by the Lawrence Wright Music Company.

The opinion of every bandsman present was that the great Leicester Band Festival will become one of the finest gatherings in England. With regard to the management, we think the very highest praise is due to that splendid old bandsman, Mr. J. R. Markham, for his untiring devotion to his big task from start to finish. He has certainly earned the best wishes of the City of Leicester, and he is sure of the fullest support from bandsmen in the Midlands.

The whole proceedings passed off without the slightest hitch throughout and a splendid contest was the result.

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HINTS FOR TRUMPET PLAYERS

By FRED H. PITT, of Bert Ralton's Original Havana Band

HERE are three points which may be of interest to trumpet players.

The first concerns mutes.

Even to-day one still finds musicians who not only do not know the class of mute to select for a given occasion, but even when a mute should be used at all.

Brass instruments are muted for three main reasons:—

1. To obtain novel, and, if desired, humorous effects.

2. To completely alter the tone of the instruments, where so desired, for special solo or other work.

3. To lessen the volume of tone (or tonal power) of the instruments and yet increase their "snappiness" when they are required for parts other than solo melody.

It is a fact that mutes are used much too frequently in syncopated bands. Immediately a "brass" player joins a dance band he seems to forget that such a thing as the open trumpet exists, and apparently believes that he has only to keep some sort of a mute jammed in his instrument during the whole performance to be a successful jazz player.

Actually there are numerous occasions during the rendering of syncopated music when a mute should not be used at all, the most obvious being when the instrument is taking the melody in a composition which is on the legato side. For such occasions nothing is better suited to obtain a highly successful result than the beautiful, sweet, full tone of the open instrument, and I advise all artistes to try a few "open" solos.

I can promise from experience that they will prove popular.

Secondly, I want to advise musicians of a new wow-wow glass mute modifier for trumpets which has recently been put on the market in this country, and which seems to be a certain means of increasing the prestige of novelty brass instrumentalists. Its value is somewhat greater than some of the other novelties, mainly because of the ease with which this value may be demonstrated.

I regret that, up to the present date, its usage has not been demonstrated on records, otherwise I could have quoted the disc to give one and all a chance of hearing the excellent results which can be achieved by its usage. However, it may reasonably be expected that it will be found in the records in the near future.



The picture shows the simplicity of the glass both as regards construction and manipulation.

One's faculties of imagination and invention must, of course, be called upon to obtain full use of the varied effects it will give, but a little practice is all that is necessary to discover how a number of amusing sounds in daily life, such as baby prattle, monkey talk, farmyard chuckles, Chinese chatter, etc., can be imitated.

Even with little thought of imitation one cannot fail to produce amusing effects with this glass, for even the wow-wow effect is worth the possession of the glass.

I suggest the performer choose, in selecting an advantageous spot for the use of this glass, a strain having a light accompaniment as well as one more naturally adaptable for its use. For instance, do not choose a strain possessed of lively figurations, the execution of which would attract the listener, but rather a smooth flowing or quiet melody, which will allow the attention to fall upon the novelty of the wow-wow glass.

I also suggest that the performer request a very quiet accompaniment with melody only of sufficient volume to give the proper balance, thereby setting the stage for the successful featuring of the effects attempted.

Take one of the more simple figurations of the Chinese effect and play it as perhaps you did with the metal mute, using less of the flutter tongue, and moving the glass less rapidly. Some of the lower tones will be found of exceptional value, and the glass may be closed against the bell completely for an instant.

"THAT'S HER, WHAT DID I TELL YA?"

Chorus for Novelty (Bb) Trumpet.

CHORUS. 2nd time.

Flutter

2nd time bars as per part

To be more definite, the wow-wow glass may be used almost exactly as the metal mute, except for a more deliberate movement, also a few staccato notes struck at random will be an interesting variety. I offer no apology for not giving more complete

directions, as this effect is new and its possibilities are many; by experiment its owner will find its possibilities almost limitless.

Thirdly, I have scored a couple of special solo trumpet choruses which appear herewith. These choruses fit

with the orchestration issued by the publishers of the numbers in question, and are suitable for use with the aforementioned mute modifier, which is used to get the necessary "gliss" which I have marked by means of slurs.

FRED. H. PITT.

"HEADIN' FOR 'LOUISVILLE."

Chorus for Novelty (Bb) Trumpet

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THE SKIN GAME

By JULIEN VEDEY, late of Jack Howard's Society Players

THREE THOUSAND YEARS AGO.

LET us put the halter on Father Time.

Three thousand years ago in ancient Egypt, and a great Pharaoh sits upon his golden throne. The banquet is at an end and now the great, pillared hall is cleared, for are not the dancers ready? There are many of them—these terpsichoreans—each as beautiful as the other, fair as the desert sunrise and graceful as the palm. They are indeed the spectacle for a king, these daughters of the Nile.

The royal performance is about to commence and there is a thrill of expectation amongst the audience. Suddenly a silence falls on the vast throng. There is a movement in the crowd and slowly a man emerges and makes his way into the open space. At the foot of the throne he halts, bowing low to the Ruler of All the Egypts.

This solitary man, without whom the performance cannot commence, solemnly seats himself at the feet of the Pharaoh, and, under the steady gaze of a thousand eyes, takes between his knees a large, gaily coloured gourd, covered with goat-hide. . . . He is the drummer!

TO-DAY.

Looking back through the years and comparing the modern double-tension snare drum with the primitive drums of the ancients, let us be proud, we drummers, of our history. We, who are the heart-beat, the pulsation, as it were, of the band, let us discourse among ourselves on the possibilities and limits of these, the oldest of musical instruments.

Heads can either ruin or improve a drum.

Given a really good shell with a carefully gauged snare-bed, the heads are our first consideration.

MATCHING HEADS.

When a snare drum lacks response, in all probability it is due to badly matched heads. A good thin batter head, perfectly uniform, together with a thinner snare head, provided the snare head be less taut than the batter head, will make for a quick response and improve the tone of the drum. The deeper the shell the less taut the snare head should be.

This is very easily managed with a double-tension drum, but in the case

of a single-tension drum it is not so easy. If, however, the single-tension drummer chooses and laps his own heads, he can avoid any trouble by lapping the snare head much looser than the batter head, and thus the batter head will tighten more quickly than the snare head.

One of the greatest faults, and yet most common, is the placing of rims back over the wet head. When the flesh hoop is replaced on the shell after a head has been lapped, the rims should never be put on until at least 24 hours have elapsed, because, if they are, the head does not dry uniformly and is weakened in the place it needs its strength the most, viz., round the edge.

Drummers are often disappointed after re-lapping their heads because they overlook the fact that each time a head is soaked it thickens up a little more. It may be ever so little, but it is sufficient to be noticed by the owner of the instrument.

DON'T LET YOUR DRUM DOWN.

A practice I do not agree with is the old and much-acquired habit of letting a drum down after use. Heads are like women. They are sometimes bad tempered and sometimes affable, and I find the less one plays about with them the better the results. The drummer's greatest enemy is damp, and on very wet days it may be necessary to tighten up a little, but a minimum of this will make the heads more congenial to work on.

A snare drum often appears to have lost its crispness overnight and many drummers immediately proceed to tighten up on recommencing work. If only one can have the patience to use the drum as it is for an hour, the heads will brighten up very noticeably of their own accord, partly as the temperature of the room gets higher and partly through a certain amount of heat being generated by friction. Even on a wet day I find it worth while to refrain from tightening, because on drier days the heads tighten up to their normal again without the administration of unnecessary tension, and I find this method lengthens the lives of the heads.

Thin heads make for tonal quality and snap, so envied by drummers who have not stopped to probe the secret of it.

Thick heads mar tone, and make a drum "tubby," and the drum which requires thick heads is not a drum at all.

SELECTING HEADS.

In the selection of heads great care and judgment should be exercised. In the first place the snare head should be the correct amount thinner than the batter head—no more—no less.

It will readily be seen in the case of a deep shell that the distance between the heads is greater than in the case of a narrow shell, and, therefore, the difference in thickness of the batter and snare heads should be more pronounced than is necessary with the narrow shell.

With regard to the quality of a head, it does not require a vast amount of discernment to perceive the difference between a good calf head of fine texture and one only suitable for covering jam jars! But the uniformity of a head, which is all important, is not so apparent. To select a head of even thickness the head should be taken between the palms of the hands, and the tips of the fingers placed together. In this fashion work all round and all over the head, and the thick and thin parts will surrender to the touch.

It is also well to remember that transparency has nothing to do with thinness. A transparent head need not necessarily be thinner than an opaque one, and vice versa. Also it does not follow that a head which is patchy in its transparency is necessarily uneven in thickness.

LAPPING A DRUM.

Let us now soak our (drum!—ED.) heads for a few minutes in tepid water. Having wiped away all unnecessary water, place the flesh hoop in the centre of the head, and proceed to lap the edge round, tucking it under with the handle of a spoon. Work across from point to point, afterwards cutting away any surplus edge projecting. Replace the lapped head on the shell to dry in a cool, arid place for twenty-four hours, after which the rims may be introduced and the drum assembled. Tighten it across diagonally from rod to rod, not too much at first, giving the head time to stretch. Never let anyone else tighten your drum, since nobody understands it like you do yourself. Never let it out of your hands, keep it free from dust, and learn to love and cherish it, for it is your best friend—it is your livelihood. JULIEN VEDEY.

THE BANJO AND THE TENOR BANJO

in the Modern Dance Orchestra

By EMILE GRIMSHAW

ARTICLE III.

Good and Bad Methods of Writing Tenor-Banjo Parts.

MANY players of the tenor-banjo, although they know the notes on the fingerboard and understand the printed notation thoroughly, are experiencing a lot of difficulty in reading tenor-banjo music at sight.

The fact is that much of the published dance music for the tenor-banjo is very badly arranged. Many of the parts seem to be arranged by someone who, although he knows what notes to use, has very little idea of the best way to assemble those notes to suit the left hand of a player—the arranger is manifestly not a tenor-banjo player himself.

For example, several chords will be written in the first position, then we find a chord of three notes that occur on the first, third and fourth strings, and therefore an impossible combination for the plectrist.

While the tenor-banjo is an easy enough instrument to learn and play, its music is undoubtedly difficult to read. This need not be so, but it is the case through arrangers having but the faintest idea of the instrument for which they are writing, or of the possibilities of an average player's left hand. Tenor-banjo orchestral music often all consists of a prolonged barrage of chords, each chord containing three or four notes in dispersed harmony. No consideration seems to be given to arranging the notes of the chords so that the fingers of a player may execute a minimum series of changes. Massed chords, each requiring three or four fingers of the left hand, chase each other up and down the fingerboard, regardless of how the entangled digits assume new positions, and often the nimblest of players becomes lost among the chords and has necessarily to substitute his own harmony.

Many complaints about published tenor-banjo music have appeared in the American music papers. Mr. G. Pettine, a well-known American authority on plectral instruments, wrote quite recently:—

“Most players complain that the average tenor-banjo part as written to-day is quite impossible, especially at the speed at which modern dances

are played. Few of the parts are played as written; all the best players in the leading orchestras invent or re-arrange most of the chords at sight; this is, of course, difficult, but it has to be done.

“If the tenor-banjo is to remain in the dance orchestra, there must be arranged for it parts that can be played with as much ease as those written for the other instruments.”

The proper way to write for any instrument is surely to write exactly what is meant to be performed. Mr. Arthur Lange, whose excellent orchestrations are becoming almost as well known in this country as in America, and who has scored so many of the latest successes, made a special study of the tenor-banjo in order that he might be in a position to arrange tenor-banjo parts effectually.

Mr. Lange was one of the first arrangers to write parts for the tenor-banjo, and he admits that it took him some considerable amount of time to become well acquainted with the technique of the instrument.

But he is one of the very few arrangers who know how to write an ideal tenor-banjo part, as can readily be seen by a reference to any of his tenor-banjo arrangements. All these are written in actual pitch, which places the notes in the upper register of the fingerboard, where the real snappy tone is best obtained for dance rhythm; moreover, only three-note chords are used, which makes the progressions better and the parts easier to read.

Another important point that should be considered by arrangers is the note that is allotted to the first string of either banjo or tenor-banjo. If we listen to the chords that are played by a dance banjoist or tenor-banjoist it will be found that the notes on the first string sound much louder than the notes that are produced from the lower strings. In other words, the top note of a chord is always more prominent than the others, because of the angle at which the instrument has to be held. By giving some consideration to this, it is possible to arrange chords with interesting high notes which form a sort of counter-melody.

The fact that the upper note of a chord always sounds the loudest is

a good reason for the avoidance of chords in which the highest note is the fifth or dominant, because when changing from the tonic to the dominant-seventh chord, or vice-versa, the unchanged dominant note becomes very monotonous.

Really effectual tenor-banjo parts need not be difficult; it is important that they should be issued in such a form that they may readily be understood at sight, as are parts for all other instruments. A player with an inferior instrument, whose chords are produced cleanly, will be heard to the extreme end of a large hall, whereas another player with a high-grade instrument, whose notes are not properly stopped behind the frets, possibly through failing to read a badly arranged part, will not be heard for half the distance.

Next Month: “HOW TO PLAY EFFECTIVELY.”

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HOW MUSIC ROLLS ARE MADE

DESPITE the fact that every invention affecting the gramophone is hailed by the makers as ultimate perfection, most people realise that whatever the merits of the instrument may be, the record is a vital factor. It is generally recognised that it may be a good record of a poor performance, a poor record of a good performance, that it may be manufactured well or ill—in short, that the record determines very largely the quality of music which the gramophone reproduces.

The same attention, however, is seldom given to the music roll of the player-piano, consideration often being limited to the title of the piece—and occasionally the composer's name. Instrument and performer are the

criteria by which a performance is usually judged. Indeed, considering the all too-common notion that the player-piano "plays itself"—and that with a relentless mechanical thump—perhaps one should be grateful for the recognition of the performer at all.

Even to-day the player-pianist is apt to be regarded as a person who finds a strange joy in working a treadmill-like machine to the profit of his bootmaker and the annoyance of his neighbours. But even with the most enlightened appreciation of the artist at the instrument, very few listeners realise to what extent the music roll which he employs may make or mar his performance. He may bring the musical intelligence of

a Paderewski to bear upon his efforts, but if he is using a badly-cut and badly edited roll he may not even equal the performance of an amateur equipped with a well-played and skilfully-edited hand-played roll.

This is not true universally, of course, but it will serve to emphasise the importance of the roll, **which, really, is everything**, and with this in mind I shall try in these articles to sketch briefly the development of the music roll, its preparation and manufacture, and discuss various types and respective merits. Before doing so, however, I must ask my readers to bear with me for a few bars while I plunge into technicalities. We need not dive very deeply, but a brief survey of the function of the

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THE PRISONER'S SONG
(Waltz)
WHAT A LIFE
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WHEN THE GOLD
TURNS TO GREY
HAY! HAY! FARMER
GREY
I WANT TO SEE MY
TENNESSEE

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(Waltz)
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THE KING ISN'T KING
ANY MORE
I CAN'T REALISE

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WHY DON'T MY DREAMS
COME TRUE (Waltz)
MEET ME IN THE SPRING
BEAUTIFUL PAY DAY

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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

roll and its evolution is necessary for the full appreciation of what an artist needs to know for the purpose of recording his performance for the player-piano, for example. So we will try a little pill now, with, I hope, some not too unpleasant jam to follow.

The Travelling Valve.

The function of the music roll, of whatever type, is to act as a sort of travelling valve, whose purpose is to open or close a number of channels admitting atmospheric air into a chamber of reduced air (generally spoken of as a "vacuum"), thereby causing a pneumatic motor to collapse and operate the hammer of the piano. The aptness of the word "travelling" will be especially appreciated by those readers who may remember having seen at a fair a crude sort of organ which was operated by thick sheets of paper which crawled from one state of folded repose into another *via* a clumsy tracker-bar. Quite naturally, children, who were expected to be tickled by the tunes which this process evoked from the instrument, were at least as fascinated by the sight of yards of paper, punctured with huge slits, being unfolded by an unseen agency, a big group of slits making a big noise, and a lot of little ones making a lovely "run," and quietly settling down again on the other side. But from such humble origin has evolved the modern reproducing grand piano, which for five hundred guineas will "bring Busoni or Vincent Lopez, and hundreds of other masters of the keyboard, into your own home."

One need be but mildly imaginative to realise that such a method of operating an instrument had grave disadvantages. The sheets were bulky, unportable, easily subject to damage, and generally very uncertain in operation. An obvious improvement was the development of the music "roll," which was to some extent self-protective and portable. With this stage, and concurrently with improvements in the instruments themselves, came the possibility of increasing the compass of the rolls. What the range of the roundabout organ was I do not know, but in order to make one perforation in the paper operate one note only, and not "slop over" on to adjacent ones, the perforations were very wide, with correspondingly wide gaps between them. As means were found, however, of keeping the roll "in track," as it is called, which means in the path of musical rectitude, the compass of the instruments increased from about forty notes to

forty-eight, fifty-eight, sixty-five, and ultimately to the full compass of the modern pianoforte—eighty-eight notes.

Modern Developments.

For obvious reasons of space and convenience, the tracker-bar of the instrument never exceeded much more than a foot or so in length, so that the size of its vents decreased as their number increased, thus allowing a very small margin of error in travel. The arrival of the sixty-five note instrument, which for many years was the standard compass, showed that even with the most perfect automatic tracking device a long continuous perforation could not always be relied upon to travel over the tracker-bar without "buckling" and occasionally admitting air to a neighbouring vent. This was disturbing in anticipation, and still more in realisation. Most player-pianists are painfully aware of the hideous cacophony which is produced by a long chord of notes buckling. With some ultra-modern music it may not cause much concern, but in any music where harmony is an important feature the effect is too awful to be tolerated. The coming of the eighty-eight note instrument provided a spur to manufacturers to obviate this defect, and rolls are now almost always cut on what is called the "contiguous" principle, which is that, instead of open slots, a succession of small perforations are made, bridged together so closely as to provide the effect of one perforation only. Of course, if the roll is badly cut, these fine bridges of paper may break down and allow the roll to buckle; but, properly cut, the modern contiguously cut roll is extraordinarily long-lived and foolproof, and is in this respect far superior to a gramophone record. PIANISTICUS.

(To be continued.)

British Prodigy Composer

Signal Honour at Age of 23

ONE of the most significant occurrences in the musical world for some considerable time is the signal honour which has been conferred upon Mr. William T. Walton, the young English composer, whose orchestral overture, "Portsmouth Point," was the only British work selected for production at the International Festival of Modern Music at Zurich.

We are indebted to the *Daily Express* for the following details as to

his career. He is apparently a self-taught composer who, before this remarkable event, had already had a string quartet of his played at the International Festival at Salzburg, in 1923, whilst a further quartet for piano and strings received the Carnegie Award in 1924. He was also responsible for the incidental music for Mr. Lytton Strachey's play, "The Son of Heaven," last summer, and similarly for "Facade," the Sitwell performance which so perturbed Mr. Noel Coward. There is naturally the keenest competition amongst all composers to have their compositions selected for performance at the International Festival at Zurich, of which an Englishman, Mr. Edward J. Dent, is chairman of the Festival Committee.

Apparently Mr. Walton's compositions are not particularly well known here, but as a friend of Osbert, Sacheverell and the Sitwells, his ideas are certain to be of an advanced nature, rather than on academic lines.

It will be a matter of considerable interest, of course, to see what reception his composition gains at Zurich this year, as many authoritative critics expect him to emerge as a composer fit to rank in originality with the Sitwell poets.

What is, of course, of greater interest to us, is the suggestion that Mr. Walton has the ambition of becoming the first composer of classical "Jazz." Elsewhere we have commented upon the Savoy Orpheans' Concerts featuring this type of music, and we imagine the time is not far distant when we shall find a great movement towards a development of these performances generally.

It does, of course, seem extraordinary to us that a bigger fuss of this very young composer should be made in foreign countries than at home, and it looks very much as though the recent public allegations of Sir Edward Elgar and Sir Thomas Beecham, that as a nation we are musically dull, are to a certain extent corroborated in this matter.

It is a pity that English people should be so conservative in these advance movements in all the arts, as it is quite certain that Mr. Walton is by no means the only young genius who exists with very little recognition in our country. It is only when we see an announcement of this description strongly featured in the British Press that we begin to sit up and take notice of the abilities of one of our own countrymen, and, as it usually appears, it is generally some foreign authority which has discovered him.

Running a Cinema Orchestra

By ALEX. FRYER, Musical Director
of the Rialto Cinema, London



1. The Duties of the Musical Director.

RUNNING a cinema orchestra is probably one of the most arduous professions which one can find to-day, as all who have tried it know.

There are those who think it is a "cushy" job. Probably their opinions are formed from seeing the musical director of their favourite cinema start playing after the remainder of the orchestra has commenced and leave off before it has finished. Perhaps the musical director only appears just for the musical interludes, when, looking spick, span and debonair, he makes a glorified bow, performs in the lime-light for a few minutes, makes another and still more glorified bow, reaps the benefit of applause from a generous audience and—disappears. Yes! It looks easy, but appearances are deceptive and should never be taken as the basis of the formation of an opinion. Every minute of the cinema musical director's day is one long rush, and it is my earnest hope that in these articles I may be able to give a few hints which will make his daily life a little less trying.

The Musical Director and the Cinema Manager.

The musical director must realise that he alone should, and must, be completely and solely responsible for the whole of the musical side of the cinema. This apparently obvious statement has more behind it than may at first sight be apparent, as very often other people think they should have a finger in the pie and sometimes endeavour to assume the duties which should be undertaken solely by the musical director if his department is to be a success.

Whilst the musical director must be in closest touch with the cinema manager, yet he should not allow the manager to encroach on his duties. A manager who knows his job will not attempt this, but, unfortunately, there are those who feel it necessary to justify their existence by having some sort of hand in the running of the orchestra, and whereas the musical director should at all times realise that he has to take his orders from the manager, yet he should see that he runs his own band himself and that his musicians are directly under his sole charge. He should stipulate that he be given a free hand in the engagement and discharge of his musicians, because these musicians should come under his control, not only from a musical point of view, but for discipline also. For instance, if a musician commit a breach of discipline, the manager should not take action direct, but report the matter to the musical director for him to take any necessary steps. In this way the musicians know they have but one "boss" and one also who, being a musician himself, can sympathise with their points of view. A better understanding is created and there is no muddle by the men having to take orders from two or more persons.

The foregoing, however, does not mean that the musical director should throw his weight about and make a general pig of himself just because he has been given some authority. The more authority he actually has the less he should parade it, except when the seriousness of the matter demands. *Tact* is the greatest gift anyone in authority can ever exercise, and the musical director should try to get himself looked upon as a big brother by his men rather than a military martinet.

If the musical director is not capable of taking complete and tactful control in all ways and accepting full responsibility for his musicians, as well as the music they produce, he had best throw up his job before he is turned out of it.

Fitting the Picture and the Musical Interlude.

As is well known, the musical director is responsible for both these

most important duties, but I do not propose to discuss them now, as subsequent articles will be entirely devoted to them.

The Library and the Librarian.

At the Rialto Cinema there is a library of 5,000 numbers, which is being added to daily, and it will be readily realised that some absolutely fool-proof system must be inaugurated to keep it in good order and properly sorted.

To do this, one of the members of the orchestra is appointed librarian. His duties, in addition to his performance with the orchestra, consist of keeping the library catalogue up to date—a most important matter—putting out, placing in correct order, marking, and having ready for each instrument as required, the necessary parts as shown on the "musical suggestion" sheet, and collecting and replacing the parts in their proper place in the library *immediately* they are finished with. I stress the word "immediately," as unless the parts are replaced at once they are not available for use if required for a second picture immediately following the one for which they have been used. Even by working at full pressure the energies of the librarian are taxed to the utmost to keep the required parts always available, and still it is often necessary to have more than one set of parts of the same composition.

Keeping the catalogue in order is almost one man's work. The most satisfactory method I have found is to keep two catalogues. The first is in the form of a card index of the titles of the compositions. This is kept in strict alphabetical order, and on each card is entered, in addition to the title of the piece, its rotation number, according to its place in the music racks where the music is kept in numerical order. Whilst a title is in use the card is taken from its place in the index, and placed at the back of the drawer until the number is returned to the library, when the card is again placed in its proper alphabetical position. This shows whether the number is in the library or in use in the part books on the music stands.

The second catalogue is a book in which the compositions and their rotation number in the music racks are classed and entered according to style under such headings as :—

Allegros, etc.,	Minuets,
Ballets and Dances,	Misteriosos,
Dramatic Melodies,	Musical Comedies
Flowing Melodies,	National Airs,
Fox-Trots,	One-Steps,
Galops	Operatic
Gavottes,	Selections,
Heavy Dramatic,	Oriental Airs,
Indian Airs,	Overtures,
Light Intermezzos,	Serious Melodies,
Light Opera	Songs,
Selections,	Suites,
Marches,	Waltzes,

the headings themselves being entered alphabetically.

In this way it is easy to find a suitable piece for a given scene, without wading through the whole of the card index.

Musical directors should make a point of having a definite understanding with their employers as to who supplies the library. The library is expensive to keep up, and a valuable asset when acquired. A musical director with his own library should certainly receive extra remuneration for the use of it.

The above are, of course, only a few of the subjects which come under the control of the cinema musical director. In subsequent articles I hope to touch on every matter, if only lightly; if any of the suggestions made become of use to those in the profession which I am proud to follow, I shall be more than satisfied.

ALEX FRYER.

NOVEL SERIES OF TUTORS.

WE have had a novel series of tutors sent to us for review by Messrs. A. J. Stasny Music Co., Ltd., of 62, Oxford Street, who publish them in this country. They are, however, the products of the famous American Winn School of Music, and are presented in a very novel and concise manner. They are all excellent and very useful, the series including the following :—

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NO CONDUCTOR, NO LEADER, NO CONTRACTS!

Mr. J. H. Squire on "How we Arrange Matters
in the Celeste Octet"

Bernard Reillie, *Principal Violin, Covent Garden Opera. (Conductor and Principal Violin, B.N.O.C., Russian Ballet).*

William Sear, *Violin, Royal Philharmonic Orchestra.*

Phillipe Willoughby, *Violin, Royal Albert Hall Orchestra.*

Leonard Rubens, *Viola, Queen's Hall Orchestra.*



J. H. SQUIRE

Gershom Parkington, *Violoncello, London Symphony Orchestra.*

Herbert Lodge, *Contra Bass, London Symphony Orchestra and Royal Philharmonic.*

Frank Reade, *A.R.C.M., L.R.A.M., Solo Pianoforte.*

Edwin Malkin, *Solo Mustel Orjan.*

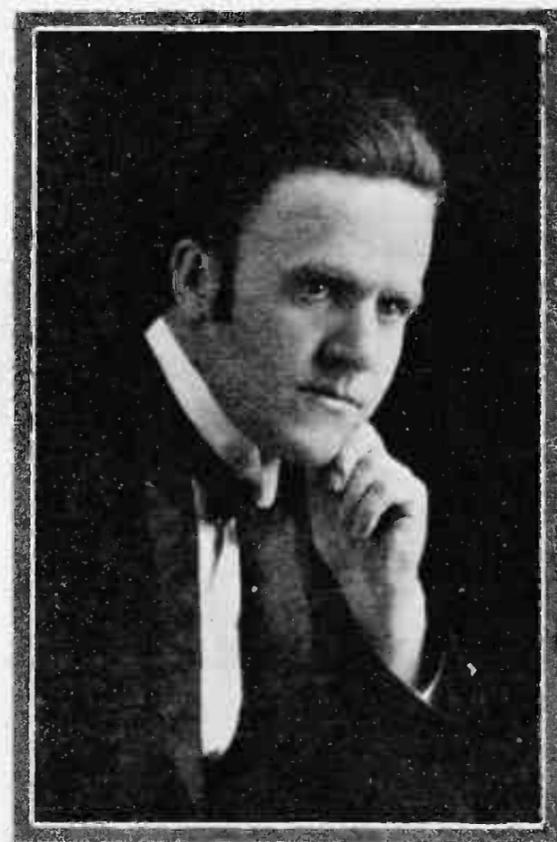
"I started the Celeste Octet on April 12th 1913, as a counterblast to the Viennese and Hungarian (so-called) Bands that were foisted on an unsuspecting and gullible public by certain Bond Street agencies in pre-war days. These so-called Hungarian combinations were celebrated for one great thing that the public was never cognisant of, and that was that when playing out they all had strict instructions that whatever might be said to them by anybody they were always to reply 'Me no speaky ze English.' At a very important reception in Downing Street in 1912 I was holding up the violoncello and a pal of mine, whose name as a leader of a celebrated dance combination of to-day is a household word (amongst musicians) was approached by one of the guests who said to him 'Ah, you Hungary, eh?' 'Yes,' ejaculated he—'Hungry, you bet, and damned thirsty too; what about it?'

"I'm getting away from my subject, i.e., The Celeste Octet. Well, to resume, we pottered about for year after year doing odd dates here and there but never really achieving any-

thing important. I made one hard-and-fast rule, however, and that has stood to this day and will, I hope, always be so. No one other than a Britisher or a British subject can ever be a member of the Squire Celeste Octet. As I said before, we pottered about with a leader standing up in the accepted fashion trying (but never succeeding) to emulate my friend, De Groot. Then one day deliverance came from the commonplace and we started to try and get out of the rut. A certain person, a very good fiddler, who had left me (with my good wishes incidentally) was foolish enough to say some weeks afterwards to a friend of mine that he was sorry for Squire as now he (the late leader) had left, the Squire Octet would break up. 'Oh!' I said to myself, 'will it? I'll show him,' and I started out to try and work. That was two years ago. Since then we have spoken over the 'Wireless' nearly 100 times, have one of the largest gramophone contracts with the Columbia Graphophone Company ever given to a straight orchestra, have topped the bill at places like the Alhambra and Victoria

Palace, to say nothing of all the provincial dates, starred on the Sunday League (not as a band but as a head line turn) every Sunday night, and on February 13th attained a new place in the musical firmament when we appeared as the chief turn at the Chappell Ballad Concert at the Queen's Hall. And up to now we are not broken, nor do we show any signs of breaking.

"In conclusion, I would like to tell some of you band providers something. I have been frequently asked 'What form of contract do you use for the members of your Octet?' and I have told them what half of them do not believe. We of the Octet believe in trying to be original. We advertise no conductor, no leader—and added to that might be no contracts. Everyone in the Octet is on his word of honour. Foolish, say you—perhaps—but (as my friend of the third fiddle in the Octet often exclaims), I know the people with whom I'm dealing, and they trust me, and that is all that is necessary."



NORMAN AUSTIN

Musical Director of La Scala, Glasgow.

Norman Austin, the Musical Director of one of the largest Picture Houses in Scotland, La Scala, Glasgow, is one of the most enterprising men in the business. He knows what the public wants and gives it to them. Although he has a first-class orchestra which can, and does, do full justice to classical music, he does not neglect the popular songs each week. For his Interlude the Orchestra plays popular numbers and Mr. Austin sings them.



Photo by Foulsham & Banfield.

THE GRAMOPHONE REVIEW

BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO.).

Readers are particularly advised to hear the latest effort by Nick Lucas—"Brown Eyes, why are you Blue?" (No. 2,961). The saying "a one man band" is literally illustrated in this record. Lucas accompanies his whimsically appealing vocal work with a guitar played in the modern rhythmic style, and proves that one man can make dance music complete in melody, harmony and excellent rhythm. Why not learn the guitar? It is a coming instrument for dance work.

Record No. 2,422 of "Bambalina" and "Wildflower," played by Carl Fenton's Orchestra, is of interest, as the numbers of this musical comedy success now playing at the Shaftesbury Theatre are already very popular.

Isham Jones and his band have done an excellent performance with "Headin' for Home" (No. 2,979), yet I don't like it as much as the H.M.V. rendering by the Kit-Cat Band. This is a case where both the records should be obtained and compared.

For those who want to hear what the real modern Saxophone tone should be I recommend "Someone's Stolen my Sweet, Sweet Baby" (No. 2,985), by Bennie Krueger's Orchestra, and in "Manhattan" and "Sentimental Me" (both recorded on No. 2,984), Phil Ohman and Victor Arden do some piano stuff which is worth every second of study one can spare for it.

COLUMBIA (THE COLUMBIA GRAPHOPHONE CO., LTD).

In this catalogue I think one finds the record of the month, so far as excellence of modern dance playing and arrangements are concerned, in "I'm Sitting on Top of the World"

(No. 3,862), by the Denza Dance Band. In this record, too, the steel guitar is featured with a success that is bound to make many of our more enthusiastic musicians consider doubling on this instrument. On the reverse side is "Breezin' Along to Georgia," which doesn't have to take a second place either.

Is there a mystery about the Denza Band? No two of their records sound as though they were played by the same musicians, yet every note of every one proves that only the finest artists extant make them.

Every company seems to have recorded "Ukulele Lullaby" and "The Tin Can Fusiliers," which is not surprising, as both these numbers are "going big," and are in constant demand in every ball-room. The former has been played by Percival Mackey's Band (No. 3,866), and the latter by the New Princes Toronto Band. Both are fine examples of the work of the better class English bands, and should be of much help to all.

"Lady of the Nile" (No. 3,860), an excellent symphonic number, and "Every Step towards Killarney" Waltz (No. 3,883) have been well recorded by Bert Ralton and his Havana Band.

HOMOCHORD (BRITISH HOMOPHONE CO., LTD.)

How many people realise how really excellent are some of these inexpensive discs? Not only are they well recorded, but first-class artists are available. Eugene Brockman's Dance Orchestra has made an excellent record of "Wait till To-morrow Night" (D924), and Ben Tiller's Dance Orchestra also shows to good account. But the pick of the catalogue is in its piano solos—Cecil Norman's

"Tricky Trix" and "Dog on the Piano" (D0929) are masterpieces of both recording and playing.

H.M.V. (THE GRAMOPHONE CO.).

Jack Hylton and his Band have made the best record I have heard so far of "Ukulele Lullaby." There is a delightful flowing steadiness about their legato rendering which is particularly in keeping with the style of the melody, and which is ideal for modern dancing. Unfortunately I cannot say as much for some other records I have heard of this number, and Hylton's record should not be missed. By continually listening to it, the rhythm gets into one's mind, and thus without effort is subconsciously portrayed in one's renderings.

The Savoy Orpheans show up to good account in all their numbers this month.

PARLOPHONE (THE PARLOPHONE CO., LTD.).

Some say the renderings of the Gofus Five are nothing but a travesty of music. Let them. My opinion is that they are among the most instructive, interesting and amusing, and, generally speaking, the best of the day. "Sour grapes" is my reply to the uncomplimentary remarks. The dance musician who is capable of appreciating their work must on no account miss the Gofus Five's rendering of "Clap Hands, here comes Charley" (E5,539) and "Them Ramblin' Blues" (E5,538). They are full of "dirt" and everything else that's good, and what perfection of technique and arranging is behind the efforts only those who can appreciate will realise.

Another excellent record is Vincent Lopez's "Paddlin' Madelin' Home" (E5,535).
NEEDLE POINT.

URGENT STOP PRESS NEWS

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See Page 2 of Cover for other Hits.

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News in the New Songs

(Continued).

On the day the professional copies of "Picador" were issued remarkable activity was displayed amongst the recording companies. In less than one week twenty separate recordings were made of this new 6/8 time Spanish one-step. This must be another kind of record.

* * *

The little item of domestic news that "Since Ukulele Lady had a Ukulele Baby She's had to Lay Her Ukulele Down" has seemingly appealed to hundreds of thousands, who have rushed to buy the song version of "Ukulele Lullaby" to learn all about it. According to the information on the piano part, Kel Keech has had something to do with this.

* * *

At a recent Stamford Bridge football match scores of thousands of voices were raised in the chorus of "The Tin Can Fusiliers." A song which will distract the mind of the football fan from the game in hand has surely got a kick in it.

* * *

A correspondent writes that he thinks "Speak," the new Horatio Nicholls' valse, is the finest production yet of this famous composer. "Even better than 'Babette,' which I still play with pleasure," he writes. Thus it speaks for itself.

* * *

A Moorish-looking gentleman called in the other day to tell us that "Araby" was not particularly typical of the native music of that country of sheiks and camels. Still, he did not complain about that, "for," he added, as he bought the song, "I wish Arabian music were more like Mr. Nicholls' conception of it!"

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