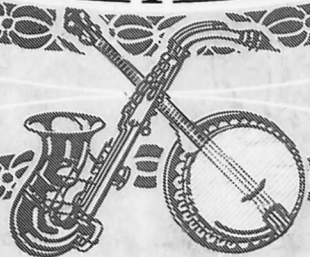


THE
MELODY MAKER

AND BRITISH METRONOME

JAN. 1/- 1927



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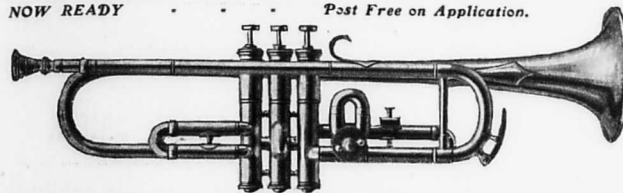
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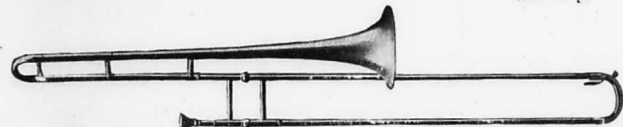
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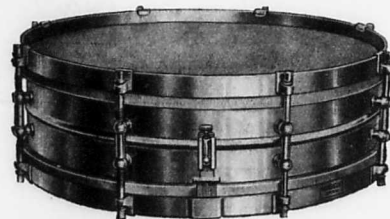


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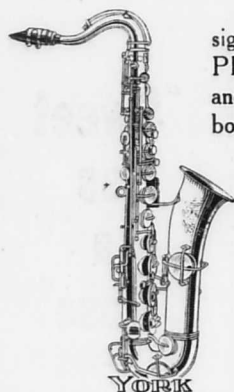
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INVESTIGATE THIS CLAIM
AT OUR NEW MODEL SHOWROOM

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Professional Manager: KEL KEECH

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A
General
Editorial
and
Advertisers
Index
will be found on
page 96

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

and produced in its entirety jointly with P. MATHISON BROOKS

Vol. II. No. 13 JANUARY, 1927 Price 1/-

£10
for
Naming
a Band
—
Jack Hylton's
Offer
See page 73

A "BIRTHDAY" GIFT

Free Insurance for all Musical Instruments

TO-DAY THE MELODY MAKER AND BRITISH METRONOME celebrates the first anniversary of its birthday.

EXACTLY twelve months ago it made its humble bow to the music profession. It was then the house organ of The Lawrence Wright Music Co., and many may remember it—a small 32-page pamphlet.

TO-DAY THE MELODY MAKER AND BRITISH METRONOME is a 100-page independent magazine with tens of thousands of readers. If any proof of their appreciation of the publication which devotes itself exclusively to their interests were necessary, it would be found in sheaves of congratulatory letters from all sources which are so numerous that a special storage file has had to be set aside for them.

BRIEFLY, this happy state of affairs has come about because the British Musician, realising the ambitions we have always fostered to give him a publication which he would be proud to call his own, has, by his hearty support, enabled us to put our aims into practical form.

FROM the enthusiasm with which the first issue of THE MELODY MAKER AND BRITISH METRONOME

was hailed, it immediately became obvious that there was abundant scope for a publication dealing with modern popular music (in the form in which it was—and is—most universally demanded—syncopated); but it was equally obvious that as a house organ of a music publishing firm, the interests of which might have to come before its own, THE MELODY MAKER AND BRITISH METRONOME could never satisfactorily perform its duty.

Thus, in March, 1926, a new MELODY MAKER AND BRITISH METRONOME appeared as an entirely independent publication and later Melody Maker, Ltd., was formally registered and became the sole proprietors of the concern, thus finally severing its connection with the firm that had made its inception possible, and to the head of which—Mr. Lawrence Wright—it can never repay its great moral debt.

ALL that, however, is of the past, and no matter how satisfactory a past it may have been, the present and the future must always be of greater importance.

WHAT, then, is THE MELODY MAKER AND BRITISH METRONOME doing for to-day and to-morrow? Is it going to rest during 1927 on the laurels it won in 1926, or will it

continue to stride on to even greater efforts?

There is no need to wait for Time to tell.

IN this very issue is disclosed the first of a number of astounding schemes which THE MELODY MAKER AND BRITISH METRONOME has arranged for the benefit of its readers.

This month THE MELODY MAKER AND BRITISH METRONOME offers to its readers a Birthday and New Year gift of no less a magnitude than

A Year's Free Insurance for all Musical Instruments.

Full particulars of the Scheme will be found on page 48.

THE scheme is only provisional and to obtain the full benefits it offers should be acted upon at once, as each day wasted is protection lost. So do not delay.

ANY minute some unforeseen accident may deprive you of the expensive equipment which brings you all, or a part, of your livelihood, but you can transfer the brunt of it to THE MELODY MAKER AND BRITISH METRONOME which has made arrangements to take over your risk from to-day for the next twelve months.

THE EDITOR.

: : "POPULAR" MUSIC : :

THERE are so many styles of playing, and so many styles of tunes in modern syncopated music, that one might well give up in despair the effort to please all tastes on one and the same occasion.

The larger public dancing establishments are often equipped with two bands of different styles, the one verging on the "straight and legitimate," the other inclined towards "hot" style. While each will have its quota of adherents, who will have little to say for the tastes of the other, the situation in such cases is, nevertheless, reasonably happy, because each sect is equally catered for in turn.

But in the smaller establishments with only one band, unless the unit possesses both styles, which it can feature at will, it stands to reason that it cannot succeed in the arduous task of pleasing everybody. Even its employers, if consisting of more than one person, will, in their own privacy, most likely fail to agree on the merits or demerits of their combination.

And not only is the style of the band of importance. There is also the question of "styles" of tunes. These are countless, but it will be agreed that two predominate—the simple flowing melody, which sells well, and the "hot" number, delightful for dancing, popular with the band, because it presents scope for original ingenuity, is out of the rut, but generally is unsaleable. Here then is another conflict of tastes.

The particularly good dancer will care less for the actual melody, and will be happy if the rhythm and lilt

of the music give the necessary dancing "lift." This class of patron will never be satisfied with the simple air supported by "four 'straight' beats to a bar," so religiously accepted—nay, demanded—by the less accomplished dancers, who expect to hear familiar or easily memorised melodies to which they can potter round the floor, finding more pleasure in the tune than in the dancing.

Truly it is a very perplexing problem. Managers and musical directors appear to have given up any attempt completely to solve it, or have affected a compromise by trying to present a band which is a mixture of the "hot" and straight variety, and making other concessions in all directions to satisfy one and all. The only results have been generally miserable, the individuality and ability of the combination being sacrificed to demands beyond its scope.

But there is a solution which is capable of producing happier results, and thus may find favour. It is the outcome of an investigation into modern dance music, and the collection of statistics from ballroom habitués, music sellers, gramophone record dealers, arrangers of broadcast programmes, and others concerned in the matter. The wise showman will doubtless like carefully to consider the conclusions gathered as they concern his particular enterprise.

It is proved by the aforementioned statistics that 75 per cent. of the average Palais assemblage consists of dancers who can claim but mediocre ability. They prefer straight melodic renderings with a clearly defined but simple rhythm. Bands playing in

these days would be placed in their respective order of merit by judges drawn from these average dancers, according, firstly, to melody and "straight" rhythm, and next to teamwork, balance of ensemble and light and shade.

The expert dancer, who is also generally a very fair judge of syncopation, would, of course, never agree that such a band could furnish the best type of real dance music, lacking as it certainly must subtlety of rhythm, "hot" extemporisations and thus strength of lilt. These experts, however, being in a minority, cannot be considered as judges from the public point of view.

The style of number which statistics show appeals to the Palais dancing majority is the flowing melody or ballad type, the air of which, being simple, is easily appreciated. Pot boilers if you like, but their popularity is undeniable, as music dealers' statistics definitely prove. The simple ballad type of fox-trot or waltz is the greatest seller in sheet music, invariably. Moreover, the gramophone records of such-like compositions sell in unbelievable numbers, whilst the "hot" titles enjoy comparatively but very small sales, and then only amongst the real knowledgeable fans of syncopation.

It follows then that whenever a dancing establishment appeals to a mediocre dancing class, a "straight" style orchestra is the better, if it is possible to have but one combination. Also it must be stressed that in large ballrooms, dance bands are compelled to adopt the heavy "straight"

(Continued on page 7, column 1.)

(Continued from page 6.)

style in order to get over. The "modern" or "hot" style demands individual cleverness, but it is quite hopeless to expect a "hot" fiddle solo, which must be subtle and full of slurs and effects, the volume of tone of which cannot be forced, to be heard over the whole of an average Palais floor. Conversely it follows that in night clubs and high standard dancing establishments, which also are generally smaller, a real modern "hot" syncopated style is not only a necessity, but can be "put over" to best advantage.

In the former case, then, it seems desirable that the musical programme should consist of at least 80 per cent. of popular tunes; the remaining 20 per cent. being divided amongst hot numbers and old favourites, the latter being invariably well received when not overdone.

In the latter case, the programme should consist of at least 50 per cent. "hot" numbers, with all possible new orchestral effects. The remaining 50 per cent. might well be divided with popular tunes, possibly reorchestrated to make them of maximum service to the individual style of the combination, and a few instrumental novelties and old world melodies adapted.

The necessity for directing band leaders and librarians on these lines is very apparent. An hour in any music publisher's orchestral department is usually a succession of applications for American "hot" numbers from all classes of dance bands; but go to the trade department which supplies the retailers with piano copies for the public, and the big sellers will prove to be simple melody numbers. This shows that the bands are pandering to their own tasks, rather than to their public's, which is quite a wrong idea for business—even if the excuse as suggested earlier herein is that the fault is because orchestras are bewildered what to do for the best, and so have given up trying.

Yet if they will only try again on the lines suggested herein it may mean that greater success will come. It may also mean that a few of the "jazz fiends" will be decrying the lack of good "hot" bands, but what is the opinion of a few compared with that of the majority whose enjoyment it is the duty of all bands to provide.

THE AMERICAN

"BILLBOARD" SQUIRMS

CERTAIN comments in the December 4 issue of this curious American publication have created mild astonishment in music publishing circles.

The article is apparently an attack upon our recent suggestion that British publishers should give more attention to the abilities of British song writers, instead of dredging the United States of America in search of popular music for importation into this country. The article makes reference to our Editor participating in a "distribution of sour grapes."

Fie! fie! Mr. Billboard, believe us we are not a little bit jealous. Certainly there are some peculiar American institutions which we admire to a lesser extent yourself, and to a greater the efficiency of your dance orchestras and your music. But this admiration has nothing to do with sour fruit. We wouldn't change places with you for worlds, preferring as we do the mysteries of our D.O.R.A. to the eccentricities of your Prohibition Laws, and our heavy National Debt to the 10,000 annual murders with which our *Daily Express* so generously credits your country.

And when it comes to music, what have we to envy after all? Don't you know that of the last five "natural" hits to appear in this country, only one was American? Three were made in Great Britain—viz., "Show Me the Way to Go Home," "The Toy Drum Major" and "Barcelona"; the fourth was a French product, "Valencia," and the fifth from your country, "Always."

No, you "get us" wrong, if that is the correct American way of putting it. We are at a little disadvantage in replying to you owing to ignorance of your national language. For instance, your last paragraph, "Nobody in this country ever utters a peep, regardless of how much money foreign writers and publishers get," is causing our professional translators much research, but we think we have sensed your meaning.

Isn't the boot really on the other foot, Mr. Billboard? Aren't you really rather agitated that the British song writer is coming forward in open competition with your Tin Pan Alleyites, and at the fact that he is being championed by THE MELODY MAKER AND BRITISH METRONOME? We would be, if we stood in your shoes.

THERE'S MONEY ABROAD

To the Editor of THE MELODY MAKER.

DEAR SIR,—Having but recently returned from abroad—that is to say, Germany, Austria and Switzerland—I have picked up some information which may be of interest to all British musicians.

I was in Zurich, the biggest and most important town in Switzerland, and there met an American band of nine, called the "Original Virginians." They were college students from the University of Virginia, U.S.A. How and why did they come to be in Zurich? They were on vacation, and had decided to see Europe; by playing their way they were able to pay their way. They had first secured an engagement in Paris; some trouble arose, and the engagement terminated after a week or so of working in that city.

Luckily for them, a Swiss-American theatrical agent was in Paris, and he booked them for Zurich on a fortnight's engagement. This was a novel experiment on the agent's part, for a first-rate modern band like the "Original Virginians" was a thing undreamt and unheard of in Zurich, The Americans were received rather coldly at first, then quite suddenly the Swiss took them to their hearts, and made a big fuss of them. The band played to a crowded hall twice a day!

From Zurich they were booked to play at St. Gallen; then again at Zurich for the American Independence Day Ball; back to St. Gallen, then to Lucerne, and finally to Rome, where they played at the Eternal City's most fashionable dance club.

If they had had the time, the "Original Virginians" could have accepted engagements in Vienna, and also in some of the German towns. At the end of the tour they were well in pocket, and had seen Europe to some extent.

The moral of this is obvious. There is room for good combinations willing to make tours of the principal European cities, provided that they are hard workers, keen and good showmen; then they will make money.

Foreigners welcome American bands; the theatrical agent told me he was willing to welcome a "crack" English band and book it up, but he had never heard one!

I have the agent's name and address should any of your readers be interested.—Believe me, yours, etc.,

DOUGLAS ROBERTS.

50, Blomfield Road, W.9.

3 WINNERS

TOREADOR

Best of all Spanish One-Steps (Orchestrated Parts Now Ready)

MY RADIO DREAM GIRL

Vocal Waltz by Composer of SHADOWS Waltz

FLOWER OF NORMANDY

Ballad by Sidney Lennox

Any Musical Director who didn't receive BANJO PART with "TOREADOR" Set, please send postcard

THE WHARFEDALE MUSIC PUBLISHING CO.

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The Mark Fisher SCHOOL of SYNCOPATION

Principal - - - - MARK FISHER

This School is the MOST GIGANTIC enterprise ever attempted
for
THE TEACHING OF SYNCOPATED MUSIC
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There is a crying need for dance players of the BEST kind, and managers are ready to pay BIG SALARIES to all who possess the THOROUGH KNOWLEDGE OF SYNCOPATION SUCH AS THE MARK FISHER SCHOOL CAN GIVE YOU.

The following List of Professors has been compiled at enormous cost, and with one thought, i.e., to bring STUDENTS in DIRECT TOUCH with the FINEST PLAYERS and TEACHERS of to-day—

LET THESE MEN SHOW YOU HOW TO GET LUCRATIVE POSITIONS
SUCH AS THEY NOW HOLD:—

REGINALD BATTEN (Leader of the Savoy Havana Band)	BAND LEADERSHIP and VIOLIN
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Personal Tuition will be given if desired

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NEGLECT THIS OPPORTUNITY!

Write TO-DAY for interesting Free Booklet describing the Courses and their Advantages (state instrument) direct to:—

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PRICE-CUTTERS AND HOW TO DEAL WITH THEM

THE questions raised in the last two issues of THE MELODY MAKER on the dangers of amateurism have produced highly interesting correspondence from musicians of all grades—that is to say, professional, semi-pro., and amateur.

The best-principled amateurs and semi-pros.—who, fortunately, seem to predominate throughout the profession—are one and all sympathetic with the case of the full professionals. Whilst raising their personal problems arising out of the subject, which, being of diverse natures, have to be dealt with on individual merit rather than on general terms, they are quite ready to protest with equal voice against the price-cutters.

Meantime, certain professional papers, which endeavour, in part at least, to interest and cater for the dance musicians, not only turn a blind eye to an ominous situation, but, worse still, instead of adding their strength and efforts towards improving it, aid it to the extent of accepting

advertisements in their columns from the most flagrant offenders in this price-cutting ramp.

The following is a random example extracted from one publication:—

Wanted, by Dance Band (Piano, Violin, Sax, Drums), dances, etc. From £2 2s., reliable rhythm.

We have carefully omitted the advertiser's identification, so that the additional publicity we have to give his announcement may not aid the advance in what is tantamount to an attempt to lower the general standard of musicians' working conditions.

It will be seen that in this case, a band seeks engagements which will produce less than 8s. 5d. per man for a single engagement, or, assuming it even manages to get bookings every day, less than £3 per man per week. This amount is not only well under that necessary for mere existence, but even below the standard laid down by the A.M.U. for the most insignificant

"legitimate" engagement. THE MELODY MAKER, which itself would refuse to accept such an advertisement, sincerely regrets that other publications have done so, and thus appear to put revenue before principle. Not only are they likely to have to "stew in their own juice," for they will undoubtedly lose caste with maximum rapidity, but, what is more important, the standing of the whole profession will become undermined.

It may be, however, that the acceptance of such advertisements is merely through thoughtlessness and ignorance—at least, one hopes so—thus it is safe to assume that this exposure will bring contemporaries into line with THE MELODY MAKER policy. If so, their co-operation is cordially welcome. We feel that combined influence of influential publications can do more than anything to maintain a reasonable standard of remuneration for dance musicians, to which end we shall ceaselessly strive.

SHOULD MUSICIANS DANCE? :

By ROBIN DOUGLAS

At a certain swimming bath there was an instructor who, in the course of his 15 years, had taught—with the aid of "wings" and belt—several thousands of people to swim.

One day he slipped and fell into the deep end of the bath. As he came up he flapped his arms wildly and shrieked "Help! Help! I can't swim!"

This story may be an old one, dating, perhaps, to the time of the Flood; but, old or not, the moral of it is always new; and worth remembering, too. Although this story about a swimming instructor may seem to have nothing whatever to do with the musical profession (excepting possibly water-operated organs!), it leads up, and has a similarity, to what this article is going to be about. Should a dance-band musician be able to dance? That is, should a Trumpet Tooter Try The Twinkle Toe? More or less, that is the problem. Personally, I most emphatically think that a musician should be able to dance well. I am open to contradiction, and feel pretty certain to get it!

So whilst I still have the opportunity I will state my case.

A professional golfer who teaches others to play is a first-class player himself. He has just got to be, or otherwise he is not competent to judge faults in those he instructs. So why should not the same rule apply to dance-band musicians? They play for others to dance, and if they themselves happen to be dancers they feel within themselves the peculiar rhythm necessary for dancing, and consequently play in a far more exhilarating manner than some of their less gifted colleagues. This is no hypothetical case that I am stating, for in my wanderings round the numerous dance clubs of London I have seen instances time and again that bear me out in my statements. I know, too, of cases where a beautiful dancer who plays the piano as a hobby manages to put more snap into his music than many a professional, who, if he took the floor, would shape as well as the elephant from Barnum and Baileys! In my opinion, Irving Aaronson and his Commanders played

a wonderful Charleston with a rhythm that made you long to be up and at it. What's more, they could dance a Charleston, too! A more personal case is when I was once concerned with the business end of two dance bands. One was a thoroughly good, reliable combination of six, the other five; but the latter happened to be all young, keen, energetic and good dancers into the bargain. The second band secured far more "gigs" and repeat orders than the first. There was just that extra something in their playing that made all the difference. I feel sure it was because they were able to dance well.

If a musician is a good dancer, too, he is in sympathy with those to whom he plays. That's obvious. But it is the obvious that gets overlooked so often. Anyway, it is an idea that is well worth while considering seriously.

[** It has more than once been suggested that we run dancing classes for musicians, but are afraid it might demoralise our female staff.—Ed., THE M.M.]

FRANCIS & DAY'S Novelties

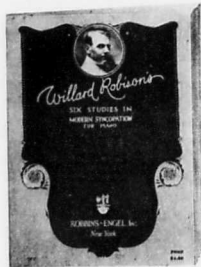
VINCENT LOPEZ FOLIOS OF NOVELTY PIANO SOLOS

Nos. 1 & 2



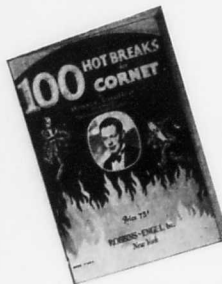
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In Modern Syncopation

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100 "HOT" BREAKS
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UKULELE
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By SYDNEY NESBIT
Price 1/- Net



Send for ORCHESTRAL SUBSCRIPTION PARTICULARS, ENCLOSING PROF. CARD

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138-140, Charing Cross Road, London, W.C.2.

:: PROGRESSIVE PUBLISHING ::

By GEOFFREY CLAYTON

ABOUT this music publishing business. I am convinced that there must be a lot of money in it, because each week all the leading publishers take enormously expensive spaces in the professional papers in order to tell each other what great fellows they are. So they *must* have some money to throw away.

Therefore I think I shall start a music publishing firm myself this year. I can write some quite good tunes, so if I can only get a few of our leading dance orchestras to put their names on them as the composers, I should be all right. And they tell me you can get a year's credit of any printer!

But, being a progressive sort of bloke, I am going to advertise on quite novel lines. What I feel is, that if our leading shirt-makers can make an advertisement sound like an Ethel M. Dell novel, then surely we publishers should be able to go at least one better. Think of the romantic titles we have to play with! It must be very hard to make a thrilling story out of a suit of underwear; but there should be no difficulty in turning an announcement of, say, "Gaslight on the Moonings" into a sort of poem. See what I mean? How's this:—

HANDSOME MEN ARE SLIGHTLY SYNCOATED

Geoff's Orchestrations
Give You this Effect

2/6 per set, in plain wrapper

Fashions change rapidly, as in clothes so in music. The man who, a short time ago, used to wear spats with a dinner suit would to-day be considered a little old-fashioned in the smarter sets.

Fox-trots, for instance, are shorter this season, and choruses are generally tighter, especially late in the evening. Up west, it is considered quite correct for a gay band to be employed in conjunction with a Charleston, the predominant colours being blues and tango.

Combinations are generally heavier at this season, and encores are much shorter. Special arrangements can be made for out-sizes . . .

and so on and so forth.

*Our accountant does not seem aware of it.—
Ed., MELODY MAKER.

Then take my band club: it would be a much brighter affair. Not just one of these "Musical-Directors,—these-are-the-tunes-you-must-have" sort of things, but something snappy on these lines:—

A. O. F. B.
(any old funny band)

ARE YOU A BLASTER

on your instrument?

Then

Join our Orchestral Club!

Tennis—Boating—Every modern
convenience

Large orchestras specially catered for. Ample accommodation for man and saxophone-player.

All our orchestrations are printed on £1 notes, thus saving you a double journey.

Mr. All Star Eater says: "I have never seen anything like it (thank heavens!)."
Mr. Alfresco says: "Must you, really?"
Mr. Paul Blackman says: "I shall lose no time in playing your orchestrations."
Mr. Don's Parkers says: "Your band parts are a revelation." (N.B.—I'm not certain whether he said "revelation" or "revolution.")
Mr. Hyeck Jalton says: "— and the same to you."

* * *

Good—don't you think so? I mean rather snappy, what!

And then, the songs themselves. Can't we get away from those hard-and-fast remarks which one sees every week, year in and year out? Feldman's furores, Wright's riots, Francis and Day's "smashing" hits? Surely! My theory is that each number ought to have an individual appeal: to make a direct suggestion on its own merits, if you see what I mean. This is how I should do it:—

AM I WASTING MY CASH ON YOU?

coupled with

OH! DARLING, DO SAY "YES"

In every life there is a crisis. Perhaps yours is even now upon you? Well, here are the two numbers you have been looking for. A dead cinch for a happy marriage or a breach of promise. A half-crown double you can't go wrong on.

Your ironmonger keeps these.

HAVE YOU EVER NOTICED AN
OBLONG GRAPE-FRUIT?

If so, bung it along to the office, and we'll give you the business. Meanwhile, the orchestration alone of this cheery comedy number will make you die with laughter. So have two bobsworth and kill yourself.

Get it from your greengrocer.

* * *

Won't your girl come up to scratch?
Then get a copy of

LADY, BE BAD.

Sing it to her, and turn the gas out quickly.

You'll be surprised. . . .

Just what you have been looking for. Obtainable at all chemists.

* * *

I WONDER WHERE MY NIGHTIE
IS TO-DAY!

The one thing that is bound to come off
in any programme!

Try it for yourself
A gift at half-a-crown
At all smart hosiers.

* * *

HAVE YOU GOT A BLACK BOTTOM
number in your repertoire?

If not, then get

MY CHILE BOM-BOM

an absolute clean-up!

Any dry cleaner will supply.

* * *

I really believe that my firm would be a great success. I think I'll try it, and take a big page in one of our brighter weeklies to tell Mr. Wright just where he gets off, and inform Mr. Feldman what a great fellow I am, and to let Mr. Day know how he stands.

Any way, I'll let you all know later. Cheerio! GEOFFREY CLAYTON.

:: THAT AMATEUR PROBLEM :: A Possible Solution

To the Editor, THE MELODY MAKER.

THE leader in the November MELODY MAKER stated a problem—one of the biggest problems, I think, which confronts the dance musician of to-day. It is a problem full of intricacies, for it is very difficult, at any rate at present, to stop anyone who wants playing dance music. Even if supplies of hand parts are cut off, there is nothing to stop anyone buying a song copy and arranging it himself. Though I believe this is an infringement of the publisher's copyright, I don't think the chances of the offender being caught are very big—not under present conditions anyway.

Below follows an outline scheme for dealing with this evil of "the cut-rate band." But first let us not forget that regulation of dance band rates and conditions has its dangers as well as its benefits, as the system is sure to be cumbersome or expensive to manage and run. It must be impartial and, I think, ought to be very careful not to penalise the amateur band merely because it is amateur. Any band, amateur or professional, which plays at cut rates ought to be penalised, but the legitimate amateur combination (i.e., one which competes on fair terms, as regards fees, hours and conditions) deserves adequate protection.

It sounds very nice to talk thus glibly about penalising cut-rate combinations and protecting others, but evolving a scheme to do so is quite another thing. Anyway, here is an idea. A body should be formed consisting of, say, representatives of the bands and the music publishers. This body will open a register of dance bands. The assumption is that all are innocent till they are proved guilty—in other words, anyone applying for registration will, in the first instance, be registered. Only registered bands will be able to get music at professional rates, and perhaps this might be extended to discounts on instruments.

A band once registered will remain so unless (a) a complaint is made against it for playing at a cut rate. In this case the onus will be on the band to prove that it has not played at a cut rate, or to justify itself for so doing. (b) A complaint is made

against a band for inefficient playing. In this case the onus will be on the person(s) who made the complaint to prove the inefficiency. In the event of either of these charges being proved against a band, it will be removed from the register and its supplies of music stopped.

The second reason for removal—that of inefficient playing—has been added because I think that it is universally admitted that a number of amateur combinations—I do not say by any means all—are composed of—well, not first class performers. This is obviously bad for dance music in general. The activities of these people should be confined to their own firesides.

From the musicians' point of view, I think this scheme would help to arrest a very great evil. From the publisher's side, it would help to trace copyright infringers, as any band not on the register would probably be playing off their own arrangement of a song copy, and these people could be traced at once.

All this is merely the barest outline of what might be done, but it may serve to indicate a possible line of action. Yours, etc.,

P. A. LE NEVE FOSTER.

[While the majority may not agree that the foregoing is a completely practical solution to the problem, yet it certainly calls for consideration as the possible basis of a workable scheme.—The Editor, MELODY MAKER.]

YOUR
NEW
YEAR'S
RESOLUTION

See page 19.

(Advt.)

The Value of Personality JACK HOWARD

THE latest studio portrait of Jack Howard appears on the front cover of this month's issue, and will be of universal interest to musicians all over England who have heard of him in the past or the present.

Jack Howard is unquestionably one of the personalities in dance music. His band of twelve does more in the Royal Opera House towards filling the hall both with melody and patrons than any other organisation that has ever appeared there, not excluding those extraordinary old-time combinations of 150 musicians which used to officiate at the big society balls at Covent Garden.

Jack Howard is an important public character, controlling as he does the music of an establishment which enjoys an aggregate attendance of 12,000 dancers weekly, which constitutes a capacity attendance for most sessions, and a record for weekly aggregate to date. This despite the recent re-opening of the Olympia Dance Hall at Hammersmith.

His band is necessarily on the straight side, and relies on ensemble, tone and melody for the success which has come to it in so great a measure. It also relies a great deal on the personality of Jack Howard himself, whose genial way with his great crowd of patrons gains the Opera House dances many friends. He is, of course, a real conductor, and has the knack of getting the very best out of his "boys," and selecting the right sort of programme for big public gatherings.

Unfortunately he is not heard these days on his own instrument, the saxophone. Five years ago he was one of the curiosities of the West End, when, in the Art Hickman New York London Five, which appeared when the Criterion Restaurant Roof Garden first opened, he played the saxophone, and astonished Londoners with the possibilities of that instrument.

There are still many musicians who say that there has never been a better saxophonist than Jack Howard was in those days.

Jack Howard's radio performances are exceedingly popular, and recently he has commenced recording for Duophone.

:: DID YOU SEE THESE ? :: Paras from the Press

THE CHARLESTON AN IMPIOUS DANCE ?

AND then the new dances came in, the American dances, the two-step and the one-step and the fox-trot.

They brought the jazz band with them, writes "The Londoner," in the *Evening News*. All the bright young people began capering to the jazz band.

Now comes the Charleston. I hear no good of the Charleston, but those people who are talkers rather than dancers have never good words for a new dance.

I am told that the Charleston is ugly, a dance for negroes, a boisterous thing. It may be all these, but I do not understand that the bright young people dance so that they may cut beautiful figures, so that they may be patterns of grace. They dance for merriment—for a lark. Who shall say that the Charleston does not make them merry, that it is not a larkish dance ?

It (the Charleston) is an impious dance. This is not my word for it, but the word of certain pious folk at Johannesburg. Indeed, I did not know that such piety was to be found in Johannesburg. But I read that the Leaders of the Denominations at Johannesburg would put an end to this bright young dance in the name of religion; they believe that "the sight of white people dancing the Charleston will shake the natives' faith in missionaries and Christianity."

I would rather think that these respectable men have spoken in haste.

But when the elders of Johannesburg name the Charleston as an impious delight, they are but blaming it because it is the newest dance. When the quadrille was new in England there were those who called that decorous exercise an impudent and a shameless thing. As for the waltz—what was not said against the waltz ?

Let the Leaders of the Denominations in Johannesburg possess their souls in peace; a time will come when the Charleston shall be an old-fashioned and a respectable dance, not at all a dance to shake the natives' faith in missionaries. Then the bright young people shall be dancing a new dance, whose name I cannot guess. But it will be a very wicked dance.

PEOPLE AND SONGS

ODDLY enough, in spite of themselves, most people have a favourite song. Usually this is definitely associated with the singer, and for this reason old songs, says the *Musical Herald*, make responses from an audience and continue to sell. The vocalist who affects to sing in many languages is sometimes an unhappy spectacle, and certainly the singing of American "jazz" songs with an English accent is like robbing a Highlander of his tartan. Another brand of song that is horribly ill-treated at the moment is the negro "spiritual"—sung in a drawing-room style these are lamentable.

JAZZ COMES TO MASKELYNES

MASKELYNES, the home of mysteries in the St. George's Hall, London, has at last yielded to the allurements of jazz, says the *Daily Sketch*. Hitherto the music there has been of the conventional entr'acte order, but now that Mr. Oswald Williams and Mr. Jasper Maskelyne have embodied their magic in revue, Mr. Van Biene has installed a new orchestra, under Mr. Jack Goldie, formerly of the London Palladium.

THE EFFECT OF DANCING(?)

THE following letter is reprinted from the *Edinburgh Dispatch* :—

To the Editor.

The study of the physical effects of the various crazes that affect the younger generation is always fascinating to those of us whose activity is impaired.

Take roller-skating, for instance, and recall the neat ankles and graceful carriage resulting from this health-

DRUMMERS !

A bargain not often on the market.

FOR SALE, a Barry collapsible double-headed 28" bass drum, complete with very snappy Barry side drum, separate tension, to match. Both beautifully finished in polished and frosted aluminium. The bass drum folds up and both drums go into one small compact case.

Complete outfit, with case and all fittings, hardly used. Nearest offer to £25 secures this bargain.

BILLY MAYERL SCHOOL,
29, Oxford Street, London, W.1

giving pastime.* So much was I impressed by the benefits conferred on youth by skating that I purchased shares in a skating rink, and should like to see a revival of the sport.

Then followed the next craze:—jazz dancing and jazz music. In my opinion, these have not been beneficial to youth. The ill-effect is twofold. Probably arising from the negroid origin of these dances, undue indulgence in jazz appears to cause the heel bone to protrude, and the music, when vocalised, induces nasal production.

When engaged in my early-morning exercises, I am pleased to hear the beautifully natural vocal production of the boy with the rolls—not yet a victim to jazz—and dear old Florence is recalled, but later in the morning the illusion is dispelled by hearing jazz-stricken laundresses, proceeding to their daily toil, nasally intoning such tunes as "I Wonder Where My Baby is To-night." No wonder the baby has fled.

Recently I was with an old friend at a local "Rugger" match, and he drew my attention to the fact that the heels of the players seemed to protrude more than when we chased the jolly old pill. On inquiry we found that the team was addicted to jazz.

MARCHMONT.

*When the roller rinks were booming they were described as unhealthy and immoral. Only now that the craze is dead is its benefit realised. Thus, it seems that jazz will never be given a good word because—it looks like never dying.—Ed. M.M.]

JAZZ BANNED AT DANCE

FOLLOWING the cult of folk dances in Maryport, a dance has just been held there at which modern jazz dances were banned from the programme, which consisted entirely of old English country dances. Evolved on the village greens, these dances call for higher steps and more active movements than modern ballroom dancing, bringing the arms into play as well as the feet. The names of some of the dances were: "Merry, Merry Milkmaids," "Black Nag," "Old Mole," "Hey! boys, up go we," and "The Broom, the Broom, the bonnie, bonnie Broom." Some fifty dancers took part, says the *Workshop Guardian*, but they were all ladies, for although the classes were open to men, none attended.

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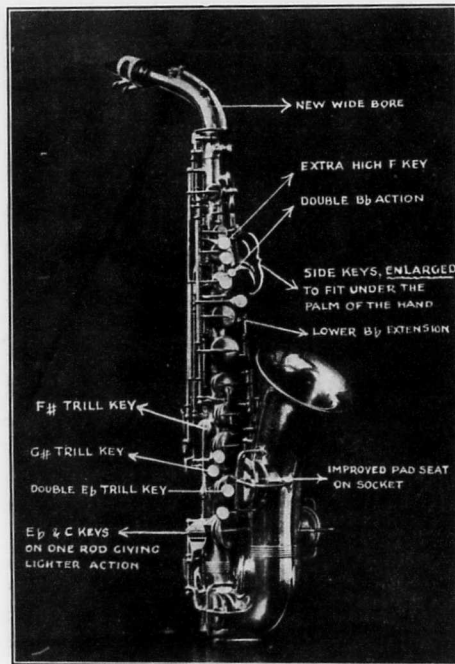
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EVOLUTION OF ENTERTAINMENTS :

By H. CHANCE NEWTON

Prelude

INASMUCH as the entertainments and their evolution to be described in this series will be chiefly of a musical rather than theatrical kind, it will, of course, be necessary to refer to some extent to the period when, according to Collins' Ode to the Fashions, so beloved of Mr. Wopsle, "Music Heavenly made was Young." Thus, of course, one has to recall the more or less Good Old Days of ancient Egypt, ditto Greece, and so on, together with a few side-lights on the tragedies and other works for and in which choric and other songs and dances—especially dances—took their rise.

From that time and right on century after century the evolution of such vocal and instrumental outbursts became more and more used, until they gradually evolved from what were first purely religious purposes to those of a secular kind.

These scriptures, not only of the Jewish and Christian kind, but also far older writings of the ancient East, teemed with bursts of song and references to music of every kind. Of course the Old Testament brings forth a musical atmosphere in page after page; the Psalms themselves forming what might be called a Mighty Song Book of the ages, with even the musical notation mark in such phrases as Selah, and so on.

And here, perhaps, without irreverence, I might pause a moment to tell a little story concerning a certain very musical episode which occurred in Babylon during the reign of the sometime super-king, as the American film-ists would call him—namely, Nebuchadnezzar. It will be remembered that that outwardly mighty but inwardly miserable monarch made a decree that if the young Jewish captives Shadrach, Meshach and Abednego should fail to fall down and worship him at a certain stipulated time of a big musical outburst in the city they should forthwith be cast into a burning fiery furnace!

Some two or three thousand years after this decree, when my dear old lamented friend Sir Herbert Tree was rehearsing at His Majesty's Theatre in also lamented Stephen Phillips' tragedy "Herod," the great little West African composer, Coleridge Taylor,

Mr. H. Chance Newton has been associated with the "Referee" since its foundation, 50 years ago, during which time, while writing under the world-famed pen name of "Carados," he has been intimate with all the leading producers, actors, actresses, variety artists and famous musicians of the period.

Some of his own musical works will doubtless still be remembered by many of our readers. The first song sung in public by Arthur Roberts as a professional was written by H. Chance Newton; but, more singular still, he was the author of the book of the first revue to be produced in England, namely "Giddy Ostend."

In this series of twelve articles Mr. Newton will call upon his personal reminiscences to disclose for the first time many entertaining and instructive stories of famous people in the world of entertainment, but his primary object will be to trace the evolution of music from primitive to contemporary days, with special reference to the development of popular music in particular.

came to us on the stage and waited for instructions as to what form the score of that play was likely to take.

Tree, with a characteristic outburst, seized that very dusky little composer by the arm, and, drawing a Bible from his pocket, exclaimed to Coleridge: "Listen! When ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer and all kinds of music... There, can you write music like that?" said Tree to him. Poor little Coleridge started back affrighted and replied tremblingly: "I—I—I don't know if I can, but I will try. But whatever do you mean by such a question?" "Well," replied Beerbohm Tree, "that is the sort of music I want you to write for this production of 'Herod.'" The gifted composer was escorted from the theatre in an agitated state; but he turned up later with a very fine score, quite in the Nebuchadnezzar notation.

But now *revenons à nos moutons*—or rather music of the olden time. In the first spread of the divine art of music, to what one of our greatest lyrists calls "Our Right Little Tight Little Island," the note, as one may say, was, as in Greece, Egypt, Judea and so forth, of a distinctly religious character. Undoubtedly our earliest

Druidic music was of this type, and, to our early shame be it spoken, the harmony engaged was mostly used in connection with human sacrifices on Stonehenge, and similar creepy quarters.

With the coming of Christianity to Britain, music, of course, was largely concerned, and in due course our ancient British—including, of course, Welsh—glee singers, jongl' urs, wandering minstrels, and so forth, broke out universally into song and into playing all sorts of more or less (generally more) rude instruments.

Perhaps the most noteworthy survival of these early materials for harmony is the bagpipe, which of course is as much Irish as it is Scottish. Of late centuries, however, this fearsome instrument has been associated more particularly with Caledonia, perhaps because, like that country, the instrument may certainly be called stern and wild.

In proof of the sternness and wildness of the doubtless well-intentioned instrument, 'twere well to quote Gilbert's famous Bab ballad upon the subject.

It was when the dauntless Macphairson Clonglocketty Angus M'Clan, the son of an elderly labouring man, began to pipe in order to win the heart and bawbees of Ellen M'Jones Aberdeen, the Bab balladist remarks:—

It was wild—it was fitful—as wild as the breeze

It wandered about into several keys;

It was jerky, spasmodic, and harsh, I'm aware;

But still it distinctly suggested an air.

The Sassenach screamed, and the Sassenach danced;

He shrieked in his agony—bellowed and pranced;

And the maidens who gathered rejoiced at the scene,

Especially Ellen M'Jones Aberdeen.

"Hech gather, hech gather, hech gather around;

And fill a' ye lugs wi' the exquisite sound.

An air fra' the bagpipes—beat that if ye can!

Hurrah for Clonglocketty Angus M'Clan!"

(To be continued.)

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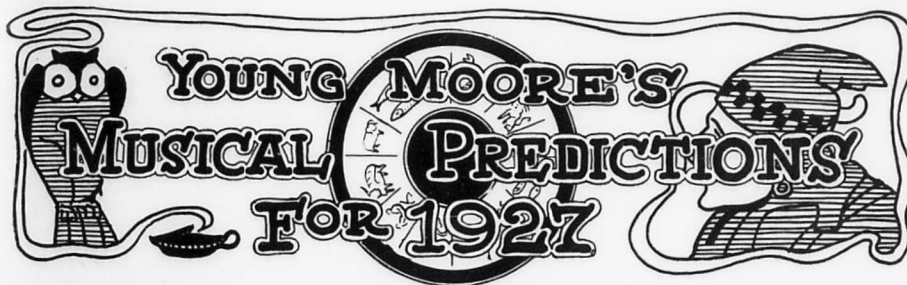
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January



The measurements of the inner tube of the Nelson Column clearly indicate dramatic and unique happenings in the musical world during 1927, and all we can say is that those of us who live to see them will be jolly lucky! Let us examine the present month.

It sees the Charleston growing stronger—and its exponents weaker. It also sees a new craze developing in Black-Bottom, for which I predict a complete success, despite the fact that someone will attempt its downfall by the introduction of a rival dance entitled "Paleface," which is very popular at present with the Wow-Wow tribe of the Canary Islanders.

Sir Thomas Beecham threatens to return from America.

Dr. Crowhard says definitely that jazz is dying.

Mr. Jack Hylton buys a Rolls-Royce.

More American bands will leave for England—more Englishmen will leave for America.

Mr. Horatio Nicholls will, toward the end of the month, announce his new Eastern number, "To SAHARA."

February



The tuning of a worm in the

By A. Q. MOORE and
REG. HARRISON
(With apologies to Our Aged Contemporary—and everyone else)

Editor's back garden will be the signal for the formation of a League for the Defence of Non-Charlestonians, the members of which will be issued out with shin-guards, spurred dancing pumps, and, in fact, all the necessary aids for the protection of life and property. This, in conjunction with the tomahawks issued out to Paleface fans, should be productive of many resignations among our Floor Managers.

Sir Thomas Beecham will return from America, but will go back almost immediately, in order to escape from the rapidly-thickening American atmosphere, consequent upon the arrival of more U.S.A. bands, bandsmen, musical comedies, songs and singers.

Dr. Crowhard will express the opinion that jazz is definitely dying. Mr. Jack Hylton moves into Park Lane.

Mr. Horatio Nicholls electrifies Song-laud with a spectacular Eastern winner entitled "FROM SAHARA."

March



The month of wind will be a real boon and blessing to trombonists, trumpeters and song-pluggers.

Great excitement will be caused by the announcement that an Aberdonian gentleman has discovered a straight banana. Still clutching the now drooping fruit, he will succumb

to the pangs of hunger before completing his tiring walk to London to claim the reward.

Sir Thomas Beecham's patriotic instincts will be aroused by the caustic comments of the American Yellow Press, and he will reply with a stirring article headed "There's No Place Like Home." He will not, however, return this month, because he will hear that England is enforcing the compulsory wearing of horn-rimmed spectacles and giving a packet of chewing-gum with every lb. of tea.

Dr. Crowhard asserts that jazz is dying.

Mr. Jack Hylton acquires a controlling interest in Selfridge's.

About this time we may expect to hear of Mr. Horatio Nicholls' departure for Sahara, which will be the locale for his new and original Eastern fox-trot.

April



The most significant day of this month will undoubtedly be the 1st.

Mr. Bert Lucas stays in bed till twelve o'clock.

Early in the month the Musical Critic of a great daily paper will be certified Insane for presuming to praise a jazz band's performance.

Despite a colossal advertising campaign, chewing-gum will be replacing Mustard as the staff of our English life.

A unanimous public subscription scheme will be organised to enable song-writers to return to Dixie.

Sir Thomas Beecham shows signs of dissatisfaction with the English atmosphere of the United States.

Dr. Crowhard insists that jazz is dying.

Mr. Jack Hylton causes consternation in Fleet Street by his offer to buy out the Amalgamated Press.

A sand-box in Charing Cross Road will inspire Mr. Horatio Nicholls to write his new Charleston entitled "HOT SAHARA," the feature of which will be a wonderful dirt chorus.

May



The general exodus to the Coast will begin this month, but London dancers need have no qualms, as there will still be some four thousand and forty-four American bands left in town.

Sir Thomas Beecham, tiring of New York's heat wave, comes back from the frying pan, only to find himself in the fire.

We may expect to hear of a crisis in Birmingham, where the authorities

will insist upon all hot-fingered jazz pianists wearing gloves.

Music-publishing research will result in the discovery of a new song hit of the problem type, entitled "Can a Bandy Child Go Straight?"

Amalgamated Union of Carpet Manufacturers and Ceiling Decorators formed to prolong public interest in the Charleston.

It is quite likely that we may hear a new Crowhard composition entitled "Ode to a Dying Saxophonist."

Mr. Jack Hylton will reply with an original version of "O Death! Where is Thy Sting?"

Mr. Horatio Nicholls, as full of grit as ever, takes off his jacket and writes his great holiday hit, "DUSTY SAHARA."

June



An expedition organised by the enterprising Society for the Destruction of Silly Song Scenes will enable

its members to pursue their holiday investigations in the Isle of Man, which has been noted for such curious finds as three-legged men, tailless cats, and kippers which swim both folded and flat.

Sir Thomas Beecham takes a rest.

From now on until the end of September music-publishers will be busy at the seaside, and Charing Cross Road will be comparatively peaceful.

Dr. Crowhard, coming up for the third time at Beethoven-at-Sea, will proclaim the coming death of jazz.

Mr. Jack Hylton, too busy to reply, sends him a collection of "raspberries."

Mr. Horatio Nicholls publishes his great new Valse success, "SAHARA MORN."

July



This month promises to be one of hot tunes, hotter musicians, and perspiring dancers.

Musicians may be amazed to hear of a colleague who has never read THE MELODY MAKER. It will transpire, however, that he has never been taught to read—not even his part.

Sir Thomas Beecham shows signs of dissatisfaction with the American atmosphere of England, and threatens to leave for the States.

Dr. Crowhard will make an important announcement to the effect that jazz is on its way to the Cemetery. Mr. Jack Hylton will respond with, "Thanks for the Buggy Ride."

Mr. Horatio Nicholls composes an inspiring Paso Doble, "SAHARA NOON."

August



The dog days should cause a boom in bow-wow mutes.

An Englishman with an honoured name in bygone musical circles will bring a storm of derision upon his head

by attempting to sell a chorus song to a British music publisher.

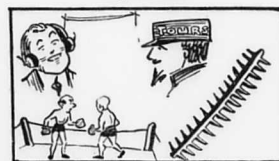
The Board of Education will make it compulsory for every student to matriculate in the Charleston.

This month will also see the publication of Dr. Crowhard's masterpiece, "The Decline and Fall of Jazz" (in 10 vols.). Mr. Jack Hylton will publish a sequel with the arresting and mysterious title of "R.A.T.S." (in four letters).

Sir Thomas Beecham sails on the s.s. "Dyspeptic" for U.S.A.

It will be rumoured that Mr. Horatio Nicholls is writing a sequel to "Sahara Noon," entitled "SAHARA NIGHT."

September



By this month the Government scheme for broadcasting, inaugurated at the end of last year, should be sufficiently workable to enable owners of radio outfits to listen-in.

American bands will form the backbone of the programme, there being no alternative.

A well-known tourist agency will make a handsome offer for the services of Sir Thomas Beecham as conductor. It is not likely that Dr. Crowhard and Mr. Jack Hylton will be seen together in a new musical act, entitled "Seraps of Harmony."

Mr. Horatio Nicholls forgoes his annual vacation to write his soul-stirring ballad, "O SAHARA."

October



With the world settling down to the winter again, we may expect a revival of wit in the Law Courts, and it is not unlikely that Mr. Justice Charming will ask, "What IS a Straight Banana?" The answer is, of course, a lemon.

A diabolical plot to reduce the alarming number of American bands

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by sending poisonous pills through the post will be frustrated.

Sir Thomas Beecham, the eminent Loyalist, will declare the pills worth a guinea a box.

Dr. Crowhard will state that this attempt is a certain sign of the fall of Jazz.

Mr. Jack Hylton will embark on his steam-yacht, "Leighton-Buzzard," ex-"Lucas," for Blackpool.

Mr. Horatio Nicholls publishes his latest one-step, "YES, SIR—THAT'S SAHARA!"

November



Your New Year's Resolution

SEE PAGE 19

Advt.

A momentous month in the history of England. The concentrated energies of the famous Flying Squad of Scotland Yard will be directed to the finding of an English Dance Band. Needless to say they will be unsuccessful.

Sir Thomas Beecham will find the wanderlust spirit growing strong again, and the manager of the Shaftesbury Hotel, where Sir Thomas will be staying, will order the removal of all travel books from the library.

Strangely enough Dr. Crowhard will find himself a most popular figure about the 5th of the month.

Mr. Jack Hylton celebrates his return to the Alhambra with the production of Horatio Nicholls' masterpiece, "CAN YOU FORGET SAHARA?"

December



The last and most amazing month of the year. The musical world will be revolutionised. Everything will change—except Christmas Day, which

will occur, as usual, on the 25th inst. History will repeat itself, and a new generation of Pilgrim Fathers, the last survivors of the English Musical World, under the conductorship of Sir Thomas Beecham, will sail for England, while the remaining 700,000 American bands will come to America—the Governments having agreed to change the titles of the respective countries.

As the white cliffs of Old England (or New America) fade away, Dr. Crowhard will declare his intention of taking saxophone lessons with a view to joining the Savoy-Orpheans; consequently Mr. Jack Hylton is reluctantly compelled to admit that JAZZ IS NOW DEAD.

(Stop Press: Mr. Horatio Nicholls DISCOVERS ENGLAND.)

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DAILY PROBLEMS AND ANSWERS

COPYRIGHTING A BAND'S NAME

(Reply by our Legal Expert.)
S. P., CARDIFF.—In your reply to T. L. M., Manchester, which appeared under "Daily Problems and Answers" in your October, 1926, issue, you stated that a band's name could not be copyrighted. I beg to differ. It can be done under the Registration of Business Names Act (1916). I formed a band in 1920 and eventually registered it under the said Act in January, 1925, for which I hold a certificate signed by the official Registrar of Business Names.

You mistake the power of the Business Names Act to which you refer. Registration under the said Act of a "business name" does not confer copyright at all and is only your bounden compliance with the statutory requirements as to the registration of particulars of partners (or an individual trading under a name other than his own) constituting a firm. Briefly, the name of your band is no more "copyright" now than if you had never registered under the Registration of Business Names Act.

JUVENILE EMPLOYMENT

(Reply by our Legal Expert.)
J. M., PARSLEY.—We have recently employed a pianist who is something of a wonder as he is only 11 years old. Are we infringing any law on account of his age?

Under the existing Education Act, no juvenile performer may appear in public for public performance if under the age of 12 years. In exceptional cases the local authorities (who will be found at your Town Hall) might be prepared to grant a licence if applied for by the juvenile's parents, for the juvenile to appear in the cause of clarity. I know of instances, however, where even such applications have failed. You or your management cannot apply for this permission; the child's legal guardian is the only one competent to make application for a licence.

SOUSAPHONES IN SMALL COMBINATIONS

(Reply by the Editor.)
W. J. D., FORFAIRSHIRE.—I would be much obliged if you would kindly enlighten me concerning the following question: What is the smallest dance-band combination that would include a sousaphone?

The sousaphone is becoming an increasingly popular instrument in small dance bands, and when Mr. Paul Whiteman was last in this country he

Address your problems to us. We will do our best to help you

THERE IS NO CHARGE

Only queries considered of general interest and of an instructive nature are answered in these columns. Other questions submitted are answered direct to enquirers by post

Who is the publisher and what is the price of a copy?

(4) Is there a preparation sold for cleaning drum heads?

I should be very pleased to have your reply. I think THE MELODY MAKER gets better every issue.

(1) The depth of side-drum shells varies between 2 in. and 5 in. Opinions differ as to the most satisfactory depth, but I have found that a drum with a 4-in. shell fulfils the requirements of most classes of work. Naturally, the deeper the drum the more "body" in the tone.

(2) It is becoming more and more essential that a dance drummer should be a good reader. It is advised that a beginner should learn to read music properly before he attempts to enter the profession, as otherwise he may get an unsatisfactory reputation which will be very difficult to live down.

(3) A tutor on dance drumming is being published shortly by Messrs. Hawkes & Sons, of Denman Street, London, full particulars of which will be announced in THE MELODY MAKER AND BRITISH METRONOME in a coming issue. Meanwhile, any drum tutor will give the rudiments of music, which it is imperative to learn.

(4) Messrs. Hawkes & Sons, of above address, market the Wonder Cleaner for cleaning drumheads—price 3s.

TUBBINESS IN DRUMS

(Reply by Mr. Julien Vedey.)
G. D., WIGAN.—Will you kindly answer the following queries?

(1) When I pull my sïdedrum up, the rim bulges out from the shell. Can you suggest anything to remedy this?

(2) When I play on the batter-head it sounds "tubby," but if I play on the snare-head it seems quite right. What can I do to rectify this?

(3) Which do you prefer, a glockenspiel or a dulcimer?

(1) The fault has occurred because either (a) the rims never did fit properly, or (b) they have warped, or (c) you have stretched them by bad tightening. When once the trouble has occurred nothing can completely remedy it except new rims, although relapping the heads and refitting the hoops may help.

(2) "Tubbiness" when you play on the batter-head is due to the heads being too thick. To get "snappiness" you should use thin heads and hard snares.

(3) I prefer a glockenspiel.

said that an ideal five-piece combination would be, piano, drums, two saxophones and a sousaphone. I feel that a five-piece combination is the smallest which can successfully include a sousaphone.

At the present Mr. Julien Vedey, at the Cosmo Club, London, features a six-piece combination consisting of piano, drums, two saxophones, sousaphone and violin, and it seems to me that the combination would be perfectly satisfactory if the violin were omitted and the remaining five pieces, including the sousaphone, retained. Particular care should be taken when using the sousaphone in small combinations that it is played "short" and "snappy," and at the same time *p*.

GUITARS

(Reply by Mr. Len Fillis.)
J. S., GRANGE-OVER-SANDS.—I should be pleased if you could give me some information re tenor guitars. On the records, effects stated to be produced on the tenor guitar sound exactly the same as the Hawaiian guitar.

(1) Is the ordinary tenor guitar used in the Hawaiian style?

(2) Is the tenor guitar best played with an ordinary banjo plectrum or some softer kind?

(1) The tenor guitar is capable of producing effects which resemble the Hawaiian guitar.

(2) The tenor guitar can be played with any type of plectrum, but the best is the same plectrum as that which you use for playing the banjo.

NEED DRUMMERS READ MUSIC? AND OTHER DRUM QUERIES

(Replies by Mr. Eric Little.)
H. B., LEEDS.—(1) What difference is there in depth of snare drums?

(2) Is it possible to obtain a post as a dance musician even though one cannot read the music?

(3) Is there a publication out which teaches one to learn to read music as applied to modern dance drumming?

1927?

JACK HOWARD TO
"SHEIK" ON THE FILMS.



SIR LONDON
RONALD
TO COMPOSE ONLY FOR
THE
SAXOPHONE.



PERCY BUSH
TO BE
PERMANENTLY
WAYED.



JACK HYLTON TO
UTILISE HIS FAMOUS
STANCE FOR THE
BENEFIT OF LANCASHIRE
C.C.



REGGIE BATTEN
TO GROW A BEAVER.

TED BROWNE TO
REDUCE BY DAILY EXERCISE IN
ROTTEN ROW.

DEBROY
SOMERS
TO
RETURN TO
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Some readers have suggested that their own complete sets might be bound by us on their behalf, but even so the price cannot be decreased. In the case of the 50 bound volumes we are offering for sale, the Magazines themselves are being given in free, on the assumption that the purchaser is a **MELODY MAKER** enthusiast, and will accept the offer with our best compliments.

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New British Composer Makes Good

A NEW British composer has suddenly come into the limelight with the probably unique distinction that his first two numbers to be published have immediately become hits. His name is Major Hay, and the compositions "Sonny Boy," and "Swinging Along."

These numbers, which are to be published by the Lawrence Wright Music Co., have been recorded by Layton and Johnstone and the "Gilt Edged Four" on Columbia, and by the Kit-Cat Band on H.M.V. records. They are, it is understood, to be released shortly.

Several American publishers are endeavouring to obtain the American rights of the compositions.

POPULAR SONG WRITING

A Few Hints to Aspirants
By **HERBERT RULE**

Writer of

"Abe My Boy,"
"There You Are Then!"
"Ours is a Nice House,"
"Eat More Fruit,"
"Summer Rain," etc.

Couplets

With chorus and verses completed, another task may yet remain. The chorus probably contains one or more "couplets" in the form of a witticism having reference to the subject of the song. It is superfluous to state that the same witticism will not bear repetition each time the chorus is sung, so additional couplets must be written for each time the chorus is likely to be repeated. That is to say, at least one for each verse, plus one for an additional or repeat chorus as a finish.

And here is where the ingenuity of the writer is often taxed to the utmost; couplets must be applicable and essentially "snappy."

In a recent song, I supplied seven couplets for the chorus, but before selecting the seven I must have written many times that number. The song was entitled, "My Girl's Got Long Hair" (a title which I might have quoted when referring to national crazes), and the original couplet is:—
"When she's passing a barber's shop,
All the barbers' faces drop,
'Cos my girl's got long hair . . ."

In a song of this type the title requires elaboration in the chorus, so the above couplet is varied with:—
"When my bootlaces break, oh lor'!
I know where I can get some more,
'Cos my girl's, etc. . . ."

and
"I'm saving up my five-pound notes,
Instead of buying sealskin coats,
'Cos my girl's, etc. . . ."

In this manner the title is exploited to its utmost capacity, and the imagination of the audience is brought to bear upon the "point" of the song.

Setting to Music

Having completed verses, chorus and extra couplets, the song is now ready for setting to music. It may come as a surprise to many, but it is nevertheless a fact that music is usually set to the words of a song, and not words to the music. That is to say, the words are generally written

PART II
(Concluded from the December issue.)

LAST month I dealt, after a general introduction of the subject, with sources of inspiration, vowel values and the refrain. I now come to the verse.

Verses

With the chorus complete, there remain the verses. With a comedy song there should be at least three verses, but the number in excess of that figure need only be limited by the number of good "ideas" and "situations" suggested by the chorus. Always try to obtain the greatest advantage from the idea, but do not sacrifice quality on the altar of quantity; remember, rather, that one bad or pointless verse can ruin an otherwise perfectly good song.

Whereas without a good title a song might as well remain unwritten, given a good title to inspire ideas, verses should prove of no difficulty. For instance, "Ours is a Nice House" at once suggests landlord and rent day as suitable subjects for a verse calculated to appeal to the plebeian mind, and in song writing it is generally remunerative to cater for the plebeian mind and defy "highbrow" critics. Shakespeare, one of the blessed few whom no critic would dare attack, has placed on record his preference for making a nation's songs rather than a nation's laws!

And so, because I believed the plebeian public would appreciate a verse bringing in the landlord and rent day, a verse bearing upon those topics was written, just as the chorus was written, except that when writing the verse I could not count upon repetition as an aid. As, however, a verse may be curtailed to 16 bars of music and a chorus usually extends over 32 bars, this was much less of a handicap.

A comic back garden and the contents thereof made a good theme for the second verse, and the more I considered the title the more obvious it became that a wealth of ideas remained to be exploited in an untold number of verses. I should have enjoyed writing hundreds, but as my heart (so I am told) is bigger than my head, I spared a long-suffering public.

first, being considered actually of greater importance than the tune.

In this matter the author, assuming he is not a sufficiently good musician to compose and score the music in addition to writing the words, has three courses open to him: He may (1) submit the "lyric" direct to a publisher, who, if the theme and execution be approved, would arrange with a composer about the musical setting; he may (2) get in touch with a composer who is willing to collaborate; or, if the "cod" melody is considered sufficiently meritorious, he may (3) go to a professional arranger, who, for a small fee, will take down the notes as they are hummed or whistled and supply a complete piano copy. In this case the author is entitled to describe himself as the composer also, as the musical copyright is in the melody and not in the arrangement, although one may copyright any special arrangement of a non-copyright melody.

Publication

If a collaboration with a composer be effected, the composer usually endeavours to arrange an appointment with a publisher in order to play over the song to him or his representative; if the author can sing well enough to convey a good impression of the "points" it is an advantage, as he can interpret his own idea and thus give extra point to the actual words.

After this stage it remains in the lap of the gods and the perspicacity of the publisher. If the first of these discriminating gentlemen cannot see his way to accepting the song, try another publisher; if necessary, try them all, one after another. Every publisher has refused "winners" so often that he no longer worries to make excuses for his lack of judgment. In defence of the publisher it must be admitted that after a song has been refused an event may occur, a war may break out, or even a change of Government may take place to render the song peculiarly applicable, and the next publisher to hear it might snap it up.

We will now assume that a market has been found. In the jargon of Charing Cross Road, a song is thus said to be "published," although

(Continued on page 27.)

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See Page 19

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(Continued from page 25.)
actually it may never be printed; legally though publication consists of putting copies on the market.

Terms

The usual terms upon which a song is accepted are:—

A payment of £5 cash down.
A royalty of 10 per cent. of the marked selling price of all copies sold.

A stated percentage of all royalties received from the sale of gramophone records, and other mechanical reproduction rights.

The consideration and terms are generally stated in an assignment drawn up by the publisher and signed by all parties.

Selling to Artists

The original intention when writing a song is that it may be sung, but the immediate object of most of us is, alas! the replenishment of depleted coffers, thus the approach of quarter-day is always heralded by a marked offensive on the Western Central (Charing Cross Road) Front. However, the singing of a song may be turned to financial advantage in addition to the benefits accruing in the form of royalties.

Most comedians and comediennes will pay a good price for a song which suits their particular style, thus acquiring the sole right to "work" the particular number. If he desires to reap the extra benefits in this direction, the song-writer must study the style and methods of his intended customers, cultivate acquaintances among the "profession" and be able to pick the right singer for his song.

Such sales to artists are possible only when the song has not been disposed of to a publisher, and the artist will usually claim a stipulated

share of any benefits acquired from subsequent publication.

Fees for Performances

The song-writer has one more lucrative source of income—The Performing Right Society. This excellent institution was the outcome of the Copyright Act of 1911, and its object is to ensure that authors, composers and publishers shall receive due financial reward for the performance, in public, of their copyright works.

This most desirable end is achieved by a system of licences which are issued to the various managements responsible for supplying the public with musical or other entertainment. The cost of the licence is varied pro rata to the importance of the hall, theatre, or other premises where such performances take place. The net income derived from the sale of these licences amounts to a very considerable figure and this is divided among the members of the society in proportions decided by the number of performances of their works as recorded in the Society's files.

Membership is open to any author or composer who has six works published by publishing members, and no entrance fee or subscription is payable. Full particulars may be obtained from the Society. (See Appendix.)

Conclusion.

I have endeavoured to trace a popular song from the inception of the idea to its publication and, having considered the various emoluments which may be enjoyed as the fruits of labour, the reader will realise what a fascinating and profitable occupation song-writing may be.

Success is not achieved in a day, but an intelligent application of the methods described will render the

construction of a song an easy matter for those with bright and original ideas, and ultimate success will be decided by the originality and merit of the theme.

APPENDIX

Principal Publishers of Popular Songs

Ascherberg, Hopwood & Crew, Ltd., 16, Mortimer Street, London, W.

Peter Bernard, Ltd., 83, New Oxford Street, W.

Cavendish Music Co., 11, Soho Square.

Chappell & Co., Ltd., 50, New Bond Street.

Darewski Music Publishing Co., Ltd., 6, New Compton Street, London, W.

Dix, Ltd., 8, Charing Cross Road.

Feldman & Co., 125, Shaftesbury Avenue, London, W.C.2.

Francis, Day & Hunter, Ltd., 138/140, Charing Cross Road, London, W.C.

Keith Prowse & Co., Ltd., 42, Poland Street, London, W.1.

Cecil Lennox & Co., 134, Charing Cross Road, London, W.C.2.

W. Paxton & Co., Ltd., 22, High Street, W.C.

A. J. Stasny Music Co., 62, Oxford Street, W.

Walsh, Holmes & Co., Ltd., 148, Charing Cross Road.

Lawrence Wright Music Co., Denmark Street, London, W.C.

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Mechanical Copyright Licences Co., 27, Regent Street, London, W.

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Instead of Struggling at the Bottom

SYNCOPIATION & DANCE BAND NEWS

The "Happy New" Year Ball

Jack Hylton "Chaired"

As was confidently predicted everywhere, Jack Hylton's Happy New Year Ball at the Albert Hall was an inevitable success, and as a result of his activities the Middlesex Hospital should have benefited to a substantial degree.

The Albert Hall was full to its utmost capacity and the full dancing floor which was laid for the occasion was a wise forethought as nothing smaller would have accommodated so many revellers. The music was of an ambitious nature, being provided by Jack Hylton's own Band, his Kit-Cat and Piccadilly Bands and his Metronomes, on the excellence of which there were many eulogistic comments.

The stunts started at 10 p.m. with special allegorical scenic effects of a most interesting nature, whilst at midnight the surprise dénouement, which had been eagerly anticipated, proved to be an inspiring patriotic tableau, symbolical of the troublous times through which the country has just passed and the brighter prospects beginning to dawn.

Twelve o'clock was announced inside the hall by the booming of Big Ben, transmitted to the assembly from 2LO. The massed bands then played the National Anthem whilst the whole gathering stood rigidly to attention. It was a very inspiring spectacle.

Then followed a march by the London Scottish pipers with an impulsive climax in "Auld Lang Syne."

In such manner and with much genuine patriotic fervour was the New Year welcomed.

After this the merriment got faster and faster, whilst one especially amusing interlude was provided by some dozens

of medical students in their white overalls, who, after similarly gowning Jack Hylton as one of themselves, chaired him round the hall and deposited him in the ranks of their own jazz band, a weird and wonderful combination of "raggers" at the top of enthusiasm.

The ball was a riotous success and Jack Hylton, who, though it is not generally known, has done much in the past for charities, had the satisfaction of knowing that he had backed a winner on behalf of the crumbling portals of the Old Middlesex.

Incidentally, he had the original distinction of being the first broadcast artist of 1927, and the very first under the régime of the new British Broadcasting Corporation. His music was relayed S.B. from 2 a.m. onwards.

Hylton's Albert Hall Concert

JACK HYLTON duly took up his position in front of his augmented orchestra at the Royal Albert Hall on Sunday afternoon, December 19, and carried through an ambitious programme of modern syncopated and "legitimate" music, to the obvious delight of an unusually large audience of 7,000 visitors.

Bearing in mind that this was to be a Sabbath concert, Hylton naturally had to choose a programme which would not offend the susceptibilities of any of the audience, and because of that many compositions of a more

serious nature than those included in his variety turn were offered. Chief of these were the "Andante Cantabile" originally composed for piano-forte, violin and 'cello by M. Williams, and a light work of quaintly touching beauty, "The Dance Suite" of Leighton Lucas, wherein the composer cleverly, if satirically, gave us a glimpse of the cruel and vivid impressions which modern dance rhythms have made upon his obviously susceptible and delicate feelings, and the syncopated phantasy, "The Three Bears," by Eric Coates, which is certainly a clever work in modern style, eminently suited for the instrumentation of the symphonic dance band. All the compositions were excellently rendered; in fact, good as Hylton's band is known to be in the interpretation of "legitimate" works, Jack Hylton surprised one and all, not only by the control he has over his combination, but by the keen appreciation he possesses of the lighter modern Russian school, which showed continually throughout the renderings.

The first and last of the compositions mentioned excited no great adverse Press criticism; possibly in part because of their undeniable musical interest, but chiefly perhaps because they are mainly of a "legitimate" order. "The Dance Suite," however, after enjoying a good ovation from the audience, was duly scorned on the morrow by the "legitimate"

critics (why are these people allowed to do a job of which they seem incapable?), whose reports seemed to suggest that they had been prepared well in advance, so that they should not be excluded from the early morning editions of the dailies. Apart from the merits and demerits of "The Suite," some palpable inaccuracies intruded in these Press criticisms. One contributor went so far as to say that many couples and parties left the hall at the comple-

(Continued on page 31)



Jack Hylton and his Boys join forces with the Medical Students at the Happy New Year Ball at the Royal Albert Hall

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(Continued from page 29.)

tion of "The Suite" in apparent boredom. Those who were actually present certainly never noticed any such exodus. Leighton Lucas had certainly explored many new avenues for the development of his new world ideas—he is essentially ten years ahead of his time as an arranger—but none of these great journalistic-musicians appear to have given this originality serious attention. The kindest explanation of this is that they don't, and won't, understand that there is still room for new ideas in musical expression yet to be discovered. Leighton Lucas, however, will not worry on this score, since thousands of just as thoughtful students have found in his effort much to ponder upon, much to admire, and have even glimpsed a vision of a new musical future.

In addition to the ambitious compositions already mentioned, the special arrangement of "Bye, Bye, Blackbird," was also worthy of comment. While being too symphonic to be termed a dance arrangement, it nevertheless was based on steady rhythm, and produced a clever atmosphere, giving an entirely new conception to its title and intent.

Arthur Young's piano solo of Gershwin tunes was a clever piece of work. That it was too advanced may be the reason it found favour in the Press reports. Claude Ivy's piano accompaniment to his own "Valse Moderne," was in keeping with the best traditions of the Albert Hall itself.

In "Hyltonisms," the individual members of the band starred one after the other in many dexterous tricks of technique, miles above the powers of the legitimate musician, and leagues beyond the understanding of the "straight" critic. The best "hot" performances were given by Hugo Rignold (violin) and Lew Davis (trombone), while in a "straight" vein John Rosen (violin), Harry Berby (viola), and Jack Raine (trumpet) were delightfully pleasing.

In all it was a thoroughly enjoyable and instructive concert, which, fortunately, is to be followed up by a repeat appearance on January 2.



Photo by

The Coney Island Band

(Fielding)

Another New Dance Club

HAVING just concluded a two months' engagement at the Lido Club, The Coney Island Band opened, on December 22, the new Night Life Club in Dean Street.

The band is well-known, having been in existence for over four years under the direction of F. Spredbury. It has appeared at, amongst other places, The Empress Rooms, Kensington, and also the Regent Palace Hotel.

The combination, which has been appearing on the halls under the name of "Six Coney Islanders," includes, in addition to Spredbury, the pianist, Eddie Leslie (saxophones), Freddie Mann (trumpet and piano), Ken Warner (violin, etc.), George Rowe (trombone and violin), Melville Bishop (drums). Leslie and Bishop are also "hot" Charleston dancers.



Photo by

(Vaughan & Freeman)

Marc Anthony

Sharks!

A CASE has just been brought to our notice where, though a certain club in London is paying £60 per week for its dance band of five, actually the musicians only receive on an average £7 per week per man, totalling £35. The balance of £25 (41½ per cent.) goes to agents, who thus draw an unwarrantably large sum.

We do not know if the club in question is aware of this state of affairs, but we are reporting the information we have gained to the management, so that they may take what action they consider necessary.

Should further cases come to our notice where agents are splitting up such a large proportion of fees which should rightly go to musicians, we shall publish the names of all parties concerned.

Marc Makes Music

ALTHOUGH the dance clubs of London come and go, sometimes with such amazing rapidity that they outrival the proverbial mushroom, there is one which at its present rate is likely to be in existence even when the end of the world is symbolised.

This happy state of affairs is enjoyed by the "Bullfrogs," in Sherwood Street, Piccadilly Circus, W., mainly because it is well conducted and gives excellent value in every way to those with moderate means.

There is nothing pretentious about the premises, either externally or internally; but, once inside the portals, and the spirit of happy joviality greets one like the warmth from a log fire.

The music is provided by Marc Anthony, the well-known composer, at the piano, whose popularity is only equalled by his personality.

He has two numbers to his credit in the operette "Yvonne"—"Um-da-Wa-Wa" and "Teach Me to Dance"—and has also composed all the music for Percy Athos' English cabaret, at the Winter Garden Theatre, Berlin, of which the feature number is "In Old Hankow." Marc has also just completed a new musical comedy,

At the "Bullfrogs" Marc Anthony is assisted by Louis Taylor on the drums.

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The Wizard of the Albert Hall

Charlie Cochran shows at the Charleston Ball what can be done

ONCE again Charlie Cochran showed what a genius of showmanship he is when, on December 15, he staged his Charleston Ball at the Albert Hall. All London must have been there. The stalls and tier upon tier of private boxes—all of which were engaged, and could have been sold over and over again—were packed to overflowing with beautifully gowned women and their attendant escorts. A more enthralling sight could hardly be imagined than this vast edifice, which had been specially decorated with thousands of coloured balloons and special lighting, packed literally from floor to roof with the smiling faces of those who had come in search of amusement and enjoyment—and found it.

Four Famous Bands

Four bands provided the dance music. Three were Jack Hylton's—the Kit-Cat band, under the direction of Hugo Rignold, of Hylton's own band, who is leading this combination during the temporary absence of Al Starita; the new band Hylton has formed for the Piccadilly Hotel, under the direction of Ray Starita; and the Charleston band; while the fourth was no less than Shrimp Jones' coloured combination, from "Black-Birds."

One could not help contrasting the success of these genuine modern dance bands with the unsatisfactory efforts of unsuitable "straight" combinations, often of three or four times the numerical strength, which even quite recently have been engaged to battle with the intricacies of to-day's dance music for large halls held at this famous Albert Hall. Let us hope that the Charleston Ball taught a lesson to those who think the 16-piece modern dance ensemble unsuitable for large edifices.

Of the bands themselves there is little to add as a result of their advent at the Albert Hall. All were rapturously applauded. What Shrimp Jones' combination may—according to the highbrows of syncopeation—lack in absolutely modern subtlety and finesse of style, it adequately made up for in "pup." In fact, one rather wonders whether the best representative British combinations do not sacrifice too much of the real spirit of true dance music to sheer technical perfection.

Ray Starita's combination had to bear the brunt of the mammoth



Leslie Jeffries

cabaret, and might have acquitted itself better if it had had a chance to rehearse with the artists and massed cabaret.

Charleston Competition

During the whole evening there was some novelty being presented to entertain the vast audience. Stage and ballroom Charleston competitions (solo and troupe) for amateurs and professionals of both sexes, followed one another at short intervals, and disclosed some astounding exponents. Famous London artists and the cabarets or troupes from "The Merry-Go-Round" (Troadero Restaurant), the Plaza Cinema, "The Lido Lady," the Winter Garden Theatre, the New Princes cabaret, the Piccadilly Hotel, the Midnight Pollies—to mention but a few—gave special performances, followed by a complete miniature revue by the famous coloured artists from "Black-Birds." The staging of these beautifully dressed—or undressed, as the case may be—ladies from London's most popular entertainments was a sight that will linger long in the minds of all present.

The revelry was continued until the small hours had begun to grow large, and everyone left saying, "Thank goodness the Albert Hall is at last in the hands of a man who knows how to use it to its best advantage!"

MAX BACON, the well-known London Drummer, who has the reputation of being the finest British exponent of "hot" modern rhythmic cymbal heating is at the Forty-Three Club. He does not appear until midnight, being also engaged in another combination earlier.

Glasgow's New Ballroom

ON December 24 The Locarno, which may be termed Glasgow's super-ballroom, was opened, under the management of Mr. F. C. Banister, who is well remembered in London for his activities in connection with the Cricklewood Dance Hall.

The Locarno is owned by Locarno, Ltd., the directors of which are Sir Archibald Minnes Shaw, C.B., the Lord Blythswood, K.C.V.O., Jas. Craig, Esq., J.P., and J. M. Gilchrist, Esq., O.B.E. It holds 1,000 and dances 600-800 persons.

In addition to the ballroom are four large lounges, and the premises are generally most luxuriously appointed.

The dance music will be provided by Leslie D. Jeffries and his Locarno orchestra of London musicians, the personnel consisting of Leslie D. Jeffries (leader), George Clarkson, Maurice Shaffell and Asher Atkins (saxophones), James J. Redmond (trumpet), Thos. C. Marshall (trombone), William G. Reid and Robert Scott (pianists), Abe Roberts (banjo), Bernard Miller (drums), and Joseph A. Gibson (sousaphone and bass).

In an interesting conversation concerning his success, Mr. Jeffries stated: "I believe in constant rehearsals, which have undoubtedly made my band what it is to-day."

"I maintain that the reason American bands lead in the dancing world is because the director encourages each individual member of his orchestra to develop his own individuality and ideas, so making him feel an important factor to the band. This applies to both 'hot' and 'straight' numbers."

"As musical director it is necessary to have several lines of talk—for example, while rehearsing a 'hot' number I would say, 'Now, Jimmy, I want a red hot break at letter A, and you, Tommy, at letter B, play me a low down two bar break,' etc. And then an entirely different style for the straight numbers, such as, to the three saxes, 'Please play that strain with a beautiful rich sustaining tone, taking your breaths simultaneously,' etc."

"That is how we do it, and, thanks to the skill and perseverance of all the boys, it has been proved successful."

Leslie Jeffries combination is probably the highest paid resident combination outside of London, and this must account for the fine testimony which reaches us concerning it.



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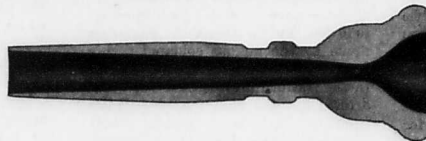


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The Hammersmith Palais Open Dance Band Contest

Great Plans

On Friday, January 21, twelve of the best London "gig" bands will be in open competition at the Father of all Palais, to secure the much-contested laurels, and incidentally to carry off some splendid prizes.

Band secretaries or leaders should waste no time in communicating with Mr. M. E. Dowdall, the General Manager at the Palais de Danse, Hammersmith, enclosing one guinea entrance fee. Selected bands will be advised on January 14 if their entry has been accepted, and will also receive their test pieces—viz., two fox-trots and a waltz. These numbers may be re-orchestrated, if desired.

The judging committee will be most influential. Among others it will include Mr. Herman Darewski, Mr. Ronnie Munro, and the Editor of THE MELODY MAKER AND BRITISH METRONOME, under the chairmanship of no less a personage than Mr. Jack Hylton, who has most kindly consented to preside if his engagements permit, as he thinks they will.

Apart from the prestige and profit to be won, it is worthy of note that engagements are often forthcoming as a result of these contests. For instance, Drayson Marsh's London Band, which won at the recent Kew Contest, has already accepted a fine engagement with Mr. Billy Mayerl, and soon goes on tour. Bands should certainly develop the contesting spirit.

As announced in the last issue of THE MELODY MAKER AND BRITISH METRONOME, the winning band will receive a twenty-guinea silver challenge cup, to be held for one year, and a Super Finish "Premier" Bass Drum, with 28 in. by 15 in. shell, white enamelled with gold-plated fittings, and with special illuminated vellum. Both of these are presented by the famous British "Premier Drum Co."

Messrs. Lewin Bros., the saxophone

specialists, are presenting as a second prize one of their popular "True Perfection" E♭ Alto Saxophones, frosted silver finish with gold bell; alternatively, the winners of this prize may choose any other instrument or instruments instead at Lewin Bros. to the value of £30.

Gold medals will also be given to the members of the first two bands, and MELODY MAKER Diplomas to the first three. Messrs. Boosey & Co. are awarding the best drummer of



(Photo by)
The latest photograph of Jean Lensen (at the Piano) and his
Ciro's Club Dance Orchestra, which is so much appreciated for
the excellence of its broadcasts.

This band is unique inasmuch as three of its nine members, viz., Ben Davis, Leonard Shevill and Frank Wilson write for THE MELODY MAKER and give personal tuition, whilst a fourth, Will Dannan, has a postal Saxophone Course in connection with Arthur Lalley, of the Savoy Orpheans.

the contest one of their wonderful featherweight S. & L. Side-drums, which weighs only 2½ lb., and the value of which is £8 10s.

Other valuable prizes of instruments are being donated in this contest by famous firms for individual or collective performances.

There is no doubt that participation in this contest will secure premier honours to the successful contestants. It is the biggest effort yet organised in this direction.

As in previous cases, the contestants will be judged while dancing by the general public in progress.

Innovation in a Theatre Orchestra

JACK HULBERT made a wise move when, to enhance the originality of the score of his production of the musical comedy "Lido Lady," he commissioned Ronnie Munro to make special novelty arrangements of many of the most popular numbers.

The arrangements were orchestrated for the pit theatre orchestra on the lines employed for use in modern dance bands, with the additional feature that they synchronise step for step with the dances. That they have been a complete success is proved by Mr. Hulbert's own words: "They have made the show."

This, of course, is not the first time an arranger who specialises in syncopation has been employed for "straight" theatre orchestra work—witness, "No No Nnette," "Queen High," "Blackbirds," "Happy-Go-Lucky," etc., but, with perhaps the exception of "Blackbirds," the scores have not usually been so ambitious; in fact, often have not amounted to much

more than writing additional parts for saxophones, banjos and other instruments not usually in the legitimate pit orchestra.

Jay Whidden's Mystery Move

KEEN interest is being displayed in Jay Whidden's new enterprise, of which a preliminary advertisement is published herein. We are able to say that Al Davison is in co-operation with him in this new service, and with two such men together one can easily forecast a great success.

Less than twelve months ago Jay Whidden was unknown in dance-musicians' circles. To-day his name is a household word. Admirers who wish to know "how it is done," and to emulate his example, are apparently to be instructed. Such instruction is not to be assessed in mere terms of cash.

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£15 15s.

H 78.

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ebony nut with pearl eyelet,
silver and gold gimp lapping,
two leather rings.

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A Curious "Double"
LYDIA KYASHT'S Russian Jazz
Band, which, for the last two
years has been on tour featuring
a Jazz burlesque, is surely one
of the curiosities of the day.
Actually it is an out-and-out
jazz band, but it also sinks its
identity when augmenting the
Balalaika Orchestra, which also
travels with the show, and with
which, with Russian national
instruments, it performs.

The jazz band is a combina-
tion of four, comprising Miss
Dorafieva (pianiste), A. Steer
(saxophones), "Pulley" on drums (in
which connection he was nicknamed
by the *Manchester Guardian* "Harold
Lloyd of the Drums"), and Syd Taylor,
leader, on banjo.

In the Russian Bala-
laika Orchestra, which is
conducted by Mr. Nicholas
Medvedeff, Syd Taylor
has the unique distinction
of leading on the Domra,
surely a mark of distinction
for an Englishman.

The show is already
booked up for forty weeks
in 1927, and hopes to
visit London again in the
autumn.

Re-engaged

On Christmas Eve, Al
Leslie and his new Dixie-
land Orchestra opened
at the Marine Gardens,
Portobello, Edinburgh.

This is not the combination's first
visit to this well-known Scottish
resort, as it was pre-
viously engaged there
from September, 1924,
of September, 1925, and
it may be confidently
anticipated that it will
repeat the successes it
then created.

In the meanwhile the
orchestra has been in
London. It has appeared
at Lyons' Corner House,
Coventry Street, W.—the
only dance band that
popular restaurant has
employed, with the ex-
ception of Paul Specht's
which opened the pre-
mises. Later it appeared
on the halls, with Eddie
Fields, under the name of
his "Band of Rascals,"
after which it opened
Palm Beach—better



Lydia Kyasht's Russian Jazz Band

known as the la'e "Karsino"—at
Hampton Court where it remained
throughout the summer.

The ensemble includes: Al Leslie

Frank Bailey (first trumpet),
Charlie Muir (trombone), Archie
Lewis (piano), Bob Jacobs
(drums), Gus Goldstein (banjo)
and Jimmy Simpson (sousa-
phone).

Savannah at Southport

BILLIE COTTON and his
London Savannah Band are now
appearing at the Southport
Palais de Danse which—having
accommodated on its mammoth
floor 1,600-1,700 dancers—claims
to be the second largest Palais
in England. It is under the
able management of Mr. E. W.
Bourne, late of the Regent Dance
Hall, Brighton.

Billie Cotton himself has been at
Southport for two years.
He is a London man and
started at the Ealing
Palais de Danse six years
ago. He played at the
Palace of Dancing at
Wembley on its opening
and at the Olympia
Ballroom, and also took
his own band to the
"Regent," Brighton, from
whence he went on to
the Southport Palais de
Danse. Originally a
drummer, he makes a
speciality of the xylo-
phone. His band consists
of: Dave Roberts, R.
Coulbertson, and V.
Bouleott (saxophones); S.



Photo by

The New Dixie-Land Orchestra

[Utana

(fiddle and Leader), Sid Ziegler and
Barney Lubelle (alto saxophones),
Kay Goldberg (tenor saxophone),

Buckman and T. Birch (trumpets);
Joe Ferrae (trombone and trumpet);
Sid Lipton (fiddle and saxophone);

C. Gaida (banjo and
guitar); C. Bernard (piano
and piano accordeon);
D. Whitelaw (drums and
effects); and Jimmie
Broad (sousaphone and
string bass).

It is reported that
Billie Davies and his
famous Pasadena Dance
Band have been booked
for the New West End
Cinema Dance Hall in
Birmingham. This is
Birmingham's latest dance
resort.

OVER 8,000 persons
attended the Charleston
Ball on Boxing Day at
the Albert Hall. Jack
Hylton's, the Kit-Cat, and
the Piccadilly Bands pro-
vided the music.

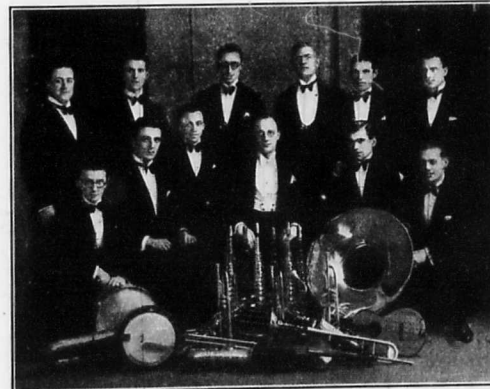


Photo by

Billie Cotton's Savannah Band

[Kay & Foley

East Ham Dance Band Contest Results

SOUND organisation by Mr. "Ernie" Rutt did much to counteract the effect of the big crush attendance at the East Ham Town Hall on the occasion of the 5th London Open Dance Band Contest on December 10.

Over 600 visitors danced to eight contesting bands, who were competing before Messrs. Herman Darewski, Ronnie Munro and Edgar Jackson, the Editor of THE MELODY MAKER AND BRITISH METRONOME, for a challenge cup, medals, diplomas and other prizes.

The standard of performance was not so high in this contest as in its immediate predecessors, though the winning bands thoroughly merited their respective recognition.

The 1st prize was ultimately awarded to Fred Anderson's "Cabaret" band (minus the services of its competent tenor saxophonist), which, profiting from its experience in previous contests, had eliminated many of its weak points, and so emerged a convincing winner.

The band placed second was the Florentine dance band of Aldgate, which five-piece combination had a fine conception of modern dance style.

Close on the heels of this band came the "Serenaders" of Plaistow, strong in its first sax. and drummer, which instrumentalists carried off special awards for solo performances.

Had there been a further prize this would have gone to George West's band of East Ham, which received honourable mention. The pianist of this unit proved to be the best of the evening, and received in consequence the special award put up therefor.

(Continued at foot of next column.)



Photo by [Name] (Hana)
Howard Godfrey and his Waldorf Hotel Dance Band (London) "strike oil."

The Black Sheep of the Family

THE Waldorf Hotel, London, where dancing has been a feature for some time now, has, by engaging Howard R. Godfrey and his dance band which opened up on December 17 last, made a definite bid to cater for those who require first-class dance music.

Howard Godfrey, who is the drummer and vocalist of the combination, is nephew of the famous Sir Dan Godfrey. He is the only member

(Continued from previous column.)

Of the rest, none produced any but mediocre performances, the judges declaring there was lack of intonation and good tone, and a strong tendency to play out of pitch.

Nevertheless, those who failed are advised to persevere. With practice their faults will disappear, and it is hoped that all the combinations from East Ham will enter for subsequent contests. It is the competition element which makes so much for progress, whilst the opportunity for studying and emulating successful competitors' styles is obviously a valuable if free lesson.

of the family in the jazz business, in consequence which—to use his own words (though we do not think they should be taken too seriously)—"I have been excommunicated by the family, and to go within a 12-mile radius of Bournemouth, where my illustrious uncle holds sway, is more than I dare."

Harry Thompson (trumpet) late of the Savoy Orpheans and Savoy Havana Bands, who is in partnership with Godfrey, is also in the combination, the remaining members of which are H. Carter (saxophones and violin),

Charles Smith (saxophones) and Alex. Blackford (piano).

Howard Godfrey is emphatic in saying that, while he believes in plenty of "pep" in the rhythm, "dirt" is banned—possibly in deference to his esteemed relatives!

The Musicians' Bureau and Register

THIS new service, which has been organised by David Arram, the well-known agent, has all the aspect of filling a long-felt want. For five shillings musicians are placed on the register, and so become available for consideration to employers of musicians. Free legal and professional advice go together with many other valuable privileges, and altogether it looks like a dollar well spent.

Consequence of Kit-Cat Club Raid

MANY of our readers are doubtless wondering what will be the outcome of the recent Kit-Cat Club raid. Naturally, no opinion may be expressed, but an optimistic note is rather prevalent in well-informed circles.

5th LONDON OPEN DANCE BAND CONTEST

East Ham Town Hall, December 10th, 1926

GOLD MEDAL for BEST SAXOPHONIST

awarded to MR. FRANK STOREY

PLAYING a CONN "New Wonder" SAXOPHONE

See our Advertisement, Page 84

"By Desire" only

HAROLD TURLEY's "Princes" band has provided the patrons of the Princes Café, Birmingham, with musical refreshment since the opening of the café on February 8, 1926.

Its popularity may be judged by the fact that its programmes consist mostly of requested numbers, it being at times quite impossible to carry out the prearranged schedule.

The personnel of the band—which is equipped for, and plays, both "straight" and syncopated music—is: E. Smith (violin, leader), F. Lambert (alto saxophone and clarinets), Harry Bladon (tenor saxophone and clarinets) P. Hayward (banjo and cello), Miss E. Williams (piano), and, as musical director, Harold Turley (drums and effects).

The band plays regularly three times weekly for the B.B.C., its programmes being broadcast from Birmingham Station, 5IT.



Harold Turley's Princes Band

home. Such, however, was not their intention. Having been paid for doing nothing, and a whole evening to do it in, they decided to fill in a little propaganda work, and sallied forth to a neighbouring town.

Various halls were tried, until one was found where they obtained permission to play, the idea being to let the public in free.

They sent several lads around the streets announcing: "Free dance in the — Hall," flung all doors wide, and struck up ff. It is no exaggeration to say that in five minutes that hall was packed, and the crowd round the door must have interfered seriously



The Dixie Coons

The violinist they decided on, Arthur ("Pat") Thornton, said he was sorry he couldn't play in the band because of a lady friend. This nearly caused the abandonment of the whole project. However, the next day he had reconsidered his decision.

Arthur Knight was next conscripted as pianist, and thus started the Dixie Coon Band—now six strong by the addition of Arthur Asher and Jack Hornby—the only drawback

to which seems the appalling oversight that Hornby wasn't also christened Arthur.

But things were not always so easy, and in the early days the band suffered many ups and downs. One evening, when playing for a garden fête, rain kept all visitors away, so the boys were paid off and told they could go

with the traffic. Dancing continued in full swing until about 11 p.m., when it was considered time to pass round the hat.

In five seconds that hall was empty. However, despite the emergency exits, which had never worked so hard before, 4s. was collected, 2s. being given to the caretaker and 2s. to the band (two packets of Wood-bines each). The boys say this little escapade brought them several engagements.

On another occasion a serious and tragic accident occurred. During the performance one of the band had occasion to move a banjo case which was causing some obstruction. Apparently it was not securely fastened, for about six bottles fell out and broke on the floor, spilling their contents very liberally. The noise was terrible and caused considerable consternation—especially amongst the band; however, in spite of the strong aroma of liquid refreshment, by tying themselves to their chairs, the boys succeeded in playing out the engagement.

Jan Ralfini in a Cinema Interlude

JAN RALFINI, whose dance band at the Regent Palace Hotel has made great progress since its engagement commenced, was heard to advantage at the Putney Hippodrome Cinema during the week commencing December 13, where it undertook the usual "variety" interlude.

As a first-time effort, the show was very commendable, and certainly enjoyed a fine reception.

Whilst not relying entirely on its own efforts, since a pair of Charleston exhibition dancers was introduced, the band, nevertheless, put over a versatile programme. The critic would, no doubt, have noticed little faults of showmanship, due to lack of experience, and the band should be better grouped next time out. These faults, however, passed unnoticed by the lay public, who gave the band every encouragement.

When Ralfini has one or two stage sets together and finds time to rehearse a special show programme, he should secure many of these suburban-cinema engagements.

Melody Maker Violin Transcription Competition

DO I LOVE YOU?

YES, I DO!

(FOX-TROT)

Winning Entry by
CYRIL HELLIER

This chorus is suitable for performance for 2nd chorus (1st time) with the Orchestral parts to be issued shortly by The Lawrence Wright Music Co

Written by
EDWARD STAMP
Composed by
GENE WILLIAMS

The musical score is written for violin and consists of ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'FOX-TROT'. The score includes various musical notations such as slurs, accents, and dynamic markings. There are three 'Break' markings interspersed throughout the piece. The final staff concludes with the instruction 'Return to printed parts'.

World Broadcast

LEON VAN STRATEN, who, with his excellent combination, is now engaged in providing the dance music at the Riviera Club, London, gave on Christmas Eve a two hours' world broadcast from the London station of the B.B.C.—2LO.

It will be remembered that Leon van Straten and his band opened the Ambassadors Club in London early last year, and would probably be there now were it not for the death of M. Rizzi, its chief.

The combination seems particularly popular on the wireless. Last month it broadcast no less than five times—on December 3, 20, 23, 24 and 29—and this month—January—will again be heard via the ether on January 7, 15 and 28.

Owing to the endless inquiries he has received and the constant annoyance caused to both parties, Mr. Leon van Straten wishes us to state that he has no connection with Mr. M. van Stratum, who is also a violinist and leader.

Gerald Samson's New Venture

JACK HYLTON'S hard-working manager over the last 15 months, is on the verge of launching out on his own, should his trip which he is about to take to America this month fructify according to plans. After two or three weeks in the States, he is returning to the West End where he will open offices, his new business being connected with entertainments. In his new sphere he will probably continue to enjoy the value of Jack Hylton's patronage, for they have learned to like each other, and the severance of the past association is merely due to the chance which Gerald Samson sees for private advancement. He says that his work as Jack Hylton's manager has teemed with happiness, hard work and mutual esteem, and that he couldn't work for a better chief.

Alvin Keech Returns from America

Two or three weeks ago Alvin Keech, the inventor of the "Banjulele" banjo, returned from his mystery visit to the States. The cat is now out of the bag, for on his return to England he has acquired new spacious premises over the Embassy Club, Old Bond Street, and also in Archer Street, from which he will market



Photo by] Leon van Straten [Hana

Al Starita "Stars" in "Happy-Go-Lucky"

THIS new show opened on a high note on December 21, with the Kit-Cat Band taking a prominent part under Al Starita. For the first time on record, a dance band occupies the premier and dominant position just in front of the stage, not in the orchestra pit, but on a raised rostrum. The band was received with great enthusiasm, as it was in the provinces during the try-out of this show, and indications are that Al Starita and his boys will be on show in this capacity for a long time to come.

OUR SONG COPY

Up to date in 1926
In advance in 1927

MANY will doubtless have noticed that, while in other publications which issue "free" music the numbers are often sadly out of date, THE MELODY MAKER AND BRITISH METRONOME has, since its inception, included a piano-song copy of a brand-new modern popular composition. Generally, too, the tune has been destined to become a public "hit." This policy is to be continued.

This month, on page 50, we offer to our readers the words and music of the song-waltz "Perhaps You'll Think of Me," which is shortly to be issued by the Lawrence Wright Music Co.

Mr. Wright informed our representative that he had paid a phenomenal sum for the number, "... nearly as much as I did for 'Am I Wasting My Time on You?'" he said, "and it will be worth it to me. As you know, I paid £2,000 for 'Am I Wasting My Time on You?' because I felt it would be a public 'hit.' It was; and for the Christmas rush the music printers have had to work day and night. Three hundred thousand copies have been sold in three weeks. One factor alone ordered 25,000 records of the number from the Columbia Graphophone Co.

"And I think 'Perhaps You'll Think of Me' will be a bigger 'hit.' All the recording companies have done it; it will be in their February lists. In February, too, the orchestrations will be ready and will at once be sent to all my orchestral-club members."

Death of Well-known Trumpet Player

THE MELODY MAKER AND BRITISH METRONOME deeply regrets to announce the death of Mr. Arthur Wilson, the well-known London trumpet player, who has appeared, amongst other engagements, at the Savoy Hotel and with Alfredo's Band.

It will be remembered that Mr. Wilson sustained serious injuries in a severe motor accident some weeks ago. Although he appeared to be recovering, typhoid fever suddenly supervened—probably on account of his weakened condition—which, in spite of treatment, resulted in death.

The deepest sympathy of one and all is extended to the widow in her sad bereavement, which has resulted in the ill-afforded loss of one of the most talented musicians in the British dance-band world.

Nine New & Captivating Dance Melodies

(featured in "His Master's Voice" January List).

You will be delighted with the swinging rhythm of these records, made by the leading and most fashionable dance bands, who record exclusively for "His Master's Voice." Ask your dealer to play them over for you on the New "His Master's Voice" Gramophone.

SAVOY HAVANA BAND

At the Savoy Hotel, London
10-inch Double-sided Plum Label, 3/- each

- B { Hindu Lou (Fox Trot) *Batten*
5165 { I don't want nobody but you
(Charleston-Fox Trot) *Barr*

SYLVIAN'S DANCE ORCHESTRA

At the Savoy Hotel, London

- B { Who could be more wonderful
5167 { than you (Fox Trot) *Silver*
Don't be angry with me (Fox Trot) *Donaldson*

- B { Here in my arms ("Lido Lady")
5169 { (Fox Trot) *Rodgers*
Everything will happen for the
best ("Queen High") (Fox Trot) *Gensler*

GUS C. EDWARDS AND HIS ORCHESTRA

- B { I'll fly to Hawaii (Fox Trot) *Schuster*
5172 { Cryin' for the Moon (Fox Trot) *Conley, Stern Roos*

JACK HYLTON & HIS ORCHESTRA

10-inch Double-sided Plum Label, 3/- each

- B { Lavender Valse (Waltz) *Strachan*
5168 { Try again tomorrow ("Lido
Lady") *Rodgers*

- B { Mamma's gone young, Papa's
5170 { gone old (Fox Trot) *Lee*
Alabama Stomp (Charleston-Fox
Trot) *Johnson*

- B { I couldn't blame you (Fox Trot) *Ennis Parkes*
5171 { Dreamily (Waltz) *H. M. Tennent*

JACK HYLTON'S KIT CAT BAND

At the Kit Cat Club, London

- B { Swinging along (Fox Trot) *Stamber and Hay*
5166 { I've got some lovin' to do (Fox
Trot) *Jaffe & Bonz*

JOHNNY HAMP'S KENTUCKY SERENADERS

- B { Black Bottom (Charleston-Fox
5173 { TROT)
FRED HAMM AND HIS
ORCHESTRA
Sugar Foot Stomp (Fox Trot)

All made by

The **NEW**
"His Master's Voice"
Electrical Recording Process



THE GRAMOPHONE CO., LTD.

OXFORD STREET, LONDON, W.1.

THE GRAMOPHONE REVIEW

BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO., LTD.)

HITHERTO, these records being those of the American Brunswick Co. and consequently made by American artists and bands, the matrices have been sent to the British distributors—Messrs. Chappell & Co., Ltd.—who have had to make arrangements with a firm having the necessary plant in this country to supply them with their copies—"pressings" is the trade word—for sale.

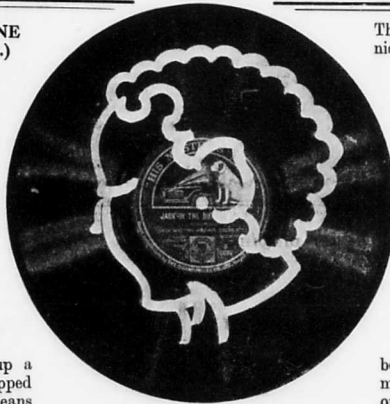
Now, I understand, arrangements are practically completed whereby the American company will, in the near future, open up a factory over here completely equipped for recording and pressing. This means that not only will the renderings of the excellent American combinations and artists who have made the name of Brunswick world-famous still be available to the British public, but also English units will be employed to record. In fact, I believe certain bands have already been approached.

This is certainly a wise move on the part of the Brunswick people. Doubtless they realise they should find the going fairly easy since Messrs. Chappell's, with whom, of course, they will continue to work in the closest harmony, have in the last two or three years done all the spade-work, and already made Brunswicks firm favourites with those who recognise a good record when they hear one.

This month, Brunswicks are as good as ever—and that is "saying some." *Esther Walker* and *Ed. Smalle* have given us in "What Did I Do?" and "All I Want To Do" (both on 3228) two more of their inimitable duets—*Ed. Smalle* also plays the perfect piano accompaniment—and I think many will say this is the best record of the month. Certainly, I like it as much as their "I'm Lonely Without You" issued a couple of months ago, which I am told was a record seller. It closely resembles it in style.

The records by dance bands are all excellent. Each, of course, has

Records marked * have vocal choruses.



WHO ? IS IT

its own individuality according to the combination playing, but I notice in every one on the list that the rhythm and lilt are exceptionally good features, also that the tone of instruments playing in low and lower-middle registers is full, but delightfully sweet and well balanced. As this is, as I have said, such a prominent feature on every disc, no matter by what band it is played, I put it down chiefly to the recording, which is excellent from all points of view.

Of the sweet melody numbers—as distinct from the "hot," though this must not be taken as meaning they are at all lacking in brightness of rhythm or, for that matter, any other of the essentials which go to make a good dance record—the following, which are beautifully rendered, have particularly pleased me:—

"New Moon" and "Kiss Me" (both on 3315), by the *Colonial Club Orchestra*; "In a Little Garden" (3302), by *Ernie Golden and his Hotel McAlpin Orchestra*; "I'm Lonely Without You" (3073), by *Gene Rodemich's Orchestra*; "Looking at the World Through Rose-coloured Glasses," "Cryin' For The Moon" (last two on 3268); "I've Got the Girl" and "Just a Bird's-eye View" (last two on 3322), by *Abe Lyman's Californians*.

The last four are all played in a nice slow tempo and, being particularly loud, are ideal for dancing—though I rather wonder if their great tonal volume will not cause some to consider them a trifle fierce in places for concert purposes in small rooms.

Of the "hot" variety, full of stunts—rhythmic and instrumental—the following are real peaches: "12th Street Rag" and "New St. Louis Blues" (both on 3316), by *Abe Lyman's Californians*. In the former, that meanest of low-down trombone players who is such a feature of this band—I think he must have been missing in the four earlier-mentioned titles by this band, possibly out with a lady friend, one never knows—comes to life with a vengeance and plays such outrageous stuff that he actually has to laugh at himself in the finish (hear him—it's a real treat), while in the latter trumpet, trombone, piano and clarinet are all featured in "mean" solos. "She's Still My Baby" (3308), by *Ben Bernie's Orchestra*; "She Knows Her Onions" and "Any Ice To-day, Lady?" (both on 3301), by *Ben Selvin's Orchestra*; "Hot Notes" (3073), by *Gene Rodemich's Orchestra*, which features fine piano work and "hot" fiddle breaks; and "Ya Gotta Know How To Love" (3304), by *The Clevelanders*, are also first-rate modern dance records, each of which has some outstanding quality of especial interest.

H.M.V.

(THE GRAMOPHONE CO., LTD.)

I HAVE to thank the very many who were so kind as to reply to me in response to my request last month for the opinions of readers on the latest H.M.V. recording. Their letters show that I was only voicing the opinion of the majority, and the remarks my readers made should be most interesting reading to the Gramophone Co., Ltd., who will in due course receive the letters sent to me. Actually, however, the whole thing has now become rather stale, as, probably realising the faults themselves, the Gramophone Co. discontinued record-

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World's Largest Band Instrument Manufacturers

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 Trumpets—Trombones—Drums, etc., etc.

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 155, Renfield Street, Glasgow

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Bs Tenor	8/- " "
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 TRIED—TESTED—APPROVED

Ep Alto Saxophone
 Quadruple Silverplated, Gold Bell (complete in platin-lined case), Special Professional Price 4/-—£32 Free of Duty

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 better playing spells better job—
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Best in 1837

Still Leading in 1927

A Weekly Survey of the Drama, Vaudeville & Music

ing in the Kingsway Hall, and thus the echo, which had a tendency to blur one or two records, is no longer apparent. In fact, I think we must all agree that the recording by this company, as adjudged from the latest batch of records, is particularly good.

Probably the most interesting record in the catalogue this month is "Cross Your Heart" (fox-trot), from "Queen High"; and "Where'd You Get Those Eyes?" (both on B5154), played by *The Sylvians*. This is the Sylvians' first record, and it is excellent in every way. By it they will doubtless amply maintain the wonderful standard of popularity gained by them from their actual performances. I am rather sorry to note that they have included a brass section in their band for recording purposes. Actually there is no brass in the Sylvians, the composition of which was given in the October issue of THE MELODY MAKER AND BRITISH METRONOME. I feel the combination has lost its individuality by including these additional instruments, which I believe to be a mistake, as I am sure there are just as many people who would like to see what can be done in the way of making dance records without brass, in the same way as they are interested in the actual performances of bands which contain only the more mellow instruments.

A great fight seems to be going on amongst the Savoy bands as to which shall be able to produce the better records, and there is no doubt that at the moment the *Savoy Havana Band* is ahead of its brother combination, the Orpheans. "Turkish Towel" (B5153) (a "hot" number which features fine clarinet work), "Follow Your Footsteps," "Way Down Home" (the trombone melody solo is delightfully played) (last two both on B5152) and "While the Sahara Sleeps" (B5158) are all excellent examples of really fine modern dance records. The arrangements are interesting, the musicianship is excellent, and the Gramophone Co. have done their share by recording them with much skill. I feel that *Reg. Batten* is to be highly complimented on the proficiency to which he has brought his combination.

But *The Savoy Orpheans* are not very far behind, though it is true that none of their records come up to the standard of their last month's exceptionally fine effort, "How Many Times?" Their Medley Fox-trot

of "Sunny" musical comedy (B5150), "Someone is Losin' Susan" and "I Never Knew What the Moonlight Could Do" (both on B5151) should not be missed.

I do not know whether *Jack Hylton* had any records in this list, but if so I did not receive them. Personally, I am very sorry about this, as Hylton has brought record-making down to a fine art and it is a platitude to say that he is a "best seller."

The American dance records are really wonderful this month. *Paul Whiteman's "Trudy"* (B5162) not only has all the usual features that one expects to find in a Whiteman record but in addition is most interestingly arranged. This is a sweet melody number, and opens with a movement where the melody is taken by the baritone saxophone accompanied by baritone and tenor saxophones, and I think, tuba in sustained harmony, the banjo alone supplying the rhythm. This gives a most pleasing colour effect; the remaining instruments do not come in until the next strain. This record also features Whiteman's delightful vocal trio with a guitar accompaniment.

On the reverse side is the new "St. Louis Blues." This is the old original "St. Louis Blues," which made such a success when it came out about three or four years ago, re-orchestrated to bring it up to modern style. I am disappointed in it. Though there is no doubt that from the public's point of view it is a good record and very cleverly arranged, there are some nasty trombone slurs which savour too much of the old-fashioned style.

Johnny Hamp's Kentucky Serenaders have given us a beautiful sweet melody number in "Tenderly" (B5163); the vocal trio in this is delightful.

On the reverse side is "That's Annabelle," by *Art Landry and His Orchestra*, who, I believe, are newcomers to this catalogue. This is a "hot" number played in slow tempo with a delightful drag lilt, and the rendering is particularly tuneful and clean. By the way, I wonder if the composer ever heard "Could I? I Certainly Could!"

Those who remember *Waring's Pennsylvanians' "Any Ice To-day, Lady?"* will be most interested to hear that he has another record which excels it both as a performance and as a composition. It is called "Bolshhevik" (B5156), and as a comedy dance record is about as good

as anything I have heard. The orchestration is fine; it opens with four bars of the Russian National Anthem, leading cleverly into a paraphrase of Tchaikowsky's "1812," after which we are introduced directly into the verse of the number. The comedy vocal effects are excellent, and this is a record to amuse both grown-ups and the kiddies.

A band of which I have not heard hitherto, called *Jelly-Roll Morton's Red Hot Peppers*, is introduced to us in "The Chant" and "Black Bottom Stomp" (B5164), both "hot" Charleston numbers. No one can say that the musicians are not wonderful performers. Nevertheless, we are treated to an exhibition of the bluest jazz, not as it should be to-day, but as it was six years ago. The fact that this is about the best record I have come across for Charleston dancing owing to the "hot" rhythm behind it certainly does not excuse the fact that it is crude in orchestration and poor amusement to listen to it.

Of the vocal records "I Can't Get Over a Girl Like You Loving a Boy Like Me" and "Who Wouldn't?" (B2381), by *Aileen Stanley* and *Billy Murray*, are, I think, the best. The former is a number which the Savoy Orpheans have already made a "hit" via the wireless, and both are fine examples of the clever way in which the words of a solo number can be adapted for duet purposes. Everybody knows *Aileen Stanley*, so I need only say that this is one of her very best records. *Billy Murray* assists her admirably, and the piano accompaniment leaves nothing to be desired.

Jack Smith is also excellent in "Baby Face," and particularly "I'm On My Way Home" (both on B2383).

PARLOPHONE (THE PARLOPHONE CO., LTD.)

This Company has recently changed over to the new electric (microphone) system of recording, and can congratulate itself that it now not only has the most up-to-date equipment, but knows how to use it. This is apparent from the following records, all of which were recorded via the new process—at least, when I say all, I mean all those made by *Ronnie Munro's Dance Band*, which is the only English combination amongst those named below. The remainder

are all American units, which, of course, play their sessions in their own country, and are nothing like so well recorded. Their records have a "tinny" and nasal tone compared with the English discs, and it is with the very greatest pleasure that I find a company, the English side of which is "one up" on its American branch in a feature in which the Americans have hitherto always held first place.

Naturally, no one was more delighted with the improvement than Munro himself, who blew in on me in high glee with tests of his latest efforts. "Not only is there a clarity about these records, which makes the lilt stronger," he claimed, "but the tone, intonation and general musicianship of the boys show up well, and also the effects in orchestration which I try—by means of contrasts in tone colours, tonal balance and rhythmic stunts—to introduce to make my renderings bright and interesting, are more apparent."

I quite agreed with him. It was so, particularly, I thought, in:—

(By *Ronnie Munro's Dance Band.*)
 "What? No Spinach?"* (E5688), which has most entertaining comedy vocal effects; "Whistle Away Your Blues"* (E5694); "Grasshoppers' Dance,"* the well-known intermezzo, which Munro has most cleverly re-orchestrated to obtain modern dance rhythm; "Charleston, Charleston,"* a "hot" Charleston number, which features fine piano (last two both E5687); "While the Sahara Sleeps"* (E5686); "Any Ice Today, Lady?"* (E5699), in which

Munro has most cleverly altered the American words to suit his English audiences; and last, but not by any means least, "Electric Flashes of 1926"* (Parts I and II on E5682, and Parts III and IV on E5683), which constitute medleys of the successes of the year supported by excellent solo vocal choruses by *E. Kolles*, the drummer of the popular "Lyrics" Band of the Café de Paris—incidentally he has sung most of the vocal choruses in the other records, and delightful they are, too—and vocal duets by *Scovell and Wheldon*.

All the records of American bands recording for this Company are well played; but, as I stated earlier, I do not like the tone, which I put down to the recording. Those that show the fault the least are:—

(By *Lloyd Turner and his Villa Venice Orchestra.*)

"My Mamma's in Town" (E5703) played in slow, drag fox-trot tempo, and featuring some real "mean stuff" and (by *Abe Essig and his Ritz Carlton Orchestra*) "I Never Knew What the Moonlight Could Do"* (E5701); and (by *The Araby*

Garden Orchestra) "Yours with Love and Kisses"* (E5700), two delightful numbers with good dance rhythms.

ZONOPHONE (THE BRITISH ZONOPHONE CO., LTD.)

Two artists have combined together and succeeded in making a really fine record, yet only one of them gets mentioned! This is another case, I suppose, where we are tied by hide-bound convention—the artist who sings a number gets mentioned, but no matter how brilliant the accompanist is, he is considered secondary to the extent that it is not even worth saying who he may be. In "I'm Flirting with You" (2829), *Elsie Carlisle* proves that she is becoming a great little artiste. She is developing a real style in interpreting these modern syncopated numbers, which I find only excelled by the best American singers such as *Aileen Stanley* and *Esther Walker*. If *Elsie* has a fault on the records it is that her diction is slightly nasal, but doubtless she will be able to improve that as she becomes more familiar with the nasty tricks the recording apparatus plays on one at times. But what about the piano accompaniment which has supported this record? My personal opinion is that it is wonderful, and I am sure that *Miss Carlisle* will be the first to admit that it has done just as much as her vocal work in making the record so excellent. As the company themselves do not state on the record who did it, I will give the

For Your
**NEW YEAR'S
 RESOLUTION**
 SEE PAGE 19
Advert.

DON'T MISS THESE!

MARY OF MINE
 I'D GIVE THE WORLD TO KNOW
 OH, HOW SHE LOVES ME
 SAVE A LITTLE SUNSHINE
 BECAUSE YOU COULD HAVE
 HAD ME ONCE
 AND
 Our Great Waltz Success
PAL O' MY YESTERDAY

**YOU
 CAN'T TAKE AWAY
 MY DREAMS**
 SPECIALLY FEATURED BY
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 Big Fox-trot
 Success

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information. It is—
 No, I won't, because the gentleman is a very famous pianist attached to a well-known dance band, and I may be embarrassing him with his employers. On the reverse of this record is "Oh, My Bundle of Love," also by the same artists, and very nearly as good.

On No. 2830 there are two saxophone solos—"In the Orient" and "Serenade Badine," by *Rudy Wiedoeft*. These, of course, are not dance numbers; they are what I believe is called in America "popular concert," which seems to be a way of saying "legitimate" music, but not too heavy. Just once again they prove without question that *Rudy*



We produce above a photograph of Mr. Horatio Nicholls, the well-known composer, watching the pressing of some of his big sellers on Zonophone Records in one of the pressing rooms at the Hayes Factories.

Mr. Nicholls shows a keen personal interest in the details of every branch of the reproduction of his music, and needless to say the recording of his songs is a most important element. We understand that what impressed him most was the huge number of records being turned out. "Where do they all go?" he asked.

Wiedoeft is by far the finest saxophonist in the world, and also that the Zonophone Co. are not beaten by any British firm in the art of recording.

Of the dance records the following are excellent, though I feel I must say that there does not seem to be quite the brilliance about them this month that I noticed in some previous lists.

"While the Sahara Sleeps"* (2836) and "That's My Girl"* (2835), which includes a xylophone solo, by the *Cabaret Novelty Orchestra*, and "Who'll be the One" (2840), by *Bert Firman's Dance Orchestra*, all of which are melody numbers, are conspicuous for good tone and musicianship. The trumpet is particularly good.

"NEEDLEPOINT."

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:: "THE MELODY MAKER'S" :: BIRTHDAY GIFT TO ITS READERS

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ALL MUSICAL INSTRUMENTS against ALL RISKS, as stated later herein, and up to £30 (Thirty pounds) for one year, or so long as the insured shall remain regular readers—i.e., registered subscribers—whichever period be the shorter.

Every regular reader under this scheme may insure free one or more musical instruments, providing they declare same on the proposal form (FORM A).

In the event of loss or damage to any one, or all, of the instruments so insured, The British Oak Insurance Co., Ltd., of 63 and 64, Gracechurch Street, London, E.C.3, which guarantees this insurance, will make good bona fide claims

Up to a Value not exceeding £30.

In order that regular readers whose

instrument or instruments exceed £30 in value may enjoy complete cover, The British Oak Insurance Co., Ltd., offers to insure the additional value direct with the owner, at the very favourable rate of 10s. per cent. (Ten shillings per £100), with a minimum charge of 5s., as per Condition 1 following.

Hitherto insurance on instruments has been a difficult and expensive matter to obtain at all, and many musicians have had cause to regret that they have not had cover when some accident or loss has occurred to their equipment and involved them in much expense.

The following reprint from *The Era* of recent date is a typical example of what might befall anyone:—

Miss José Bowers' Loss.

"Miss José Bowers, one of the first lady saxophonists in this country, has been the victim of what appears to be a robbery. She was fulfilling an important engagement in London, and at the close was called aside to discuss other dates with a well-known manager. On her return to the stand, her instrument, which she greatly valued, had gone, and no trace of it has been discovered since."

Had Miss Bowers come under this scheme her loss would doubtless have been made good by us, and regular readers of this magazine may now be relieved of any anxiety on the matter, providing they act quickly according to the following recommendations.

No definite arrangements have been made to continue this offer indefinitely, however, and it may be necessary to discontinue it any time should the participants reach the maximum number we can accommodate

A small nominal charge of 2s. 6d. per insured reader (which must be sent with the proposal form—Form A) is made to cover cost of registration, postage, certificates, etc. This is the only sum payable by insured readers, other than their subscription for "The Melody Maker."

WHAT YOU HAVE TO DO

(1) If you are already an annual subscriber to THE MELODY MAKER AND BRITISH METRONOME, and so receive your copy direct from this office by post:—

Fill in FORM A and post it to THE MELODY MAKER AND BRITISH METRONOME, together with remittance of 2s. 6d. for registration fee.

OR

(2) If you are not yet, but wish to become an annual subscriber to THE MELODY MAKER AND BRITISH METRONOME, and so receive your copy direct from this office by post:—

Fill in FORMS A and B and post them both to THE MELODY MAKER AND

:: FREE INSURANCE :: FOR ALL MUSICAL INSTRUMENTS

BRITISH METRONOME, together with remittance of 15s., being 12s. 6d. for one year's subscription to THE MELODY MAKER AND BRITISH METRONOME, plus 2s. 6d. insurance registration fee.

OR

If you wish to become an annual subscriber to THE MELODY MAKER AND BRITISH METRONOME, and so receive your copy direct from this office by post, but prefer to place your order through your music dealer or newsagent:—

Fill in FORM C and hand it to your music dealer or newsagent with remittance for 12s. 6d. Also fill in FORMS A and D and post them both to THE MELODY MAKER AND BRITISH METRONOME, with remittance of 2s. 6d. for insurance registration.

The insurance covers you for one year from date it is acknowledged to you by us, providing all conditions, as stated herein, have been duly complied with by you.

CLAIMS

Having thus registered, in the event of loss or damage to any of your insured instruments, immediately notify your claim to:—

The British Oak Insurance Co., Ltd., 63 and 64, Gracechurch Street, London, E.C.3.

Carefully peruse the following conditions, and note the extent of the insurance to which you become entitled under this scheme.

Remember that a day delayed in registering is a day's insurance cover lost, in which time some calamity may occur to your instrument which may involve you in serious loss of capital or employment.

The services of Messrs. B. Hawes-Wilson & Sons, Insurance Brokers, of 21, Thurlow Road, Hampstead, N.W., have been secured to watch the interests of THE MELODY MAKER AND BRITISH METRONOME and its registered readers under this scheme.

IMPORTANT NOTES

Registered readers insured under this scheme who subsequently sell or otherwise dispose of all or any of their so insured instruments cannot transfer the insurance thereof. The insurance is NOT transferable.

A certificate will be sent by THE MELODY MAKER AND BRITISH METRONOME to its insured readers as an acknowledgment of receipt of FORM A, and this certificate must be produced in the event of any claim under the scheme having to be made.

Proof of posting FORM A will not be accepted as proof of its delivery to us; the certificate is the only recognised acknowledgment.

If you decide to subscribe through a music dealer or newsagent, impress upon him the necessity of communicating the fact immediately to THE MELODY MAKER AND BRITISH METRONOME.

Registered readers requiring additional cover to that granted under this scheme must deal direct with Messrs. B. Hawes-Wilson & Sons, of 21, Thurlow Road, N.W.3, and not with Melody Maker, Ltd.

CONDITIONS ON WHICH THE POLICY IS ISSUED

1. Where the total value of the musical instruments insured by any one subscriber shall be greater than the sum of £30 (Thirty pounds), then, unless additional premium has been paid to the company in respect thereof, the registered subscriber shall be held to be his own insurer for the difference, and the company shall only be liable for the rateable share of any loss in the same proportion as the sum insured bears to the total value of the said musical instruments.

Additional insurance over £30 (Thirty pounds) for any member, subject to company's approval, will be accepted, and the additional premium based at the rate of 10s. per cent. (Ten shillings per £100), with a minimum additional premium of 5s. (Five shillings).

2. The registered subscriber shall immediately upon the discovery of any loss or damage giving rise to a claim, give notice thereof in writing to the company, and shall deliver to the company a detailed statement in writing of the loss or damage, and shall furnish all such particulars and evidence as may be required to substantiate the claim.

3. The company shall be entitled, if it so desires, to take over and conduct in the name of the subscriber the defence of settlement of any claims, or to prosecute in his name for its own benefit any claim for indemnity or damages or otherwise, against any third party, and shall have full discretion in the conduct of any proceedings or in the settlement of any claim, and the subscriber shall give all such information and assistance as the company may require.

4. The company may reinstate, repair or replace the whole or any part of the property lost or damaged instead of paying the amount of the loss or damage.

(Continued on page 92)

"MELODY MAKER" FREE INSURANCE FOR MUSICAL INSTRUMENTS.

FORM A	PROPOSAL FORM	FORM A
Full Name.....	Please write in block capitals in ink	DESCRIPTION OF INSTRUMENTS. Name of Maker or Number Value
Full Postal Address.....		
Occupation.....		
SIRS,—		
I enclose herewith..... value 2s. 6d., in payment of registration fee for insurance of above instrument(s) under THE MELODY MAKER AND BRITISH METRONOME Free Insurance of Musical Instruments Scheme. I understand this insurance is guaranteed by the British Oak Insurance Company, Ltd., of 63-64, Gracechurch Street, London, E.C.2, and I agree to accept and abide by the conditions published.		Date..... 1927
I declare that to the best of my knowledge and belief the particulars stated herein are true.		
To THE MELODY MAKER AND BRITISH METRONOME, 19, Denmark Street, Charing Cross Road, London, W.C.2.		Signature.....

FORM B

To THE MELODY MAKER AND BRITISH METRONOME,
19 Denmark St., Charing Cross Road,
London, W.C.2.

Date..... 1927.
SIRS,—Please enter my name as an annual subscriber to THE MELODY MAKER AND BRITISH METRONOME for One Year, commencing with the..... 1927, issue.

I enclose herewith remittance 12s. 6d. (overcash 14s. 6d.*) to cover cost of same.

Full Name.....

Full Postal Address.....

NOTE.—Completion of this form entitles you to insure under the above Free Insurance Scheme. If you desire to take advantage of it, fill in Form A and send to us with this form.

* The Insurance Scheme is not available to Overseas Readers.

FORM C

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To Messrs.....

Of.....

SIRS,—Herewith I hand you 12s. 6d. for one year's subscription to THE MELODY MAKER AND BRITISH METRONOME, commencing with the..... 1927, issue. (insert month)

Please advise THE MELODY MAKER AND BRITISH METRONOME, of 19, Denmark Street, London, W.C.2, of this immediately.

Full Name.....

Full Postal Address.....

Date..... 1927.

FORM D

To THE MELODY MAKER AND BRITISH METRONOME,
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Of.....

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Full Name of Reader.....

Full Address of Reader.....

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(Continued on page 92)

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Full Name.....		DESCRIPTION OF INSTRUMENTS.			
Full Postal Address.....		Please write in block capitals in ink	Kind of Instrument	Name of Maker	Maker's Mark or Number
Occupation.....		(1)			Value
SIRS,—		(2)			
I enclose herewith....., value 2s. 6d., in payment of registration fee for insurance of above instrument(s) under THE MELODY MAKER AND BRITISH METRONOME Free Insurance of Musical Instruments Scheme. I understand this insurance is guaranteed by the British Oak Insurance Company, Ltd., of 63-64, Gracechurch Street, London, E.C.2, and I agree to accept and abide by the conditions published.		(3)			
I declare that to the best of my knowledge and belief the particulars stated hereon are true.		Date..... 1927			
To THE MELODY MAKER AND BRITISH METRONOME, 19, Denmark Street, Charing Cross Road, London, W.C.2.					Signature.....

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Full Postal Address.....

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(insert month)

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Full Name.....

Full Postal Address.....

Date..... 1927.

FORM D

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To Messrs.....

Of.....

Yours, etc.....

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Full Address of Reader.....

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WHEN YOU WANT SOMEONE WHO DON'T WANT YOU PERHAPS YOU'LL THINK OF ME.

Arrangement for "Banjulele" Banjo and Ukulele by ALVIN D. KEECH.

Words by
EDGAR LESLIE

Music by
BILLY STONE.



Valse moderato.

PIANO.

KEY G.

ad lib.

Sweet - hearts come, Sweet - hearts go,
Just a word, Just a smile,

As each ro - mance ends; I have loved,
Who knows, may - be then, We'll for - give,

I have lost, but why can't we be friends?
We'll for - get and fall in love a - gain.

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REFRAIN.

When you want some - one who don't want you, Per - haps you'll think of

me; When your wast - ed years are wet with tears, You may need

sym - pa - thy; When nights are long and stars won't shine, Your

heart may ache and break like mine, When you want some - one who

rall. *a tempo*

don't want you, Per - haps you'll think of me. When you me.

D. S.

You can get all you require from the world-famous CARL FISCHER CATALOGUE

CARL FISCHER LOOSE LEAF MOTION PICTURE COLLECTION

PUBLISHED IN THREE VOLUMES Containing—Hurries, Mysterioso, Agitato, Burglar and Murder Scenes, etc. of 32 and 64 bars, arranged so that enlings may be made at any part and repeats when necessary to complete the scene.

Composed and arranged by M. L. LAKE

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2. Furioso, for depicting storm scenes, general confusion, tumult, etc.
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4. Hurry, for depicting exciting scenes, disputes, riots, etc.
5. Presto, for depicting sword fights, duels, etc.
6. Agitato, for depicting sudden or impending danger etc.
7. Hurry, fire scenes, etc.
8. Allegro Vivace, for depicting hunting scenes, etc.
9. Allegro Moderato, for depicting joyful scenes, dances, etc.
10. Allegro, for depicting pursuit, races, etc. (Train effects or horses' hoofs.)
11. Agitato, for general use.
12. Agitato, for general use.
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14. Presto, for general use.
15. Andante Mysterioso, for general use.

Price per Volume: F.O. (15 parts) 24/-.

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18. Agitato, for general use.
19. Andante Dolcissimo and Andante Pathetique.
20. Agitato, for general use.
21. Furioso, for general use.
22. Hurry, for general use.
23. Hurry, for general use.
24. Hurry, for battle scenes.
25. Hurry, for fire scenes.
26. Hurry, for depicting exciting scenes.
27. Presto, for general use.
28. Mysterioso, for depicting stealth, gruesome scenes, grotesque comedy, etc.
29. Essence Grotesque, for depicting mysterious scenes, grotesque comedy, etc. (Organ not published.)
30. Agitato, for depicting sudden or impending danger.

S.O. (10 parts) 18/-.

VOLUME III.

31. Love Theme.
32. The Toe Dancer, for depicting scenes of joy and gladness.
33. Lamento, for depicting scenes of grief and sadness.
34. Furioso, for general use.
35. Presto, for depicting intense excitement, chases, fire scenes, etc.
36. Mysterioso, for depicting stealth, gruesome scenes, etc.
37. Hurry, for battle scenes.
38. Agitato, for general use.
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40. Hurry, for general use.
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MUSIC IN THE CINEMA

To ALL MUSICIANS

"He who has a thousand friends has not a friend to spare,
And he who has one enemy will meet him everywhere."

From OMAR KHAYYAM

By the time these lines appear in print the Xmas festivities will be a thing of the past, and all had a busy time. I hope you have had a desire to wish Happy and a nity of wishing All, the very with good New Year. May of Harmony orchestras, may any "Tacet" all, each in our own small way, do what we can to uplift and improve Music in the Cinema.



Mr. J. MORTON HUTCHESON,
Editor of "Music in the Cinema."

With each succeeding year may Prosperity increase to all of you, and in ascending the Hill of Fortune may you never meet a friend coming down.

This is the sincere wish of your humble servant,

J. M. H.

MUSICAL SUGGESTIONS

By the CINEMA EDITOR

Musical Suggestions

In the one or two years previous to the Great Upheaval in 1914, when "Musical Suggestions" were first issued in this country, the work was in the hands of two or three men, amongst whom the foremost were Mr. Louis Levy, at that time at the New Gallery Kinema.

Then in the early days of the War, came Mr. Louis Vereyken, at that time at the Shaftesbury Pavilion, a musician of great ability; Mr. Luna, at the West End Cinema (now the Rialto); Mr. S. Mey at the Stoll Picture Theatre, now at Hackney; and myself, engaged at that time to do the majority of the output from Jury's Imperial Pictures; The Vitagraph Company and one or two others. Then later followed Mr. J. B. Hastings, with almost daily Trade Shows at the London Pavilion; Mr. John Ansell, at that time at The Alhambra, and again later still the late Mr. Herbert E. Haines (what a loss to the Cinema world of music was the early death of this brilliant composer), and one or two others.

To-day the arranging of these cue sheets is ever changing from hand to hand, some with a varying degree of success, some with ideas of fitting, which are quite foreign to that we have been accustomed to. I am not saying these ideas are wrong, every man is entitled to his own opinion, and idea, and up to the present we have no hard-and-fast rules laid down as to what is right and what is wrong. Some day, and perhaps that day is not far off, musical directors will meet in social harmony and discuss the whole question in a broad-minded and sensible manner, and we shall possibly be able to frame at least some guiding principles which will be generally acceptable to all.

Glaring Mistake recently seen

I am always open to examine any musician's "suggestions," and so long as I was taking an active part in the Cinema orchestra, I made a point of collecting all I could and at the same time—following Mr. Kitchen's suggestions—seeing the film with the suggestion sheet in front of me. The most atrocious blunder I came across was only a few months ago. I refrain from names. No names, no pack drill!

The film was one issued by one of the largest Renting Houses in this country, and the gentleman responsible holds an important position in London.

The story was The Eternal Triangle, and the scene was a drawing-room with the wife and lover alone. The lover asks the wife to sing the song she sang the first night they met. She walks across to the piano, turns over several songs and picks up one. *The title-page of the song is shown on the screen, the wife sits at the piano and plays and sings it through. I played it through from start to finish as the woman played it on the screen, and it fitted note for note! No mention of this song is given in the musical suggestions, and the Arranger simply stated in his cue sheet:—*

Action: As lady sits at the piano, quiet slow melody!! Can you beat this?

A Word with the Producer

There are several cases during the last few years of scenes from opera and musical comedy and cabaret scenes, etc., shown on the screen, also scenes where speciality dancers appear. In the majority of these scenes you will have noticed an orchestra accompanying the opera, cabaret or dancers. Presumably it is there accompanying the artists on the stage and is playing some definite operatic, cabaret or dance number?

Why is no note made of the actual name of the piece played when the scene is shot?

If this were done, and the name inserted in a sub-title, or, if that is not possible, then issued along with the publicity matter, and sent direct to the Musical Director, it would ensure a perfect accompaniment to that particular scene, and not as one often hears an incorrect accompaniment.

Please, Mr. Producer, make a note of this and you will not only deserve and receive the thanks of cinema musical directors, throughout the world, but also enhance the value of your film.

Co-operation with the Operator

In all cases, however careful the musical director may be in arranging his accompaniment, his whole setting can be mutilated and upset, if there

is not a complete unity between him and the gentleman in the operating box. I quite admit that in the majority of cases there is to-day the most cordial relations between musician and operator, and they work amicably together for the good of the show, even then sometimes their combined good efforts are upset by Mr. Manager! He has, for instance, a packed house, a large queue outside which he is afraid of losing. Up goes the word to the box to get on with the film, speed it up and get it over! What can they do?

What is your Opinion?

I am anxious to obtain the views of musicians on a very important point in the accompaniment of films. In many cinemas where close-fitting is adopted you will often hear the music suddenly cut off, right in the middle of a strain, or even bar. In other cinemas you will hear a skilful modulation made, without in any way affecting the accompaniment. Which, in your opinion, is the correct or most musicianly method? I have heard some excellent fittings where the modulation has been so skilfully done that it was almost impossible to tell when the accompaniment changed. That, to my mind, is the work of a musician. Now, then, gentlemen, let me have your views, please.

A Sound Insurance Policy

I have very great pleasure in calling the attention of all my readers (pianists and organists, excepted, of course!) to the very excellent scheme for insurance of instruments belonging to musicians, which must, of necessity, be left remaining in cinema orchestras. There have been cases recently, in cinema fires, where musicians' instruments have been lost, and while it would apply particularly to those who have to leave their property in the show where they are working, it should also appeal to all musicians. Full particulars of the scheme and benefits will be found in this issue, and I can confidently recommend it to all my readers as a sound investment at a small purely nominal annual charge for registration, as will be noted, the policy covers *All Risks*.

Read, mark, and inwardly digest!

J. M. H.

PROMINENT MUSICIANS IN THE CINEMA WORLD

Mr. FRED KITCHEN, Musical Director, New Gallery Cinema, W.



Mr. FRED KITCHEN

THROUGHOUT the British Isles, every city and town has some name connected with it which, as soon as the place is mentioned, recalls a person who in some particular line of business has become noted in that city or town. In the cinema trade, during the last few years one had only to mention the City of Leeds and the name of Fred Kitchen and The Majestic were sure to crop up ere long. In fact throughout Yorkshire the subject of our "Gallery of Personalities" had become such a household word that many of the musicians engaged in cinemas in that county to-day shiver at the very mention of his name. I have heard exhibitors in all parts of Yorkshire, when engaging a musician to take charge of their local cinema orchestra, say to the man: "Now, look here, I want my orchestra to be run on the same lines as Fred Kitchen's at The Majestic in Leeds, and I want my programmes to be accompanied as Fred Kitchen does it!"

To follow in the footsteps of a musician who has made such a name for himself is no light task for any musician and especially is it hard when the exhibitor wants the same results with five or six in his orchestra, as Mr. Kitchen obtained with 18!

The wonderful send-off which the Yorkshire exhibitors gave Fred Kitchen, 10 months ago, when he was appointed to his present post, was ample testimony to the excellent work he had done in the cause of

you want a thing done well, do it yourself." He has some able assistants, but so thorough and painstaking is he, in his work, that he will see it through to the finish himself. A large measure of his great success is undoubtedly due to this fact.

Mr. Kitchen has some very practical and common-sense views on the question of accompaniment to films, and I shall endeavour to give them to my readers as I received them from him.

The use of Themes

The introduction of themes, in film accompaniment, must become far more general in this country than it is to-day. By a careful and judicious selection of the theme for any film, one not only enhances the value of the film in the eyes and ears of the public, but a skilful musician can do a great deal in popularising a number in this way. At the same time great care must be taken that the theme idea is not overdone, and in the majority of cases never more than two themes should be introduced in any film, and then only used to the extent of being pleasing but never monotonous to the ear.

A Hint to the Film Producers

Mr. Kitchen is very emphatic on the point of the constant changing of music which is sometimes unavoidable and to which the M.D. must resort if the film is to be appropriately accompanied. He argues, and argues rightly, and I have said so for years, that if a competent and experienced

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cinema musician was taken into consultation with the film editor, when the film was being edited, a great deal of this constant changing could be eliminated by getting a correct sequence of scenes, which could be accompanied musically, without in any way altering the story or depreciating its selling value. The British producers are, in Mr. Kitchen's opinion, the worst offenders in this respect.

Combinations of Cinema Orchestras

Presuming that all cinema commence with a trio (piano, violin and cello) in the orchestra, the fourth instrument to be added should be a bass, followed by a clarinet, and then perhaps drums and effects. Before any brass is introduced the strings should be increased and flute added. Any divergence from this rule, according to Mr. Kitchen, results both in a wrong balance of tone and colour.

Musical Suggestions

In the position which Mr. Kitchen now occupies, he has, in addition to his own musical programme, the responsibility of sending out suggested sheets daily to many of the other P.C.T. cinemas, and while making these as complete and helpful as

possible, especially to the M.D. in the small town, he strongly recommends every musician in charge—even if of only a trio—to view his film personally, even if it entails late or early hours. "Sit down with the cue sheet (as suggested by the fitter, be it myself or some other experienced musician's) in front of you," said Mr. Kitchen to me, "so that you may find out the reason why such-and-such a number is suggested. Say, for argument's sake, that the fitter has put down an *andante moderato*, for a specific reason, not simply to fill up time, that *andante* movement may be a very different four in a bar from someone else's! It is only by viewing the film that the musician will realise the colour and the tempi for which various numbers are utilised and suggested."

Your New Year
Resolution—

SEE PAGE 19

(Advt.)

J. M. H.

The Arranging of your Programme

"Always try and remember the key you are playing in, and the key you are going into," continued Mr. Kitchen. "A careful study of this point will make your changes almost unnoticed, in the accompaniment, by your audience, and not as is far too often heard a change from one extreme key to the other which is noticeable to the least musically educated ear."

The Control of your Orchestra

Mr. Kitchen is a firm believer in treating the musicians under him as human beings, and not machines, and a great measure of his success lies in this fact, for I know of no man who is so greatly esteemed by those who work under him. To use an expression I once heard in Leeds by one of his orchestra: "If Fred got a job at the North Pole, or in the heart of the Sahara, I would go with him, for he is the best gov'nor I've ever had."

If a musician does not give of his best willingly and loyally to Mr. Kitchen, then that man is no good to him and that is the spirit in which all musical directors should work to-day.

FILM MUSICAL SYNOPSIS

Some Plain Facts and Suggestions

By A. W. OWEN, M.D. of the Angel Cinema, Islington

WITH the constant changing which takes place in the musical world to-day, it is a pleasure to find any who, notwithstanding the ups and downs of life, have held the one position, with credit, for any length of time. Mr. Arthur W. Owen has been in charge of the musical portion of the programme at the popular North London Cinema at the Angel for the long period of nine years and ten months, and I am very pleased to hear that he is remaining in the same position under the new P.C.T. regime, which, I understand, commenced a few days previous to this issue appearing. I know, from personal knowledge, that Mr. Owen is a great asset to the Angel from a musical point of view, and the patrons of that theatre all enjoy his musical programmes. I only hope he will be there another nine years and more.

The following is Mr. Owen's frank and open opinion on the question of musical suggestions—as issued to-day—and probably there are very many who will agree with him. I shall be glad to hear from them.

"It is almost universal," said Mr. Owen, "for the publicity department to issue a musical synopsis sheet with every film, and musical directors, who cannot in many cases get a private view, have to depend on these suggestions.

"They have my sincere sympathy; and it is high time that the film renters were made wise as to their inefficiency in their present form, and how many of them are compiled?

"The majority of musical directors see their film on the morning of the day it is to be shown—Mondays or Thursdays—and generally find it wise to study the synopsis sheet a few days previously, in case there is any 'obvious' music necessary which they may not have in their library, such as a song title actually projected on the screen itself. (Note.—*Sometimes even that is missed out of the suggestion sheet!*—J. M. H.) Apart from this, the average synopsis is often misleading and useless.

Too Many Numbers Used

"A few weeks ago," continued Mr. Owen, "I received a synopsis for

a film of 6,000 ft. with *three* themes and *sixty-eight* other numbers. Considering that the film would run about one hour and 15 minutes, I could visualise half the orchestra looking for their correct theme—each theme was used at least four times—the other half playing the wrong number, and the M.D. losing the little hair he has left. In due course, however, I saw the film myself, used *one* love theme, with *twenty-six* other numbers, and secured an adequate "fitting" and smooth performance.

I am quite aware that whatever improvement was made to synopsis sheets, they could never give the satisfaction of the private view by the M.D., but they should be brought up to a standard which would make them genuinely useful (particularly in cases of delay in delivery of the film in the provinces), and not the delusion and the snare most of them are at present.

A Suggestion for Improvement

"As I dislike criticism, unless it is constructive, I venture to suggest certain improvements, and I hope some of my fellow M.D.s will do likewise.

"1. Time length of changes in quarter minutes should be given opposite each number.

"2. Limitation of number of *themes* to *two*, or, if absolutely necessary, *three* at the most.

"3. Elimination of 'Repeat No. 6,' etc., for the simple reason that the majority of libraries only contain *one* set of each number, and this repetition idea only causes confusion when musicians have to turn back to find their parts.

"4. Where American cue sheets are issued care should be taken that if the film has been 'cut' to suit this country, the musical cue sheet should be altered accordingly.

"5. A drastic cut in the totally unnecessary number of 'changes,' which are an irritant to the M.D. and his orchestra, and even more so to the audience."

I am entirely in sympathy with the majority of Mr. Owen's remarks, and I think his *five* suggestions for the improvement of cue sheets are very sound and practicable ones. The average M.D. does not buy more than *one* set of any number, and this repetition business *must* be cut out if the cue sheets are to be of any use to M.D.s, particularly in the provinces. I know, also, of many cases where the cue sheet has been printed "as played at the trade show." Well, perhaps it has, and perhaps it fitted excellently; but after the trade show the renter has cut or altered his film in response to Press representations, exhibitors' complaints or other cause, but the wonderful publicity managers have never thought to have the cue sheets altered to suit the re-edited film! All that is wanted in a good many film renters' offices is *detail*, and in all concerns that spells *success*.

I shall be only too pleased to hear from the provinces with their opinions on this subject.

J. M. H.

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AN INTERESTING INTERVIEW AT THE PLAZA THEATRE

Frank Tours Expresses His Opinion

A GOOD many years before the coming of cinemas the subject of our interview was a very well-known personality in the theatrical world, both as a composer of considerable merit, and also as musical director of several pre-war successes in the musical comedy side of theatrical life. Mr. Frank Tours held important positions in the West End theatres of that period, and also toured throughout the provinces under the management of the late George Edwards, and many others.

Leaving England in 1910, Mr. Tours went to America, and very soon realised the importance the cinemas would attain in the future, and, being "on the spot," had every opportunity of studying the "movies" from the musical side.

For a number of years now he has held an important position with that great concern, The Famous Lasky Co., and he was sent over to this country twelve months ago to organise the musical department of their superb cinema—The Plaza—situated just off Piccadilly.

The intention of this section being to obtain news regarding "music in the Cinema" from all possible quarters, an early opportunity was taken of renewing an old-time acquaintance with Mr. Tours, and in his comfortable "den" at The Plaza, the writer spent a very pleasant evening.

After recalling the old touring days, we got down to "brass tacks," and Mr. Tours, with a frankness which was almost humorous, said, "Look here, old man, I am a rotten scribe, would never make a journalist, so ask me any questions you like, and I shall try to give you clear and defined answers which will, I hope, be of interest to your readers."

Under these circumstances the writer had no option but to put a few pointed questions to Mr. Tours, and they are here set out with that gentleman's replies.

Question No. 1: A general opinion on the value of music in accompanying films.

Answer: Although I appear to be in the minority over here, I am only



Photo by MR. FRANK TOURS [Alfred]

in favour of "fitting" music to the pictures in the manner termed, for the want of a better description, "closely." I am not sure that it meets with the entire approval of the audience, or of many people who criticise, some of whom are qualified to do so, and many who are not.

The question as to whether it is better just to play something more or less suitable to the general character of the picture—whether it be classical or otherwise makes no difference—and play that number in its entirety, or whether to set each scene and, if necessary, play only a few bars of one number and change continuously, if necessary, will always be answered by me that the latter course is the correct one.

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In doing this it is often necessary to make drastic "cuts" in, perhaps, a well-known composition, or to add a few original bars for a perfect modulation, all worth while, I think, for getting a good setting to the picture. If the setting is good the audience will not have noticed the music, except inasmuch as it has helped to illustrate the action in the picture, and helped to carry out the illusion. They may not know why they enjoyed the picture, but the odds are that the music, without their having noticed it, was what really "put it over." On the other hand, if the music attracts their attention away from the picture there is something wrong with it.

Question No. 2: The conditions for the musician in U.S.A. as compared with this country.

Answer: The conditions governing the musician are very similar in all points, excepting one.

The Union in U.S.A. is very strong, one of the strongest both in membership and organisation in the country. One finds men of every nationality working together in perfect harmony, sticking religiously to their union rules and regulations, and by so doing have arrived at a position of enormous strength and unity. The exception I refer to above is that their salaries, in every department and for every class of work, are at least 50 per cent. above the rates of pay here. This is not because the cost of living is higher in U.S.A., because since my return here I have not noticed any appreciable difference in the ordinary cost of living here as compared with U.S.A. The hours of playing per day are much the same, all rehearsals, etc., being paid for.

Question No. 3: In view of your recent visits to the chief provincial centres to conduct trade shows, a general expression of the orchestras you had to conduct.

Answer: It was interesting, after being away for so many years to visit some of these centres recently. My tour being somewhat of a special one, with the "Beau Geste" picture, we augmented the orchestras consider-

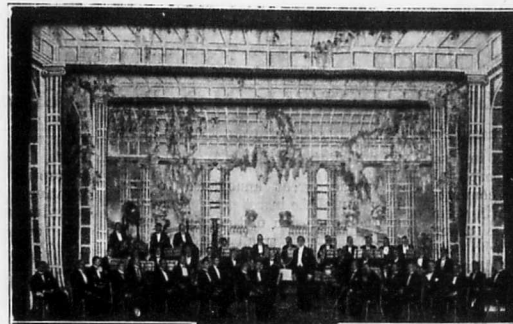
ably, perhaps 100 per cent., as I had 28 in each orchestra.

The score being very closely, and, I may say, perfectly set (as I am not entirely responsible for it!), I had an extra rehearsal in most of the cities the day before showing, with a general "touching-up" on the morning of the showing. I felt this was necessary, as the extra musicians engaged were not (at any rate most of them) used to cinema work, which is very different from any other branch of our profession—there is an art even in turning over, which a non-picture player does not appreciate. I must say, however, that I was more than agreeably surprised at the results obtained.

Question 4: A forecast, from your point of view, of the cinemas of the future. Will the day come when music will be specially composed for each film?

Answer: I not only think that special and original music should be composed for each important feature picture, but feel that within the next five years this condition will come to pass. This will not only benefit the public but also the exhibitors and the renters, because at the present time the renter in nine cases out of ten does not consider that, musically, his film is being "put over" properly through the medium of the present system of musical suggestions. The exhibitor can say in all truthfulness that 50 per cent of the music suggested he has not got in his library, nor can it be obtained here. (Note: Mr. Tours is, of course, referring to cue sheets sent from America.—J. M. H.), consequently, to fill these vacant spaces in go stereotyped stock numbers that we hear week in, week out, all over the country.

The exhibitor and renter will both be satisfied when they get a complete, and original, score, if it is contracted



THE PLAZA

ORCHESTRA

that the score must accompany the film. (Note: There must, of course, be no extra charge for this score, the hire of the film to the exhibitor must include band parts.—J. M. H.)

These scores will naturally be very carefully cued for the smallest orchestras, but I hope and think that it will tend to help the theatre owner pay more attention to the musical side of the picture, and so gradually improve both in quality and quantity the orchestral situation.

This concluded my "cross-examination" of Mr. Tours, and after a general chat on the size of cinemas and orchestras here as compared with U.S.A., I came away feeling that we had not yet seen the last word in cinemas here. The Capitol Theatre in New York, with a seating capacity of 5,000, has an orchestra of 75! The new Roxy Theatre (now being erected by Mr. Rothapfel, who runs his own orchestras, choirs, etc. (better known as Roxy's "gangs"), is to seat 6,200, and will have an orchestra of 110 performers. According to Mr. Tours these places are always packed, and it is nothing strange in New York or Chicago to see queues forming outside cinemas at 11 and 12 midday!

Of the provincial orchestras conducted by Mr. Tours—referred to in Question No. 3—I had them placed in order of efficiency as found by Mr. Tours, but wild horses would not drag from me, at present, the name of the best, or the worst; some day, well—perhaps! Wait and see!!

In some subsequent issue, I hope to persuade Mr. Tours to give his impressions and experiences on Prologues and Interludes, which are featured at the Plaza with a great wealth of musical and scenic detail. J. M. H.

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CINEMA MUSIC IN THE EAST

Some Recent Experiences

Recorded by GILBERT DOWELL, M.D. Regent Cinema, St. Albans

THERE are some musicians in this country who seem to be in a perpetual state of "grouse," however comfortable conditions are for them in their respective cinemas, they are never just "right." To those who are always labouring under the delusion that things should be better here, I will ask them to read carefully the life of a musician playing in a cinema in the East—as related by Mr. Dowell, and then they can just shake hands with themselves and realise that they are really not so badly off.

Mr. Gilbert Dowell, A.R.C.M., L.R.A.M., and late of the Royal Marines, is a musician of great ability, with several years' experience in cinema work, and in addition to his picture work in the East also held the posts of Director of Music to H.E. the Viceroy of India, and conductor of the symphony orchestra run in connection with the "Saturday" Club, one of the most influential institutions for "The Sahib" in Calcutta.—J. M. H.]

To fully appreciate the comforts of life, it is sometimes desirable for one to suffer inconveniences and discomforts, and since my arrival in England after a few years' residence in India, I have wondered whether the cinema musicians at home realise how many advantages there are here compared to the disadvantages attached to a cinema job "east of Suez." Under ordinary circumstances, life in the East can be tolerated, provided one is sufficiently well provided with "the needful" to allow for a holiday in the Hills during the very hot weather. For a musician, however, if he happens to be employed by a management whose only "show" is one situated in one of the large cities on the Plains, then his cup of discomforts is indeed full.

During the hot season there is only one place to live, and that is under the fan, or "punkah."

The orchestra is usually, as at home, placed in front of the screen, and as the cheapest seats are in front also, and these seats occupied *only* by the *native* portion of the audience, it is no exaggeration to state that the *punkah* is a blessing in more ways than one!

The Green Fly Pest

Another great annoyance to the musician is the insect pest. Generally at the conclusion of the rainy season millions of very small insects appear. Though they live only 24 hours, that is just 24 hours too long! Light naturally attracts them, and as, of course, during a cinema show the only lights to be seen are in the orchestra, I fear no contradiction when I state that for every note printed on a sheet of music there are at least a dozen flies hopping about! Imagine this state of affairs during the performance of a "furioso" with "umpteenth" semiquavers in a bar!

The Native Orchestras

My greatest surprise in the East was to discover such real talent amongst the players, particularly in the string sections, which are recruited almost without exception from the Goanese or Portuguese Indians. Many of these followers of musical art are quite capable of taking their place in any London orchestra. As regards the wood, wind and brass sections, they are mostly drawn from the Hindoos and Mohammedans who have served in the bands of the native regiments. Generally speaking, their tone is rough and blatant; but there are exceptions, and it was not difficult to find a number of excellent players, from which was formed the excellent Symphony Orchestra which it was my privilege and pleasure to conduct at Calcutta.

The management of the Globe Opera House in this city realised the value of good music in a cinema, and arrangements were made for myself and the Symphony Orchestra to accompany the film "Enemies of Women" for two weeks. The result was packed houses and a breaking of all previous records. One of the main reasons for this was because of the "fitting" to the film which was a revelation to the mixed audiences. It is in the matter of fitting that music in cinemas in the East is so far behind.

This is due to lack of competent and experienced leadership, aggravated by a lamentable ignorance on the part of the management in matters musical.

Being mostly Oriental, their only conception of music is essentially "native," and this is true not only regarding music but also of "colour" and "effect."

The Red Signal Lamp in the Orchestra

Let me just give one instance of their total lack of a sense of perspective. I had undertaken to reorganise the musical department of a large circuit, and at a place in Burma, where there was a large and very capable orchestra. I went to some trouble to explain to the manager the usefulness and utility of the red signal light. He was out to do all he could to assist "the Sahib" in every way possible. On my return to the cinema in the evening I imagine my astonishment to find that at every "change" of music *the theatre was flooded with red!* The worthy manager had instructed the electricians to fix six large reflectors on the front of the stage, in order that the audience should not be deprived of the pleasure of beholding such a fine display of colour!

But I must not digress, my esteemed friend Hutcheson has asked for my impressions of musicians in the East. There is one characteristic common to all native musicians, and that is servility. If they have an admiration for their Bandmaster-Sahib, they are as clay in the potter's hands; but the potter must be consistent, and must "mould" every tempo alike—in other words, once he directs his orchestra through a particular course, even he becomes a slave to his own doctrine.

Despite the many discomforts to be faced in the East, it was with many regrets that I left India; but although "the call of the East" is insistent and compelling in most cases, the desire to see "the white cliffs of Dover" prevailed with your humble.—G. D.

[Having been all through the East with theatre shows long before the days of the cinemas, I was very interested in Mr. Dowell's conversation, and feel sure the conditions as they are to-day will prove of great interest to all musicians.—J. M. H.]

MUSICAL GLEANINGS

By "EMDEE"

A penetrating drizzle was chilling the patient members of a lengthy queue outside a suburban cinema. There being larger, and more widely advertised picture houses in the immediate district, I naturally assumed there must be some special attraction, possibly Mary, Doug. or Charlie. The posters revealed no such "stars," nor any "boosted" first release of a super. "Queueriosity" impelled me to take my place in the "queue's" tail! I soon got into conversation with a fellow "queuicist."

My friend the 'Bus Conductor

My partner in the waiting line was a regular patron of this particular cinema, and his definite and outspoken views regarding films, music and management were highly entertaining. The special appeal to my friend at this cinema appeared to be the music, and in the course of our conversation it transpired that he had always been fond of music. As a child he had musical ambitions, as evidenced by the statement that in his youthful enthusiasm he had swallowed a small whistle which, as far as he knew, still formed part of his internal mechanism! These are not exactly the words he used, but they stand a better chance of passing the censor!

"It was like this," said he, "I used to go to the Pav., but I come here regular now. One night I took the missus to the Pav. and we had to sit in the front row. I had a funny feeling and I knew something was going to happen. All of a sudden the conductor shouted 'P.P.' The band was a bit quieter than they had been to start with, for at first they were so noisy we could hardly 'hear' the picture. Then, without any warning, bang went the drum and the brass blared their loudest, and then I knew what the conductor meant when he shouted, for it was 'Pretty Powerful!' That put finish to our visits to the Pav. and we always come here now, and even when I'm 'conducting' my 'bus I find myself humming some of the good old tunes they play here."

Enter the Manager

At this stage the manager smilingly walked along the queue and informed us that the picture had only a few minutes to go and then there would be plenty of room. This little attention

was generally appreciated and my companion remarked: "One of the right sort, that chap, he always does that. No 'Lord Tom Noddy' about him, makes you feel at home he does."

We enter the Cinema

At last we are inside and after our interesting chat I was prepared to pay special attention to the music. As it happened I had recently played to the same film, which was one of the dramatic type with a certain amount of sentimental and light relief. I was in a critical mood, and what M.D. is not when listening to another orchestra?

The Orchestra and the Music

The combination was nine, including a pipe organ. As the film progressed I recognised most of the items and so did the audience—mainly the working class. I particularly noticed that in place of the modern cinema "atmospherics," and the somewhat tuneless "agitalos," "furiosos," "mysteriosos," etc., such situations were met mainly by extracts from

a number of standard overtures, many of which are seldom heard nowadays. As to the performance of the music, this was very good. There was precision, briskness, expression, and some of the items were rendered "tempo rubato" to coincide with the action on the screen and the general impression conveyed was that the orchestra themselves actually enjoyed the music and took an interest in their work, NOT as many do in cinemas, just play mechanically.

On leaving the theatre I had a final chat with my "conductor" (bus) friend who remarked, "What did I tell you, wasn't it a bit of all right?" I readily admitted that it was and extracted from him a promise to accompany me to another cinema where the programme is more of a "highbrow" character, and his candid remarks on that visit will be recorded in a further issue.

The Life of a Musical Director

The demands on the time of a cinema M.D. are so great that he has practically no opportunity of attending other shows, or meeting his fellow M.D.'s (NOTE: This is one of the reasons why a social luncheon of M.D.'s is now being arranged!—J. M. H.) or of getting into touch with regular picturegoers and hearing their views. It is welcome news that THE MELODY MAKER is out to do this for him and to give the results in its pages.

Music in the Cinema

The day is gone when proprietors and managers regarded the employment of music as a necessary evil! It is freely admitted that music plays a most important part in the successful presentation of a film, and will not only improve a good film, but will uplift a bad film.

Some years ago I met in a provincial town one of those emphatic managers who maintain that music did not count at all! People would come, he said, to see pictures without music, but not for music alone! It so happened that he, with other managers in this town, made application to the Corporation for permission to open on Good Friday. It was granted on condition that there was no music!

Result: All the cinemas were closed on Good Friday!!

"EMDEE."

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GENERAL NEWS & NOTES

By the time these lines appear in print the Christmas Season will be forgotten—a memory. From all quarters the reports are the same, "Packed business," and anyone who had doubts about "the movies" being uncertain of becoming one of the principal forms of entertainment can for ever disabuse their minds of that idea. The cinemas in this country are still, I admit, in their infancy, and the next five years will see a marvellous change. Not only will music form a still greater attraction and become more perfect, as regards synchronisation or "fitting," but the next few years will also show a great advance in the variety side of the cinema programme. I know of several cases where the "Stars," or "Tops of Bills," in the old Music Hall programmes are now being approached to appear on the cinema stage and give their "acts" there!

"The Astoria," Charing Cross Road

This palatial building, or, as the preliminary advertising has it, "London's Supreme Cinema," is now approaching the final stages of completion, and in addition to the large seating accommodation in the Cinema Theatre, where a large and efficient orchestra, augmented by the latest feature in cinema organs, is to be heard daily, there is also to be a spacious Dance Hall.

As we go to Press, we are informed that the musical arrangements have been placed in the hands of Mr. W. L. Trytel, a name well known in the cinema world. This talented musician has done some very excellent work, and we feel certain that with the large orchestra of which he will have command at this the latest addition to the West End picture theatres, he will once again give the public an artistic and sympathetic accompaniment to the "silent drama."

In addition to the cinema orchestra, we are informed that Mr. Trytel will also be responsible for the dance band in the spacious dance hall.

Jack Hylton and his Band

Owing to the unqualified success of its appearance at the Shepherd's Bush Pavilion in November last, the management re-engaged this excellent band, which reappeared at the popular cinema in Shepherd's Bush Green and again met with a wonderful reception.

Mr. Louis Levy and his excellent orchestra, not forgetting Mr. McLean's artistic organ accompaniments, are still going strong at this theatre, and on my last visit there a few weeks ago, I had the pleasure of seeing and hearing a delightful attraction, "The June Dancers" in a series of artistic and classical dances, accompanied by Mr. Louis Levy and his orchestra, a real treat. "The pick of the bunch," to my idea, were: "The Music Box," "Clair de Lune," with Debussy's music, "A Black and White Study," with Liszt music, and the "Russian Scene."

"Faust" Film at the Royal Albert Hall, W.

This stupendous and magnificent production from Germany opens at the above hall on Sunday, 2nd inst., for a special eight-day presentation. The music for this production has been specially arranged by Sir Landon Ronald, who will personally conduct the opening performance; the English titles have been written by the celebrated author and writer, Mr. Arnold Bennett. A full report of the musical programme will appear in our next issue.

Musicians and their Movements

Mr. Albert H. Bainbridge, well known in the North London district, is now installed at the Alexandra Cinema, Aldershot, with an excellent salon orchestra, and is also responsible for the dance band at the Imperial Hotel in the same town.

Mr. Harry Stanley, musical director at the Picture House, Jersey, C.I., is keenly alive to the importance of good and appropriate music to the films, and with a critical audience to play to, has some very interesting remarks to make on "close-fitting," which I hope to refer to in a further issue.

Mr. Alfred Corum, a talented musician, who has composed some very tuneful numbers, not yet in print, has returned to London after a lengthy stay in the provinces, and is now in charge of the musical arrangements at The Scala, Croydon.

A Word of Thanks

To the many musicians and others who have written and personally congratulated me on my first Cinema Section I desire to tender my sincere thanks. I hope this issue will also prove not only useful, but interesting reading to all friends. J. M. H.

An Interesting Social Function

Cinema Musical Directors to Meet at Lunch

It is a curious fact that although there are, roughly, 500 cinemas in the London area, many of the gentlemen in charge of the musical departments of these theatres do not know each other personally. A musical director of a cinema has not much spare time, and on his day "off" does not as a rule indulge in a "busman's holiday." With so many capable musicians, all working in their own particular cinema for the betterment of music in the cinema, it is felt that the time is now ripe for some of them to meet socially. To this end, I have gladly undertaken the duties of hon. organiser, and arrangements are now well advanced for a social luncheon early this month. The idea has the cordial support of such well-known personalities as Mr. Louis Levy, Mr. Frank Tours, Mr. Fred Kitohen, Mr. John Reynnders, Mr. A. W. Owen, Mr. W. B. Richardson, Mr. Arthur De Blong, and many others well-known in the West End and principal suburban cinemas. If there are any Cinema M.D.'s interested in this function to whom I have not written who would care to participate, if they will kindly communicate with me at this address, I shall be very pleased indeed to give them full particulars. The same applies to any musical director of provincial cinemas who may happen to be in London, Friday, the 14th inst., the proposed date of the luncheon. Any applications received on or before Saturday, 8th inst., will be in time.

It is hoped that a musician of world repute will be present to take the chair, and it is felt by those musical directors already interested that this luncheon will be the beginning of many important meetings of musical directors, which will play a big part in creating a much friendlier spirit all round, and will do a great deal to advance the cause of music in the cinema world in this country.

I shall be very pleased to hear from any musical directors interested, or call upon them and explain the details of this function.

J. MORTON HUTCHESON.

An Expression from Sir Dan Godfrey

There are few men in this country who have done more, during the past quarter of a century, for British composers and British musicians, than the gentleman who so ably controls the entertainments at the Winter Gardens, Bournemouth. Having had the pleasure, and honour, of conducting his orchestra, to accompany a film, and knowing his great interest in cinema music, I asked Sir Dan Godfrey for a short note in support of this section. Here is his reply:—

"DEAR MR. MORTON HUTCHESON, —In reply to your letter, I have much pleasure in saying that I have noticed with interest the great advancement of music in cinemas generally during the past few years; in fact, my pleasure in a picture is either enhanced or diminished by the quality of the musical setting, and I regard it often as marvellous how the various conductors so aptly suit the situations.

"Undoubtedly the cinema is the growing opportunity for young musicians, when orchestral concerts are in such an unfortunate position owing to the indifference of the public.

"With all good wishes to you in your new work.—Believe me, Yours faithfully,

"(Signed) DAN GODFREY."

It is just possible that very soon our leading cinema musical directors will have the opportunity of hearing Sir Dan Godfrey express his opinion to them personally. J. M. H.

THE attention of all Brass and Military Bandsmen is directed to the technical articles by famous exponents of various instruments which appear regularly in this publication.

As these articles deal mainly with instruments as found and played in Dance Orchestras much of the information they contain will be of great benefit to bandsmen wishing to study the rendering of modern syncopated music, and so take advantage of the remunerative field of employment it presents.

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"The system to which I refer develops the hands not by practice in the ordinary sense, but by a series of exercises, based on sound psychological as well as physiological laws, the almost immediate effect of which is to increase the stretching capacity of the hand, and the descriptive booklet, issued by the Cowling Institute, contains some astonishing letters from musicians which would convince me, even if not backed up by my own experience, that the quickest and easiest way to develop the strength and flexibility of the wrist and fingers so essential to pianists, violinists, and 'cellists is to perform the operation away from the instrument, when the mind can be centred upon that object alone.

"I anticipate that within a measurable period the knowledge contained in this little booklet, and in the lessons given by the Cowling Institute, will form part of the curriculum of every teacher and be a necessary equipment of every violinist, 'cellist, and pianist."—ERNEST JAY, F.R.C.O.

NOTE.—The booklet referred to above may be obtained free of all cost on application to Secretary M. Cowling Institute, 71, Albion House, New Oxford Street, London, W.C.1. (State if a Music Teacher.)

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AROUND THE PUBLISHERS

A MUSICAL director to hold his position in the cinema world to-day, must have a large and extensive library of all classes of music, and this must be added to almost weekly. Music costs money, and while many of the M.D.'s are receiving large salaries from which they are able to afford to purchase extensively, and are also in the fortunate position of having a management which also allows them a certain amount towards the purchase of music, there are many of the smaller men who are not so fortunate, either as regards salary or music allowance. To these latter the question of increasing their library is a very serious one, particularly when they are engaged by a management who consider that in paying them a certain salary, they are paying them sufficient, not only to live, and save, but also to purchase enough music to keep their musical programmes up-to-date, with not too much repetition!

The problem, therefore, to this man is: How can I most advantageously add to my library the good and necessary music which I require, with the small amount which I am able to afford weekly?

To that question I can with every confidence recommend the celebrated "Lyra" edition, published by Anton J. Benjamin, and handled by the well-known firm of Messrs. B. Feldman & Co., in Shaftesbury Avenue. All the publications are specially arranged for quartet, consisting of piano, first violin, violin obbligato and cello; or, salon, with the aforementioned instruments, with extra first violin, and bass, flute, clarinet, oboe, cornet, trombone, drums and harmonium; or full orchestra; or full symphony orchestra.

From the catalogue one can select overtures, suites and ballet music; selections, fantasias, etc.; entr'actes and concert music; waltzes and marches, and everything at a price within the reach of the smallest-paid M.D.

A Word of Advice to the Younger M.D.

In starting to found your library, your first post in charge may be only a trio or quartet. Do not, however, just because it is a trio or quartet, purchase only the required parts of any particular number. Some day you will attain a more important post,

with a larger orchestra, and you will require to obtain the extra parts to make up your sets. In nine cases out of ten, you will find that these extra parts will cost you more than a complete S.O. would have done to start with. For the majority of cinema orchestras you will find the *salon orchestra*, as quoted above, contains adequate parts, and my advice to you all is, never to purchase less than this of any number, from any publisher.

The B. F. Wood Music Co.

This well-known firm have recently become sole distributors, in this country, for the publications from the house of Walter Jacobs, of Boston, Mass., U.S.A. I have had the pleasure of studying the complete catalogue and also playing over some of the numbers. There is a very excellent collection of suitable music, useful to the cinema musician, compiled from the great masters and adapted and arranged for the small orchestras by R. E. Hildreth. There is also a splendid series of incidental music, the themes being selected by Mr. Harry Norton, the well-known pianist and organist in the cinema world "across the pond."

I can recommend these publications as valuable additions to the M.D.'s library, and a visit to 84, Newman Street, W., will not be wasted time. To those who call I would ask them to see Mr. D'Auvergne Barnard, the well-known composer, and mention this Journal, and they will be well-looked after.

Beal, Stuttard & Co., Ltd.

This firm have not a large output, but what they do have is all good music, and useful in the library. A study of their advertisement in this section will prove interesting to the musician who is gradually "building-up" his library. All the numbers I know personally and have found them all useful in cinema work. Mr. Richard Walsh, late of Walsh, Holmes & Co., is now in charge of the orchestral music at this house and will be pleased to see all cinema musicians.

Cary & Co.

From this firm I have received "One Way Street," a valse-Boston from the pen of P. E. Tibor. It has

been played with great success by De Groot's Piccadilly Orchestra. The orchestration is by our old friend, "Bill" Piercy, and the number is exceedingly useful for many film scenes.

Hawkes & Co.

This well-known house in Denman Street requires no introduction to musicians. Their name is known throughout the world, and their standard of publications has always been of the highest order. They were one of the first publishing houses in this country to realise the importance of music in the cinema, and five or six years ago they issued their first numbers of the now well-known "Hawkes Photo Play Series." These have proved invaluable to the cinema musician and I was much amused, a few weeks ago, when visiting a Music Hall, to hear the late Herbert Haines' "Storm music" from this series, being played during a "cod" storm scene enacted by a well-known variety artist!

Walsh, Holmes & Co.

From this firm I have received a very excellent edition of music specially arranged for cinema trios. This series includes "Carnival Nights," a miniature ballet suite of three numbers by Jules Camisard, orchestrated by Hubert Bath; "My Lady Terpsichore," a dance suite of four numbers by Montague Ewing; "Omar Khayyam," suite of four Eastern impressions from the pen of Hubert Bath; "Pierrette by the Stream," a suite of three reflections from the pen of the same composer; and a "Suite Boheme," three characteristic numbers by H. Baynton Power; also a folk song, "London-derry Air," and a shanty, "Shenandoah," arranged by Ernest Reeves. These are all tuneful and exceedingly useful numbers in the cinema library, and their arrangements should appeal to the M.D. who has only a trio or quartet.

To all my Readers

If you should call or write to any of the above firms to inspect, or purchase, their publications as the result of reading these notes, just please mention this journal and you will receive the best attention. Thank you.

J. M. H.

ORGAN ACCOMPANIMENT FOR PICTURES

By REGINALD FOORT, F.R.C.O.

Article I—The General Use of the Organ

THE great day of the cinema organist is just dawning, and the cinema world is beginning to realise that, from many points of view, a good organist can not only accompany motion pictures more satisfactorily than an orchestra, but also has a definite box-office value. Solo organists are already beginning to earn big salaries, and as more cinema organs are built—every new cinema of any size nowadays installs an organ as a matter of course—the demand for first-rate performers will become keener. Thus the man who has been far-sighted enough to train himself on the right lines will soon find himself in a very strong position. The fact that the Council of the Royal College of Organists has asked me to give a lecture on "Organ Music in the Cinema" is a very encouraging sign of the times.

My job as solo organist at the New Gallery has been a terribly hard school. Nearly every week I have had to fit four different feature pictures—viz.: the second feature running in the theatre all the week; the first feature (during which I play my broadcast recital every Wednesday); and, in addition, two trade-show pictures accompanied on solo organ. My audience is one of the most critical, and it is impossible to improvise for the first performance of the film, as the picture has to be properly played right off the first time, complete with all effects. So I want you to realise



MR. REGINALD FOORT, F.R.C.O.
Solo Organist, New Gallery Kinema,
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that there will be no theory about any of the advice given in this series of articles—it will all be of a thoroughly practical nature.

Although I have the good fortune to be playing on the very latest and most efficient of cinema organs, a Wurlitzer, I shall take care not to say things that would only be of use to a Wurlitzer player. My object is to help cinema organists generally, no matter what their type of instrument. I quite realise how difficult it is to do satisfactory work in a cinema if you have the good, old-fashioned type of church organ, with lots of diapason

tone, a slow action and a heavy touch nevertheless, some careful thinking and experimenting, and a certain amount of keenness and imagination, will enable you very greatly to improve your results, incidentally considerably increasing your value to your employer. If you are unfortunate enough to have to play on a "straight" organ for pictures, hitch your wagon to a star and begin looking forward to the happy day when you will have a really modern instrument built for its especial work, complete with all the orchestral and other effects! Start training yourself now, and you will be ready to take advantage of the opportunity which is bound to present itself sooner or later. If you start thinking for times ahead now, you will the more easily be able to take advantage of the situation when the time comes.

Before I took up the latest type of "orchestral" organ, I spent four months deputising as pianist, solo organist and orchestral organist, playing in a different theatre every day (six different theatres a week), and I played with 26 different musical directors in eight months.

The following general remarks are made as the direct result of that experience and of listening to the hundreds of organists who have passed through my hands since I have been at the New Gallery:

1. All the time you are accompanying pictures, remember you are enter-

taining an audience; you can make or mar your audience's enjoyment of the film by your playing.

2. Many organists tend to play too loud most of the time; nothing will get on your audience's nerves more quickly. As a rule, keep it soft and save up your loud effects for a climax, when they will pull their full weight with immense effect.

3. Avoid monotony at all costs. Don't play too long in the same key or on the same combination of stops; keep changing your tone-colours constantly and let your successive pieces be well contrasted as regards time, style, rhythm, etc.

4. Forget you are an organist; think of yourself as a one-man orchestra. Think orchestrally, imitate the orchestra all the time.

5. Cultivate a light, snappy, staccato touch and a fine sense of rhythm. Avoid holding down pedal-notes and left-hand chords, which make your playing sound "churchy" at once. There are lots of occasions when *legato* playing is essential, but make it the exception, not the rule. Let your pedals imitate the *pizzicato* playing of a good double-bass player; when you are playing a fox-trot, do not be satisfied unless you feel that you are making your audience's feet itch to start dancing.

6. Aim at completeness, at the splendid fullness of the orchestra, all the time. Don't get into a habit of playing with your left foot and right hand—all top and bottom—while the left hand is messing about with the stops.

7. Cut your improvising down to the absolute minimum; there are lots of occasions when it is the only way to fit the picture, but we can't all be Wagners and Beethovens.

Personally, I never feel that my improvising is really worth listening to as music, and, any way, people much prefer to hear *recognised* masters. I am sure they are perfectly right!

8. Try to mark every change of emotion or action or situation in the picture by a distinct change in your music. Don't forget that a sudden stop and a short silence (in the right place) is the most dramatic fitting of all. Listen all the time to your own playing; never cease to criticise yourself and to feel that you *could* do it better. My own frankest and most helpful critic is my wife (who is a violinist), and I get her to listen and criticise as often as possible.

9. Above all, let your music be sincere and full of feeling. It must come straight from your heart and then it will go right to the hearts of your audience. Try to make your

musical accompaniment continuously beautiful, full of life and rhythm, and pleasant to listen to. Stunting on the organ has an immense effect if not overdone, but nothing tends to irritate an audience more than a picture, even a ridiculously funny comedy, entirely accompanied by a succession of stunts and unmusical noises, no matter how clever.

Motion-pictures are improving out of all recognition and getting infinitely more subtle; the good old melodrama and the knock-about comedy are rapidly becoming things of the past, so, if he would fit his pictures adequately, the modern cinema organist must be a deep thinker, thoroughly wide awake, and be well read from the points of view of both music and literature. He must cultivate a vivid imagination, a strong, dramatic sense and, above all, a subtle sense of humour.

The subject of my next article will be "The Cinema Organist's Library and its Organisation." Subjects to be discussed in future articles in this series will include the following: The technique of close fitting; feature pictures and the use of themes; comedies, cartoons and stunting; fox-trots and waltzes on the organ; improvising and incidental music.

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THE New Year dawns, and, early as it may seem, yet many municipalities are already completing their musical programmes for the forthcoming summer season. They are discussing in what way they shall best cater for the musical recreation of the public and their ratepayers. We are glad to know that many excellent service and civilian bands are being well booked, and we shall be glad to hear of programmes completed for the coming season in town and country.

During this month there is much speculation as to the future prospects of the music trade and profession. It is always a dangerous thing to prophesy, but present indications tempt many shrewd observers to predict a year of comparative prosperity for the world of melody makers. May their optimism be justified!

Enterprise and Profit

The Eastbourne Council are congratulating themselves on the remarkable success which has attended their musical enterprises during the past year. A report just issued shows a net surplus of £3,078. Not so long ago certain local authorities viewed with suspicion any proposal which dealt with the engagement of municipal musicians, but now that it has been proved a profitable investment—directly and indirectly—they conveniently forgot their previous opposition. Let other towns take note that it pays to play to the public.

Bands Self-supporting ?

Tunbridge Wells has also been setting the pace, for according to the report just issued by the Corporation Band Committee, the income for 1926 shows an increase of nearly £1,000. The experience of the first season in connection with the Calverley Grounds Pavilion—opened last Easter by the Scots Guards' Band—showed that it fulfilled in every way the purpose for which it was designed and had established an additional reputation for the town. Well done, Tunbridge Wells!

Hove's Melody Makers

The Hove Town Council have already provided for a Military Band season of 18 weeks—this will be longer than last year—at a total cost of £2,615, which sum is the estimated produce of a rate of 1½d. in the £. The bands booked are:—
 East Yorks Regt. May 9 to 22.
 17/21st Lancers .. May 23 to June 5.
 2nd Hants Regt. .. June 6 to 19.
 1st Sussex Regt. .. June 20 to July 3.
 Horwich R.M.I. .. July 4 to 17.
 Royal Artillery .. July 18 to 31.
 East Surrey Regt. August 1 to 14.
 Military College
 Band August 15 to 28.
 11th Hussars .. August 29 to
 September 11.

Progressive Southport

By the way, we notice that a change of policy has been proposed at Southport. Hitherto, fortnightly engagements have been the rule, but now it is proposed that no band shall be engaged for more than a week. If

the sub-committee recommendation be approved, it will mean that at least 20 bands will appear in the municipal enclosure next season instead of 10. This is a progressive move and one which should commend itself to the public as well as to the bands.

The Sun in Sunday

After a long debate, Bolton Town Council decided by 38 votes against 35 in favour of Sunday band concerts in the parks. Captain E. G. R. Lloyd said he was dead against the Continental Sunday, but the Council must recognise the fact that there were large numbers of citizens who did not go to church and desired the uplifting recreation of music played by good bands under congenial conditions. The fact that in the main such sabbatarian opposition as exists emanates from the clergy must discount much of its value in exactly the same way as no one takes much notice of the butcher who opposes vegetarianism.

The best "Bobbies" Band

Birmingham Police Band, if not the premier band of its kind in this country, is certainly one of the most progressive, and has played an important part towards emancipating the military band from the tyranny of transcriptions—all of which reflects great credit on its present conductor, Mr. Richard Wassell, who spares no pains to advance its success. Mr. Wassell, by the way, has done a lot of pioneer work in the promotion of high-class concerts in Birmingham, both choral and orchestral.

Hands Across the Sea

Congratulations to John Philip Sousa on adding yet another honour to the long string bestowed upon him during the past forty years. Recently Sousa was made a chief of the Star Blanket Band of Indians during his Third-of-a-Century Tour in the Province of Saskatchewan. The honour of a chieftain is not one lightly bestowed by the Canadian Indians, and is attended by considerable solemnity. J. P., by the way, is still a great force in the States, and—for a man who has passed the allotted span—his vitality is tremendous. He runs a jazz band amongst his other enterprises.

French Band for Canada

The success which attended the Canadian tour of the Coldstream Guards' Band last summer has prompted the powers that be to look again to Europe for their future attraction in 1927. The Canadian authorities in Paris are consulting the military powers there, and it is more than likely that terms for a Canadian tour will be signed and sealed with an eminent French band by the time these lines appear in print.

Is Your Band Insured ?

Just a word of warning—and advice. Bandsmen should see that their instruments are insured against loss and fire. They can do this through THE MELODY MAKER Free Insurance Scheme, which appears on page 48 of this issue, and of which they should certainly take advantage. Nothing so generous has ever before been offered to bandsmen.

A Standard Pitch

The question of standardising the pitch of the military band by bringing it into concord with the Continental "diapason normal" adopted by the Philharmonic Society in 1896, has again been raised by Colonel Somerville in a letter to *The Times*. Since the day he was appointed Commandant at Kneller Hall, Colonel Somerville has launched many laudable schemes for the betterment of military bands, and has proved to be an able ambassador. On this occasion, however, he merely repeats the old arguments which, for many years,

(Continued at foot of next column.)

KNELLER HALL

The University of Military Musicians

THE Crimean War was directly responsible for the founding of the Royal Military School of Music at Kneller Hall—a fact which is almost forgotten to-day. Up to that period all Army bandmasters were civilians, generally Germans, who had been

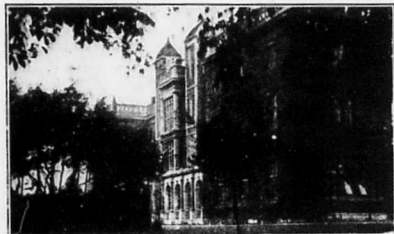
a scheme to meet the great difficulty of cost which would be incurred in procuring the new instruments. There is no musical, scientific, or manufacturing difficulty in the way; the obstacle is purely financial.

An Important Proclamation

An Army order of considerable importance has just been issued regulating the minimum strength of Regular and Territorial bands when engaged for public performances. In future

NO BAND for an indoor programme is to be less than 20 performers, and for outside performances 25 performers.

No engagements are to be accepted at less rates than those charged by civilian bands. Reference is also made to the fact that proper descriptions of bands are not always given on programmes, and in future when a Territorial band is performing its proper designation must be given.



KNELLER HALL

engaged by the officers of the various regiments.

At the conclusion of the Crimean War, the decimated bands of the British Army were massed to play the National Anthem—"God Save the Queen"—but as each unit had its own version—and key—the chaotic consequences can be better imagined than described. This fiasco—which proved to be a blessing in disguise—so incensed the then Duke of Cambridge that he at once determined to instal some system of standardisation. The outcome was that within a few weeks of his appointment as Commander-in-Chief of the British Army he successfully founded The Royal Military School of Music, and to-day Kneller Hall—once the home of the great portrait painter, Sir Godfrey Kneller—is famed the world over as the premier school of its kind.

(Continued from previous column.)

have been expressed in the press and advanced at numerous musical conferences.

Too Costly

Mr. D. J. Blaikley, who for fifty years has been an expert on the subject, supports Colonel Somerville, and urges that the standardisation of pitch should be faced in a statesmanlike way. But—and here is the real obstacle—nobody has ever presented

In Recognition

At the annual bandmasters' conference at Kneller Hall on December 16, it was decided to place a memorial in the chapel to perpetuate the memory of three distinguished bandmasters: The late Dr. A. Williams (Grenadier Guards), Mr. A. J. Dum (Mounted Artillery) and Lieut. Eldridge (Life Guards).

News Items

The Coldstream Guards, Irish Guards, Grenadier Guards, Royal Artillery and the Seaforth Highlanders Bands have been engaged for the Alexander Park, Oldham.

Mr. Charles Godfrey, who has piloted the Royal Parks Band through fifteen consecutive seasons, has just been reappointed for 1927. Congratulations!

The question of a military band season on the Front at Brighton is being seriously considered.

They Say

That it is safe to judge bandmasters—but not cigars—by their bands.

That some bandmasters are stuffed to the eyes with conceit, which prevents them from seeing their own limitations.

POSE and PERFORMANCE

PLAYING a solo is quite different from weight-lifting or taking part in a tug-of-war. The soloist must not give his audience the impression that a musical performance is a difficult matter, as this takes away a great deal of the artistic effect from it, and might cause it to be in danger of being regarded as a feat of strength rather than an exhibition of musical skill.

Wrong Production

There should be no gasping for breath, no reddening up of the face, and no bulging out of the cheeks. Good tone requires none of these. If the soloist's face goes red like a lobster when he has a few high notes to play, he can put it down as a certainty that his method of tone production is wrong.

Breath Control

When the cheeks are bulged out the soloist cannot possibly exercise proper control over the muscles of his lips. Moreover, the mouth was never intended to be used as a storehouse for the breath before being used in the production of tone. The question of breathing ought to be studied by all bandsmen, but especially by soloists. A soloist ought at least to go through the same course of breathing exercises that a vocalist does. There is an art in taking in breath, but there is a greater one in using it. It is the economical use of the breath after it has entered the lungs which is of permanent importance to soloists.

The Correct Pose

Then there is the correct pose, and this applies to all bandsmen when they are playing. The left foot should be placed slightly forward. Standing rigidly at attention takes away a certain amount of freedom from the abdominal muscles, which is detrimental to the kind of breathing which is necessary for playing a wind instrument correctly.

Facial Expression

The soloists who are most acceptable to an audience are those who assume the most natural attitude. Distorting the features does not improve the playing, neither does it please an audience; it might amuse the children, but that will be the only useful purpose which it serves. Give your audience the impression that you are happy in playing to them, and they will be just as happy in listening to you.

**IF YOUR BAND
DESIRES POPU-
LARITY—which means**

**repeat engagements—
you dare not ignore the
following fact:—**

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MUSIC and MONOTONY

"MONOTONY in Music" seems to be a chronic universal grumble. Many criticisms we read or hear of musical performances—whether individual or collective—are very often interspersed with the following expressions: "Sameness of style," "sameness of tone," "mechanical correctness," "no variety of rhythm," "insipid and uninteresting," etc., etc. Strange though it may appear, this state of things is not confined to the young and inexperienced. Far from it.

Technical Tyranny

We find otherwise excellent exponents and combinations who fail to interest, much less appeal to, their audiences. Whatever the cause of this monotony, it is to be deplored. Our own opinion is that too much time and attention are devoted to the technical and too little to the aesthetic side of music. If "expression be the soul of music," why this thushness?

Time-Tables ?

It would be very interesting reading if we could obtain a time-table from all teachers and bandmasters indicative of how their time was spent in training pupils. We venture to prophesy that the result would show that at least three-fourths of the time is spent in teaching, and development of, technique, and only one-fourth utilised in demonstrating that stage of the art which will enable the performers eventually to appeal to the emotions, instead of to the ear alone, of the masses.

The True Artist

The quality of the true artist is best shown in his rendering of small pieces, for in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches, are either overlooked or overshadowed by technical bombast, which often covers a multitude of sins. There are many performers whose firework displays make us marvel; yet some of these very people cannot play effectively a simple melody. Paradoxical though it may seem, a natural melody is too difficult for them.

Technique may astonish, but alone it can never carry musical conviction.

The Kneller Hall Club
The annual dinner of the Kneller Hall Club was held on December 16, at the Monico, Piccadilly. The commandant of Kneller Hall (Major Dalrymple) presided.

Lieut. Manuel Bilton, in responding to the toast of the Kneller Hall Club, recounted the chaotic conditions of the Service at the time of the Crimean War which impelled the late Duke of Cambridge to found the Royal Military School of Music at Kneller Hall. "One had only to compare the musical and administrative efficiency of the Service to-day with the chaotic conditions which existed then to realise the debt of gratitude British musicians owed to the late Duke," he said.

"It is not generally known that the Kneller Hall School of Music is the second oldest music school in the world. The oldest is the Royal Academy, founded in 1823."

The late Duke of Cambridge showed great wisdom in taking counsel from the director of the R.A.M. re the policy to be pursued at Kneller Hall. That subsequent results fully justified this policy is now common knowledge. Both these schools of music not only justified the highest expectations of their sponsors, but led to the founding of other training colleges. As a direct result of their activities, we have now not only the finest music readers in the world, but also exponents of instrumental music who are the envy of every other country. The teaching of these great institutions does not end here. Their power and influence are world-wide; therefore, let us always remember the late Duke of Cambridge as the actual author of our being. Let us always remember him with gratitude.

"I am pleased to see so many old musical friends here to-night, especially Mr. Frank Winterbottom, whose artistic arrangements we all know and admire."

Captain Stretton, proposing the toast of the visitors, said that "during the past few years bandmasters have had many difficulties to contend with, one of the greatest being the loss of trained players who were lured away from the Service by the plums of the jazz band profession. My own band, for instance, has lost 81 men since the Armistice. Now we have to make musicians out of raw boys. But notwithstanding, I am convinced that our bands are more efficient now than they were a few years ago."

: BRASS BAND TOPICS :



MR. A. O. PEARCE,
Of the Black Dyke Band.

Mr. A. O. Pearce is the sixth bandmaster Black Dyke Band has had since its formation in 1855. The first was Mr. J. Galloway, who held the post from 1855 to 1862. When Mr. Galloway removed to Bradford, Mr. W. Rushworth, a noted cornet player in his day, was appointed, and held the position until 1870. After Mr. Rushworth came Mr. W. Jasper, of Leeds, a brilliant soprano soloist, who remained with the band three years. When Mr. Jasper left, a new era commenced with the appointment of Mr. Phineas Bower—a position which he held from 1874 to 1895, with the greatest success.

He was succeeded by his son, Mr. Harry Bower, who resigned in 1912. Since then Mr. A. O. Pearce has maintained the highest traditions of this world-famous combination, whose motto has always been, "Do right and fear not."

The total winnings by Black Dyke Band since 1855 exceed £15,000, and include 38 challenge trophies, 129 gold medals, 53 silver medals, 25 bronze medals, 28 cornets, 10 tenor horns, seven baritones, 21 euphoniums, 14 trombones, 4 basses and 5 drums.

Tonal Variety Needed

THE use of the muted cornet and trombone by brass bands is well recognised both for programmes and

contest work. The change of tone colour imparted by the simple expedient of muting the instrument is an almost invaluable asset to the brass band, the greatest fault of which is often its lack of tonal variety.

Develop the Mute

Having "discovered" the virtues of the mute, one would have expected bands and arrangers to have pursued the study and development of it *ad infinitum*, or, at any rate, to that point where it appeared to have reached the end of its usefulness. No such thing has happened. It is the case that horns and baritones muted were tried out in the test piece "Midsummer Night's Dream" at the big Belle Vue Contest in September, and were entirely successful in their parts. The passage in which they were employed, however, was one of a staccato character, and, though we are still in want of a full test of the possibilities of the mute on the instrumentation of the brass band, this experiment was valuable.

Scope for Arrangers

In connection with the cornets and trombones, it is impossible to say enough use is yet made of the mute for tonal contrasts. It is only in original compositions that one finds any attempt at effect by use of the mute, though there is much scope for its employment in arranging selections of operatic music, overtures, etc. In fact, only the fringe of the subject has been touched. If the Belle Vue experiment proved anything at all, it demonstrated that muted horns and baritones could be employed in dance music most effectively. Indeed, for indoor playing, the muted employment of the horn solves a difficulty, for this instrument, *senza* mute, has always been a most difficult one to blend, especially in small bands.

Out of doors and with a full band, the occasional use of muted horns and baritones could be arranged for very effectively. A couple of bars' "break" cued on the part here and there, to contrast with "break" by cornets or trombones, would ginger up a fox-trot or one-step immensely.

Original Ideas Needed

One reads frequently the acid complaints of conductors of professional bands with regard to the lack of ideas shown by orchestrators. Heaven knows what these conductors would

have to say if they were confronted with some sets of brass-band parts!

Brass bands seem to be sandwiched between arrangers who understand the instrumentation, but lack ideas, and arrangers who possess ideas, but cannot present them in serviceable form through ignorance of the limitations of brass instruments and their players in brass bands. Of the two, the latter is preferable, as being less monotonous.

Who Will Lead?

Some day a competition may be promoted, either by a go-ahead publishing house or by a fed-up brass band, that will produce an arranger with up-to-date ideas who will apply his genius to the brass band and rid it of its poke bonnet and crinoline. That's for "some day," however. For to-day we are content to have directed your attention to the mute as a long-neglected device for providing some much-needed variety to brass-band performances.

Homeless Bands

A band-room is as important to a band as a drill-hall is to a training corps. It is a necessity, and yet not more than 5 per cent. of the 6,000 brass bands in Britain possess a band home. It is, therefore, a great pleasure to record the official opening of the club-house acquired recently by Bamber Bridge Band. The value of such a social as well as musical rendezvous cannot be over-estimated.

Home Cheaper than Hire

The difficulties in the way of acquiring a band home are not so

great as many imagine. While instruments, music and uniforms have to be purchased outright, two-thirds of the cost of a building can always be obtained on mortgage at a reasonable rate of interest. The payment of this would be little more—in many cases not so much—than the cost of hiring a rehearsal room, and the extra advantages are manifold.

A Brighter Outlook

A commercial friend of ours, who is noted for the fluency and fire of his language, says the coal strike has beggared the band business. At least, that's what the word sounded like. Our fiery friend is too pessimistic. The band business will brighten up all right during the ensuing year, which may be the "brightest and best" of all that have gone before.

The resignation of Chief Constable J. B. Mair, M.V.O., from the presidency of Elgin City Band—a position he has held for 24 years—was intimated at the annual meeting of the band.

Mr. Owen Bottomley, solo cornet of South Moor, Mr. R. Kirk, solo cornet of Rotherham, and Mr. Harry Clegg, trombonist, of Birstall, have joined Black Dyke Band.

Bramley Band (near Leeds), which claims to be the oldest band in Britain, recently celebrated its ninetieth birthday.

Mr. Sam Exley, the euphonium soloist of Rotherham Borough Band, was killed at Silverwood Colliery, on December 10.

Perth Silver Band has received a grant of £200 per annum from the Forreiviot and Dewar Trust.

After 34 years' continuous service, Bandmaster Edwards, of the Royal Oakeley Silver Band, has resigned.

They Say

That the Rotherham Military Band has been registered as a limited company.

That Dr. Staton, of Chesterfield, is to carry the lamp of British music to Canada.

That the Grenadier Guards' Band has enlisted a brilliant boy cornettist in Rowland Dyson, son of Mr. J. C. Dyson, the Yorkshire band trainer.

That Lieut. George Miller predicts a great future for young Rowland.

New Year Greetings

To a trombone player—"May your slide never stick."

To a tympanist—"May your taps never go dry."

To a music publisher—"May you have a good cellar."

To a music traveller—"Many happy returns."

To our contemporaries—"No returns."

"MELODY MAKER" COMPETITIONS

£10 for a Name.

Jack Hylton's Offer to 'Melody Maker' Readers

No one could have more reason to be justly proud of a band than Jack Hylton of his combination newly formed for the Piccadilly Hotel, under the leadership of Ray Starita.

This band, so far, has not been christened. Jack Hylton, of course, might call it anything, providing his own name were incorporated, and that title would, therefore, quite adequately indicate the band's merits to the lay public. But a name is not unimportant. Some of us are afflicted at birth with most unfortunate appellations, which invite all sorts of stabs to our dignity, as the passage of years endows the doomed recipient with curious and personal attributes, especially in dotage.

To a lesser extent this applies to the naming of dance bands, especially if their future is to involve appearances in public, in radio or on gramophone records.

Jack Hylton has, therefore, offered a prize of **£10 Cash**,

for the reader of THE MELODY MAKER AND BRITISH METRONOME who suggests the most acceptable name. Jack Hylton will, of course, be the sole judge of all suggestions submitted, which should be addressed to him as follows:—

JACK HYLTON, Esq.,
42, Cranbourn Street,
London, W.C.

All envelopes should be marked in the top left-hand corner "Melody Maker" Competition.

The name suggested should be written on a plain sheet of paper, and the name and address of sender printed in block letters underneath. *Nothing else is to be added.* All envelopes must be properly stamped.

All entries must reach Jack Hylton by the 31st of this month (January), as naturally the band cannot long go nameless, as though without pride of caste or hope of posterity.

This is a competition which all can enter. Give it thought, and you are just as likely to win the "tenner" as the next man.

The result of the competition will be announced in our March issue.

SAXOPHONE TRANSCRIPTION COMPETITION

(No. C/5, January.)

Composition:

"PERHAPS YOU'LL THINK OF ME"

1st Prize **£2 2 0**

2nd Prize **£1 1 0**

Judges:

Messrs. Joe Crossman (of the Embassy Club) and Fred Emary Bentley (Musical Editor, The Lawrence Wright Music Co.).

Closing date:

Monday, February 7, 1927

On page 48 will be found the piano solo of the waltz "Perhaps You'll Think of Me."

You are invited to arrange a chorus in three-part harmony for three saxophones, E \flat alto (1st), E \flat tenor (2nd), and E \flat alto (3rd). Remember to conform to the harmony in the piano part.

Competition No. C/5 (January).

To the Editor,

THE MELODY MAKER AND
BRITISH METRONOME.

I/we desire to enter this Saxophone Transcription of the refrain of "Perhaps You'll Think of Me" for the Competition as announced in your January, 1927, issue.

I/we agree to abide by all rules and conditions, whether stated or implied.

Signature(s)

Address(es)

.....

Date

Postage enclosed for return

Do not forget the closing date—February 7, 1927—and that entries are only accepted on the understanding that competitors agree to abide by the following rules and conditions:—

- (1) The coupon issued herewith must be completed and pasted on to the MS.
- (2) Competitors may submit as many attempts as they desire, but each attempt must be accompanied by a separate coupon (see Rule 1).
- (3) The decision of the Editor and judges is final and legally binding.
- (4) No correspondence can be entered into, and unsuccessful entries will only be returned to competitors who enclose 3d. to cover cost of return postage.
- (5) No liability will be accepted by the organisers or judges for loss or damage to any entries.

(6) The copyright of the winning entry becomes, *ipso facto*, the property of the Editor of THE MELODY MAKER AND BRITISH METRONOME, to use as, when and how he may at any time, decide.

(7) The judges reserve the right to make at any time such additions and/or alterations to the above rules as they may think fit.

RESULT OF NOVELTY VIOLIN CHORUS COMPETITION

(Competition No. C/4, November.)

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Messrs. Reginald Batten (of the Savoy Havana Band) and Fred Emary Bentley (Musical Editor, The Lawrence Wright Music Co.).

The first prize in this competition has been awarded to Mr. Cyril Hellier, of Osborne House, Cotham Grove, Bristol, whose transcription will be found on page 40.

The second prize is awarded to Mr. Jack Lindsley, Pavilion Theatre, Hetton-le-Hole, Durham.

As is usual with MELODY MAKER Competitions, the popularity of which seems to increase as each new one is announced, a very large number of entries was submitted, and the general excellence of the work gave the judges no little difficulty in selecting the winners.

Actually as examples of modern style and what is required in the way of a "hot" solo for the dance band of to-day, some of the entries were in parts even better than that selected finally as the winner. That they failed to obtain the awards was due to such faults as (1) failing to conform throughout to the original harmony of the piano part from which they had to be written; (2) appearing correct on paper, but being impossible of performance on the violin when tried over; (3) monotony of style; (4) too broken up, which made it impossible to perform them with a flowing rhythm.

Another competition on these lines will be announced in the near future, when it is hoped all contestants benefiting from the criticism of their previous entries will compete again.



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.. **TALKS TO SAXOPHONISTS** ..
By RUDY WIEDOEFT

TALK No. II
(Reprinted.)
Vibrato

THE vibrato, when employed correctly, should emulate the human voice. It is used in beautifying the tone quality, but, if not properly employed, sounds ridiculous.

Many players use a sort of laughing vibrato, produced from sounding something quite similar to "ha ha" from the throat, but this is the wrong idea, as it is too rapid and hard to control.

The proper way to produce the vibrato is by alternately tightening and relaxing the lower lip. This makes the sustained tones of the slow passages glow with life, especially in solo parts.

Through discriminating use of the vibrato one can greatly enhance the musical quality of their playing and impart to the saxophone the soul quality of tone similar to the voice of a fine singer.

"THE Melody Maker and British Metronome" has much pleasure in announcing that, by kind permission of Messrs. H. and A. Selmer, of New York (American agents for Henri Selmer, of Paris), it is able to publish exclusively and for the first time in this country, Rudy Wiedoeft's "Three Talks to Saxophonists."

The first "Talk" was published in the December issue: the third and last will appear in February.

Position of the Top Teeth

Yes, I do rest my teeth on the top of the mouthpiece, but rather lightly, just firm enough to keep the top of the mouthpiece from vibrating against the teeth. As the saxophone is a rather awkward instrument to hold, resting the teeth on mouthpiece gives better control, but care must be used not to employ too much pressure or

one will play out of tune and the tone will be choked.

The Fingers

The ball of the finger, half-way between the tip and the first joint, only should touch the keys.

Be careful not to use either the extreme tip of the finger or the flat portion about the first joint or below, as it will retard your execution. The finger is softer and more flexible right at the ball. This is particularly important in executing difficult slurred passages.

Each finger should act separately and distinctly, as a little hammer; this will tend toward clean technique. Without this method your technique can never become more than ordinary.

Breathing

Many players have the fault of lifting their upper lip when taking in breath. One should take in air only at the very corners of the mouth without moving the lips.

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through the nose when playing. The breath and attack should also come from the diaphragm and not from the chest or throat.

Obtaining the Low Tones

Many clarinet players adopt the saxophone, and are used to a rather tight embouchure, which causes the low tones to "jump" an octave. A round and but fairly firm embouchure is necessary and the main point is in the attack. It is very hard to describe these matters on paper, but I will do my best.

It will be noticed that once one starts the reed vibrating, as in slurred passages, the low tones come easily and surely, but the difficulty is in the sharp staccato attack.

I have found that a very peculiar attack which many musicians claim improper, which I have called "slap-tonguing," is almost essential in the playing of the lower tones in detached passages and in making a fortzando attack on these tones. This method can easily be abused, however, to the extent that more sound of the impact of the tongue on the reed is heard than tone, making it too rough and obvious. I have mastered it, however, so that the actual contact of the tongue with the reed is not discernible and the difficulty of playing detached low tones is eliminated. I lay my tongue flat on the reed with the mouthpiece held in a natural manner. Instead of striking or attacking the reed with the tongue, the actual attack comes from the breathing of a little vacuum which I manage to effect by hollowing my tongue flatwise against the reed, through suction,

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See page 19

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near the tip. In other words, the tone starts when I draw my tongue from the reed, and it is then that the abrupt, heavy staccato effect is heard.

In starting to use this method, the attack may at first be rather crude and harsh, but practice will overcome this so that the roughness of the slap effect will be minimised. Do not use slap-tonguing on tones above low D or E. Thus players who do not obtain the low tones freely and positively, with the instrument "covering" perfectly, can blame either themselves, the reed or the mouthpiece.

"Slap-tonguing" is especially effective for Oriental effects, and I have used it very successfully in gramophone playing. It is not adapted to rapid staccato passages, however, as in them I employ the regular legitimate single tonguing.

Learn All the Scales

Nearly all amateurs desire to play tunes, melodies, etc., before they have mastered their scales. They cannot progress until they have their major, minor, melodic and harmonic scales at their fingers' ends. Play them carefully and thoughtfully, giving each note the exact value and expression designated.

To learn to play well in tune, and have a beautiful, even, clear tone one should practise long tones throughout the register of the saxophone for at least a half-hour daily, starting piano and crescendoing to double forte, then decrescendoing very gradually. This is extremely important.

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: RE-INTRODUCING THE GUITAR

By LEN FILLIS (of Jack Hylton's Kit-Cat Band)

IN an incredibly short space of time an instrument which was almost forgotten, and one which few thought would ever take a prominent place in the dance world, has sprung into prominence—and apparently to stay. It is none other than the guitar.

It has been discovered that, apart from tonal qualifications, this instrument can be utilised to produce new and novel effects. Novelty being the spice of the life of dance music, the instrument has been received with acclamation.

It is not everyone who is fortunate enough to be able to play the ordinary guitar sufficiently well to attempt it in public, as this takes years of study. The guitar is not an instrument which can be picked up and performed upon after a few weeks' practice, though, strangely enough, the most simple instrument known bears an extremely close resemblance to the tuning of the guitar. I speak of the ukulele.

The four strings of the ukulele are tuned in exactly the same intervals as the first four strings of the guitar, although not to the same *pitch* of notes. Thus, although it may sound an exaggeration, it is nevertheless a fact that the ukulele player has great advantage, particularly if he can adapt himself to the wide fretting of the guitar.

Actually the form of guitar which is rapidly becoming so popular in the dance band was evolved in this way. An enterprising American firm, realising the possibilities of the guitar in the dance business, set about to invent an instrument which would have the guitar tone, but would be easier to play and thus enable all and sundry to partake of the advantages of guitar playing. Eventually this firm conceived the idea of combining the shape and tone of the guitar to the stringing and intervals of tuning of the tenor banjo (much the same as the idea of tenor-banjo tuning was taken from the intervals of tuning of the viola).

This instrument was given the name of tenor guitar.

Not much more need be said concerning this instrument than that—as a well-known firm advertises—it is “tuned like a tenor banjo, played like a tenor banjo, conforms to the

same scale as the tenor banjo, but has the sweet guitar tone.”

The best tone on the tenor guitar is produced by playing on the arm in the same manner as advised for tenor-banjo playing, but whereas it is advisable to keep the fingering of the left hand to the middle register of the fingerboard on the tenor banjo, the sweeter tone chords on the tenor guitar are those produced from its lower register.

One drawback of the tenor guitar is that the fingering above the twelfth fret is somewhat constrained owing to the body of the guitar jutting out and preventing free access to the frets. However, the tonal quality is not brilliant in that register, so there is no need for the performer to worry about it, except in the case of solos, when it sometimes becomes necessary to go above the twelfth fret.

The instrument is used to best advantage in very quiet numbers, or when accompanying a “hot,” but quiet, fiddle, saxophone or trumpet solo chorus. Further, all my previous articles dealing with the use of a tenor banjo are naturally applicable to the tenor guitar; thus those interested may find it useful to go over them again to refresh their memories.

A very novel effect in chord combination on the tenor guitar can be obtained by removing the bass or C string and substituting a tenor banjo A, or first, string in its place, in which case this A string should be tuned an octave higher than the ordinary pitch of the bass string. This tuning eliminates much of the possibilities of bass string work (this is somewhat unfortunate as “bass string work” is a great feature in tenor guitar playing) but makes up for that loss by effect of tonal quality of chord combination.

The inception of the guitar into the dance business has caused endless controversy, principally through an effect known as “pulling the strings”; this being an embellishment which has puzzled the banjo playing community in general. The action very closely resembles the fascinating slide effect of the Hawaiian guitar, and indeed, even musicians have been misled when listening to records into thinking that the performer is actually playing a Hawaiian guitar. However,

we now know better, and, as previously stated, the effect is not produced on the Hawaiian guitar, but on the ordinary guitar, tenor guitar or, in some cases, even on the tenor banjo.

The first artists to introduce the “pulling the strings” effect to the country were Eddie Lange, of the Mount City Blue Blowers, and Frank Reino, of Vincent Lopez Band. (The former is considered the world's finest exponent of modern guitar playing, and the latter is probably the world's finest banjoist. Reino obtained with ease the majority of guitar effects on the banjo.) The effect in question is more easily obtained on the guitar than on the banjo, but as it can be obtained on the latter, I shall attempt to describe and explain how it is procured.

The first point to be observed in attempting to produce the effect on a banjo is that the banjo must be brought as near to the tone of the guitar as possible, and this can only be done by having it well muted. The mute should fit very tightly, so as to eliminate all vibration.

The second point to bear in mind is that the string, having to be pulled from side to side, must necessarily be rather slack; thus the best strings on which to try the effect are, firstly, the second, and, next, the third. This applies to both the tenor guitar and the tenor banjo. (The fourth string does not lend itself to the effect owing to its low pitch, the thickness of the string, and the entirely superfluous amount of vibration. The first (A) string is too taut to allow “pulling.”)

It follows that the stopping of the strings should not take place too high on the finger-board, as the higher the string is stopped, the greater is the tension; high tension is to be avoided if the effect is to be obtained satisfactorily. Another important factor is that the ordinary one-string “slide” (or glissando) be cultivated to as fine a degree as possible, as this common embellishment greatly assists the production of the effect.

In subsequent articles I hope to cover the whole subject of guitar playing in the modern dance band.

LEN FILLIS.

:: THAT LEFT HAND! :: ::

And How it Should be Assisted by the Right

By BILLY MAYERL

Accents

HAVING in previous issues dealt with the left hand, let us begin to examine the work of the right. Just as the left hand is required to cover the lower half of the piano, so also is the right hand expected to be responsible for the remainder.

I mentioned previously that the left hand was the more *important*; in spite of this, the right hand is by far the more *complicated*, because:—

- (1) It is required to play the melody, and
- (2) The variations on the melody.
- (3) It must put the syncopation in the rhythm, and
- (4) Must play the more important parts of the “breaks.”

In fact, the right hand is responsible for the complete performance sounding like a syncopated version of the tune being played. This will probably cause you to wonder at the previous stress laid on the left hand, when, as you will now say, the right hand really seems to do all the work. I repeat, that the most brilliant passages, breaks, embellishments, etc., played by the right hand with insufficient backing or correct left-hand accompaniment are not only wasted, but they are not even syncopated music.

The Importance of Accents

Accents are all-important in syncopated music; without them the syncopation itself would not be manifest. Let us take, for example, an ordinary scale of C major, in harmony:—

Ex. 1.

Played merely as a scale, there are no accents; but if it is treated differently and accented in certain ways, this humble scale, just as it stands, can become an entire syncopated passage, e.g.:—

Ex. 2. *Accents. Accents.*

Below are further instances and treatments of various passages written in a “straightforward” way and then

in a syncopated manner. Readers should practise these exercises as written, in various keys, until they feel confident that they can apply this method of syncopation to any other similar simple passage they may select. They should get the rhythm into their systems—feel the beat of it, identify themselves with it, as they do when they dance. To play syncopated music well, one must “be part of the music.”

Ex. 3. Straight part.

Ex. 4. Straight part.

Ex. 5. Straight part.

You will have noticed during these exercises that their accents fall on different notes; this is all part of the great campaign against monotony. Imagine a phrase with the same accented rhythm in every bar:—

Ex. 6.

How uninteresting and monotonous! People would quickly tire of hearing music played in this way. Now look at the same phrase with the rhythm accent varied:—

There is all the difference. More life, more “pep” in it! Think out rhythmic accentuations for yourself; avoid being complicated, but don't be afraid of being original.

Accent-forms

Accents can be so cleverly placed or manipulated that it is possible to play a three-bar phrase (12 beats, four in a bar) so that it will sound as if you are playing three in a bar. Example:—

Ex. 8.

Play this as written several times, counting the beats *aloud*, as marked. Now take the same phrase as below:—

Ex. 9.

Play this as written and count the beats *aloud*, as marked. (N.B.—In the two above figures the numbers mark the beats, not the fingering, and the sign Δ marks the accented beats, or accents.) It will be noticed in Ex. 9 that the accents appear on the following beats:—

- Bar 1.—First and fourth beats.
- Bar 2.—Third beat.
- Bar 3.—Second beat.

In order to distinguish this particular accent-form for future reference, I will call it the “3/4 fox-trot metre.”

You will probably be wondering where this particular metre can be used in ordinary dance tunes; the 3/4 fox-trot metre is the foundation of at least 50 per cent. of breaks and

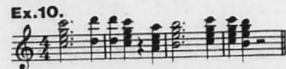
embellishments that will occur in the correct rendering of a syncopated tune.

The 3/4 fox-trot metre is but one accent-form; there are hundreds of different ways a phrase may be accented. If you will think of a few yourself there are at once so many more.

Here I give you another standard rule: ALWAYS EXAMINE a phrase to see which accent-form best suits it; then use that particular accent-form. There are certain passages and certain accent-forms that simply "ask to be used in conjunction." Once more, then, take the line of least resistance; if you do, you will find your playing

will become easier, more natural, more syncopated and "flowing," and in every way better.

Here is another example:



and here is the suitable accent-form for this phrase:



More scope will be found for using accented phrases of your own in the slow, melodious, smooth-running type of dance tune than in the faster-moving "peppy" style of melody, because the latter is more or less ready-made in the style we are discussing, and if you add too much to it you will only create a muddled effect. Nevertheless, there is nothing to prevent your substituting a better phrase of your own for one of the printed ones—of course, providing it does not interfere with the melody too much.

It should be clearly understood here that while these accented phrases are being played round the melody the melody itself must not suffer in any way so that it cannot be recognised; so you should therefore make a point of bringing your accented notes, whenever possible, on the same beat as any change in the melody—i.e., follow the tune with the lay-out of your accents as much as you can. This does not necessarily mean that your accented notes should fall absolutely dead on the beat as printed, for, as will be seen from examples 10 and 11, the melody plot is slightly juggled with. In Example 11, bar 1, the second accent

(falling on D) anticipates the next melody note (D), which falls on beat four of bar 1 in the straight arrangement (Example 10). Actually, it is placed a semiquaver (1/16th of a bar) before its proper time. This also applies to the second and third bars of Examples 10 and 11, where the note A (bar 2) and the note C (bar 3) are slightly anticipated in the same way. You might use this Example 11 as an exercise, and keep on playing it until this particular form of syncopation is fully grasped; and always remember your melody is your guide—don't lose sight of it!

BILLY MAYERL.

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FROM BRAIN TO BANJO

By H. LEONARD SHEVILL



Photo by [Name]
H. LEONARD SHEVILL
Solo Banjoist, Jean Lensen's Dance Band, at Ciro's Club, London

THE articles dealing with the banjo which have already appeared in THE MELODY MAKER have contained so much excellent advice and genuine instruction that at first glance it appears extremely difficult to discover a fresh subject capable of sustaining the high standard of both utility and interest which has already been established.

The realisation, however, that, in spite of all, expert banjoists are still very few and far between, has convinced me there must be, somewhere, a very large field of knowledge and experience as yet unexplored by the subjects already dealt with.

This conviction has led me to attempt to find the real reasons for the fact that so great a percentage of keen aspirant banjoists fail to reach the standard of performance requisite for their inclusion in the ranks of the players who are deemed and dubbed "experts."

It has been impressed upon me that the elusive information for which I am seeking must be connected with the rock-bottom, fundamental principles of banjo playing, and not merely with the development of professional detail. Although "detail," when assiduously cultivated, may serve to distinguish the superior finesse and artistry of one expert from another, the lack of it need never prevent the majority of keen and persevering students, possessed of an average propensity for assimilating knowledge, from reaching "expert attainment."

By analysing the fundamental principles, then, of modern dance banjo playing, I have arrived at a number of very definite conclusions, the correctness of which has been amply confirmed by a careful observation of the general requirements of both my private and correspondence-course pupils and from the many letters I receive, of which the following is typically expressive of the "burden" of the average disconsolate banjoist's "lament":—

"DEAR SIR,—I am very anxious to get into a good dance band combination. My qualifications are:—
(1) I can read music if I take the parts home just to try over a bit—most of the banjo players round here

balance of the band which the leader expects, in addition to mere rhythm, from the banjo.

Further, it will be noticed that no mention whatsoever is made of the right, or plectrum, hand; neither is there any query concerning the type of plectrum used nor the material of which it should be made. Surely very important points? The finest player extant, using the most perfect and costly of instruments, could produce nothing if compelled to perform with, shall we say, a clumsy, ill-shapen plectrum of soft rubber.

I am confident all will agree that were my average enquirer to give serious attention, and practice, to each and all of the above five apparent causes of his failure, his worth would undoubtedly appreciate by 100 per cent., and he would be a great deal nearer the realisation of his cherished ambition.

A little self-examination on the part of my readers will, I feel certain, result in the fact that a good proportion of them will come to realise that my diagnosis is peculiarly applicable to their own cases, so that a discourse on these points I raise will, I believe, not be out of place. Should only a few amongst those whose eyes this catches obtain some real enlightenment and reap some lasting benefit, at least part of my object in writing these articles will have been attained.

(1) Harmony and Extempore Part Construction

This, in my opinion, is the most vital subject of all to the dance banjoist, and should be studied with great thoroughness.

I have already stated that "to read a part note for note" is not sufficient. Here are a number of very good reasons:—

(a) Very few arrangers seem to understand the banjo at all. They generally write chords containing the correct notes harmonically, but that these chords are capable of being easily fingered or, in fact, of manipulation at all as written, appears beyond the orchestrators' consideration.

(b) Many times I have come across chords in banjo parts two notes of which could only be

only play by ear, and cannot read at all!

(2) I can play most of the scales and run about the fingerboard like a violin.

(3) I am good at rhythms—in fact, I have invented several of my own.

(4) I have a very fine banjo, which cost me 'umpteen' guineas. Yet I cannot get into a good band. Can you put me right? Do you think my banjo is loud enough?—Yours, etc."

The main conclusions to be drawn from such an epistle show that the writer considers the points he has made more important than the following factors, which, in my opinion, are the real essentials:—

1. A knowledge of harmony and of the art of improvising banjo parts from the very often vague material which is allotted to the banjoist as his "part."

2. Realisation that to be able merely to read, even at first sight, is not sufficient.

3. A knowledge of the correct utility of the fingerboard for dance playing.

4. A knowledge of the correct idea of rhythm as applicable to dance music; and

5. A knowledge of what is really required of a banjoist for combination purposes—i.e., the contribution toward perfect ensemble, harmony and tonal

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fingered upon one and the same string. Others, by reason of their absurdly wide intervals, would require fingers twice as long as those possessed by any normal person to "stop" them effectively, whilst still more have contained notes not even within the compass of the instrument.

(c) Even if written in a manner possible of reasonable manipulation, the notes may not be placed in the most suitable portion of the fingerboard to obtain good tone production.

Add to these defects in the actual banjo parts the possibilities that:—

(1) The part allotted to the banjoist may be (1) a pianoforte copy, which adds the difficulty of a bass staff to read; or (2) a second-violin copy with only one or, at the most, two notes of the chord given—the third and fourth notes having to be supplied by the banjoist himself; or,

(2) That the player may be using a tenor banjo, yet have to play from a part written for the long-neck instrument, or *vice versa*; or,

(3) Worse than ever, that the performer may be given no part at all (in which case he, having to supply everything by ear, would be materially assisted by a good knowledge of harmony and chord possibilities);

and the reader will, at once, appreciate my statement to the effect that ability to read a "part" note for note is totally inadequate to meet the demand made upon the expert.

It is essential, then, that the student "delve," at least to some small degree, into the mysteries of the study of harmony as applicable to the construction and analysis of the few fundamental chords in general use.

This is not so gigantic an undertaking as it would at first appear.

The novice, were he questioned as to the number of different chords contained in, say, the chorus of any given banjo part, would probably count up to a dozen or 14 and then give up the job. Actually the correct number is easily capable of being represented by the fingers of one hand. In other words, the majority of the chords which appear to be entirely different one from the other turn out, when analysed, to be one and the same chord simply served up in disguise—the disguise being what is termed "inversion."

Take, for example, what is called the common chord "of" or "on" C, which consists of the notes C E G. These notes are capable of "inversion," which simply means putting them in a different order; thus, taking the chord C E G as the "root," if you put the bottom note C at the top, you will have a chord of an entirely different shape and appearance (viz., E G C), though actually it is merely what is called the "first inversion" of the same common chord.

A further change in the order of the notes will place the original middle note at the top, giving the "second inversion of the common chord," viz., G C E—a chord of still another shape and appearance, yet consisting of the same original notes C E G.

Thus, the following examples give a few of the "guises" under which we should expect to discover our old friend "the common chord of C," if playing from (a) a piano part, (b) a second-violin part, (c) a banjo part, or (d) a tenor-banjo part, all or any of which might quite conceivably be given us as material from which to construct a satisfactory banjo interpretation.

(A) Piano.

(B) 2nd Violin.

(C) G Banjo.

(D) Tenor Banjo.

Quite a bewildering array, yet all consisting of just the same three notes C E G.

To recognise the chord, then, is our

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first consideration, after which it is up to all banjoists to proceed on their own initiative to place it in the best portion of the fingerboard.

Firstly, they must remember that the best tone on any banjo is obtained if the strings be "stopped" somewhere within the fifth and fifteenth frets. Secondly, they must consider which position or inversion of the chord will most easily follow the chord they have just played—it will be easily understood that to play one chord in a position somewhere round the fifth fret and then follow it with a hectic jump up to the fifteenth would hardly be conducive to ease of manipulation, clarity of tone or conspicuous presence of snap.

Just one example will, at a glance, I hope, convey my meaning.

Were I confronted with a passage written in any of the following ways:—

(E) Piano.

(F) 2nd Violin.

(G) G Banjo.

(H) Tenor Banjo.

(I) G Banjo.

(J) Tenor Banjo.

I should, after giving due consideration to all the points enumerated, play the passage thus:—

(K) G Banjo.

(L) Tenor Banjo.

The art of the expert, of course, lies in the ease and speed—almost amounting to instinct—with which he recognises the chord and transposes it.

The common chord is certainly only one of the three great fundamental chords generally used in dance music, but, as the other two, viz., the dominant seventh chord and the diminished seventh chord, are dealt with in a precisely similar manner, I think that I have written sufficient, in the first place, to prove that a knowledge of harmony to the extent of recognising these three main chords in every key is essential to the banjoist and, in the second place, to show the methods by which this essential knowledge is applied to the construction of extempore banjo parts.

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HOW TO WRITE OR EXTEMPORISE A “HOT” CHORUS

By JOE CROSSMAN, of Ambrose's Embassy Club Orchestra

While this article is written primarily for saxophonists, its theory is applicable to practically every other instrument in the modern dance band.

HITHERTO I have refrained from replying to the very many requests I have received for enlightenment on how to write, or extemporise, a “hot” chorus for two reasons:—

Firstly, the subject is particularly difficult to deal with on paper in such a manner as will make it clear, concise, and at the same time embody information which will excite the correct mental temperament (a feature of paramount importance), as well as convey the necessary technical musical knowledge.

Secondly, no matter how clearly or completely the subject is put into words, nothing can prevent an amount of text-book learning being necessary on the part of the performer, who, if he is to become successful, must have certain theoretical knowledge so absolutely acquired that he can introduce it instinctively—that is to say, without having to spend even a fraction of a second on thought during the performance.

This theoretical knowledge consists of a thorough cognisance of every chord in every key used in modern dance music. Let me explain that more clearly. The following are the keys most usually met with by dance musicians to-day, in the cases marked * because their parts have to be transposed from the “concert” keys:—

- C major (no sharps or flats).
- G “ (one sharp—F).
- D “ (two sharps—F and C).
- *A “ (three sharps—F, C and G).
- *E “ (four sharps—F, C, G and D).
- *B “ (five sharps—F, C, G, D and A).

- F major (one flat—B).
- B \flat “ (two flats—B and E).
- E \flat “ (three flats—B, E and A).
- A \flat “ (four flats—B, E, A and D).
- *D \flat “ (five flats—B, E, A, D and G).

and their minors.

The chords most usually found in syncopated music are those formed on:

- † The Tonic,
- † The Sub-Dominant, and
- † The Dominant.

The notes of these chords are, in the key of C major for example:—

- †1. On the Tonic, C, E and G.
- †2. On the Sub-Dominant F, A and C.
- †3. On the Dominant, G, B and D.

Another chord also formed on the Dominant and often found is that of the Dominant seventh—in the key of C major the ‡ notes are G, B, D and F.

Now, it is essential that every musician desiring to extemporise “hot” renderings learn by heart every note of every chord in every key

† The Tonic is the key note of any scale—i.e., C in the key of C major.

The Sub-Dominant is the fourth note up of any scale—i.e., F in the key of C major.

The Dominant is the fifth note up of any scale—i.e., G in the key of C major.

‡ The same intervals§ prevail in all and any of the other keys I have mentioned. §Interval—the difference in pitch between any two tones (Black, Dictionary of Music and Musicians.)

I have mentioned, so that he can instinctively recognise the chord both by sight and sound. There is no short cut, and although it may seem a deal of work it must be undertaken if success is to be assured.

Some musicians, of course, have such an exceptional ear for music that they work entirely from that. They are, however, the rare exceptions rather than the rule. If you are one of them I congratulate you, and say unhesitatingly this article is not necessary for you, unless you wish to start studying theory for the love of it.

If, however, you are just an average man with an average good ear, average temperament, and a desire to be original, you must commence in the right way, and I sincerely believe my method to be the only one which will produce ultimately the requisite degree of success. I have tried to think out a shorter method, but have found that unless this elementary theory is thoroughly mastered, lack of knowledge of it is bound to bring the performer to a full stop before he has acquired the essential standard of proficiency in the art of extemporising.

I have laid down, then, certain rules which necessitate much study. What is the reason therefor the reader will ask. I will reply very briefly.

Modern extemporisation is nothing more than:—

1. The introduction of a note, or short phrases made up of the correct notes and passing notes of the proper chords, and/or repetition of the melody notes, to precede certain notes of the

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melody (counter-melody or obbligato) and to act as "leading-in" phrases to these said certain notes.

2. Introducing arpeggios* consisting of the correct notes and passing notes on the proper chords and/or repetition of the melody notes, in place of sustaining sustained notes of the melody (counter-melody or obbligato) their full length as written in the part.

On page 86 will be found a "hot" transcription of the chorus of "I don't mind being all alone." This is written in rather simple style to explain the foregoing, which, of course, is only the commencement of the necessary theory. Nevertheless, I think this chorus, while perhaps not being quite so "hot" as others I have published in this book, should be quite satisfactory for performance. It is certainly of a simple enough style that every modern dance band artist should be able to produce for himself when once he has mastered such of the theory of music as I have said I consider essential.

Let us now analyse a few bars of my chorus and see how they comply with my theory.

It will be noted that the melody clearly runs continually throughout my transcription.

The number is written in the key of B♭ concert. This chorus is for alto saxophone, therefore it becomes transposed into G, in which key we will consider it.

Bar No. 1

The harmony of the first three beats of this bar is based on the tonic chord in the key in which the number is written (G major), the notes of which are G, B, and D. The actual melody note over these first three beats is D. On the fourth it is D♯.

My first note is the quaver D—the melody note correctly placed where the composer put it.

My second note is the quaver B—one of the notes of the chord and part of the arpeggio in place of the sustained melody.

My third note is the quaver D—a melody note, a note of the chord and part of the arpeggio in place of the sustained melody note.

My fourth note is two tied quavers (tied to give syncopation to the rhythm) on B—one of the notes of the chord and part of the arpeggio in place of the sustained melody note.

* Arpeggio—broken chord, that is, a chord of which the notes are struck successively, not sounded together. (Black's Dictionary of Music and Musicians.)

My sixth note is the quaver D—fo- same reason as my third is this note. It forms also a leading-in note to the melody note which immediately follows.

My last note, a crotchet (on the fourth beat) is D♯—the melody note. (The harmony has changed here but there is no need for me to explain how it comes about since I am using the melody note; thus the harmony doesn't affect this beat.) This D♯ also acts as—in fact, is—a leading-in note to the melody note immediately following.

Bar No. 2

The harmony of all four beats is based on the tonic chord. The melody note over all four beats is the semibreve E. Although not a note of the actual chord this E is a correct passing note, and so is harmonically correct.

My first note is the crotchet E—the melody note, starting correctly where the composer placed it.

My second note is the dotted quaver B—a note of the chord and part of the arpeggio in place of the sustained melody note.

My third note is the semiquaver G—a note of the chord and part of the arpeggio in place of the sustained melody note.

My fourth note is the dotted quaver E—the melody note which I have again introduced into the arpeggio in place of the sustained melody note.

My fifth note is the semiquaver B—a note of the chord and part of the arpeggio in place of the sustained melody note.

My sixth note is the crotchet E—the melody note which I have again introduced into the arpeggio in place of the sustained melody note.

Bar No. 3

The harmony of the first three beats of this bar again is based on the tonic chord.

The melody notes are four crotchets—D, C♯, D and D♯.
My first note is the dotted quaver D—the melody note.

My second note is the semiquaver B—a note of the chord and a leading-in note to the next (melody) note.

My third note is the quaver C♯—the melody note which is again correct as a passing note of the chord on which the harmony is based.

My fourth note is a quaver tied to a dotted quaver (to produce syncopation) on B—a note of the chord and a leading-in note to the next (melody) note.

My fifth note is the semiquaver D—the melody note and a note of the chord, misplaced by a quaver value, again for rhythmic effect. It also may be considered as a leading-in note to the next melody note.

My sixth note is D♯ for the same reason as the last note of the first bar is D♯.

Bar No. 4

The reasons for such notes as are in this bar are the same as apply to Bar No. 2.

Bar No. 5

The reasons for such notes as are in this bar are the same as apply to Bar No. 3.

Lack of space prevents me from analysing all bars separately, but a study of the remaining measures will prove that every one is governed by the rules I have laid down.

JOE CROSSMAN.

[A recognised standard work which deals clearly and fully though concisely with elementary theory is John Stainer's "Harmony" (2s. 6d.), published by Novello & Co., Ltd., and obtainable through all music sellers and instrument dealers advertising in this publication.]

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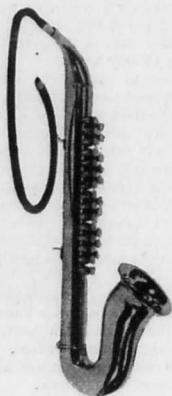
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NOTES ON ORCHESTRATION

By LEIGHTON LUCAS (Arranger to Jack Hylton's Band)

ARRANGING ON THE STAND. Article V.

This month I intend dealing with a subject that has never, to my knowledge, been treated in any book or treatise on orchestration yet published—that is, "The art of arranging on the stand," i.e., at rehearsal. It is very infrequently that one finds a band which includes a regular arranger on the staff. Yet many small band combinations are ambitious enough to wish to play something other than the published arrangements, something exclusive to themselves. It is in sympathy with such an ambition that I am writing this article.

I am presuming at the beginning that my readers have already digested my earlier articles, so I will dispense with all the preliminary matter I previously wrote and content myself with reminding the student of the three most important methods in which a given melody may be accorded special treatment. They are:—

1. Rhythmically.
2. Harmonically.
3. Orchestrally.

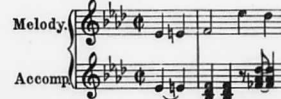
For the "stand" arranger, No. 1 will prove the easiest and most applicable to nearly all numbers, particularly in a small combination, where there may be no more than five or six players with whom to deal.

I would like to draw attention to a point I laid down in my last article with regard to the rhythmic accompaniments to be heard in records by the "Goofus Five," Cotton Pickers, etc., and I would like to give an example of what can be done with a simplicity which allows of an accurate

performance by even the most inexperienced combination. Ex. 1 illustrates the idea. It is of "Am I Wasting my Time on You?" Compare it with the published orchestration.

EXAMPLE 1.

Am I wasting my time?
"Goofus" Rhythm.



As will be noticed, it should be unnecessary to write down a single note, as only the rhythm is changed, and can be easily memorised. This is a great advantage, as it is frequently difficult to write out the parts without some experience. The actual harmony notes which will be found in the piano and banjo parts remain the same, only their positions in the measures are altered. A couple of rehearsals

will soon accustom the band to this alteration in the rhythm, and it will have a brand new effect with a minimum of trouble.

Another very easy variation is to transpose some solo chorus into a different key to that in which it is written, as any change of key has a very stimulating effect on the hearer. Every pianist can, or should be able to, play a fox-trot or waltz chorus in any key, and it only needs a chord or two of the simplest harmony to lead from one key to another. To get back to the original key can be accomplished either by a tutti chord or by means of a "break" by the solo instrument.

It is as well to say here that, in the case of a small band, one should be chary about long modulations as these are apt to be very tiresome without a wealth of tone colour to enrich the harmony. The fact that "brevity is the soul of wit" is very apt in the case of small bands, whose aims should be for "snappiness" rather than grandeur.

A tasteful counter-melody is frequently of the greatest value in relieving arrangements of their native dullness. The character of the counter-melody must be regulated entirely by the first melody. If the main theme is of a "snappy" fast-moving type, the "counter" should be just the reverse, and vice versa. Here, of course, I leave it to the judgment of the orchestra to know what sort of counter would be effective. As an example, I would like to quote in Ex. 2 a few bars of an arrangement I made for Jack Hylton's Band of "While the Sahara Sleeps":—

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Ex 2. While the Sahara sleeps.
Contrary motion obligato.

Melody. 

Counter. 

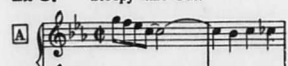





Great care should always be exercised to prevent the first melody from being obscured by the counter-melody.

An effective counter-melody can often be found thus. Look at your main tune and notice where the melody is still and where it moves, then try to move your counter where your first melody is still and sustain your counter where your first melody is moving. I am afraid this is rather obscure, so I will revert to the age-old device of A and B. A is your melody, B the counter-melody. A has one bar of quavers followed by one bar semibreve; B should, therefore, have one bar semibreve followed by one bar of quavers. I will illustrate this in Ex. 3, with a well-known tune—A being the melody, and B the counter-melody.

Ex 3. Sleepy time Gal.

A 

B 

Your New Year's Resolution

(See page 19) (Advt.)



Of course, this is a very crude effect, but it may be sufficient to illustrate my point.

To revert to No. 2 variation (harmonic), I would utter a word of warning. Do not be too profuse with modern harmonies, unless you have a sufficiently large band to amply sustain them, or else the effect will be "muddy," and not only indistinct, but positively displeasing.

I fear I have used up all my allotted space, so will close now. I will continue this subject next month.

LEIGHTON LUCAS.

THE HAT TRICK—WITH A TRUMPET

By FRANK WILSON



FRANK WILSON,
Solo Trumpet, Jean Lensen's Dance Band, Ciro's Club, London.

A very fine effect can be obtained (similar to that of a muted 'cello) by playing with an ordinary fibre mute, and hanging the hat over the instrument bell. Do not forget to adjust the mute in the trumpet according to the pitch of the note being played. You will find that in order to regulate the volume and intonation, the mute should be close into the instrument for low register, half out for middle, and still further out for higher register. Thus it is necessary to keep the hand inside the hat to enable the mute to be moved backwards and forwards as the notes being played change in pitch.

When playing with any type of hat it cannot be too strongly emphasised that success depends on the three following main points:—

1. The skill of the player in the manipulation and handling of the hat, as explained further on.
2. The style of playing.
3. The system of obtaining the correct angle of the hat to correspond with the desired effect.

The question then arises as to how the hat should actually be manipulated. Actually there is no hard and fast rule. Some fix their bowlers on to the mute stand; but the great disadvantage of this is the trouble and inconvenience of having to bend and twist the body in order to obtain the right playing position, since the position of the hat being fixed, it cannot be moved about while playing.

Then there are various ways of fixing or hanging the hat on to the bell of the trumpet.

In my opinion, the very best method of using the hat is the manner that is termed, "Handling the hat." In order to do this, one must grasp the hat by the brim, with the thumb and the two first fingers of the left hand. By "handling," the freedom of the body and the angle of the trumpet are not restricted because the hat can be rapidly and freely moved as necessary. To those who adopt the style of "handling" I would say: Do not cut off the brim, as it not only acts as a good handle but helps to retain the shape and rigidity of the hat, which is more or less necessary for producing the correct volume and intonation.

There are so many different styles

MANY trumpet players include a "Derby" or bowler hat amongst their props, but it is surprising how few know when, where, and how to use it.

There is, for instance, the player who, heedless of discretion or judgment, will play practically every other number in the hat, without change of style or tone, until the monotony becomes a trying ordeal to both player and listener. On the other hand, there is the man who becomes so accustomed to having his "bowler" on his mute stand that he never remembers it should be used. Doubtless he feels it is simply put up for show or to occupy space on an often already over-crowded platform.

As in all things, "hat" playing needs to be done at the right moment, and musicians must exercise suitable discretion.

There are several types of hats which can be suitably employed as trumpet effect producers. In this article I will deal with the two that are used chiefly.

The first is an ordinary bowler hat, excepting that the interior and exterior have been coated with size.

This has the effect of hardening the felt and causing the material to become almost poreless. The result is that when the sound leaves the bell of the trumpet and enters the bowl of the hat, instead of becoming absorbed by the felt, the tone vibrations are intensified, thereby tending to amplify the sound, and causing the tone to become much more resonant. This type of hat is excellent for use when playing brilliant passages and real "hot" choruses, but nine out of ten players who use it have a tendency to overblow, often causing split notes and the rendering to be slightly out of tune.

It should be remembered that this particular type of hat should never be placed flush over the bell of the trumpet. Holding the hat sideways, always incline the inside view of its bowl a little towards the audience. In order to avoid bad intonation, the bell of the instrument should be a little nearer to the felt for the lower register than the high, but in any case, unless there is a reasonable distance between the bell and the inside of the

hat, it will always be harder to play in tune, and retain the same roundness and fullness of tone. The bell of the instrument should be only just inside the hat.

Another point to be remembered by students is that it is necessary to practise hat playing before actually performing in public, and, if possible, to accustom oneself to one particular hat.

Now to refer to the other kind of hat used. This is an ordinary bowler with, for preference, a somewhat deeper bowl. Instead of being coated with size, it is left in its ordinary state, with the exception that a hole about the size of a shilling is cut into the centre of the crown. The hole allows the sound to penetrate more quickly through the hat, and, being in its semi-soft state, the felt does not produce so resonant a sound as the former type. Thus, in this case, the tone becomes more on the mellow side, being ideal for smooth playing. Crispness can also be obtained with this type of hat by playing staccato, and attacking the notes.

A fault to be avoided is pinching on top notes, or forcing on bottom notes. Always blow in an easy natural manner.

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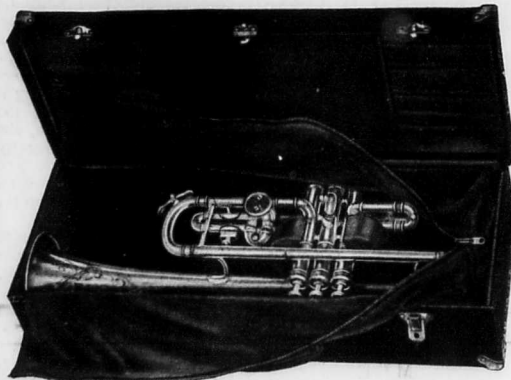
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Following is a break which is played partially with and without the hat,



It should be borne in mind that when first practising hat playing it is wise to play more or less straight, until having reached a good standard of efficiency. It will then become surprising the number of effects that can be produced. If it be true that "variety is the spice of life," then to the adept with a bowler, playing should be a great pleasure, for I know of no mute made which is so adaptable in producing such a number of different and pleasing effects as the bowler.

FRANK WILSON.

(Continued from page 49)

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HOW TO PLAY A "HOT" CYMBAL

By JULIEN VEDEY

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It was my privilege to write in an earlier issue of THE MELODY MAKER a preliminary article on modern cymbal work, under the abstract title "flz." Since then the growing popularity of this style of treatment for dance numbers has opened a wide field and a great deal more is to be said on the subject.

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1. In a trick piano solo or chorus.
2. In the last eight or 16 bars of a finale chorus.
3. Occasionally in an introduction.
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Apart from these and an occasional cymbal crash, the cymbal is best left alone, though, of course, this is really a matter for the discretion of the drummer which must be exercised according to the style of the composition.

A good thin Turkish cymbal produces the best results. The Chinese

cymbal is, of course, absolutely useless for this class of work, and although it may have its advantages in a Chinese number, that, I feel, is the limit of its possibilities.

The correct method for executing rapid cymbal work is as follows:—

Hold the cymbal in the left hand, the thumb on top and the fingers underneath. This method does not necessitate putting down the left stick. Try it, and you will notice that you can hold the left stick in playing position and hold the cymbal at the same time.

Do not hold the right stick, with which you beat the cymbal, in its natural playing position, i.e., with the palm downwards; hold it with the palm of the hand facing inwards towards the left hand, with the thumb on top.

Now, there are two distinct kinds of beats which may be played on the cymbal. One is by striking the cymbal on the edge in the usual manner with the stick, and the other is by tapping the cymbal on top, half-way between the edge and the bell, with the acorn of the stick. This tapping beat is usually done on a "closed" or "choked" cymbal, i.e., while you are holding it with the left hand.

The other stroke on the edge of the cymbal is done in two ways. One way is while the cymbal is "choked" or held, and the other while the cymbal is "open" or released.

The whole success of cymbal playing depends not only on the beats, but greatly on the rapid releasing and holding of the cymbal with the left hand.

I have written a series of exercises for releasing the cymbal, and for this I adopt a little code of beatings and holding understood. For the purpose I propose the following:

1. X means "hit"
2. O means "release"
3. Beats written

E space of the note struck with the stick the cymbal.

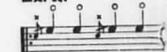
4. Beats written (underneath) show top of the cymbal

Ex. I.



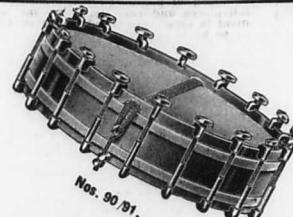
It is very important note is struck on the cymbal should be "again, immediately example, if it is a crochets, let it ring for a crochets and immediately again before striking. The same law applies to a minim, a quaver—be taken to give even value, otherwise you will not be clean and

Ex. II.



In the above example a grace note tapping preceding a crochets edge of the open practice will enable

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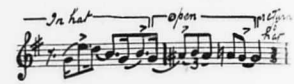


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1. X means "hold" the cymbal.
2. O means release it.
3. Beats written in the top or E space of the staff should be struck with the stick on the edge of the cymbal.
4. Beats written in the C space (underneath) should be tapped on top of the cymbal with the acorn.

Ex. I.



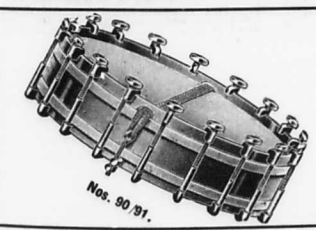
It is very important that when a note is struck on the open cymbal the cymbal should be "choked," or held again, immediately afterwards. For example, if it is a crotchet and marked "open," let it ring for the value of one crotchet and immediately "choke" it again before striking the next beat. The same law applies to any note—a minim, a quaver—in fact, care must be taken to give every note its correct value, otherwise your cymbal work will not be clean and accurate.

Ex. II.



In the above example (2) we have a grace note tapped with the acorn preceding a crotchet struck on the edge of the open cymbal. A little practice will enable the player to

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execute this double beat quickly in a very short time.

In Example 3 we have the same thing played in a different manner:

Ex. III.



The grace note in this case is played on the edge of the "closed" cymbal. These exercises embody the groundwork of all the most intricate cymbal beatings, and, when thoroughly mastered, should help the drummer to extemporise and play effective breaks with considerable ease.

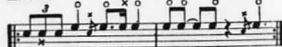
Ex. IV.



In Example 4 there is a triplet on the first beat in the bar played with the acorn on top of the cymbal. By exerting a little pressure with the thumb of the right hand, you can cause the stick to bounce rapidly, which is the correct way to effect this beat.

Having dealt with the rudiments of trick cymbal work, let us try something a little more ambitious.

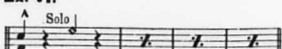
Ex. V.



In Example 5 you will find a two-bar "hot" break. It may not be easy to play at first with anything like speed, but, applying the rules of Examples 1 to 4, the player can soon accomplish it with a little practice.

In conclusion, I would like to draw attention to the drum part with solo cymbal crashes.

Ex. VI.



Ex. VII.



In Example 6 I have scored the usual passage one expects to find in an ordinary part, and in Example 7 a suggestion for a "hot" cymbal treatment of the same passage based on the ground we have just covered.

Next month I shall continue with a different style of cymbal treatment and its application.

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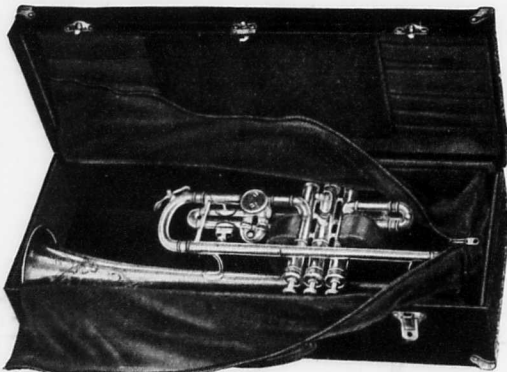
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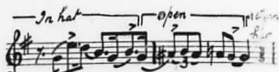


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and effects relative to the use of the hat that in order to deal with the subject at full length it would require much more space than the whole of THE MELODY MAKER itself. I must, however, not forget to mention the especially in playing breaks, it is a good plan to introduce as much novelty as is possible without spoiling the effect or overdoing things.

Following is a break which is played partially with and without the hat.



It should be borne in mind that when first practising hat playing it is wise to play more or less straight, until having reached a good standard of efficiency. It will then become surprising the number of effects that can be produced. If it be true that "variety is the spice of life," then to the adept with a bowler, playing should be a great pleasure, for I know of no mute made which is so adaptable in producing such a number of different and pleasing effects as the bowler.

FRANK WILSON.

(Continued from page 49)

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IMPORTANT

It is worth repeating that every day's delay in registering under this scheme, is a day's protection willfully abandoned. It is no good locking the stable after the horse has gone.

HOW TO PLAY A "HOT" CYMBAL

By JULIEN VEDEY

It has been customary on some modern dance orchestration to label the drum part "Drums and Cymbals," though in truth one must say that it does not merit this ambitious title—particularly to-day. All that will be found in the average drum part for the cymbal is that this portion of the drummer's outfit should be hit generally on the first and third beats in conjunction with the bass drum. In renderings by dance bands these beats are about the last which should be accompanied by the cymbal, which is now being used chiefly to accentuate the second and fourth ("after") beats, and for "hot," syncopated rhythm.

It was my privilege to write in an earlier issue of THE MELODY MAKER a preliminary article on modern cymbal work, under the abstract title "flz." Since then the growing popularity of this style of treatment for dance numbers has opened a wide field and a great deal more is to be said on the subject.

I think it is agreed by all that the correct places to introduce "hot" cymbal work are:—

1. In a trick piano solo or chorus.
2. In the last eight or 16 bars of a finale chorus.
3. Occasionally in an introduction.
4. For solo breaks and stomp and Charleston effects.

Apart from these and an occasional cymbal crash, the cymbal is best left alone, though, of course, this is really a matter for the discretion of the drummer which must be exercised according to the style of the composition.

A good thin Turkish cymbal produces the best results. The Chinese

cymbal is, of course, absolutely useless for this class of work, and although it may have its advantages in a Chinese number, that, I feel, is the limit of its possibilities.

The correct method for executing rapid cymbal work is as follows:—

Hold the cymbal in the left hand, the thumb on top and the fingers underneath. This method does not necessitate putting down the left stick. Try it, and you will notice that you can hold the left stick in playing position and hold the cymbal at the same time.

Do not hold the right stick, with which you beat the cymbal, in its natural playing position, i.e., with the palm downwards; hold it with the palm of the hand facing inwards towards the left hand, with the thumb on top.

Now, there are two distinct kinds of beats which may be played on the cymbal. One is by striking the cymbal on the edge in the usual manner with the stick, and the other is by tapping the cymbal on top, half-way between the edge and the bell, with the acorn of the stick. This tapping beat is usually done on a "closed" or "choked" cymbal, i.e., while you are holding it with the left hand.

The other stroke on the edge of the cymbal is done in two ways. One way is while the cymbal is "choked" or held, and the other while the cymbal is "open" or released.

The whole success of cymbal playing depends not only on the beats, but greatly on the rapid releasing and holding of the cymbal with the left hand.

I have written a few preliminary exercises for releasing and holding the cymbal, and for this purpose we must adopt a little code by which the beatings and holdings can be readily understood. For this purpose I propose the following:—

1. X means "hold" the cymbal.
2. O means release it.
3. Beats written in the top or E space of the staff should be struck with the stick on the edge of the cymbal.
4. Beats written in the C space (underneath) should be tapped on top of the cymbal with the acorn.

Ex. I.



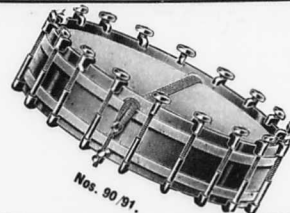
It is very important that when a note is struck on the open cymbal the cymbal should be "choked," or held again, immediately afterwards. For example, if it is a crotchet and marked "open," let it ring for the value of one crotchet and immediately "choke" it again before striking the next beat. The same law applies to any note—a minim, a quaver—in fact, care must be taken to give every note its correct value, otherwise your cymbal work will not be clean and accurate.

Ex. II.



In the above example (2) we have a grace note tapped with the acorn preceding a crotchet struck on the edge of the open cymbal. A little practice will enable the player to

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execute this double beat quickly in a very short time.

In Example 3 we have the same thing played in a different manner:

Ex. III.

The grace note in this case is played on the edge of the "closed" cymbal.

These exercises embody the groundwork of all the most intricate cymbal beatings, and, when thoroughly mastered, should help the drummer to extemporise and play effective breaks with considerable ease.

Ex. IV.

In Example 4 there is a triplet on the first beat in the bar played with the accorn on top of the cymbal. By exerting a little pressure with the thumb of the right hand, you can cause the stick to bounce rapidly, which is the correct way to effect this beat.

Having dealt with the rudiments of trick cymbal work, let us try something a little more ambitious.

Ex. V.

In Example 5 you will find a two-bar "hot" break. It may not be easy to play at first with anything like speed, but, applying the rules of Examples 1 to 4, the player can soon accomplish it with a little practice.

In conclusion, I would like to draw attention to the drum part with solo cymbal crashes.

Ex. VI.

Ex. VII.

In Example 6 I have scored the usual passage one expects to find in an ordinary part, and in Example 7 a suggestion for a "hot" cymbal treatment of the same passage based on the ground we have just covered.

Next month I shall continue with a different style of cymbal treatment and its application.

JULIEN VEDEY.

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