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and BRITISH METRONOME

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Members of the Profession and all others are Cordially Invited to submit MSS., Information and Photographs for Publication.

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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. 14 FEBRUARY, 1927 Price 1/-

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THE NEED FOR MUSICAL EDUCATION

"—But instruction awakens the innate force, and right discipline strengthens the mind."
—HORACE, "Odes," Book IV.

SINCE its inception THE MELODY MAKER AND BRITISH METRONOME has carried on a vigorous defence of modern dance music.

This has not been because it can yet be claimed that this new music has reached perfection, but even the "legitimate" critics who have in the past been averse to it are now admitting in their writings that it, at least, possesses everything necessary to make both its appreciation and performance a true art. Its qualities are inherently satisfactory and it shows every promise of having a brilliant future before it.

YET progress is being retarded, and, if delayed much longer, there is the possibility that modern syncopated music may even fulfil the dismal forebodings of its opponents by snuffing itself out like a candle. Should this occur, it would be due not to the music itself, but solely to the great preponderance of untrained musicians who have taken up its practice and so continue to travesty it.

IF progress in modern syncopated music is to be attained it must be with the aid of genuine musical education.

The day is already gone when anyone who could blow a tune out of a saxophone or trumpet could command his own terms. The big-money men in the profession are those who have reaped the advantage of genuine musical education; to them goes the credit for such progress as has been, and is being, made, but they are, unfortunately, a very small minority and cover but a small field of activity.

THERE are, of course, a few purely freak performers whose ability is so entirely a gift of nature that they can dispense with all theoretical knowledge; they are, however, by no means representative of average musicianship, being abnormally endowed by Dame Nature with a remarkable gift that virtually defies her own laws, and illustrates only exceptions which, we are told, prove the rule. It is unfortunate that they set a dangerous example. Other performers with a good ear are lured into imagining themselves equally exceptional, and to practising the art of music with the same assurance as a labourer wields a pickaxe. Nevertheless, they are but the veriest charlatans, ignorant of all the whys and wherefores of good musical taste, ungrammatical to the same extent as the illiterate who drops his "h," and thoroughly blind to the virtues and laws of sound technique, of proper phrasing and of genuine musical embellishments and extemporisation. They know only the liquid meaning of the tonic, whilst a diminished seventh probably but suggests to them a seven-piece band with one member absent on sick-leave.

A COUPLE of years ago there was some excuse for this lack of musical education in dance musicianship. Tutors for such modern instruments as saxophones and banjos were not available, whilst no organisations then existed for teaching dance music.

Under such disadvantages the profession battled and with, be it said, some credit. The glamour of the life and the high pay attracted the more go-ahead of the "legitimate" performers, who adapted their musical training to the new field they had entered, and the student type of musicians also applied themselves to the theoretical aspects of the music and had a beneficial influence on its development. With this small, but educated coterie, slowly, but surely, higher standards of real musicianship appeared, and a few really good bands became firmly established.

OUTSIDE this exclusive circle, however, dance music has not progressed as it should, and countless bands still exist and do duty for the public, although their members may truthfully be said to be without even a vague notion of the true art of their calling.

If they but knew it, they are the sole cause that jazz has ever been anathe-

matised as a decadent national vice, instead of being hailed as the new and successful "peoples' music."

THE complaint against these musical fakers, from the point of view of this article, is not that they do not have musical ambitions, but that they do not exploit them properly. The majority waste their abilities by refusing them the necessary education for their development. In dance music any man who can spontaneously produce a melody without instruction considers himself the born artist, not realising that, at the best, he is but a latent musician who needs to study and practise assiduously if he is to strive for the highest instrumental honours in dance music. In legitimate music all are compelled to apply themselves to schooling, but, because dance music demands individual expression, this has been accepted as a full excuse for avoiding the drudgery of study.

Was there ever a greater fallacy ?

THE dance musician must be educated musically.

He must be educated to an even greater extent than his "legitimate" brother, because, no matter what class of legitimate music may be required, or in what combination the straight man may find himself, he has but to render his written part in a musical manner.

The dance musician has very often to extemporise. Even if orchestrations are greatly improved, it will still remain practically impossible to give each differently constituted combination a set of parts ideal for its special requirements, and in small combinations, particularly, the part is likely to be for many a long day little better than a cue sheet.

THAT, one may say, all dance musicians *do* extemporise to-day is no answer to the question, because all extemporise more or less badly.

It is true that, to the man in the street who does not understand, the performances may at the time seem clever, but a dissatisfied feeling arises later in the mind of even the uneducated listener, caused, if he but knew it, not by the class of music, but by the bad performance. If it has this effect on the listener who does not know his subject, what must it be like to those who do ?

A complete list of the latest
DANCE ORCHESTRATIONS
will be found on page 196—this will be a regular feature in future issues.

GENUINE musical education will eradicate all these faults.

It will teach the musician to play his part as written to the very best advantage—because beauty of tone, intonation and style must always be governed by the laws of music undistinguished by the adjectives "syncopated" or "straight." If it does not give him temperament to produce a "hot" modern dance style, it will show him the musical laws by which any and every deviation from a written part must be governed and thus allow him, as he develops his own temperament, to produce his ideas in a manner that will always be—and thus sound—musical.

IN this way only can modern dance music, as a national institution and thus a means of continual livelihood to the many who have made it their profession, become a firmly established form of public amusement.

THE EDITOR.

Dance Leaders! Get Together!

Need for an Association

THE principle of "Getting Together" which has so greatly benefited many branches of industry, is one which might well be adopted amongst our leading dance musicians, with the object of mutual protection against some of the difficulties which musical directors and leaders in particular have to combat.

Let us presume that a convention already existed. What would be the benefits ?

First and foremost, leaders would meet socially—many for the first time—and at such meetings addresses would be given to present a free exchange of ideas and policy. This would have a great educational influence on the various branches of music, with a trend towards its betterment and consolidation.

Certain permanent principles could be adopted to which all members would willingly subscribe and which they would be obliged to observe. In this way the relations between employer and musical director could be regulated. Any irregular or unfair dealings by an employer could be confidentially reported to the Association, the voice of which, in proven instances, might well be imagined to exert a checking influence on such abuses.

In much the same way, the relation between the musical director and his musicians would be strengthened. Contract jumpers, for instance, would find themselves faced with the obstacle that, having been reported to the Association, their transgression would have received publicity, and they would be looked at askance everywhere. Thus, this ever-present evil would probably be quickly eliminated.

The vexed problem of "deputies," too, could be thrashed out to a logical conclusion, and every phase in the routine of a musical directors' duties could be ultimately covered and legislated for.

Then, quite apart from "professional politics," there can be no doubt that the quality of orchestral music would be influenced for the better.

At the present moment the publisher of popular music issues his orchestrations, and, beyond a few isolated criticisms from individuals, does not enjoy the advantage of a general expression of opinion upon them. If an association of musical directors officially intimated to a popular publisher that any orchestration of his was unsatisfactory in any manner, or could be improved by their recommendations, there is no question that the publisher would be delighted to act accordingly.

Prior to the advent of THE MELODY MAKER AND BRITISH METRONOME such an association would have suffered from the lack of a shop window or mouthpiece, but now it would have this publication to act as its official organ.

The more one considers the idea the more numerous and obvious do its advantages appear !

To put the scheme into effect, it merely requires the initiative of some luminary—say Jack Hylton. (What do you say, Jack ?)

THE MELODY MAKER AND BRITISH METRONOME itself might be suggested as a suitable party to inaugurate the scheme ; but, willing as it might be to initiate the move, there is the drawback that it might be accused of exploiting its own interests were the opportunity not given to musical directors to depend—as they should—upon their own efforts.

If the idea, however, finds favour, correspondence from musical directors will be received by the Editor with much interest, and will be published if it has an enlightening bearing upon the subject.

Provincial musical directors should not permit distance to cause them to adopt a neutral attitude. Surely twice or thrice a year they could arrange to attend the conventions of the Association wherever held, and surely the assemblies would be called at different centres of the British Isles for fair and general convenience.

Some of the big West End leaders may reason in their own minds that their time is too occupied, their circumstances and conditions too assured and satisfactory, to warrant their pledging themselves to an active participation in such an organisation ; but it is to be hoped that the long tradition of public service which is so typical of the Britisher's characteristics will animate these gentlemen to the opposite frame of mind.

Upon them, and them alone, perhaps, would depend the respect and enthusiasm shown to any such prospective association.

More Recognition

IT is interesting and significant to note that syncopation is daily receiving more serious recognition from musical celebrities.

Dr. Ralph Dunstan, whose "Cyclopædic Dictionary of Music" is very well known and widely used, has recently published an excellent work in conjunction with Mr. C. E. Bygott, "Musical Appreciation Through Song." The book will circulate in schools for teaching purposes, and in it there is a short section devoted to "Jazz Music."

In that section Dr. Dunstan says : ". . . A speedy death has again and again been prophesied for it, but its popularity persists, and its importance as a feature in the music of the time, and consequently its effect upon the music of the future, can be neither ignored nor as yet accurately gauged."

Dr. Dunstan appears to have taken the trouble to study syncopation a little for himself, and does not make unfounded statements. He says : "On its first introduction jazz depended very largely upon noise, as all kinds of percussion instruments were called upon to assist ; but much of the jazz music of the present time has eliminated the extravagantly noisy element, *is extraordinarily clever*, and is a wonderful advance upon the primitive music from which it originated. Whilst it is still restless and over inclined to crude imitative effects, it depends more and more upon strong rhythms (often contrasted with one another as they are played simultaneously), *upon highly elaborate syncopation, and upon picturesque instrumentation* . . ."

Dr. Dunstan concludes : "To the student of musical history it is interesting to remember that the seemingly irregular cross-rhythms of jazz represent only another form of the free rhythm of plain-song set, in the case of jazz, against a strongly emphasised metrical background. And it is not a little hypercritical to decry in one species of music that which is so highly lauded in another."

* * *

It is also interesting to note that Dr. Dunstan's definition of the saxophone in the 1908 edition of his "Cyclopædic Dictionary" ends with the remark : "It is, *unfortunately, not much used* in England."

And in nearly twenty years . . . . !

N. R.

PARAS FROM THE PRESS

Jazz—Good and Bad

By FRANCIS TOYE

Reprinted from "The Morning Post."

LAST week I gave my reasons for thinking that "jazz" was only of practical interest as an accompaniment to or a direct derivative from the dance, in other words, that what is known as "symphonic syncopation" is neither particularly edifying or amusing. By many people, I gather, this was taken to mean that I considered jazz of no importance whatever. In a sense, of course, this is true. Jazz tunes can never be important as Beethoven's Ninth Symphony or Schubert's Songs or Bizet's "Carmen" are important. But do we not think too much of what is important in music? Would it not perhaps be wiser to view music rather as something that, in one shape or another, satisfies our different emotional needs?

Now, personally, I am quite convinced that this is the true musical way of approaching music; all others lead too readily to pedantry or exaggerated intellectualism on the one hand, or, on the other, to mere vapid folly. Now to dance is undoubtedly an emotional need of the present time, and *I therefore refuse to admit that the music associated with dancing has not a legitimate place of its own in the scheme of musical things.*

Biassed Critics

The trouble is that few people are interested in aesthetic judgments as such, particularly as regards an essentially popular phenomenon like jazz. The highbrows, who despise it, are too lofty to give the matter their critical attention, and the lowbrows who swallow it whole are, as a rule, constitutionally incapable of any analytical judgment whatever. Result, jazz is nearly always lumped together in one parcel, and labelled marvellous, detestable, desirable, or undesirable, as the case may be. This is absurd. *There is as much difference between the merits of* one jazz composer and another and between *one jazz band and another, as between various other* composers and other *bands.* Most jazz tunes are, of course, bad, and most playing of jazz is indifferent, because in any art the good must be exceptional—in a popular form of art, perhaps, more than in any other. *But that is no reason to neglect the good, or say it isn't there. It is there, it must be there or jazz would have been dead years ago.*

Some one may well say, "What, then, do you consider good in jazz? Do you yourself find any pleasure in it?" I most certainly do. More than that, I have a great musical respect for some of its practitioners.

[THE MELODY MAKER *has continually lamented the lack of sane and unbiassed criticism from the lay-press critics. It welcomes the above enlightened remarks from such a high standing publication as the "Morning Post," and hopes that they are but the forerunners of many equally interesting and helpful opinions. Other big dailies please note.*—ED.]

"CHARLESTON" BAN LIFTED

Leyton Council, who recently banned the dancing of the Charleston in halls under their control, says the *Sunday Express*, have lifted the ban, and agreed that it may be danced when announced by the M.C.

The Council previously considered the dance dangerous when danced during the progress of other dances.

[The Leyton Council's action is somewhat belated, as the Charleston is already becoming out of date in favour of the new "Black Bottom" style. As long ago as in our August, 1926, issue Edgar Cohen called attention to the absurdity of endeavouring to ban a dance which had already beome popular. Perhaps the Leyton Council have just read his remarks.—ED.]

BACK TO THE POLKA

It is an heroic effort which Stoke-on-Trent is making in announcing a civic ball from which all jazz is barred. The ball is styled as "an old-time dance, with old-fashioned music and an old-time programme"—but we doubt, says the *Star*, whether it will meet with much success, except for once as a novelty. All that is symbolised by the term jazz is rather more than a passing craze; it denotes very accurately the spirit of the age, and, with the best will in the world, we cannot see that spirit being radically altered, at least in our time.

PORCINE HUMOUR

The suburban butcher, whose Christmas show consisted of half-a-dozen pigs disguised as a jazz band, complete with uniform and instruments, was inspired, says the *Lincoln Echo*. Recently Sir Landon Ronald, at a musical gathering, gave the toast, "Music, the divine, with confusion to jazz, the Charleston and Black Bottom—such porcine revels."

SYNCOPATION IN THE SCHOOLROOM

Syncopated music has penetrated so far into the schoolroom that some schools now have very good jazz bands. One instance of this, says the *Daily Mail*, is the band at Marlborough College, and another is that at Chard School, Somerset.

Increase in Sales of Instruments

"The demand for ukuleles, banjuleles and jazz band sets for children has greatly increased this year," said a buyer at one well-known store. "We have sold hundreds of each instrument, and also of the jazz sets since the present school holidays began, but banjuleles have had the biggest sales.

With a Good Deal of Knowledge

"I imagine the majority of the children must have had the opportunity of hearing syncopated music while at school, because nearly all of them appear to have a good deal of knowledge of playing these instruments."

A well-known organiser of school orchestral classes is now making arrangements to introduce syncopated music to the pupils.

"At present we have only string orchestras," he said, "but it is probable that the introduction of the more modern effects may be considered."

[This is a healthy sign of the times. It is by training the kiddies in their early days to appreciate and play syncopated music that we may hope to see it progress to a true art in the future.—ED.]

MORE BROADCAST SYNCOPATION?

The governors of the British Broadcasting Corporation will consider, says the *Liverpool Courier*, a scheme for the substitution of a number of comparatively high-power stations for the present main broadcasting stations, each of them to transmit simultaneously on two-wave lengths.

The plan involves fewer, but more powerful, broadcasting stations. The idea is to broadcast classical and jazz music or educational matter, and a variety programme at the same time.

Nottinghamshire Judge to a musician who owed £100: Compose jazz, and you will soon pay it off.—(From the *Newcastle Journal.*)

A CORRESPONDENCE CAUSE

By GEOFFREY CLAYTON

Extract from the "Upper Gumbtree Weekly Advertiser," for July 3,1926:

"FOR SALE.—Good Tenor Saxophone, splendid tone, silver plated, complete in case. Perfect order. Bargain, £20.—J. BROWN, 20, North Street, Upper Gumbtree."

Extract from a letter from Mr. Percy Vere, "The Nest," Little Doing, Berks, to Miss Ida Beauchamp. "The Retreat," Much Doing, Berks:

". . . it really was a bargain, and, as you know, I have always wanted to shine on a jolly old musical instrument. Of course, I can't actually play it yet; in fact, it only gives out the weirdest noises at the moment. But when you next come here to stay with your aunt, I bet I give you the surprise of your life!

"When you *do* come for your visit, there is something I particularly want to say to you, and I hope. . . ."

Letter from Colonel Dammitt-Shootem, D.S.O. (Indian Army, retired), "The Bivouac," Little Doing, to Mr. Percy Vere:

"DEAR SIR,—As your next-door neighbour, I really must protest against the extraordinary sounds which proceed from your house at all hours of the day and night, and which seriously disturb my rest, to say nothing of my liver. Judging by the noise, which reminds me of nothing so much as the native quarter in Calcutta, I can only conclude that you are studying for the medical profession, and are conducting vivisection experiments on the premises. In the interests of the village in general and myself in particular, I must ask you to find a more suitable *locale* for the furtherance of your knowledge.

"Yours faithfully,
"O. DAMMITT-SHOOTEM,
"Col., Retd."

Letter from Miss Tabbitha Katt, "Mon Abri," Little Doing, to Mr. Percy Vere:

"MY DEAR MR. VERE,—As your next-door neighbour on the opposite side from the dear Colonel, and one who takes a *most* keen interest in all your doings (though you may not be aware of it) I *do* hope that there is *nothing* the matter with you, and that you are not ill or *anything*. I have not seen you about lately, and *such* strange noises are proceeding from your house.

"I should *hate* you to think me interfering in *any* way, but don't you think you ought to see a doctor?

"Believe me to be, dear Mr. Vere,
"Yours *most* sincerely,
"TABBITHA KATT."

Extract from a letter from Col. Shootem to Mr. Percy Vere:

". . . I am most surprised at not receiving a reply to my last letter. In my young days, Sir, promptness in answering correspondence went without saying. Meanwhile I demand that you should cease your infernal din at once. I do not know the cause, but let me tell you I shall use every means in my power to make you stop. . . ."

Letter from Mr. Percy Vere to Col. Dammitt-Shootem:

"MY DEAR JOLLY OLD WHIZ-BANG,—Your letters come as a bright interlude in an otherwise drab world. Do please continue them! I feel somehow that the curry must have gone to your head; anyway, the sounds you so crudely refer to as noises are produced by me in conjunction with a saxophone—an instrument doubtless unknown in your day, but one very popular with those in touch with the world at present.

"Don't worry! If you don't get to like it, you will, at least, grow used to it.

"Aren't my scarlet runners coming on well?

"Yours, up and down the scale,
"PERCY VERE."

From Col. Shootem to Mr. Percy Vere:

". . . and I may tell you I have passed your impertinent letter on to my Solicitors, from whom you will hear in due course. I have known men shot for less; yes, sir, shot! Damn your scarlet runners. . . ."

From Messrs. Diddicott, Waterbury, Rattleknock and Diddicott, Solicitors, 123, St. Mary Axe, E.C.3, to Mr. Percy Vere:

". . . and our client instructs us to say that he is prepared to take the matter farther unless he receives an assurance that this annoyance will forthwith abate. . . ."

Letter from Mr. Percy Vere to Messrs. Diddicott, Waterbury, Rattleknock and Diddicott:

"DEAR SIRS,—Will you tell your jolly old client to get on with it. My sincere wish is that it keeps fine for him. My scarlet runners are coming on splendidly.

"Yours sincerely,
"PERCY VERE.

"P.S.—What a funny name you have got!"

From Mr. Percy Vere to Miss Ida Beauchamp:

". . . A strange thing happened the other day. I was practising as usual, when suddenly our cat died. The vet. cannot give any explanation, as he says she has not eaten anything wrong. *I* can't think of any reason, either; but, of course, she has never been the same since the fire brigade came to the house after Colonel Shootem had told them there was something wrong. The silly old dug-out is moving heaven and earth to make me stop practising, and I understand that he has even written the "deah Vicar" about it, which is a bit of a mouldy trick when you remember how he hates jazz. But let 'em get on with it, I say! You will see me in Jack Hylton's band yet!

"It is still difficult, but I feel sure I am getting on. Only the day after the Colonel's dog bit me, I managed to produce two extra notes.

"My scarlet runners are coming on fine. I hope it will not be long before your visit, because there is something I particularly want to ask you; and I do hope . . . ."

From the Rev. Augustine Quiverfull, M.A., The Vicarage, Little Doing, to Mr. Percy Vere:

". . . I was very grieved with your reply, which seemed to me to savour of levity and to show a worldly spirit.

"You know my views on dancing and jazz bands, as I believe they are called—those instruments of the Evil One. As you are determined to continue on the downward path of sin, it is with great regret that I can no longer consider you a member of our choir, and I shall be glad, therefore, if you will return your surplice. . . ."

From the Secretary of the Little Doing Golf Club to Mr. Percy Vere:

". . . . and as the Colonel is a very old member of our club, and as we really cannot have these constant

quarrels, which are causing comment from other members, I am reluctantly prepared, after consultation with my Committee, to accept your resignation. . . . ."

Extract from the "Upper Gumbtree Weekly Advertiser" for August 23, 1926 :

"An affair unique in the annals of Little Doing had its sequel last Wednesday before Mr. Justice Wonkness at Upper Gumbtree County Court. A well-known resident, Colonel O. Dammitt-Shootem, D.S.O., applied for an injunction to restrain Percy Vere, his next-door neighbour, described as a bank clerk, from what counsel called an acute annoyance, caused by playing upon a saxophone at all hours of the day and night.

"The defendant counter-claimed damages for assault, stating that the plaintiff had struck him over the head with a deep-faced niblick in the bar of the Little Doing Golf Club, and had also twice set his dog upon him.

". . . the learned judge . . . thereupon ordered the defendant to play the saxophone in court, and immediately upon catching sight of the instrument dismissed the counter-claim for assault. But, being extremely deaf, his Lordship saw no annoyance in the noise produced, and therefore likewise dismissed the claim.

". . . on the question of costs, his Lordship, glancing once more at the instrument, reserved judgment."

From the Manager of the Southern and Eastern Bank, Ltd., Little Doing Branch, to Mr. Percy Vere :

". . . Colonel Shootem is, as you know, one of our most valued clients, and I cannot possibly overlook his numerous complaints about mistakes in his pass book, which is in your department.

"Although what you do outside the bank is, strictly speaking, no business of mine, the question of policy must arise. Colonel Shootem has made very serious complaints . . . and I cannot turn a blind eye to the report of a recent case in which you figured. As your evident lack of interest in your work and your increasingly irregular attendances seem to prove that you put your hobbies before your present career, I shall not be requiring your services after the 30th inst. . . ."

From Percy Vere to Miss Ida Beauchamp :

". . . and so, you see, the whole village is still moving heaven and earth to make me stop. Some hopes! I am getting on fine and nothing shall stop me—that I promise you. I hope to meet your train on Saturday, and I am wondering if you and your aunt would come to tea on Sunday. You could have a glance at the scarlet runners, and, of course, I want you to hear me play. Besides, there is something I particularly want to say to you ; so I hope . . . ."

From Miss Ida Beauchamp to Mr. Percy Vere :

". . . . and there is something I want to say to you, too. I meant to keep it as a big surprise, but I *must* tell you. I also am learning the saxophone ! There ! ! What do you think of that ? I will bring it over on Sunday when I come to your house for tea, and we will play together and listen to each other . . ."

Extract from the "Upper Gumbtree Weekly Advertiser" for September 15, 1926 :

"FOR SALE.—Two Good Tenor Saxophones, splendid tone, silver-plated, complete in cases. Perfect order. Bargain, £5 each.—P. Vere, "The Nest, Little Doing."

GEOFFREY CLAYTON.

POPULAR MUSIC IN THREE REIGNS

Fifty Years of Publishing

1877

In these fast and furious days we have the habit of talking of fifty years as but an insignificant passage of time, forgetting often enough that many of us so long ago hadn't even commenced to blossom on the mythical gooseberry bush. This is probably due to the lightning passage of years since the outbreak of the Great War, now thirteen years ago, yet still so fresh and vivid in our minds that it seems but a year or two at the most.

Yet consider fifty years a moment. That takes us back to 1877, in the days of the pavé roadways, broughams and hackney carriages. There were then no such present-day commonplace modes of travel as motor vehicles and electric trams, whilst offices were dependent upon candle or gas-light to dispel the fog, which history tells us was always with London.

In those early Victorian days, and under such virtually mediæval conditions, the firm of Francis Brothers & Day opened its doors for the first time, in Blenheim House, Oxford Street, under the direction of a partnership composed of James and William Francis and David Day. Of these three founders of the present-day firm, only Mr. Day has survived, and he, after fifty years of publishing, is still a hale and hearty man, who takes a keen interest in the fortunes of the house he built, and in which his son now carries on the traditions.

Songs of 50 Years Ago

In these 50 years the evolution of popular music shows some remarkable contrasts. The catalogue which Francis Brothers & Day had at their disposal when they first started publishing consisted primarily of the repertoire of the "Mohawk Minstrels"—a household name in those days—consisting in the main of comic songs of the domestic type, songs pointing a moral, and the typical drawing-room ballad type. Mostly these compositions were the property of the various artistes of the day, and the publisher did not own their performing rights, except as a concession for nigger minstrel troupes on the beach, etc.

Consequently, song-plugging did not exist as it is known to-day. Any boost a song received arose out of the for-

MR FRED DAY.

tuitous success of the variety artiste who owned its performing rights, except that, by arrangement, the publisher was sometimes able to secure the rights for pantomime.

To appreciate the conditions applying in the popular music trade at that time, one must visualise the then music hall. Generally it was above, or adjacent to, a public house, and it was in such places that "locals" foregathered for friendly discourse and a little light refreshment, accompanied by the variety show which was presided over by a chairman, who introduced the artistes and made the visitors at home. Admission was generally by refreshment ticket, those buying the most drink receiving the best seats. The audience gathered around tables in the informal manner which still prevails in many continental establishments, and a song was not so much a performance to which to listen as something to be participated in.

Owing to slow-travel conditions, songs took a long time to become known, and as entertainment was more or less of secondary importance at the music-hall, the same song was tolerated or enjoyed for a long time. Thus the successful song was long-lived and enjoyed considerably greater proportionate sales than its modern counterpart.

The Style of the Period

The few readers whose memories can go so far back will remember such songs as "I'm Getting a Big Boy Now," "Hang Up your Hat behind the Door," "Oh, you Girls," "The Christening," "He's All Right when You know Him," "I Can't Get at It," "They're all very Fine and Large," "Something Went Wrong with the Works," etc., which were the first successes of the young firm of Francis Brothers & Day, and which even to us younger ones are surviving links with a past before our ken.

Whilst generally of a fairly reputable nature, it may be well imagined that in the free and informal atmosphere of these drinking and music-halls some of the lyrics would be of a highly "low-brow" nature, and would be impossible under the more refined conditions of to-day. This was probably not only due to the atmosphere of the music-hall, but in part to the prudish morals of the Victorians, which, of course, had their inevitable reactions outside the drawing room.

Copyright Peculiarities

In the early years of Francis Brothers & Day, which firm, by the way, became augmented by the introduction to the partnership of Harry Hunter, mainly on the strength of the fact that he was the composer of many of the Mohawk Minstrels numbers, the copyright law was in a very indefinite state. International copyright had not been established, and thus it was possible—and actually happened—for America to "lift" the complete Gilbert and Sullivan operettas, and vice versa, for British publishers to borrow American compositions and parody them for public performance and sale.

One might suggest that there was a moral implication in this rather unprincipled custom, but the young firm fought against it as much as they were able.

One outstanding example of the successful parodying and exploitation of a popular American melody is furnished by Charles Coborn's riotously successful variety song "Two Lovely Black Eyes," which was merely an adaptation of the American ballad "My Nellie's Blue Eyes." On principle, David Day refused this version on three separate occasions and only published it in the end when

faced with the alternative of some other house taking it up. He was, perhaps, the only man in the trade who would have had any scruples in exploiting a practice which was considered perfectly straightforward and clever in those days, but which in itself is a refreshing sidelight on the changed and improved circumstances of modern times.

The Boer War and its Influence

In the electric year 1898, Gt. Britain went to war with the Boers to the strains of "The Soldiers of the Queen," which melody still survives after nearly 30 years, so resounding were its martial strains. This was a stroke of luck for the firm, because it was not then a new song; but it fitted the occasion like a glove, and Tommy took it to his heart in the same way as its prototype "Tipperary" became the British Army song in the Great War 16 years after. The Boer War, of course, influenced popular music considerably, and the foundation-stones of Francis, Day & Hunter's success were well and truly cemented in those difficult years by such evergreen songs as "Bravo! Dublin Fusiliers," "Motherland," "What Do You Think of the Irish Now?" and "The Boers Have Got My Daddy."

Song Pirates and How They Were "Suppressed"

In using the word "difficult" we do so advisedly, for it was during this war period that the notorious song pirates raided the publishing business by printing the popular melodies of the day from old printing presses installed in the obscurity of private-house basements, and then hawking them cheaply from street corners and market-place stalls.

The publishers, faced with totally inadequate protection from the law at the time, found themselves powerless to combat the evil, until Mr. David Day, armed only with the courage of his convictions and an outraged sense of right, determined to play a lone hand in suppressing the offenders.

Accordingly, the present-day General Manager of the firm, Mr. John Abbott, was made O.C. raiding parties, and, followed by a flying squad of ex-detectives, it was his one job to raid these pirates and relieve them of their contraband, or, better still, to unearth the dark recesses where the nefarious printing was enacted. In so taking the law into their own hands, the firm involved themselves in great difficulties, but it had the effect of making the Government alive to a serious trouble, so ultimately compelling a short Act of Parliament which furnished publishers with legal powers of seizure.

This, in itself, was not enough to check a penalty-less and profitable misconduct, and so to suppress the pirates for good and all, David Day introduced to the music trade the 6d. popular song. By making it possible to the music-seller, Francis, Day & Hunter thereby competed with the pirate in a price-cutting war which brought a great measure of relief to the firm and which culminated eventually in a further Act of Parliament which imposed such heavy penalties on this kind of piracy that the practice ceased for good and all. Thus we have the origin of the modern 6d. pop. and David Day was the man who, by his pluck and resource, successfully tackled the greatest menace with which the trade as a whole has ever been confronted.

Change in Entertainments

Following the Boer War and the accession of King Edward VII to the throne, a marked change in public entertainments came about. Music-halls began to conform more to present-day types and pierrotic and concert-party entertainments were superseding the nigger-minstrel troupes at the seaside resorts, with which publishers became closely identified for the purpose of popularising their catalogues. The motor car came into wide use, and electricity had gradually evolved into a widely employed service. With this change in the aspect of entertainments came the beginning of the end to the proprietary song, and the first general appearance of the free song which might be performed in public without fee or licence.

The First Pro. Dept.

Perhaps this innovation also marked the commencement of inspired song plugging; at any rate, it was at this same time that a publishing-house in this country opened the first professional department. This, too, was another pioneer movement of the firm of Francis, Day & Hunter, a move which was soon copied and adopted by the competitive houses, so successful did it prove in the organised popularisation of songs.

Gramophone Competition and the Copyright Act of 1911

Conditions were now approaching comparative modernity. The gramophone, which a few years earlier had been merely a toy, had gradually progressed until it had become a serious rival of the home piano, and as no law then existed to prevent the gramophone companies from using copyright compositions for recording, publishers encountered a serious competitor.

The firm of Francis, Day & Hunter played a leading part during this period in interesting authors and composers towards accepting a royalty interest in their published works, instead of the lump-outright payment principle, which had mainly applied up to then. To counteract the menace of gramophone competition, infringements of performing rights, and to give effect to the general adoption of royalty payments to authors and composers, Mr. David Day fought for the establishment in this country of the Performing Right Society. He and his manager were also important witnesses to the Board of Trade Committee formed for the purpose of drafting the Copyright Act of 1911, which Act, apart from many other good effects, secured for authors, composers and publishers a royalty on gramophone record sales; to which, of course, they had always been morally entitled.

These pioneer movements, destined ultimately to influence the whole of the music-publishing business, brought immediate advantages in their train.

Advent of Ragtime and Review

The next phase in popular music was undoubtedly the advent of ragtime, which, emanating from Irving Berlin, brought Francis, Day & Hunter a greater measure of success than ever, as evidenced by just one or two random examples from their catalogue of the day: "Bogey Walk One-Step," "Mickey's Birthday Two-Step," "Chanticleer Rag," "The Turkey Trot Rag," "Black and White Rag," "Will the Whistler Two-Step."

The First Orchestral Subscription Club

The next innovation at Francis, Day & Hunter's, coincident with this period, was the formation of the first Orchestral Subscription Club, which introduced the convenient system of providing orchestras with monthly parcels of band parts at a moderate annual subscription. One of the outcomes of this idea was to lead to the art of song-plugging of the intensive style with which we are now so familiar. The introduction of revue and the cinema had almost sounded the death-knell of variety, and so

ablishers turned their attention to these new influences. Moreover, municipalities began to give attention to municipal entertainments for attracting visitors to their resorts, which quickly led to the official utilisation of winter gardens, kursaals and concert pavilions at all the principal watering-places. The big publishers usually obtained the seasonal concessions, and this new, if, albeit, expensive, method of plugging so arrived to stay.

The Great War and Its Songs

In the height of this prosperity the Great War burst upon civilisation, bringing in its train a succession of triumphant war-songs of which "Pack Up Your Troubles" is an outstanding example. This Francis, Day & Hunter number differed from "Tipperary" and "Soldiers of the Queen," in that it was inspired by the war, and was definitely published for the troops, and never did a song more happily hit the mark. As a matter of fact, and one of real interest, this song was composed as an entry to a competition organised by Francis, Day & Hunter for the specific purpose of discovering a real standard war song.

These days are so comparatively recent, however, that their résumé would be so much stale news; and, in any case, the war and its worries should be confined to the limbo of things better forgotten, although such Francis, Day & Hunter wartime songs as "Sister Susie's Sewing Shirts for Soldiers," "Here We Are! Here We Are! Here We Are Again!" "Gilbert he Filbert," "I'll Make a Man of You," "The Army of To-day's All Right," "Johnny O'Morgan on His Little Mouth Organ," "When We've Wound Up the Watch on the Rhine," etc., will be unforgettable in our time.

The New Dance Music

Emerging from the War, everyone was flung into the vortex of jazz, and, coming up for the third time, the public found itself in due course in the comparative calm of a new-born dance music of which the fox-trot was the main inspiration. Mr. Wilmott holds the interesting view that the War made the fox-trot inevitable. He says, believable enough, that men returning from the War turned to dancing naturally, since the desire for feminine company had been so long denied them. The dancing being simple, and tuition not absolutely necessary, in contradistinction to the pre-war sequence dances, which demanded much training and Pelmanism, the fox-trot began to appeal to all the younger element, and, later, the middle-aged and aged, too. At any rate, as far as Francis, Day & Hunter's were concerned, by virtue of their American catalogues, which they had steadily acquired during the last twenty years, they reaped a rich harvest from such still familiar numbers as "Dardanella," "Hindustan," "The Vamp," "Sand Dunes," "Swanee," "The Russian Rag," etc., this despite the terrific and hectic competition which had arisen in the popular music business.

Trade Competition

This trade war of attrition, or process of the survival of the fittest, between the leading publishing houses has not even yet reached its zenith, but signs are not wanting that owing to the impaired sales of sheet music, due to the competition of mechanical music, gramophones, wireless and player-pianos, publishers will soon be driven to co-operation rather than competition. The publishing business of the future will be so largely a matter of collection of mechanical royalties that only by collective or collaboratory action can the trade evolve into fitness for the conquering of such new fields, as evidenced by the first co-operative step taken 12 months ago when all the popular music publishers rejoined the Performing Rights Society.

This, then, is a fleeting glossary of fifty years of endeavour, the whole of which period teems with interest for the thoughtful person who is concerned with modern popular music.

A Tribute to David Day

Year by year, from the beginning of this period, David Day, the founder of the great firm of (now) Francis, Day & Hunter, Ltd., left a milestone in the way of progress. Always a scrupulously fair man, whose word was his bond, and to whom contemporary authors and composers largely owe their present satisfactory conditions, he is a living, as well as honoured, memory. Whilst never going back on a syllable, he was always ready to advance a step further than his written word to do honour to a friend or helper.

That he was a great business man is reflected in the world-famed house which his son, Fred Day, now directs, and which has attained its jubilee under auspicious conditions. From his happy retirement he still enjoys the spectacle of continued progress in his business, for unlike the ancient empires, the firm has not yet reached its zenith, much less its decline. David Day was a man whose excellent influence was always felt in matters of progress, and in the years to come there is surely none so poor as not to be proud to do him reverence.

The publishing of "Smallwood's" Pianoforte Tutor, that world-famed and immortal standard work which is found in the majority of homes and schools of the whole English-speaking race, was but one exceptional instance of David Day's business acumen, and arose out of an entirely justified incursion into the publishing of educational works.

A High Compliment to Fred Day

But whilst paying due honour to a great man of a past generation, one must not forget the credit due to the man who carries on. Great as were the achievements of David Day, his greatest was probably the provision of his son, Fred Day, to take over the reins at the time of his retirement. To say that he is the worthy son of a worthy sire is a compliment of a high order, but it is one which is repeated by all who know him when congratulating Francis, Day & Hunter, Ltd., on attaining its jubilee which it celebrates this month.

EVOLUTION OF ENTERTAINMENTS

By H. CHANCE NEWTON

From the Heptarchy to the Conquest (700-1066 A.D.)

HAVING in my first instalment, or Prelude, of this Series referred in some measure to the earliest origins of musical expression in the ancient nations—Egypt, Greece, Babylon and so forth—it will be fitting perhaps to leave foreign examples alone for a while, using them only when, as will happen from time to time, they prove to have had a marked influence on our national music, especially as concerns the matter of entertainments.

Thus, confining these articles for a time to our own beloved Britain, I should perhaps pass now to the musical entertainment examples at that part of their evolution coinciding with our Saxon and Scandinavian ancestors.

When these respective groups of invaders had settled down, blending themselves with the Angles, and right on over the period of those later invaders the Normans, the musical outbursts of our Islands took rather a peculiar form.

In the first place, there arrived quite a boom in Glee Singers and other wandering minstrels, and these were of a more rugged type in their harmony than was shown later by the Troubadour groups, of which more anon.

The second form which this musical outburst took was in connection with those remarkable Miracle and Mystery plays which appeared all over Britain as soon as possible after its conversion to Christianity.

For several hundred years these religious, and semi-religious, and eventually quite secular, dramas were punctuated with bursts of song, carols and such like. These were sung quite as lustily as any Froth-Blowers' anthem that could be produced by way of example. And, mark you, there was often quite a similarity in these early English folk-songs to the now ubiquitous Froth-Blowing folk-song, for the ancient singers and players concerned with these Mystery plays—which were produced in carts, lorries and inn-yards—were all members of trade unions, so to speak. Each respective trade or calling had its "Guilds" or "Mystery," and to this day every printer is described as belonging to "the art and mystery of printing," as set forth by good old Caxton.

Now, having myself a very deep acquaintance with these Miracle and Mystery plays, whether of Chester, Coventry and so forth, I find on looking up the songs, and in piecing out, as I have done at times, certain specimens of more or less appropriate music thereto, that several of these ditties and dances indulged in by our early progenitors must have borne a strong resemblance to our modern syncopated music. I think I shall be able to show later that syncopation was often in evidence well up to the time of Shakespeare, one of whose comedies should now, I am told some think, be renamed "Jazz You Like It."

From the Conquest to Tudor Times (1066-1600 A.D.)

Anyhow, those very early pre-Shakespearean—strangely written, but really wonderful—comedies, "Ralph Roister-Doister" and "Gammer Gurton's Needle," contain drinking and other songs and dances which undoubtedly point jazz-ward.

It should be mentioned here, for purposes of reference, that "Gammer Gurton's Needle" possesses one of the earliest and certainly one of the best drinking songs in the annals of English literature and music. It runs thus:—

"I cannot eat but little meat,
My stomach is not good;
But sure I think that I can drink
With him that wears a hood.
Though I go bare, take ye no care,
I am nothing a-cold;
I stuff my skin so full within
Of jolly good ale and old.

Chorus.

"Back and side go bare, go bare,
Both foot and hand go cold;
But belly, God send thee good ale enough,
Whether it be new or old.

"And Tib, my wife, that, as her life
Loveth well good ale to seek,
Full oft drinks she till ye may see
The tears run down her cheek;
Then doth she trowl to me the bowl
Even as a malt-worm should;
And saith, 'Sweetheart, I took my part
Of this jolly good ale and old.'"

THE WANDERING MINSTRELS OR GLEE SINGERS

(Period about 900 A.D.) *From an Old Print*

As for "Ralph Roister-Doister," which is still earlier than "Gammer-Gurton's Needle," that play runs off with quite a jazz-like action, both in its story and in its song. Its characters are of a somewhat higher grade than the Gurton Comedy, and yet, with all its humorous outbursts, it becomes eventually more serious than its old-English companion piece.

Two of the songs of "Roister-Doister" were very popular for several generations after its production. I append specimens of those two lyrics:

"A thing very fit
For them that have wit,
And are fellows knit,
Servants in one house to be,
Is fast for to sit,
And not oft to flit,
Nor vary a whit—
But lovingly to agree.

"No man complaining,
No other disdaining,
For loss or for gaining,
But fellows or friends to be,
No grudge remaining,
No work refraining,
Nor help restraining,
But lovingly to agree.

"After drudgery,
When they be weary,
Then to be merry,
To laugh and sing they be free;
With chip and cherry,
Heigh derry derry,
Trill on the berry,
And lovingly to agree."

The other chief "Roister-Doister" ditty is quite of the class of those recently revived by Muriel George and Ernest Butcher, and later by the

usually serious songster José Collins. Here it is :—

" I mun be married a Sunday ;
I mun be married a Sunday ;
Whosoever shall come that way,
I mun be married a Sunday.

" Roister-Doister is my name,
Roister-Doister is my name,
A lusty brute I am the same ;
I mun be married a Sunday.

" Christian Custance have I found,
Christian Custance have I found,
A widow worth a thousand pound;
I mun be married a Sunday.

" Custance is as sweet as honey ;
Custance is as sweet as honey,
I her lamb, and she my coney ;
I mun be married a Sunday."

THE BIRTH OF THE DRINKING SONG

(Period about 1500 A.D.) *From an Old Print.*

I think it will be agreed upon that these very old lyrics, with their remarkable spirit and lilt, are well worth quoting, if only to show how from such lyrists as these, as well as from the songs of the Euphuist Lily and others, our Willy Shakespeare learned to be such a marvellous lyrist himself.

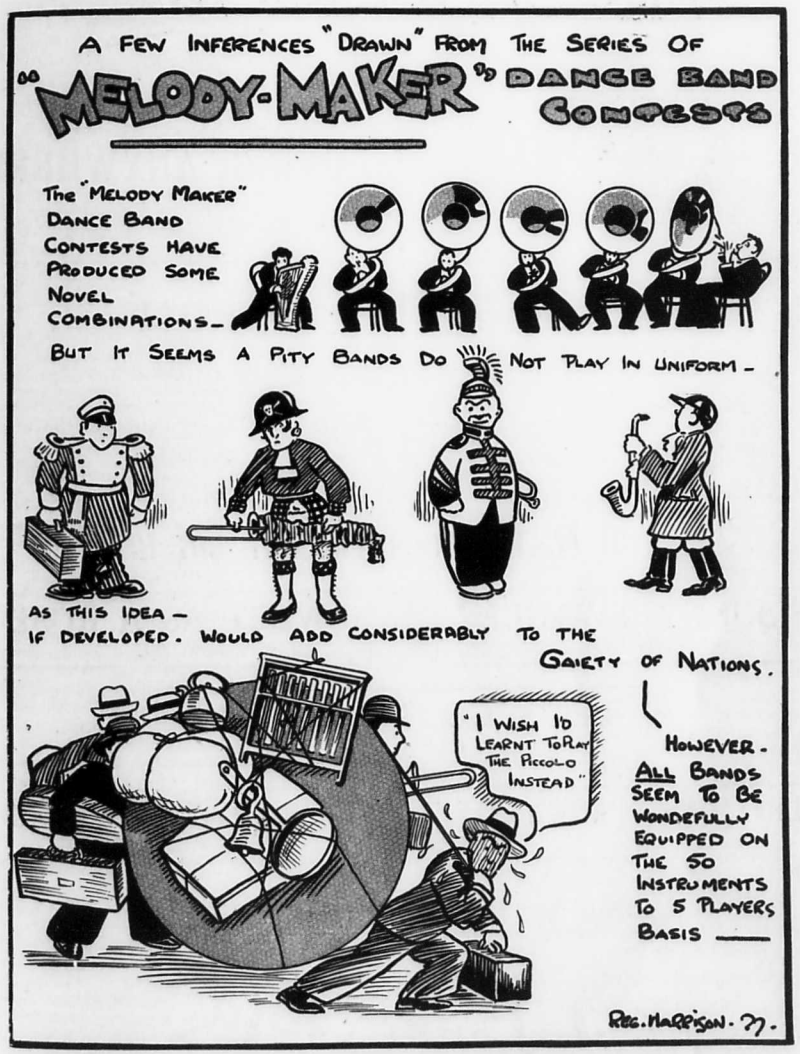
A version of the " back and side go bare " ballad has been attributed to John Skelton, Henry VII's Poet Laureate, who was so often imprisoned by his royal master for being over-satirical regarding that sovereign and other members of that royal family! Indeed, Laureate John very nearly lost his head for attacking the great Cardinal Wolsey, not only for his political and ecclesiastical faults, but also for what Skelton called " his greasy genealogy."

Undoubtedly, Skelton wrote more than one Bacchanalian ballad sung in the general entertainments or wakes or ales of his period and after.

I am inclined also to attribu to this erratic bard sund masques and other shows a entertainments of his time, cop of which are in my possessio It is a pity that so brillia a satirist and so rollicking rhymester as Skelton does not see to be known to many readers, even to students, in these days I fear that most of John fellow-Britons know him only (if at all) by that couplet of hi which may still be found a the ancient inn by Leatherhead Bridge, at which hostelry he was wont to feed and to drink at the expense of the ruddy-faced hostess, Eleanor Ruming. That couplet runs as follows :—

" When Skelton wore the laurel crowne,
My ale put all the good wives downe."

This cryptic utterance may be explained by the fact that, undoubtedly, in Hostess Ruming's time, the working women, or dames, of the village and its environs were in the habit of patronising that ancient pub, and even also of pawning there their respective husbands' agricultural and other truly rural implements in order that they might swill until they had to be trundled home.



: DAILY PROBLEMS AND ANSWERS :

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

GRAMOPHONE RECORDS OF YOUR BAND

(Reply by the Editor.)

S. F. S.-G., MANCHESTER.—I want to have some gramophone records made of the dance band I run. Do you know of any firm that will let me do a private session, and have, say, half a dozen copies of a record of two fox-trots worked into one 10-inch disc. Also what would be the charge?

The Crystalate Mfg. Co., Ltd., of 69, Farringdon Road, London, E.C., who manufacture Imperial and other records, will be pleased to arrange for you to record as you desire. The fee is £6 6s. for single-sided 10-inch record, of which for the said fee you will be supplied with a dozen copies.

BANDS AND THE BUSINESS NAMES ACT

(Reply by our Legal Expert.)

J. C. (no address given).—Is there any licensing fee to pay for running a dance band under a certain name, such as "The Carolinas," or any other heading? It has been brought to my notice that it is illegal to use a name unless a fee of 10s. is paid. Will you confirm this rumour, and tell me to whom the payment should be made?

Apparently you are referring to The Business Names Act, which comes under the control of the Registrar of Business Names, Somerset House, London, W.C., and is a requirement from all *firms trading from offices* to declare the names of the principals on their letter headings and in their offices, in the latter case in the form of a certificate. The fee for registration is 10s. 6d., but there are no advantages conferred on the holder.

The earliest intention of the Act was to enable traders to ascertain the identity and nationality of the principals of any firm with which they might be doing business. The advantages to trade generally are quite obvious, and all *firms* must by law conform to the statutory requirements of the Act.

A dance band can hardly be said to be a firm, since it carries on no credit business, nor does it deal with the buying and selling of goods.

If you have it in mind that by registering under the Business Names Act you will secure copyright of any title you intend to adopt you are wrong (see reply under heading "Copyrighting a Band's Name," on page 21 of our January issue). There is no method of copyrighting a dance band title, except when a band leader can prove that some other person has wilfully adopted his title to deceive the public into the belief that he (the adopter) is somebody else, when he (the adopter) can be injuncted under common law. This means to say that the onus of proof falls upon the complainant, who has only to show that he had the prior use of the title, and that his imitator has deliberately misled the public into the belief that he (the imitator) was the same organisation as the one whose title he had imitated. Not only can the defaulter be injuncted from the further use of the name, but special damages may be awarded if proved to have been incurred.

A GOOD BOOK ON THE THEORY OF MUSIC

(Reply by the Editor.)

P. L. F., CORNWALL.—Can you please recommend me a good book on elementary and more advanced musical theory? I want a concise work dealing with harmony, etc.

I think that Dr. Stainer's "Harmony," published by Novello & Co., Ltd., of 160, Wardour Street, London, W.1, and obtainable through any music dealer, price 2s. 6d., will meet your requirements.

DOES CLEANING HARM BRASS INSTRUMENTS

(Reply by the Editor.)

A. E. LA M., CLAPHAM JUNCTION, S.W.—I am the possessor of a brass trumpet, and have been informed by a military bandsman of some years' experience that constant cleaning renders the instrument practically useless after two or three years. Is that so?

Your adviser is correct. Constant cleaning will ruin brass instruments of any kind. The reason for this is that brass is a very soft metal. Not only will constant rubbing wear it away, but if you clean it with brass cleaners the acid in these has a tendency to eat the metal. I strongly advise you to have the instrument silver-plated.

LOST—THE UNION

(Reply by the Editor.)

F.R., WANSTEAD.—I understand the offices of the Musicians' Union have been moved from Archer Street. Can you give me the new address?

Yes, it is: 8, Golden Square, London, W.1.

SHOULD DRUMMERS SHARE COST OF BAND PARTS?

(Reply by Mr. Eric Little.)

G. B., WIMBLEDON, S.W.—I belong to a five-piece combination. Do you think that the drummer should contribute towards the music? He does not read music, but we divide our engagement money equally between all, and we all subscribe equally for the parts we use.

I see no reason why your drummer should not contribute towards the cost of parts, although he does not read music. The fact that he is lacking in this essential should certainly not be used as a means of allowing him to dodge his lawful liability to the band. In fact, I suggest he should be charged double until he is able to read!

TENOR OR G BANJO

(Reply by Mr. Len. Fillis.)

F. P. D., OAKENSHAW, Co. DURHAM.—Recently I started to learn the banjo, and chose an ordinary G Zither. I already had a fair knowledge of music. I am concerned that all the banjo articles in THE MELODY MAKER are about Tenor Banjo. Does this mean the G Banjo is a "back number," and is being "cleaned out" altogether by the Tenor in modern dance bands, in which case I am "backing a wrong horse?"

I am afraid that, as you so aptly put it, you are "backing a wrong horse" by turning too much of your attention to the G Banjo. It is really a back number in dance bands, and there is no question that the Tenor Banjo is likely, also as you put it, to "clean it out altogether," as regards orchestral as distinct from solo playing.

I do sincerely advise you to buy a Tenor Banjo, and turn your attention to it at once. The fingering is certainly different, but the experience you have gained in teaching yourself the G Banjo will be of the greatest assistance to you, and you should not find a change over unduly difficult.

PAINTING DRUM HEADS

(Reply by Mr. Julien Vedey.)

B. H. F., PLUMSTEAD.—I shall be glad if you will inform me whether paint is harmful to a drum head, as I am proposing to have the name of my band thereon. Also, would it be possible if the former proposition is impractical, to paste paper letters on it? I am a constant reader of your journal THE MELODY MAKER, and find it of great

interest and use to all the members of my band.

Paint is not harmful to a drum head. You should take care to use transparent water colour when painting the drum head, and not oil paint, which contains lead, and being opaque, will consequently only show up black if you place a light inside the drum. Care should be taken that the drum head is not too tight when painting, as the moisture in the paint will soften the head, and possibly cause it to slit. Equally the head should not be slackened down too much, as if this is the case the paint will crack when the head is tightened.

It is also quite practical to paste paper letters or other devices on the drum head, if you do not wish to paint on it.

DOES STORAGE DETERIORATE SAXOPHONE REEDS ?

(Reply by Mr. Al. Starita.)

G. R., Glasgow.—I have hit on a good saxophone reed, and want to buy up a quantity. Will storage for a long period harm them ?

Saxophone reeds will not deteriorate by storage, rather will they improve by keeping. You must, of course, understand that these reeds are delicate, and should be kept suitably packed. Most firms supply cardboard cartons with pockets on either side to contain the reeds, which keep them in good condition.

UKULELES AND BANJO
A Few Interesting Queries

(Replies by Len. Fillis.)

J. S. S., Ireland.—(1) I have a banjulele and a ukulele. Can I employ wire strings as used on a banjo for it ?

(2) I see in a recent issue of the M.M. a tune with uke. accompaniment—"Do I Love You ? Yes, I do." On top it says, "Tune the uke. G, C, E, A." Does this mean I must tune my open strings to those notes on the piano ? My tutor, by Len Fillis, says nothing about such tuning. He only mentions the one—*i.e.*, A, D, F♯ and B.

(3) I have a G Banjo. I want to convert it to a Tenor. If I were to place a Capo a few frets up and tune the strings to Tenor pitch at the Capo, would it not become a tenor banjo ?

I enclose P.O., etc., for The Melody Maker to be sent to me for a year.

(1) Wire strings can be put on a ukulele in place of the gut strings, but they are not satisfactory. The tone produced is not correct, as the instrument is built and intended for gut strings.

(2) You are quite right. When you see on top of the music the words, "Tune uke. G, C, E, A," this means tune the strings to those notes on the piano. My tutor which says tune the strings to D, F♯, A and B, is quite correct, as this is the general tuning of the instrument, but when piano music is written in certain keys it is easier to re-tune the instrument as stated on the music than to produce the correct harmonies on the original tuning—D, F♯, A and B—which necessitates intricate fingering.

(3) As regards fingering, by means of a Capo, you could turn the G Banjo into a Tenor. The tone, however, will not be the same as a Tenor Banjo, and really the idea, though possible, will not produce a satisfactory result.

: : THE NEW DANCE MUSIC : :

The Listener's Viewpoint

By
PHIL DUNCAN

Recently I heard Jack Hylton's Augmented Orchestra perform the newly-written "Dance Suite" by Leighton Lucas. Mr. Hylton, in his introductory remarks, suggested that this suite might prove to be a classic among such symphonic arrangements of syncopated music, rivalling, possibly, the famous "Rhapsody in Blue" by Gershwin, and so unmistakably demonstrating that English composers were well in the forefront with this class of composition. Which may be very true. Certainly the work in question was undeniably clever in its way.

Nevertheless, there is a deeper question.

Is this "symphonic syncopation" the right thing? Is it going to do good for the dance music world, and—most important — will it serve as an additional or increased source of pleasurable emotion for the listener ?

Needless to say, I am not picking out either Lucas' Suite or Hylton's Band with the intention of concentrating on them all the praise or blame that may result from a discussion of the question I have enunciated—they are merely two of the many suitable examples I might have chosen ; but since Paul Whiteman and his orchestra gave their first concert in the centre of the musical section of New York's public there has been a growing movement among our own band leaders to cultivate this branch of music. Thus I hope these words may be a helpful criticism for all those bands and composers who are turning their attention to the presentation of these specially-written works.

Returning, then, to the performance instanced. In presenting this music to the public, whether by means of broadcasting or in the concert hall, the attention of the three great groups which may be said to comprise the majority of music listeners will be attracted ; and it occurred to me to try to analyse their feelings with regard to such an entertainment. It is from the effect that a piece of music has on an audience that its worth may be judged—not only as an æsthetic pleasure (or the reverse), but as a profitable or unprofitable item, when viewed from the box-office and music sales' standpoints.

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I may as well start off boldly with the group of which I confess myself to be a member—the admirers of syncopated music ; or perhaps I should say jazz fiends or syncopation fans. First thrilled by the cacophonies of the Dixieland Band, then excited to fever heat with the Blue Blowers' trumpetings, and now galvanized by stomp rhythms and Goofus trickeries, the extremists of this class of listener really have little use for symphonic syncopation with its long, elaborately-orchestrated passages and its padding and props in the shape of additional musicians and instruments introduced from straight orchestras.

Personally, when listening to the fox-trot movement in the Lucas Suite, beyond appreciating the ability with which the orchestration was effected, I was unmoved until the familiar beat was heard from the rhythmic section of the band and a quite pleasing fox-trot tune was introduced, but only to be lost almost at once in the chromatic passages and arpeggios of the symphony.

The waltz movement that followed could not be compared in rhythm or melody with the waltzes of the classical composers, which, I have a suspicion, the jazz fan sometimes prefers to the endless succession of mournful monotonies passing for the modern interpretation of this branch of composition.

In the Blues movement of the suite, true dance music came more into its own, and, relieved somewhat from the trammellings of symphony, it fared boldly on its way and gave Lew Davis an opportunity for his usual incomparable work on the trombone with a Blues tune that was really approaching the "hot" variety and was certainly anything but symphonic.

Finally came the movement in Charleston rhythm, which was a curious mixture of legitimate jazz and attempted symphonic structure.

To the dance-music enthusiast how much of all this was enjoyable ? Assuredly very little, as he would be all the while straining—as it were—after the rhythmic and syncopated portions, and wishing "the boys" would only let themselves go—hoping every moment for a change in style so that he might hear a dance band playing dance music. But, no, in this, as in all other such compositions, the unsatisfactory blending of two musical styles (as far apart, surely, as the minuet is from the Charleston) continued to the bitter end and the jazz lover was left worried and unsatisfied.

I will admit right away that the ordinary admirer of dance music, as distinct from the Goofus fan, certainly likes melody numbers and can do with any quantity of "Saharas" and pieces of the "Moonlight and Roses" type. Indeed, the special orchestration (it may even be called a "symphonic arrangement," if these words must be dragged in somewhere) of such numbers to lift them out of the rut of the ordinary fox-trot ballad is very desirable. Further, this listener may have in addition a real liking for classical music, but, even so, he will not want to hear a dance band play it, any more than he can (for the same reason) tolerate a military band or full orchestra attempting a fox-trot.

Evidently, then, the first type of listener is not likely to be enthusiastic over this new music for dance bands.

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Let us now consider how the true music lover will receive such a concert. Approaching it, again, from the point of view of the "fan" (in this case he is called a "high-brow"), it is only too well known that the inclusion of a saxophone and muted brass causes the Crowhards to shut their ears and raise their eyes in agony at such "travesties" of "legitimate" music. In other words, they would certainly not listen to it at all. Thus it is certainly no good for them. The more broad-minded, "legitimate" music-lover will probably give the piece a trial and will most likely pick out for praise the very parts which the first group of hearers passed by—the passages orchestrated in legitimate symphony style. He will also possibly admire the technique and undoubted ability of the performers, and may even find a certain fascination in the pronounced rhythm which such an authority as Dr. Walford Davies has pointed out to be a good feature in dance music because of its conveying essentially life and movement. But I am afraid no "legitimate" music-lover will have much else to say in favour of symphonic syncopation—he would, at

any rate, prefer to hear it played by a concert orchestra, for, in direct opposition to listener No. 1, he always gets greater pleasure in hearing a fox-trot played by a straight combination than by a dance band, because he judges it by its air, rather than by any cleverness of extemporisation in its interpretation.

And, further, even if this listener No. 2 hears subsequent and different renderings of this type of music he will not be likely to alter his views; for music appeals to him in an entirely different way—he marvels at its structures and harmonies, and traces out with a thrill the delicate melodies and counter-melodies, following with exalted feeling the moods and caprices of the composer, whereas our first listener is affected rather in a physical than a mental manner, and his enjoyment is characterised by a tingling and exhilaration of the senses caused by the profound effects of syncopation and rhythm alone, only judging harmony by its "blueness."

* * * *

As for the third, and, unfortunately, perhaps the largest body of my hypothetical audience, they are merely auditory receivers—taking in anything that comes their way, now mildly thrilled by an emotional passage, now charmed by a simple melody, and again moved to foot tapping when they hear pronounced rhythm. But of real criticism or ability to explain just what it is that pleases them in music there is no trace. Does the promoter of symphonised syncopation hope to reform the wretched state of these shallow listeners by attracting their attention with rhythm, and so lead them gently on to better appreciation of the other features which mean music—syncopated or legitimate? If so, I fear he has undertaken a difficult task.

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But, to come to some conclusion from this discussion. It must appear very evident to anyone reading this poor attempt, that the new type of music for dance bands seems to be doing but little good, and quite possibly causing a certain amount of disappointment, if not actual harm.

Let it be the business of dance bands to play dance music in their own inimitable way—let them stick to it, and leave this attempted entry into the realms of symphonies in the same way and for the same reason as the "legitimate" orchestras steer clear of syncopation.

PHIL DUNCAN.

A NEW BALKAN INSTRUMENT

I STEPPED on to the quay at Sebenik and wandered up into the town. Suddenly my gaze was arrested—there, in a little shop, was a musical instrument, a fretted instrument, of which I have never seen the like.

This strange object interested me. I walked over to the window and looked at it. What was it anyway? A mandoline? No! The handle was nearly as long as that of a G banjo, and yet the head bore a strange resemblance to a Neapolitan mandoline.

I went into the shop. I tried French, I tried Spanish, I tried signs and an English pound note. The latter produced results. The mystery was taken from the window. I examined it. Yes, a head like a mandoline sure enough, but only about half the size, and a neck nearly the length of a banjo, two strings—or rather four, as it was a double-strung instrument—a little ivory bridge and a mandoline pick. "Tambouritsa—instrumento nazional of the Croates," murmured the shopkeeper.

My mind was made up. I bought this Tambouritsa for the magnificent sum (in English money) of 22s. 6d. I walked proudly out of the shop with my new toy (wrapped up in brown paper) under my arm. From its native Yugo-Slavia it travelled with me to Italy, Algiers, Portugal (doing duty at informal ships' concerts on the way), and then back home to England (7s. 6d. duty to pay at Southampton docks)—the first instrument of its kind, I believe, to reach England.

As a novelty instrument, especially for tangos, the tambouritsa is excellent. The tone is rather similar to that of a mandoline, though it is deeper and the volume of sound is greater. I was unable to find out the correct native tuning as I could not speak the language and could find no one with enough English to explain during my trip along the Adriatic. But I play mine tuned to A and D, using banjo first and second strings. The result sounds all right.

It is rather an awkward instrument to hold owing to the size and shape of the head, and also because of the extraordinary thickness of the neck. This is overcome by having a long cord round your neck and attached to the head at one end and the end of the neck of the instrument at the other. The strings are vibrated in the same way as those of the mandoline. It is a very easy instrument to learn and play, especially if you can already play a fretted instrument; also tuning the top string to D makes the fingering similar to the banjo.

In conclusion, it is interesting to note that during my trip I never once set eyes on a banjo. The nearest I got to it was a tenor banjo at the Lido and another in Abbazzio. Every music shop I saw, however, was crammed full of tambouritsas, guitars and mandolines.

P. A. LE NEVE FOSTER, B.A.

:: THE FUTURE OF THE BANJO ::

Inferences from Manufacture

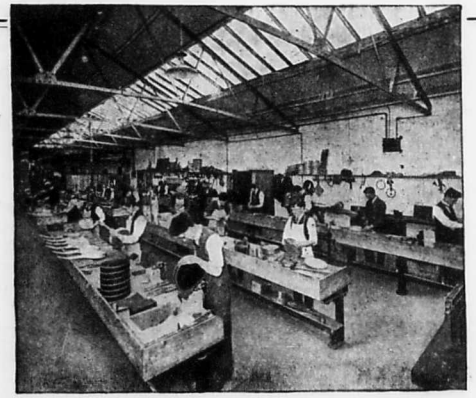
SUCH is the vogue of orchestral and ukulele banjos, due to the ever-increasing popularity of both professional and home produced modern dance music, that professional performers are naturally interested as to the future of the instrument. As it is, the banjo is quite a newcomer to the orchestra, and unlike the saxophone, which is fast being conceded as possessing legitimate value in straight orchestras, appears to be limited to its use in the dance band only.

Accordingly banjoists have made up their minds that, in the event of dance music coming to a sudden end, they will go out of business with it, and what with the prophecies of the dismal jimmies, who keep publishing their belief that jazz is dead or dying, they cannot help but feel worried.

But what is the truth as to the future of dance music? THE MELODY MAKER AND BRITISH METRONOME has constantly urged that all the real signs indicate its continued development, and the fact that it has come to stay. The position still justifies that contention; but, if more practical indications are needed, where better than to the manufacturing world can one turn for further enlightenment?

An invitation to review their factory at Kennington having been received from a well-known manufacturing firm the investigation was therefore carried into this hive of industry, the benefits of which are now being passed to the reader.

The firm in question was founded in the reign of William IV, so long ago as 1832. It has developed from a little fancy goods and musical instrument store to a great manufacturing concern, with factories covering over 90,000 sq. ft. area. In addition to manufacturing certain orchestal instruments on a large scale, it has a huge output of gramophones and pianos.



A GLIMPSE OF THE BANJO WORKSHOP

Whilst producing most of the various kinds of orchestral instruments, it is perhaps with the banjo family that this firm is mostly concerned, and for the manufacture of which it has been constantly extending its factory and increasing its plant since 1920, which year saw the great boom in dance bands.

The process of manufacture is chiefly distinguished by the great care and accuracy with which each instrument is built and tested. In the selection of the raw material, nothing but the best Honduras mahogany or Canadian maple is used, and the first point to be noticed as significant is that the neck of each instrument is shaped from one solid piece of timber. If a banjo or ukulele banjo neck is made separately to the heel, it is obvious that the two components must be joined by glue, so that where strength is most needed a weakness must be inherent. This would be particularly so in a hot climate.

The next process is the affixing of the ebony fingerboard, which, having been done with requisite care and skill, the fretting of the neck, upon which the instrument banks its whole reputation, since one which is out of tune is worse than useless, takes place. Many obscure makes of banjos and ukulele banjos *are* out of tune, which is probably due to the fact that in their process of manufacture the tools used are not of the same scientific nature as those employed in this particular factory.

Each neck being of an undeviating standard, the method of fretting must also be of equal accuracy. In this factory a gauge (called a jig or templer) is employed, which, being affixed rigidly to the neck, causes it to be slotted by a circular saw in such a way that each incision is mathematically accurate. Of course, much will have depended upon the preliminary fixing of the nut, but that, too, has been scientifically achieved on the same principle, and cannot, therefore, throw the frets out of adjustment.

A skilled operator then inserts the steel frets, and the neck is ready for the next process, which is the fitting of the "pole," which all familiar with the ordinary open back banjo will recognise. Here is another operation which must be correct to infinitesimal dimensions, for by it will the pitch of the finished instrument be influenced. Human fallibility is therefore ruled

BARNETT SAMUEL & SONS' BANJO BAND

out from this process by the use of infallible machines and tools.

Whilst viewing the shaping of the wooden bodies, the rims and resonators, etc., the imagination of the banjoist is not captured so keenly again until the process of fitting the vellum to the head is encountered. When the carefully chosen and graded vellum has been soaked in water, it is stretched by a skilled operator over its frame and clamped by expert hands to the head, where, under medium but even tension, it is permitted to dry out naturally. It is then taken off again to ensure that no air has intruded between the vellum and its wire frame, so threatening weakness.

Next the instrument is completely equipped with its fittings, brightly polished by hand, and then passed to the tester, who determines the all important exact position of the bridge, and proves the instrument to be in correct tune and pitch. When it has passed his critical hands it is indeed a faultless instrument of its class, and should bring complete satisfaction to its ultimate purchaser.

This review is extremely cursory, as it is obviously impossible to comment on all the hundred and one processes which, literally, the banjo must undergo in its building. There are scores of different models, including the handsome tenor instrument, with its backbone running right through the complete length of the neck, which is made in twelve different pieces of timber, and which cannot possibly warp in any climate.

Whilst these processes are all significant, what is perhaps more so is the information which is to be extracted from the sales department of the firm. Here we learn of the passing out of fashion of the banjolin, the mandolin and the zither banjo, but the ever-increasing popularity of the G banjo and tenor banjo, to such an extent that the factory is continually pushing out its four walls in an attempt to cope with the ever-growing demand for the banjo family of instruments and drums, too, which the firm has now commenced to manufacture extensively.

A BUSY SCENE IN THE ASSEMBLY SHOP

What is the inference, then, to be drawn from this? Is one to suppose that a firm of such old standing and importance is sinking its capital rashly in new factory sites and plant if the goods it makes are merely a passing phase with the shadow of extinction hovering above them, or is not one entitled to read from it that the concern has assured itself beyond all reasonable doubt that there is a permanent demand, ever increasing, awaiting its high-class output?

Banjoists who have trepidation for the future should consider this beehive of industry, and see its 350 operatives working merrily away at their task of attacking the ever-growing pile of orders.

Jazz is not dead, far from it; it is only in its "teething" stage at the moment.

Why, we understand from this firm that it is even exhibiting at the British Industries Fair this year, and no one has ever seen a corpsed industry in that flourishing setting.

Photographs kindly supplied by Barnett Samuel & Sons, makers of John Grey Instruments.

SYNCOPATION & DANCE BAND NEWS

Ladies Win Important Dance Band Contest

Defeat of the "Trousers" at Hammersmith

THE inferiority of mere man was made apparent once again when Ynet Miles and her All Ladies' Band (presented by Eddie Whaley, of Scott & Whaley) won the Greater London Open Dance Band Contest, held at the Hammersmith Palais de Danse on Friday evening, January 21.

A large crowd of enthusiasts filled this most popular West London resort to dance to the contesting combinations, which, as in the case of previous contests, was permitted while adjudication was in progress.

Twelve entries had been recorded on the programme, but Claude Selwyn's Harmony Stars failing at the last moment to put in an appearance, the number became reduced to 11. Added to that were the two excellent house bands—Al Tabor's Transatlantic Orchestra, and Albert Kendall's Savannah Band—making 13 distinct dance orchestras for one evening's dancing—surely a record.

The judges selected by this publication to officiate were: Messrs. Jack Hylton, Ronnie Munro, Al. Davison (in place of Mr. Herman Darewski, who was unavoidably absent) and Edgar Jackson, Editor of THE MELODY MAKER AND BRITISH METRONOME. A word of thanks must be tendered to these judges, whose sense of duty to the betterment of modern dance music has impelled them regularly to be present on such occasions. Mr. Jack Hylton, whose appearance was greeted with loud applause, in spite of the many calls on his time and the fact that he had during the day given three performances with his band at the Alhambra, arrived at 11 p.m. to consider the four bands, picked out by the remaining judges for his final consideration. The results were as follows:—

1ST PRIZE.

A 20-guinea Solid Silver Challenge Cup and Super-Illuminated Bass Drum presented by the Premier Drum Co.—

To Ynet Miles and her All Ladies' Band, 180, Sutherland Avenue, Maida Vale, W.9.

Jack Hylton presents the Cup to the Prize Winners

Every member of this band also received a Gold Medal, presented by the Lawrence Wright Music Co., and MELODY MAKER Diplomas.

2ND PRIZE.

A "True Perfection" Alto Saxophone, value £30, presented by Messrs. Lewis Bros.—

To Reg. Mote's Syncopated Orchestra, 18, Ingersoll Road, Shepherd's Bush, W.15.

Gold-centred medals, presented by the Lawrence Wright Music Co. and MELODY MAKER Diplomas were also presented to each member of this combination.

BEST TRUMPETER.

A first-quality Buescher Trumpet, presented by Messrs. Mold & Co. and Messrs. Clifford Essex, also MELODY MAKER Diploma—

To the Trumpeter of Reg Mote's Syncopated Orchestra.

BEST DRUMMER.

S. & L. Side Drum, presented by Messrs. Boosey & Co., also MELODY MAKER Diploma—

To the drummer of the Cuba Club Band.

BEST SAXOPHONIST.

A Besson Trombone, or other instrument of equal value, presented by Messrs. Besson & Co., also MELODY MAKER Diploma—

To the Saxophonist of Eddie Norris' Navana Band.

In spite of the fact that the standard of the competing bands was very good, it was noticed that a number of the contestants were obviously nervous of their position and surroundings, and possibly did not do themselves justice. This certainly was not the case in the winning combination—an eight-piece outfit—which performed with a *verve* and self-assurance that can only be explained by the fact that the ladies were obviously aware of their charm, and possibly having benefited from the coaching given to them by Shrimp Jones, of the Plantation Orchestra, now appearing in "Black-Birds" at the London Pavilion, knew themselves to be fully competent to play at any place in London for a competition of this description. While individually the members of this orchestra were good, the pianist being particularly excellent and the banjoist well to the front, the success of the combination was due more to ensemble, and this band will certainly be a find for some dance promoter who is looking for an unusual draw. Not only can these ladies play, but, in their silver frocks, made a charming picture, which possibly was the cause of the downfall of many of the male competitors.

Reg. Mote's Syncopated Orchestra, also an eight-piece combination, gave the ladies a hard run for their money — it failed, merely because while being composed possibly of better individual instrumentalists, it lacked the brilliance of performance of the winners.

Two four-piece combinations were third and fourth respectively.

The Cuba Club Band, of 87, Battersea Bridge Road, S.W.11, the drummer of which won the prize for the best drummer of the evening, put up an excellent show. It had a particularly nice alto saxophone, while its trumpet player doubled on tenor saxophone, and was equally good on both instruments.

While the judges made every allowance for the difficulties experienced by small combinations in such a big hall as the Hammersmith Palais, yet we feel that this band must have been very near to the second prize winner.

Eddie Norris and his Navana Band, of 5, Alexandra Court, W.9, the saxophonist of which won the prize for the best saxophonist of the evening, and certainly is an outstanding performer, was as close to the third combination as that must have been to the second. This band is a really first-class proposition—it has all the "snap" and "style" of the best West End London combinations, and probably only lost first or second place on account of an attack of nerves, which was particularly noticeable in its second performance when Mr. Hylton made the final selection. For a club or small dance hall wanting a four-piece orchestra, we think it would be difficult to find one more satisfactory than Eddie Norris's Navana Band.

Probably those who benefited most by the contest were the two house bands, who, in spite of the excellence of the many contestants, only showed up to more brilliance when directly compared with the other bands which performed throughout the evening, and the Hammersmith Palais must be particularly proud of its regular music.

Second Prize Winners at the Hammersmith Contest

The congratulations of all present were tended to Mr. Dowdall, the popular manager of the Palais, for the great success of the arrangements which he had made for carrying out the contest.

More Hylton Novelties

JACK HYLTON and his band are still attracting enthusiastic audiences to the Alhambra with their lively and amusing performances, aided by pictorial stage effects. The Froth-blowers' Anthem is a big hit, and will be retained in the programme for the present.

A new item in active preparation, to be produced at any moment, is a musi-scena showing the origin and evolution of the Black Bottom dance. Another will be an old-style picture-postcard number, incorporating favourite melodies of the last century, like "Daisy Bell," "Two Little Girls in Blue," and "Ta-Ra-Ra-Boom-de-ay."

Al Tabor and his Transatlantic Orchestra—
Resident Band at the Hammersmith Palais de Danse

Debroy Somers to Take Lensen's Place at Ciro's Club

JEAN LENSEN and his band will at the end of this month be leaving Ciro's Club, where it has been for three years.

The usual policy of this exclusive club is to have a fresh band every year—presumably on the assumption that a change is good for everyone. It certainly says a great deal for Lensen's band—which has always been considered one of the best in the West End—that it has been able to break down precedent on two separate occasions, and obtain a renewal of its contract.

At time of going to press we have not been informed that the band has secured a fresh engagement.

The new Debroy Somers' band will—on the completion of Jean Lensen's contract—open at Ciro's Club.

Billy Somers will take with him the whole of his fifteen-piece combination, which has met with such success in the West End and other Variety Halls, but it is unlikely that all will perform at one time, as the club, though as large, if not larger, than most others of its kind, is not really big enough for such a large outfit to be satisfactory. It is most probable that the band will be split into sections, as it has to supply "legitimate" music from 8 to 10 p.m. during dinner, after which dancing starts and continues usually until about 2 p.m.

In addition to his engagement at Ciro's, Billy Somers has a large booking for the halls. He will commence a two weeks' engagement at the Coliseum on February 14th, and commencing March 7th will be at the Alhambra for four consecutive weeks, in addition to which he has a further booking by the Stoll Tour of ten consecutive weeks.

STOP PRESS

MERANO DANCE BAND won contest held Leyton Baths, Jan. 24th. 2nd, Continental Syncopators. 3rd, Fol-de-Rols. Full report in March issue.

DRASTIC REORGANISATION OF THE SAVOY BANDS

(*From our Special Correspondent.*)

In a most interesting conversation during which he reviewed the many changes that have taken place over the last five years in the style of modern dance music, Mr. W. de Mornys, of the Savoy Hotel, said to me: "When I formed the Savoy Orpheans about four years ago, the twelve-piece symphonic combination, with its two trumpets, trombone and tuba, which were always considered, and scored for by arrangers, as a section in themselves, was all-popular.

"Probably this was because dance music had just evolved from the 'every man for himself' stage, and people were pleased to hear it played in a manner which, while lacking nothing of the dance rhythm they required, sounded much more like the legitimate orchestras they had been brought up to appreciate. There was all the colour to which they were used obtained by orchestrating the parts in a more or less legitimate manner.

"But even colour can be overdone, and I am of the opinion that the brass section—as such—is no longer satisfactory. It is too prominent and heavy for the ordinary indoor ballroom, and I think brass instruments can be used more suitably—namely, to obtain effect by individualism instead of *en bloc*.

"To this end I am reorganising certain of the Savoy Bands, whereby you will find that the strings are increased, saxophones remain at the same numerical strength as hitherto, but brass sections are either cut down or entirely eliminated."

Mr. De Mornys has already put his ideas into effect, as will be noted from the following paragraphs.

The NEW Orpheans—

The instrumentation and *personnel* of the Savoy Orpheans has undergone an almost complete change in the last fortnight.

The combination is now under the direction of Carroll Gibbons, the famous pianist, originally of the Berkeley Hotel Band, and subsequently leader of the Sylvians. Gibbons, who directs from the pinao—an unusual feat when controlling such a large combination—has with him:—

* F. Herbyn, second piano.
* Bert Thomas, banjo.
* A. Ure, drums.
† J. Bellamy, bass and tuba.
* R. Pursglove, violin.
† Sid Kyte, violin.
Teddy Sinclair, violin.
* Roy Whetstone, alto saxophone.
† J. Cassidy, alto saxophone and vocalist.
* Al. Notorange, tenor saxophone.
Frank Gueranti, trumpet.
† Geo. Chaffin, trombone.

Names marked * are late members of the original Sylvians

Names marked † are late members of the original Orpheans.

From the foregoing it will be noted that the new Orpheans consists, with the exception of its trumpet and one violin, entirely of members taken from the late Orpheans and the Sylvians. The two newcomers under the Savoy management are both dance musicians of exceptionally high standing in the dance band ranks. Teddy Sinclair was for some time with Teddy Brown and his Café de Paris Band, after which, for a short while, he had his own combination at the London Club. Frank Gueranti is best known as the trumpet who came to England with Paul Specht. when his band from America opened J. Lyons' Corner House in Coventry Street, W. After leaving Specht, Gueranti for some time had his own band at various first-class dancing rendezvous on the Continent.

I heard the New Orpheans (writes The Melody Maker and British Metronome Special Correspondent) for the first time on Saturday last (January 22), after it had been formed but a week, and have nothing but praise for it. As a modern dance band it is orchestrally and rhythmically perfect, but probably its chief attraction is the variety it instils into all its renderings—a feature in which many of our best combinations are sadly deficient. The New Orpheans rely so much more on individuality than other British combinations, and its numbers comprise chiefly choruses of the most popular tunes of the day rendered as solos in varying styles by the different instruments, strung together by clever introductions, bridge passages and modulation. I have never heard previously such a variety of styles or tone colours gained by clever individuality as apart from prearranged orchestrations where sections of instruments are treated as such. The New Orpheans should certainly have a long reign at this veritable palace of good dance music.

—and the NEW Sylvians

Consequent upon the majority of its original members having gone to make up the New Orpheans, fresh *personnel* has had to be found for the Sylvians. This remains a six-piece combination, in which brass instruments are conspicuous by their entire absence. It is under the direction of Cyril Ramon Newton, late leader of the Orpheans (violin), and includes Herbert Finney (saxophone), Billy Thorburn (piano), Ronnie Gubbertini (drums), Pete Mandell (banjo), all late of the Orpheans, and J. Frytag, saxophone.

It will appear at the Berkeley Hotel. Although I have not had a chance to hear the combination, it should, if one may judge from its *personnel*, be a first-class dance combination, amply capable of upholding the tradition of bands under the Savoy direction.

Havana Band Back at the Savoy

The famous Savoy Havana Band, under the leadership of Reg. Batten, returned from the Berkeley to the Savoy Hotel on Friday, January 21, last, and is now being heard over the wireless once more.

It had a wonderful season at this Piccadilly resort of the élite, and did more than any previous combination to fill the restaurant in which dancing takes place. The London musicians say it is the best dance band in the country, and they *should* know.

Nat Lewin, the popular leader of the Dance Band at Verry's Restaurant, and also well-known as an arranger, has joined the staff of the new publishing concern, Ord Hamilton, Ltd., of 58, High Street, Bloomsbury. He has taken charge of their orchestral department.

J. Bertrand, who has been associated with Maskelyne and Devant's entertainment for 22 years, has recently resigned the position of musical directorship to devote himself to his business of arranging and orchestration.

THE TRAGEDY OF BERT RALTON

MANY musicians have taken the death of poor Bert Ralton very much to heart, for a more popular fellow could hardly have existed in the profession.

In being killed by an accidental shot from a gun whilst hunting on the African veldt, a very adventurous life thus came to a premature finish in a moment when most of his troubles were behind him.

Bert Ralton first became familiar in this country as leader-saxophonist of the original New York Havana Band, which was the first band at the Savoy Hotel to bring it subsequent world-wide fame for the excellence of its dance bands. He was a wonderful performer, especially on the soprano saxophone, and visitors used to go into raptures over some of his solos. One of his numbers, "Silver Canoe," was always a sensation, the beautiful clarity and thrill of his high sustained notes proving irresistible.

Originally an American, and, as report has it, a graduate to music from the ranks of newsboys, Ralton worked his way to the top of the ladder by sheer ability, enterprise and thrust. His private life was not of the happiest, but this aspect of his mind was always hidden from all but his most intimate friends. His ready smile and high principles endeared him to one and all.

After leaving the Savoy, Bert Ralton vanished from the country, having undertaken an Antipodean tour. Rumour after rumour during his absence circulated round London to the effect that he had died, for he was a poor correspondent, and wrote to no one.

But back he came all right, and in 1926 again was seen at the principal West-end music halls. He would have had many resident engagements had he been prepared to accept the figure which had come to be typical of the day, but he could not realise that prices had dropped during his absence, and that he would have to accommodate himself to the terms which, after all, were the best on offer to anybody. In fighting for his principle, however, one saw the strong side of his character, for in the end he won out by receiving an offer to tour South Africa at a fee he thought worthy not only of himself, but also the boys who were with him.

During the few months in the old country prior to his departure, however, he was faced with considerable difficulty with the Ministry of Labour on the permit question, and confessed on one occasion that his life had always been a long succession of struggles against adversity. Whilst at home he recorded considerably for Columbia, and has left behind many fine records, which now make treasured souvenirs of his ill-fated personality.

Then came the tragedy of the accident which deprived the profession of one of its most respected "stars." According to reports, he died bravely playing the ukulele and singing to his attendants whilst waiting to be borne to hospital.

The photographs herewith are, of course, doubly interesting now. In the top and bottom pictures of the composite three he is seen, picnicking with Billy Mayerl and friends, and in the centre, disguised as a Scot.

In the bottom picture he is seen in the right hand rickshaw, with the rest of the band to his left, all ready for a run round Jo'burg, in full regalia.

Bert Firman goes to Devonshire House

BUT a few short months ago on a large site in Piccadilly, directly facing the Ritz Hotel, stood the old Devonshire House. It was originally built about one hundred years ago as the residence of the Duke of Devonshire. Now in its place has been erected a block of palatial residential mansion flats, the rents of which will be prohibitive to all but those most liberally endowed with the good things of this world.

In the building is a sumptuous restaurant, which is already a going concern. Primarily this restaurant is to be for the residents of the flats, but it is open to the general public from outside. As is only fitting in these modern days, dancing takes place every evening from 9 p.m. till 2 a.m., and Bert Firman, late of the Carlton Hotel, is engaged to provide the dance music.

No better move could have been made by the proprietors than to reserve the services of this famous London Dance Band leader. He has with him at the Devonshire House Restaurant, on the piano, his brother, John Firman; on the saxophone, Arthur Lally, late of the Savoy Orpheans; on the banjo, Jack Simmons; and on drums, Jack Trebble; and the music is in keeping with the requirements of a concern catering only for the most exclusive circles.

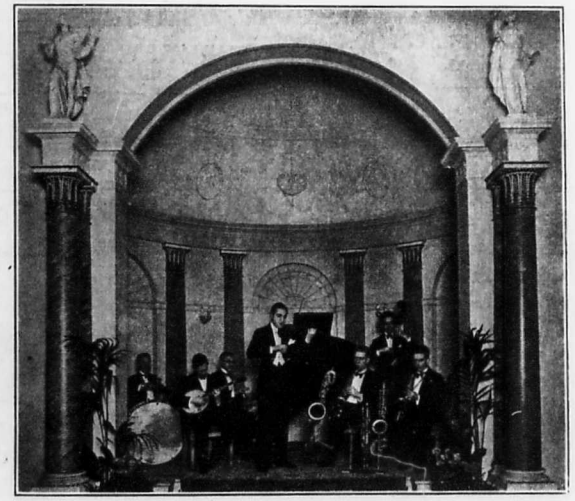
Bert Firman is, of course, a brother of Sid Firman, well known as the leader of the Radio Dance Band.

Horatio Nicholls' "Dry" Trip

THERE was much excitement at Waterloo Station on the morning of January 19, when Mr. and Mrs. Horatio Nicholls waved their last adieux from the American boat train. With them were Mrs. Jack Hylton and Jack himself, the former going all the way, and Jack just as far as Southampton to see his wife off; whilst Gerald Samson, Jack's retiring manager, was also one of the voyaging party.

A big party of loyal friends and connections of the famous composer was left behind on the platform, and it is a tribute to him that so many hurried out in the small hours of the morning to bid him "*Bon voyage.*"

The trip is said to be for pleasure and business combined, but Horatio Nicholls seldom puts business in the background, and some mystery is attendant on this voyage west, which is not likely to be solved until his return in six weeks' time.



Bert Firman's Devonshire House Band

Horatio Nicholls' compositions conform very much to the traditional British ballad style, and one wonders whether this trip to the States will tend to Americanise his future output, or whether it will merely provide him with fresh inspirations for new "true-to-type" songs. Some "wag" suggested that when he gets within the three-mile zone the whole inspiration of mankind will have vanished, but then Horatio Nicholls is just as famous in America as at home, and is sure to be overwhelmed with that American hospitality which, for all the prohibition laws, is not entirely independent of brews and distils; so rumour hath it.

Jack Hylton—Dance Promoter

OWING to the phenomenal success of Cochran's recent Charleston Ball at the Albert Hall and Jack Hylton's Happy New Year Ball, it is not surprising to learn that these two great showmen have come together with a view to promoting further Charleston balls.

At the moment their scouts are out all over the country engaging the largest halls of the principal industrial towns for great organised dances in every promising area.

Up to the present Blackpool, Cardiff and Bristol have been visited, and plans are maturing.

Jack Hylton and his band will take a rest from the music halls and play at these functions, the complete campaign covering about six weeks in all.

This combination between C. B. Cochran and Jack Hylton is plainly irresistible, and thus should be a bumper success everywhere. The extraordinary showmanship of the former, and the tremendous popularity of the latter guarantee wonderful team work.

Jack Hylton has also discussed the possibility of running a series of Sunday afternoon concerts at some West End theatre, such as the Pavilion, in which his band will produce and augment its stage act.

This is just what London sadly needs, and it is to be hoped that Jack will persevere with the idea and bring it quickly to fruition.

In the meantime his engagements for February take him from the Alhambra to the Nottingham Empire, week commencing February 14; the Alhambra, Bradford, week commencing February 21; and the Victoria Palace, London, again, week commencing February 28.

IF struck off register owing to recent raid, the Kit-Cat Club may become a public Restaurant with dancing.

£10,000 p.a. for a Musical Director?

BERT AMBROSE, who since March, 1924, has been the musical director of the exclusive Embassy Club in Bond Street, where he was once informed by Fred and Adèle Astaire that he had the best dance band in Europe, has now left that establishment in anticipation of his taking over the directorship of the dance music at the new Mayfair Hotel, to be opened in Berkeley Square, London, W., on March 28 next.

The Mayfair comes under the management of the Gordon Hotels, Ltd., of which Sir Francis Towle is the well-known managing director. It will be one of the show hotels of London, and the dance music is to be in keeping with everything else about this exclusive resort.

It is rumoured in London that Ambrose will receive a salary running into close on five figures, though no confirmation of this can be obtained.

The manager of the Mayfair Hotel will be Mr. De Vigny, who is now in charge of the Victoria Hotel under the same directorate.

Pianist Succeeds Late Leader at the Embassy Club

CONSEQUENT on the departure of Bert Ambrose, as stated above, the band at the Embassy Club is now under the direction of its pianist, Max Raiderman. The remainder of the personnel, which was given in our November issue, remains the same, since Ambrose honourably promised Luigi that he would not take any of the Club's musicians with him when he left.

Another Change at the Regent Palace

JAN RALFINI and his band, having gone to the Empress Rooms, Kensington, as stated in another paragraph herein, Art. Alexander and his combination from the Tottenham Palais de Danse has taken its place at the Regent Palace Hotel. The band consists of Art. Alexander, piano and leader; Jack Jacobsen, drums; Tim Maurice, B♭ tenor saxophone; George Barker, E♭ alto sopranos; Fred. Haydon, violinist; and Harry Collins, banjo. This band has also appeared with much success at the Hammersmith Palais de Danse, the old original Rector's Club, The Broadway Club, Rector's in Paris, and the Wimbledon Palais de Danse.

Ralfini at Empress Rooms

CONSEQUENT upon Leslie Norman and his band having gone to the Carlton Hotel, Jan Ralfini and his combination, lately at the Regent Palace Hotel, of which mention has been made previously in these columns, is now at the Empress Rooms, Kensington. This may be looked upon as promotion for Ralfini, as the standard of dance music at this Kensington ballroom is generally considered to be of a higher quality than that of the large middle-class hotel off Piccadilly Circus. Both places are under the control of J. Lyons & Co., Ltd.

Jay Whidden Takes a Rest

THE Midnight Follies, at the Hotel Metropole, London, is now closed for rehearsal of a new cabaret. It will reopen about the middle of March. Contrary to a strong rumour which has been circulating around London for the last few days, Jay Whidden's Band, which has become so popular with its patrons, will again be on the stand. At the present moment Whidden and his band are touring about the country delighting the provinces with their entertainment.

The Next Dance Band Contest

A DANCE band contest is due to take place at the Chelsea Town Hall on March 18. This contest was made inevitable by the success of that held there on September 17 last.

Whilst full particulars will be issued in the March number of THE MELODY MAKER AND BRITISH METRONOME, bands desiring to compete should make application at once to Mr. F. Garganico, 287, King's Road, Chelsea, S.W., as applicants will be accepted in strict rotation, and there is bound to be a big entry. It is expected that some excellent prizes will be put up.

The contest will be run on what may now be termed the standard lines, and will be under the auspices of this publication, which will select the judges.

A DANCE band contest will be held at the East Ham Town Hall on April 1, next. Full particulars in the March MELODY MAKER.

The Astoria Ballroom Opens

ON Saturday, January 15, the Astoria Ballroom, underneath the new Cinema in Charing Cross Road, W.C., which then opened its portals for the first time, was besieged by such a large crowd that quite early in the evening the "house full" boards had to be put out and the doors closed.

The Astoria is one of the most tastefully decorated of London's public dancing resorts. The colour scheme is sky blue and gold. The floor is small, and would probably be overcrowded with 150 couples on it, but the sitting-out accommodation is in ample proportion to the dancing space. The floor is surrounded by tables and comfortable wicker and padded chairs, conforming in colour to the general scheme, which are also found in the spacious balcony running round three sides of the building. The premises, which are open daily, are run on the Palais principle, 3s. 6d. being the usual charge for admission.

The musical arrangements are under the control of W. L. Trytel, who has also put in the band in the Cinema above. The dance combination consists of violin (leader), three saxophones, banjo, trumpet, trombone, tuba and drums. It should be thoroughly suitable for its purpose when it has played together for a short while longer.

Edna Rogers and Leighton Lucas in a Musician's Romance

In offering Leighton Lucas the most respectful felicitations on his engagement to Edna Rogers, The Melody Maker and British Metronome does so with more than formal interest. Leighton Lucas, though primarily known as the talented arranger to Jack Hylton's band, is, of course, a contributor to this publication, and as such commands the utmost respect and attention of all dance musicians throughout the British Isles, whilst Edna Rogers, famous as leader of Gwen Rogers' Musical Dolls at the Opera House, has made it a delightful habit to brighten up these editorial offices on many occasions.

From her high pitch on the Opera House Band Stand she has charlestoned her way into the hearts of many admirers other than Leighton Lucas, but "likes" attract and so two talented musicians are to become one in what we confidently predict will be a long sustained harmony.

In the meantime Edna is carrying on providing the music at the Royal Opera House Dances and Olympia Dance Hall. Two or three weeks ago she appeared in a Sunday League Concert at the Alhambra with the Musical Dolls and held up the show. In this "outing" the girls used "Magicolour" for the first time, which invention is a lighting mystery which enables the wearers to change the designs and colours of their dresses by the mere touch of a button.

Meantime Gwen Rogers' Romany Players are delighting the Buxton natives at "The Gardens," where Agnes, the third famous sister, directs.

Miss Edna Rogers

BRITISH INDUSTRIES FAIR February 21-March 6, 1927

We understand that the Music Section of the British Industries Fair at the White City, Shepherds Bush, London, will be among the most attractive features of the Exhibition. Though the majority of the exhibits will be pianoforte and gramophones, other musical instruments will also be shown. In particular, we draw attention to the "John Grey & Sons" stand, which will contain a complete range of dance-band instruments.

The Lyricals Take the Boards

Sid Roy's Lyricals, from the Café de Paris, have created a great success by their performance on the variety halls. Assisting the act is Beryl Evetts, the famous dancer, who won the Charleston Competition at the Charleston Ball, organised by Charlie Cochran at the Albert Hall, on December 15 last.

The regular band consists of Sid Roy himself at the piano, M. Tronney (Violin), Harry Roy and H. Lyons (saxophones), T. Venn (banjo) and E. Kollis (drums), this combination being augmented for the halls by the addition of two trumpets and a tuba.

The Lyricals, who first appeared on the halls at the Alhambra, on Monday, December 20, have since completed numerous engagements, including a week at Birmingham, where their reception was overwhelming. They are to appear early this month at the Holborn Empire, prior to a return to the Alhambra.

The act includes some excellent singing and Black Bottom and Charleston dancing, many of the boys being experts in both these branches of entertainment.

Kollis is the solo vocalist, and certainly can put over a modern syncopated number in a most up-to-date and pleasing manner.

Leslie Norman Goes to the Carlton Hotel

Leslie Norman and his Band, which has been at the Empress Rooms, Kensington Palace Hotel, London, for many months now opened at the Carlton Hotel on Sunday, January 16, having taken the place of Bert Firman's Carlton Hotel Dance Band. The combination is as follows: Leslie Norman (saxophone), Cecil Norman (piano), William Taylor (saxophone), William Hooper (saxophone), George Boddy (banjo), Edward Edbrook (violin) and Fred Spinelli (drums).

HONOLULU SONG-BIRD.

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

Tune Uke in D — 4th. 3rd. 2nd. 1st. — A. D. F♯. B.

By EDGAR LESLIE & BILLY STONE

INTRO.

Key E minor. (Doh is G)

Ad lib.

Off in the land of steel guitars, Under the soft Hawaiian stars,
Soon off the shores of Wai.ki.ki, He'd find this siren of the sea,

Strum.ming, — a hu.la maid was hum.ming; While she was sing.ing to the skies,
Dash.ing — where foamy waves were splash.ing; O.ver the ripples from a far,

There came a boy to harmonize; His song — was call'd 'I love you!'
She'd sing a mer.ry tra.la.la So she — could hear him an swer.

1822

CHORUS.

KEY G major.

Song.bird, come share a tree — with me in Hon.o.lu.lu! —

Song.bird your nest should be — with me in Hon.o.

.lu.lu! — Come while night is fall.ing, Your love.

.mate is call.ing, Song.bird, I'll happy be — If

you'll fly home — to me. me. —

D.S.

THE GRAMOPHONE REVIEW

THE FIRST PHONOGRAPH
What it Did for Mary (to Say Nothing of Her Lamb)

During our sojourn on this earth, most of us have at some time or other been advised, either orally or by the written word, that Mary had a Little Lamb. We have also been informed of certain facts concerning Mary and her relationship with her woolly accomplice. The sceptical say the story, if not pure fabrication, is at least exaggerated, but that matters not, since it has been immortalised; *this history concerning Mary and her four-legged companion comprises the very first words which were ever uttered by the very first phonograph to be built.*

Thomas Alva Edison, having conceived the idea of a phonograph, instructed, in the autumn of 1877, a model-maker to build a machine to his designs as they then were. He told the model-maker what he hoped the machine would do. The model-maker said he hoped so too, and remembering that "there's one born every minute," took Edison's cash, being convinced that he would be able to repeat the operation as often as Edison had time to notice that the machine didn't work.

The model duly finished, Edison—not being then aware of the correct formula whereby to introduce himself, since 2LO and the other stations were not yet in existence—spoke into the instrument, possibly for want of something better to say, the aforesaid history anent Mary and her confederate, which the machine, after slight coaxing, duly repeated.

The model-maker was astonished. Edison, on his own admission, was more so.

At a later demonstration Edison decided to change the history of Mary and her companion to another like story. This proved unfortunate. A Senator Ross Coukling, who wore a prominent lock of hair neatly curled on his forehead, thought the phonograph's remarks apropos "a little girl who had a little curl right on the middle of her forehead" too personal, and told Edison to——. (Censored.—Ed.)

Edison continually had to contend with the accusation that the machine was a fake, and that he was employing ventriloquial powers. A bishop of the Methodist Episcopal Church was one of the heretics until the machine repeated a tongue-twisting collection of unpronounceable Biblical names he had personally selected and been allowed himself to sing at top speed into the recorder.

This great-grandfather of the modern gramophone to-day reposes in the Victoria and Albert Museum, Kensington, London, where you may gaze on it in awe and wonder. After which, if you want another interesting hour and confirmation of my words, you should read George S. Bryan's "Edison: The Man and His Work" (Alfred Knopf, 18s.)

"Needlepoint."

Photo by [*Hana.*
LEN FILLIS AND SID BRIGHT OF JACK HYLTON'S KIT-CAT BAND RECORDING FOR COLUMBIA

TEMPOS FOR DANCING

For the benefit of teachers of dancing and others who are interested, I give in this issue the Metronomic Measure, or tempo, at which the dance records under review "speak" when played at the turntable speed recommended by their manufacturers for producing the best tonal results. I will endeavour to continue to do this in subsequent issues, though it may not always be possible, as some records only arrive so near our press date that I do not have time to test them all with the stop watch.

This Metronomic Measure will be found indicated in the figures in the square brackets [ ] thus: where you see, for instance [57 at 78] it means that with the turntable of the gramophone rotating at 78 revolutions per minute, the music will be produced at a tempo of 57 bars, or measures, per minute, which, in the case of a fox-trot would indicate MM=228♩, (as fox-trots are written four crotchets to a bar), or, in the case of a waltz, MM=171♩ (as waltzes are written three crotchets to a bar, etc.).

"Needlepoint."

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

The factory which I stated last month this company was putting up in England to record and manufacture its records over here is now actually completed. It is at 52a, Goldhawk Road, Shepherd's Bush, London, W. I understand that it would have been used for its intended purpose ere now were it not for the fact that the Panotrope, which is a device for reproducing ordinary gramophone records operated on a similar principle to the wireless with valves, and marketed in this country by the British Brunswick Co., at a cost of, I believe, £120 per instrument, suddenly sprang into such favour that the total capacity of the factory was turned over to its manufacture. I am told that in spite of the high cost of this instrument Messrs. Keith Prowse & Co., Ltd., sold from their Bond Street branch alone no less than five instruments in one day. I hope to have more to say on the Panotrope in a subsequent issue.

The records this month are just as good as ever, which is saying something. Only the fact that I do not wish to keep repeating myself prevents me from once more eulogising the many excellent features they contain, both from the point of view of recording and the performances.

"I Want To Be Known as Susie's Feller"* (No. 3333) [60 at 80], a somewhat "hot" number, **"I Lost My Heart in Monterey"*** (No. 3333) [62 at 80], and **"Meadow Lark"** (No. 3335B) [62 at 80], two melody numbers, have been recorded by *Isham Jones' Orchestra*, and are

* Signifies vocal chorus.

excellent, portraying particularly fine rhythm, tone and arrangements. Isham Jones' is a wonderfully drilled ensemble.

It may be my bad taste, as this band probably would not please the "legitimate" critics, but I must say that I like *Abe Lyman's Californians* as much as any band recording. There is such a delightful lilt about their records which literally oozes out and produces a dance rhythm as good as any I have heard. It has given us **"I Can't Get Over a Girl Like You Loving a Boy Like Me"** (No. 3285A), **"Havin' Lots of Fun"*** (No. 3286) [51 at 80], and **"Sunday"*** (No. 3286) [51 at 80]. These records are played at a much slower tempo than that usually employed by recording bands, which is certainly an asset for those who use the gramophone for dancing as well as concert purposes. Of the three titles mentioned I think "Sunday" and "I Can't Get Over a Girl Like You Loving a Boy Like Me" are the best. The former has a delightful melody, and some most pleasing tone colours are produced. Possibly "Sunday" is the best record of the year from the point of view of lilt. Its vocal chorus is in excellent lazy syncopated style. "Havin' Lots of Fun" is conspicuous for a wonderful saxophone chorus, in which the whole ensemble plays "hot" with a delightful tone. The piano movement is also good and the trombone conspicuous. "I Can't Get Over a Girl Like You Loving a Boy Like Me" caused much talk amongst the London gramophone "fans" owing to the fact that they were unable to distinguish what instruments were used in the first chorus. Some said piano and tenor saxophone, others piano and banjo. Personally, I think it is nothing but two pianos. Anyway you may be interested to get this record for yourself and tell me what instrument you think plays the melody in this chorus. At first sound it will probably seem to you like a tenor saxophone, but I think you will change your opinion and agree with me on listening more carefully.

Other fine records by the same band are **"Beside a Garden Wall"*** (No. 3317) [52 at 80], and **"Wistful and Blue"*** (No. 3317) [50 at 80].

Charley Straight's is another of those bands conspicuous for fine musicianship, particularly clean playing, good arrangements and rhythm. His records of **"Tell Me To-Night"*** (No. 3324) [57 at 80] and **"What's the Use of Crying?"*** (No. 3324) [53 at 80] provide all these features. The trombone has an extraordinarily sweet tone in the latter title, so much so that many have thought it impossible that the movements were played on that instrument. Nevertheless, it is so.

Time and again it has been said that *Bennie Krueger* is the most entertaining saxophone player of the day. Possibly this is true. Certainly he has a most wonderful tone and style. In addition, he is supported by a really good orchestra. His records this month are **"Gone Again Gal"*** (No. 3323) [50 at 80] and **"No One But You Knows How to Love"** (No. 3323) [50 at 80].

Joe Green's Novelty Marimba Band in **"That's My Girl"** (No. 3327) [60 at 80] and **"I'll Fly to Hawaii"** (No. 3327) [58 at 80] produces really delightful tone colour, chiefly due, probably, to the tone of the marimba in the middle register. These records also have excellent Hawaiian guitar solos, and are a pleasing contrast to the usual dance band, with its prominent brass section.

Jules Herbuveaux' Palmer House Victorians, whom I have not heard before, have pleased me, particularly with their records of **"Kiss Your Little Baby Good-Night"*** (No. 3360) [52 at 80] and **"Desert Eyes"** (No. 3360) [55 at 80]. The former rendering is probably the better of the two. Its vocal chorus is excellent, and it has in one movement a most novel effect in orchestration, obtained by the whole of the orchestra playing long sustained harmony in the low register against one of the best "hot" fiddle solos I have ever heard. In this sustained harmony only the melody instruments are apparent; the rhythmic instruments—i.e., banjo and piano—are tacit. Here is a novelty which some of our bands might try out.

Lee Sims has given us two wonderful piano solos, **"What's the Use of Crying"** (No. 3320) and **"Pal of My Lonesome Hours"** (No. 3320), but they will certainly not appeal to the jazz fiends. They are "legitimate" solos of, rhythmically speaking, the "straightest" type, except for short passages where the pianist blossoms into such a fine dance rhythm that one really wants to hear more of it.

Another piano solo is **"Maple Leaf Rag"** (No. 3239) [76 at 80], played by *Harry Snodgrass*. The composition is of the old cake-walk type, which really does not allow one to hear this fine artist at his best. Snodgrass is particularly fine both in his rhythm and in his harmony, but the number does not give him much chance to shine, and he has played it at a very fast tempo, which I always think has a tendency to kill the lilt, if not the rhythm, of a number.

On the reverse side of this record is a waltz, **"Along Miami Shore"** (No. 3239), played by the same artist. It is one of the best piano solo waltzes I have heard, its only fault being that the accent is somewhat too pronounced, except purely from a dancing point of view.

"Lay Me Down to Sleep in Carolina" (No. 3339) [57 at 80] and **"Scatter Your Smiles"** (No. 3339) [56 at 80] have been played by *Vincent Lopez and his Casa Lopez Orchestra*, and are up to the standard of all Lopez' records, excepting perhaps in the matter of arrangements. Lopez has always been so noted for the excellence of his orchestrations that if some are not as good as others one is apt to wonder why. This is what comes of setting a standard. One has to live up to it.

COLUMBIA (COLUMBIA GRAPHOPHONE CO., LTD.)

READERS may have noticed that last month there was no mention made of these records. The reason for this was that the Columbia Company was making a stupendous effort to manufacture and *sell to the general public* the colossal number of 2,000,000 records in one month. It succeeded. The number actually disposed of was, as a matter of fact, well over that figure. Before it was known, however, that the supply would be adequate to meet the demand the company rang me up and asked if I would excuse them from sending me any records. "We do not even want you to buy them," said the representative, "as the whole of our supply may be needed for our proper (!!!) customers." In reply I promised faithfully I would not buy any—on principle I never do.

This month the list is full of most interesting performances. The *Denza Band* mystery is by no means lessened by the number of records, all of which are of American origin, put out under its name. The best of them by far is **"Susie's Feller"*** (No. 4206) [59 at 80], which is probably the best dance record of the year to date. I think it is played by the same combination as made such a wonderfu.

record of "I'm Sitting on Top of the World." It features a wonderful guitar accompaniment to a really good vocal chorus. This is followed by a guitar solo movement, which as a performance even excels the accompaniment. The whole band renders with red-hot lilting rhythm, and is most up to date in style. The trumpet and saxophone are particularly entertaining and modern in style and the recording leaves nothing to be desired.

Other excellent records under the name of Denza Dance Band—though I must say I cannot believe that they are played by the same combination—are: **"Turkish Towel"** (No. 4178) [61 at 80], featuring a good banjo solo movement, a very novel bridge passage where clarinets in harmony render in unusual style against well-recorded tom-tom rhythm, and a good trumpet chorus; **"Just a Little Dance"** (No. 4178) [57 at 80], which also features the banjo in short breaks and has been particularly well recorded; **"Oh, If I Only Had You!"*** (No. 4179) [58 at 80], which is notable for snappiness and fine attack by the band, although perhaps some may say it is rather on the noisy side; **"Looking at the World through Rose-Coloured Glasses"*** (No. 4180) [57 at 80], which features particularly fine trumpet, and, incidentally, is one of the loudest records I have ever heard.

The London Radio Dance Band has joined the ranks of those recording for this company, and has four titles in the list. I will leave comment upon these until the band has got more used to recording. This is its first session, and it is hardly fair to criticise a maiden effort. In passing, may I offer the suggestion to Sid Firman that he does not play at such a fast tempo? Two of the numbers are rendered at 66 at 80 and 65 at 80 respectively, a speed to which it is quite impossible to dance.

S. C. Lanin's Ipana Troubadors, a really excellent American combination, have given us **"Mary Lou"*** (No. 4182) [57 at 80], conspicuous for sweet tone colour and nice balance; the arrangement of the score is good, and, while the record is not played "hot," it portrays a very nice lilt. The same combination has also recorded **"Only You and Lonely Me"** (No. 4205) [60 at 80], a feature of which is the fine trumpet rhythmic stopping in the tenor saxophone chorus.

"The Whole Town's Talking"* (No. 4170) [58 at 80], by *Jay Whidden's Band*, is notable for the excellence of the arrangement. It is not particularly colourful, like the orchestrations sometimes used by the Denza band, but is full of those clever little touches of modern harmony and rhythm which mean so much to the modern dance band. The record in general is good, but the modern style required for the proper interpretation of the score has been rather beyond the capabilities of the musicians in some places, particularly in the movement by two clarinets. The last chorus in this is inclined to be a little bit ragged, too. On the reverse side is **"Then All the World is Mine"***, by the same band.

The Gilt-Edged Four (although there are always five instrumentalists in attendance, and sometimes six!) seems to have been appointed the house accompaniment band for the company. Not only has it solo records, but it has also assisted a number of fine artists. It has accompanied *Buddy Lee* in **"If My Sweetie Comes Back To Me"** and **"Then I'll be Happy"** (both on No. 4169). These are both excellently rendered, but, as in the case of Buddy Lee's previous records, I think that he rather spoils his excellent modern style by singing too loudly, and not close enough to the microphone. In both the titles Buddy Lee does one of his famous blue-blowing choruses, and the Gilt-Edged Four are also given half a chorus solo, of which they make the utmost.

The same band has also put up an excellent accompaniment to *Norah Blaney* in **"Yes, Sir, I Prefer Brunettes"** (No. 4164). Norah Blaney is very clear and records well, but I must say she is lacking in modern American style of intonation, which, after all, is the only way to render popular numbers to-day.

The solo records by the Gilt-Edged Four are: **"Swingin' Along"*** (No. 4176) [58 at 80], conspicuous for a fine "hot" fiddle movement; **"Sonny Boy"*** (No. 4176) [56 at 80]; **"Scatter Your Smiles"** (No. 4177) [58 at 80]; and **"Pretty Cinderella"** (No. 4177). All are excellent. The first two are probably the best of the quartette, and show that the Gilt-Edged Four comprise a bunch of really great musicians. The trumpet and the saxophone stand out prominently as being absolutely up-to-date in style. As this is a small combination, solos can be better

appreciated than would be the case if it were a full symphonic dance band.

Percival Mackey's Band is at its best in **"What Can I Say After I Say I'm Sorry?"** (No. 4174) [60 at 80] and **"Rising Sun"** (No. 4175) [64 at 80]. It is unfortunate that this latter number is played at such an absurdly fast tempo that it is quite unsuitable for dancing. In fact, I can only say that, in my opinion, it is not a dance record. The alto saxophone in this record is particularly good.

Len Fillis and *Sid Bright*—two famous "stars" from the Kit-Cat Club Band—have combined to make one of the best and most interesting records of the month. On one side is **"Suite Strings,"** in which Len Fillis, to an excellent piano accompaniment by Bright, plays modern syncopated solos on ukulele, Hawaiian guitar, ordinary guitar and tenor banjo. The only fault I can find in this record is that Len Fillis has not introduced the famous effect "pulling the strings," about which he is now writing in this publication. May we hope that he will do so in a future record? On the reverse side is **"Tamin' the Tenor,"** a "hot" banjo solo and piano accompaniment by the same artists. Here is a real chance for banjoists to hear what can be done on their instruments—and by a Britisher, too.

Layton and Johnstone records this month have pleased me more than any they have previously put out, for the reason that the piano accompaniment played by Turner Layton is much more rhythmical. Layton, of course, as everybody knows, is a really beautiful pianist. He has a most delightful touch, and knows all there is to learn about syncopation. But in the past, I think, he rather sacrificed rhythm for phrasing, which takes the spice out of these modern popular numbers. This drawback, if it may be called one, is, as I say, not apparent this month, and I can strongly recommend all the following records: **"Am I Wasting My Time on You?"**—waltz version—and **"I'd Love to be a Baby Again"** (both on No. 4207); **"Swanee, I'm Gonna Sigh No More"** and **"Pretty Little Baby"** (both on No. 4165), which latter is probably the best of the four.

Ed. Smalle, the famous leader of the Revellers, who hitherto has only appeared, excepting with The Revellers, on Brunswick records, is this month found working for this company in **"Me, Too"** and **"Ya Gotta Know How to Love"** (both on No. 4168). Everybody knows Smalle, so I do not think I need say more than that he is at his best in these two titles.

Ed. Smalle and Vaughan de Leath have joined forces in duets of **"Whadda You Say, We Get Together"** (No. 4150), which is very nearly as good as Smalle's efforts with Esther Walker, while *Vaughan de Leath* has a fine solo number with good rhythmic piano accompaniment in **"Looking at the World Through Rose-Coloured Glasses."**

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

PROBABLY the best played record in this company's list under review is **"I Don't Want Nobody but You"** (No. B5165) [59 at 78], by *The Savoy Havana Band*. This is a "hot" number played in "hotter" modern style, the phrasing of the clarinet particularly being of the advanced school, especially in the last break, which is really beautifully rendered, and portrays the modern legato style which Joe Crossman and Max Goldberg have written about in this publication.

On the reverse side is **"Hindu Lou"** [56 at 78], composed by Reg. Batten, the leader of the band. It is beautifully played, and the number itself contains all the mystery of the East. The atmosphere intended has been amply instilled into the arrangement, and I cannot help thinking that this composition would make a fine production number for some enterprising producer.

"I Wonder Why"* (No. B5176) [60 at 78], by the same band, is another excellent record. It features a "hot" harmonised vocal duet immediately after the introduction, and also, further on, fine work on the fiddle, cymbal and trombone. The saxophone ensemble is also worthy of note. Really, Reg. Batten must be complimented on the excellence to which he has brought his combination.

The Sylvians are certainly proving themselves to be a very snappy dance combination. Fine musicianship is apparent in all their records, which seem to have but one fault, that there is too much banjo apparent. *Bert Thomas*, son of Dave Thomas, of the Savoy Havana Band, is the banjoist, and is one of the best exponents on that instrument we have in this country. It is certainly not his fault that his instrument appears too prominent. He is far too great an artist at any time to overwhelm the ensemble by excessive volume of tone, and I can only presume that the recording manager has placed him too near the microphone. As I say, apart from this fault, there are no flaws that I can find in The Sylvians' records, excellent examples of which are: **"Don't Be Angry with Me"** [58 at 78], and **"Who Could be More Wonderful than You?"** [58 at 78] (both on No. B5167). In the former a fine piano solo by *Carrol Gibbons* stands out as something exceptional, as does also interesting work on trombone and violin. The latter, however, is, I think, the better record. There is better tone about it, and the musicianship is particularly modern in style throughout.

The *Kit-Cat Band* does not show enough banjo in its records. Everyone knows that the Kit-Cat Band is one of the very finest of the English dance bands, but I always think its records seem slightly lacking in rhythm, and I put this down to the distance the banjo is placed from the microphone. Apart from this, **"I've Got Some Lovin' to Do"** [58 at 78], and **"Swinging Along"** (both on B5166), are particularly fine records. Intonation, colour and balance of tone are excellent, and the whole band plays with the precision of a well-drilled battalion. In "I've Got Some Lovin' to Do" there is a fine guitar solo, by Len Fillis. and the piano shows up very well also.

I always know *Jack Hylton's Band* by its arrangements. You will usually find a whole section working together, instead of a score made up of individual solos, which the American arrangers are so fond of doing. The harmony in these arrangements of Hylton's is always close, which gives a very full volume of tone to the renderings. Generally, the whole of the brass section moves together, while against it a saxophone section will also move together, but in a contrary motion,—and vice versa. Of this month's records by Hylton I like best **"I Couldn't Blame You"*** (No. B5171) [56 at 78], which has fine tonal balance. It also features a "hot" trombone solo, with a "hot" fiddle accompaniment for half a chorus—Lew Davis and Hugo Rignold again.

Another good record by the same band is **"Mamma's Gone Young, Papa's Gone Old"*** (No. B5170) [54 at 78], which, as a number, may be said to be a sequel to "Poor Papa." On the reverse side is **"Alabama Stomp"** [54 at 78].

Of the American records I am rather disappointed in *Johnny Hamp's Kentucky Serenaders'* **"Black Bottom"** (No. B5173) [53 at 78]. This record is very clean and beautifully recorded, but I think the instruments individually render in rather too "straight" a style. On the reverse side **"Sugar-foot Stomp"** [46 at 78], by *Fred Hamm and his Orchestra*, is quite the reverse. It is played in particularly slow tempo, and has a lovely dance lilt. It also clearly illustrates the difference between the true Black Bottom and Charleston rhythms, a point which most English bands do not yet seem to have appreciated.

Gus C. Edwards and his Orchestra, a Benson Organisation, shine particularly in **"Cryin' for the Moon"** (B5172) [53 at 28], a lovely melody number, which has been beautifully orchestrated. The arrangement is full of interest, owing to the frequent changes of instruments taking the melody, obbligatos, etc. These solos are rendered "straight," but supported by lovely lilting accompaniment obtained more or less by the fine precision of the steady four beats in a bar, and I think everyone will say that this is one of the best records of the year.

On the reverse side is **"I'll Fly to Hawaii"*** [51 at 28], which is just as well played. A fine example of the use to which the ukulele can be put in the modern dance band is found in the movement where the muted trumpet plays and extemporises on the melody very "short," while the ukulele plays a rhythmic accompaniment assisted by—here's a poser for you; is it string bass, tuba, or low register of the piano?

PARLOPHONE
(THE PARLOPHONE CO., LTD.)

IT IS most interesting to note that the excellent recording, which was apparent last month when this Company put out its first records made under the newly-installed electric process, again shows this month. This is amply proved in the records by *Ronnie Munro's Dance Band*, which for clarity are unexcelled.

This month Munro has given us, on No. E5714, **"In a Little Garden"*** [56 at 80], and **"I've Never Seen a Straight Banana"*** [62 at 80]. The former contains a delightful example of really good phrasing and tone by the tenor saxophone. The vocal chorus, too, is excellent. It is sung by Kollis, the drummer of the Lyricals, at the Café de Paris, who is making a speciality of vocal choruses. He has certainly discovered the art of recording, the secret of which is to sing pianissimo and as close to the microphone as it is possible to get. Kollis's phrasing is also one of his strong points, and his diction and general tone production leave little to be desired. Apart from the foregoing, my general impression of the record as a whole is that it is somewhat too restrained—that is to say, it gives the impression that the instrumentalists are being too pedantically careful, and are afraid to let themselves go, a feature which I notice also in **"It All Depends on You"*** (No. E5713) [54 at 80] and **"But Not To-day"*** (No. E5713) [56 at 80], two otherwise very excellent melodious records.

Probably the best of Munro's records is "I've Never Seen a Straight Banana." His band always seems at its best in these comedy numbers,

Another good record by Munro's Band is **Selection from "Lido Lady," Parts I and II,** on E5712. The arrangement of the score is distinctly good, and the record is played in a nice slow drag fox-trot rhythm. It is hardly suitable for dancing owing to the symphonic scoring in some passages, which necessarily breaks the rhythm for a few bars now and again; but then, it is a selection, and as such not intended as a straightforward dance rendering.

Of the American combinations recording for this Company, *The Goofus Five* again stands out as being something exceptional. This combination is red-hot in its rendering, but is becoming much more orthodox in its harmony. Personally, I am rather sorry about this. Although one could not stand extremely "blue" harmony continually from every dance band, enthusiasts seem to look for it in a combination like The Goofus Five, and its absence takes away some of the individuality. If there is an advantage in the absence of "blueness" from such a combination, it is that its records are more easily understandable to the man who is only used to "legitimate" scoring.

This month The Goofus Five have given us **"Sadie Green"** [60 at 80] and **"Crazy Quilt"** [62 at 80], both on No. E5716.

ZONOPHONE (BRITISH ZONOPHONE CO., LTD.)

Buddy Doyle, the famous black-faced comedian from the New Princes Cabaret, is the feature of this company's list this month. He has two excellent solos, rendered in his inimitable style, **"Could I? I Certainly Could"** and **"How Could Red Riding Hood?"** (both on No. 2850), accompanied by *Al Siegel* at the piano. Whereas Doyle is probably a good enough artist to get over with any form of accompaniment, yet there is no question that Al Siegel's piano accompaniment is one of the best ever played for a recording artist.

Bert Firman having gone from the Carlton Hotel to the Devonshire Restaurant, has his records this month styled as by *The Devonshire Dance Band*. The other combination which he controls, to wit, *Bert Firman's Dance Band*, appears under its original title. Records by both these combinations are particularly interesting in that they display what can be done without any form of special arrangement. I am convinced that all the titles mentioned below are played from the ordinary orchestral parts issued by the publishers. Of course, they are not rendered note for note, the musicians extemporising as they go along, which would probably be fatal in the case of the mediocre band artist; but when one has at command such a group of musicians as Firman employs, the result leaves nothing to be desired.

The Devonshire Dance Band gives us this month **"Up Jumped the Devil"** (No. 2856) [56 at 78], a number after the style of "Turkish Towel," which has a particularly novel saxophone break in the first chorus, and **"I Can't Get over a Girl Like You Loving a Boy Like Me"** (No. 2856) [58 at 78]. Both these records are particularly bright and snappy and feature a fine trumpet and saxophone.

Bert Firman's Dance Orchestra has recorded **"I Don't Mind Being All Alone"** (No. 2853) [62 at 78], **"I've Never Seen a Straight Banana"*** (No. 2853) [62 at 78], **"How Many Times?"*** (No. 2854) [58 at 78] and **"Pretty Little Baby"** (No. 2854) [54 at 78]. In the latter the guitar accompaniment against tenor saxophone melody for half a chorus is particularly pleasing. In "How Many Times?" the vocal chorus is worth noting.

THE jazz of noises, cacophony and tintinnabulation, having run its brief and hectic course belongs to the limbo of things forgotten, excepting for the occasions on which it is, as now, resurrected, to be held up as a warning—a horrible example!

"Straight" music had followed definite lines of procedure for so long; its form was so stereotyped, the composer so bound by precedent that the element of surprise could be introduced only in small doses and in a mild form.

The value of "surprise" as a stimulant was not underestimated, however, and the so-called "young school" of composers understood the necessity for its more liberal application both to light music and to that of a more serious nature.

Their method of procedure was to make their music by means of unorthodox harmony—out Wagnering Wagner in originality of chord progression. The drawback of this method is that the listener, not understanding the principles of the new progressions, cannot recognise them as music. He is *more* than surprised, he is bewildered, until such time as he becomes accustomed to them.

The noises of the early type of jazz band were a crude attempt to supply a demand for the unexpected in dance music. The harmonic progressions of the music were simple and ancient, therefore familiar to the ear.

Variety of execution was secured by shifting the accent—by syncopation, that is; while variety of tone colour was obtained by introducing the saxophone and by muting the brass; the "unexpected" was supplied by the introduction of noises, the gamut of which ranged from the hoot of a motor horn to the shriek of a syren.

For the moment these noises, by their unexpectedness, were the strength of jazz; but it was certain that when their unexpectedness had worn off they would pass out of dance music, for the good reason that they were *not music*, but an extraneous method of supplying a necessary ingredient of music—surprise.

As soon as music could be made to produce this element, noises were sent to where they belong. The "hot break" does all that the syren ever could do in producing the unexpected, and much more; does it better and is music.

The development of "hot" syncopation goes on apace among professional bands, and already one hears performances which are so amazingly clever that it takes a listener of more than average keenness of ear to concentrate sufficiently intensely to grasp the subtletics of rhythm displayed.

Is not there a fear of getting the public out of its depth, and so setting up a reaction detrimental to the present vogue? The question seems to call for consideration; for if the fear were to be realised it means that super-syncopation would find itself dependent on the support of a small body of trained listeners, comparable to the stalwart few who follow the big orchestras and their ultra-modern music.

Performers are not always the best judges of public taste; they are so apt to believe in that music which they like best to play.

Rich tone and a variety of colour, together with a constant care to avoid obscuring the melody, would appear to be, at least, as important in keeping a big public as competition to excel in "hotness" (or is it "heat"?).

Speaking of technique, bandsmen should study the articles in this paper written by expert performers on various instruments. Let them note the *thoroughness* with which every one of these writers goes into his subject. Thoroughness is the secret of success in playing as in all other things. Note the agreement among these experts on the absolute necessity of players being familiar with ALL the scales, and possessing at least an elementary knowledge of harmony.

The day has already passed when a half schooled youngster could walk out of a brass band into even a semi-pro. dance band.

The increasing difficulty of syncopated music, the development of dance band contests, and the likelihood of the formation of a professional protective organisation are significant.

The teachers and managements of amateur brass bands will give their hearty support to any movement calculated to check the migration of their members, at least until these have arrived at a state of proficiency which fairly warrants their competing with professional players.

Military Band News

DURING the coming season the musical memories associated with the name of that popular south coast town—Bournemouth—will be augmented considerably by the engagement of military bands for Bournemouth and Boscombe piers, and also local bands to supplement concerts by the Municipal Orchestra and Municipal Military Band. The extra cost to the town, which will be about £1,300, has raised some doubts as to the wisdom of spending so much extra money on municipal music. The discussion on the proposals at the Council meeting, however, showed that there was general confidence in any sane go-ahead policy on the sea front, and these proposals, to meet competition of other resorts, in this respect must be to the general good of the community.

The novel feature for Bournemouth about the proposals is the engagement of Service bands. This will give a welcome variety to the excellent musical fare provided by the Municipal Orchestra and military band. Sir Dan Godfrey has already booked the Royal Marines (Chatham), the Cheshire Regiment and the Royal Fusiliers.

Paignton's Plans

Paignton is to continue its policy of providing a military band season. Plans have already been made for June, July and August, when the municipal music programme will be sustained by the bands of Royal Ulster Rifles, 2nd Bn. the Buffs, East Yorkshire Regiment and the York and Lancaster Regiment.

An Important Appointment

The Morecambe Town Council—alive to the need of more musical attractions—is to be complimented on securing the services of Mr. Edward Dunn as organiser and conductor of its municipal military band. Mr. Dunn, who is principal of the Manchester Academy of Music, is a versatile musician with modern ideas, and his personality must add to the attractions of Morecambe's municipal music.

Southport's Programme

The Southport Corporation band season opens on May 16 and closes on October 1. The band engagements are the most comprehensive upon which the Corporation has embarked. Whereas in previous seasons engagements have extended for two weeks in some instances, no band will have more than a week's engagement this year. The result is that more bands than ever have had to be engaged. The band of the 1st Cameronians will open the season, followed by St. Hilda, Royal Marines, Horwich, 3/6 Dragoon Guards, Irwell Springs, Harton, Scots Guards, Pendleton, Life Guards, Cresswell, 2nd North Staffs, Foden's, 2nd Gordon Highlanders, Welsh Guards, Black Dike, 13/18 Hussars, Besses o' t' Barn, Royal Artillery and Wingates Temperance bands.

ROYAL NAVAL SCHOOL BAND IN H.M.S. "RENOWN"

Conductor: LT. ARTHUR PRAGNALL, A.R.C.M., L.R.A.M.

Few people, probably, are aware that there exists at Portsmouth an extensive training school known as the Royal Naval School of Music. An Order in Council in 1903 created the establishment. Then commenced a work of much magnitude in the supply to the ships of the Navy of efficient bands. Since 1903 a band drafted from the school has accompanied all the foreign tours of Royalty. This exclusive photograph is of the band which accompanies the Duke and Duchess of York. It is a "double handed" outfit, performing modern dance, as well as legitimate music.

Brickbats for Bandmasters

Criticism of the programmes provided in the local parks was made recently at a meeting of the Salford City Council. One Councillor described the musical fare as "too measly," and said it was worse than in the smallest hamlet in the country. Be this as it may, there is no doubt that last season's programmes had little to commend them to the man in the street—or the musician.

The biggest factor deciding between success and failure in any popular series is, of course, the composition of the programme.

Discerning Critics

The days of the old stock programmes are gone for ever. The gramophone and the wireless have created a new public of a very much more discerning character. Too many bandmasters, unfortunately, are so steeped in conservatism that they cannot, or will not, realise this obvious fact. Their programmes have become stereotyped. Those of this year do not vary from those of last; the special stunts of this year do not vary from those of twelve months previously, the same cornettist goes into the same bush to play the same solo, and the same set of chimes accompanies the same old gavotte. Such devices were originated by bandmasters of a past generation, and the bandmasters of today — with infinitely greater facilities in this connection — are content to live on the ideas of their predecessors. Such sublime stagnation is in direct contra-distinction to other spheres of musical activity.

Guards Dance Bands

The projected invasion of London ballrooms by dance bands composed of Guards bandsmen has created a little flutter in Union dovecots, and revived the vexed question of their employment prejudicing the interests of civilian combinations. In the days when the waltz and lancers ruled the

dancing floor it was common enough for Service bands to compete unfairly with civilian musicians. But when jazz came in military bands went out. Should they adopt the modern instrumentation and reappear as competitors of civilian dance bands, then "engagements may not be accepted at less rates than those charged by civilian bands."

In the face of this official decree, issued a few weeks ago, there seems little excuse for reviving such a threadbare controversy.

Musical Emigrants

Not long ago Australia attracted most of our bandsmen emigrants; now New Zealand seems to be the strongest magnet. No doubt there are many opportunities for musicians in both countries, but those best qualified to judge are most enthusiastic about New Zealand. But—and this is important—*there is no demand for mediocrity*—New Zealand has developed some of the finest instrumentalists in the world, and an ordinary performer would not get much of a hearing.

A Famous School

Established by the late Lord Salisbury and Mr. Gladstone 60 years ago as a refuge for destitute boys living in the slums of Soho, the Newport Market Army Training School is to be transferred to more suitable surroundings at Darrick Wood, near Orpington. At the present time the school has representatives in 100 military bands, including a number of bandmasters who have achieved considerable success in the service.

In Recognition.

At a special meeting of the Belfast Corporation it was announced that Mr. G. Ferguson, bandmaster of the Royal Ulster Police Band had been raised to the rank of District Inspector. A letter from the Inspector-General to the Town Clerk stated that: "In recognition of Mr. Ferguson's 21 years' service, and with the object of giving him a recognised official status in the Force, the Governor of Northern Ireland had been pleased to grant him the honorary rank of District Inspector with the title of Director of Music." Congratulations.

Spoiling the Ship

A South Coast military band gave a concert last month in aid of its uniform fund. Perusal of the programme clearly indicates that what the band most urgently requires is not new uniforms but—*new music.*

Record Breaking

A recent note in our esteemed contemporary the *Referee* gave out that Lieut. Fletcher, who conducts the military band now engaged at Olympia, had judged over *50,000* band contests in all parts of England! That's news, anyway!

The *Referee* writer must take things pretty much for granted, as a moment's calculation would have shown him the utter impossibility of such a claim. It is curious how the ordinary pressman gets muddled up when he comes to write of band contests. There was one who described his journey to the Crystal Palace along with competitors armed with drums, piccolos, clarinets, etc., when, as a matter of fact, there was no military band section, and therefore no percussion or wood-wind instruments.

Piping the Tune

A correspondent in a Brighton paper objects to the prevalence of popular numbers in military band programmes in terms which leave no doubt whatever as to his meaning. He, however, overlooks one important factor in the case—viz., the great B.P. It would be disastrous for any band persistently to feature music for which there was no demand, and the recurrence of light popular numbers on band programmes is but an indication of the public's predilection in that regard.

News Items

A fair-wage clause has been inserted in the agreement for the engagement of the military band at Gorleston, Yarmouth.

Bandmaster W. E. H. Walkley has just retired from the Newport Market Army Training School after 28 years' service.

The Welsh Guards Band will open the military band season at Tunbridge Wells, which will commence at Easter.

A new military band is being organised at Shrewsbury under the auspices of the Town Council.

Sunday band concerts have been banned at Bolton, the Town Council reversing a decision of a month ago.

Salford Parks' committee has decided to place itself in line with Manchester in the supply of municipal music.

The Rotherham Military Band has been registered as a limited company, it is stated, to provide and maintain a club house, and so forth. They generally do provide "so forth" at these band clubs, but it is known by another name.

Brass Bands

The World's Champions

St. Hilda's Band has eclipsed all previous records during its recent series of engagements on London music halls. What is more, it has made many friends for brass band craft and has opened the eyes (as well as the ears) of many sceptics who have hitherto scoffed at the artistic possibilities of the brass band. Its young solo cornettist, Willie Oughton, who succeeded Teasdale a few weeks ago, has proved his worth and maintained the high standard set by his predecessors.

Harold Laycock, solo trombonist, has left the band and gone to Callender's Cable Works. We hear that he has induced other fellow bandsmen to go with him.

Domestic Vicissitudes

Membership of such a band as St. Hilda entails a strenuous existence, and it is not surprising that some feel the physical strain is a bit more than they can endure for long. Through all its domestic vicissitudes its player-secretary - manager - impresario remains smiling and omnipotent—the hardest bargainer and the greatest showman in the band world, withal one of the soundest judges of a player we know.

By the way, this opinion of the genial Jimmy's judgment is *not* based on the claims of his advertising matter. We are not mixing his judgment with his showmanship, both of which are excellent.

The Southern Champions

If the champions are having some domestic troubles, they are not alone in their grief. The southern champions, Callender's Cable Works, are passing through a phase the "inwardness" of which appears to be deplorable.

We are taking no sides in the matter, but it is not "telling tales out of school" to say that a feud of some months' duration has ended. A new secretary has been appointed and new players of championship class imported.

Now for the "C.P."

We hope Callender's Band is now at the end of its troubles, and that by September it will be in a position to put up a better fight against the crack bands of the North.

PLAYER—SECRETARY—MANAGER—IMPRESARIO
MR. JIMMIE SOUTHERN OF
ST. HILDA'S COLLIERY BAND.

Bandmaster at 19

Mr. Joseph Farrington, the brilliant cornet soloist of Cresswell Colliery Band, who has been appointed conductor of Whitwell British Legion Band, is only 19 years of age. Two year ago he won the Alexander Owen Scholarship, which entitled him to a year's free tuition in cornet playing with Mr. W. Rimmer, of Southport, and in harmony and counterpoint with Dr. J. F. Stanton, Chesterfield.

Bands and Bawbees

The poor contributions of the public attending the Sunday band performances in the Sheffield parks were alluded to by Mr. H. Smith at the annual meeting of the Sheffield and District Bands Association. In one instance, he said, the band received 1s. 11½d. from the collection sheets, while the collection at the Firth Park contest included 2s. 9d. in bad coins. What has Aber-r-r-deen to say now?

SYNC. OR SINK

(*From a Northern Correspondent.*)

If the school of syncopation really has come to stay—and I think it *could* be made permanent if it did not regard syncopation as the *end*, but a means to an artistic end—it indicates that brass and military bands will also have to sync. or sink.

Music need not be rubbish *because* it is syncopated. Schumann and others wrote good syncopation, and the chief fault of syncopation is that our best composers and arrangers won't study it.

As a step in the right direction, *all* our brass instruments might be fitted with several kinds of mutes. I except the basses, of course, though I don't think they are beyond experiment.

We must command more variety of tone colour if we are to hold our own, whether we take up syncopation seriously or not.

SOUSA'S SAYINGS

Life wouldn't mean much to me without comedy—even in music.

* * *

There was a time when only novelty was asked for—now is added interpretation.

* * *

The world does not turn back and look for what it once passed by.

* * *

Instruments are like women—the one you have is the best in the world.

* * *

A musician before the public is not admired for what he is, but for what he does.

* * *

A trombone is a good deal like a gun—much depends on the man behind it.

FREE INSURANCE OF MUSICAL INSTRUMENTS

Your Golden Opportunity

THE statement, so often repeated, that their artistic temperament makes musicians improvident, thriftless and careless for their own welfare has been amply disproved by the enormous response to our scheme for Free Insurance on all Musical Instruments.

Applications continued to pour into these offices from the date the scheme was first published, and a special staff is kept busy dealing with them.

The Scheme in a Nutshell

As announced in last month's issue, THE MELODY MAKER AND BRITISH METRONOME offers to

INSURE FREE

for all its regular readers resident in Great Britain or Northern Ireland, or those who will become regular readers—that is to say, annual subscribers, one or more, up to three, of their musical instruments against **ALL RISKS**, as stated later herein, for a period of one year, or so long as the insured shall remain a regular reader, whichever period is the shorter.

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

(See Conditions on which the Policy is issued—No. 1.)

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."

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.

Our Free Insurance will cover them up to a value of £30, and in order that those 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 as stated later herein.

Registered readers requiring such additional cover should communicate direct with Messrs. B. Hawes-Wilson & Sons, Insurance Brokers, of 21, Thurlow Road, N.W.3 (whose services have also been retained to watch the interests of insured readers), and not with Melody Maker, Ltd.

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

WHAT YOU HAVE TO DO

The procedure is quite simple. You have but to carry out the following brief instructions :—

(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 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 direct to :—

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

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.

CONDITIONS ON WHICH THE POLICY IS ISSUED

1. Where the total value of the musical instrument(s) 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 to 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. Upon payment of any claim the property in respect of which the payment is made shall belong to the company.

5. If at the time of loss or damage there be any other insurances covering the property, the company shall not be liable to pay more than its rateable proportion of the loss or damage.

6. *This insurance does not cover loss or damage occasioned by or in consequence of Earthquake, War, Invasion, Riot, Civil Commotion, Strikers, Locked-out Workmen, and/or persons taking part in labour disturbances, Military or Usurped Power.*

7. All differences arising between the company and any claimant under this coupon shall be referred to the decision of an Arbitrator, to be appointed in writing by the parties in difference, or if they cannot agree upon a single arbitrator, to the decision of two arbitrators, one to be appointed in writing by each of the parties, and in case of disagreement to the decision of an umpire to be appointed in writing by the arbitrators before entering upon the reference, and the obtaining of an award shall be a condition precedent to any liability of or right of action against the company in respect of any such difference.

8. This insurance does not include loss or damage caused by or due to scratching or denting or bruising of instruments, and for breaking of pegs, vellums, reeds, bridges, tailpieces and the like, unless the instrument is totally destroyed or damaged so far as to be incapable of repair.

9. This insurance includes loss or damage to keys of instruments only in excess of 50s.

"MELODY MAKER" FREE INSURANCE FOR MUSICAL INSTRUMENTS.

FORM A

PROPOSAL FORM

FORM A

Full Name.....

Full Postal Address.....

.....

.....

Occupation .....

Please write in block capitals in ink

DESCRIPTION OF INSTRUMENTS.

Kind of Instrument	Name of Maker	Maker's Mark or Number	Value
(1)	.....	.....	.....
(2)	.....	.....	.....
(3)	.....	.....	.....

SIRS,—

Date.....1927

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.

I declare that to the best of my knowledge and belief the particulars stated hereon 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.*
(insert month)

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

Full Name .....

.....

Full Postal Address.....

.....

.....
(Please write clearly)

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
Order to Music Dealer or Newsagent

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.....
.....
.....
(Please write clearly)

Date..... 1927.

Yours, etc.,

Full Name of Reader.....
.....
Full Address of Reader.....
.....
(Please write distinctly)

FORM D

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

Date....., 1927.

SIRS,—*I have this day paid the annual subscription for* THE MELODY MAKER AND BRITISH METRONOME, *to commence with the* ....., 1927, *issue* *(insert month)*

To Messrs.....
.....
Of.....
.....

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

***The Insurance Scheme is not available to Overseas Readers.**

MUSIC IN THE CINEMA

Dear Friends,

THE event of last month in London was the first organised Social Luncheon of Cinema Musical Directors, and it is still "The Talk of the Town." Now such an event must not be allowed to pass out, and become but a memory. The suggestions thrown out at that gathering as to forming a Social Musical Directors' Club ought to be carried out, and I am hoping that ALL those who were present are seriously thinking the matter over, and that, before long, I shall be in the proud position of announcing its formation. Sir Dan Godfrey, in his reply to the toast of "Our Chairman," said: "*I was glad the question of a Social Club was alluded to, because the more we know one another, the more we can understand one another, and understanding each other is very important.*"

In suggesting such a Social Club for recognised Musical Directors there was never, on the part of anyone, the slightest intention of "breaking-away" or disparaging in any form the good work done by the L.O.A. and M.U., and Mr. Fort Greenwood, during the course of his remarks, said: "*I can assure you that as far as we (the L.O.A.) are concerned, we should not have the slightest objection to the forming of any organisation to represent you. We realise that whenever any body of men get together, it is for the common good.*"

Now I invite the opinions of Musical Directors in London and the Provinces on this subject, which is all for the good of our common cause—"Music in the Cinema"—and can only conclude by reminding you of the words written by Burns:

"The social, friendly, honest man,
Whate'er he be,
'Tis he fulfils great Nature's plan,
And none but he!"

Your sincere and humble servant,
J. Morton Hutcheson.

ART AND SHOWMANSHIP
V.
COMMERCIALISM

By the Cinema Editor

BEFORE the arrival of cinemas, the entertainment world in this country consisted of theatrical and music-hall shows, and in almost every case these forms of amusement were controlled by men who had spent a lifelong experience in "the showman's" business; in fact, some of them were born and brought up in it. No expense was spared, and every detail towards assuring a "perfect" show was considered and arranged. As far as musical shows, that is to say, musical comedy, opera and pantomime, were concerned, the proprietor, stage manager, musical director and others responsible were all working in harmony and consulted with each other for the benefit of the production.

Such co-operation naturally assured a good show, and there was a spirit of harmony and sincere good fellowship always pervading the company—whether it was resident or touring—which does *not* exist, I am sorry to say, in many shows to-day.

The coming of "the movies" brought an entirely new atmosphere into "the business." Four walls, a roof, a screen on the back wall, a piano in front, a lantern in an iron box, sometimes a slide, "*Don't shoot the pianist, he is doing his best,*" and a table at the front door with a "cashier" taking your money, comprised the whole ceremony on which such performances stood.

These "shows" were looked upon with a certain amount of suspicion, at first, by the majority of the public, and the "grown-ups" said, "They are all right for the kiddies, but will not have a long life, and they will gradually fade away like the 'skating rink boom,' which preceded them"; and, in fact, some of these skating rinks became the cinemas of the pre-war period.

To the astonishment of the majority it eventually became evident that "the movies" *had* come to stay, and very soon we had every "butcher, baker and candlestick-maker" investing his money in cinemas and gradually becoming proprietors and managers. Some of these, I admit, did do their utmost to "learn the showman business" and have become very competent and experienced exhibitors to-day, but there are still many in charge who have no more right to run a cinema than I have to try and run the War Office! This may sound very trong language, but I am quite prepared to prove it, and do not make this statement without first-hand knowledge of the facts.

There is an old saying, "The man who pays the piper can call for the tune," *but*, at the same time, *if* the cinema is to be run in a showmanlike manner, these proprietors and managers, who have practically no knowledge of the business, should, when engaging a musical director, engage an experienced man, put every confidence in his ability, and at least *listen to his views* as regards the artistic side of the show.

To-day the cinema is pre-eminently the premier form of entertainment in the British Isles, and the day when its orchestra was a necessary nuisance is gone, *never* to return. In fact, music has played a *very* important part in bringing the picture-houses up to their present very high standard, and while I will always admit that the film comes first, and the music is the accompaniment, or, as my friend Austin, of Glasgow, terms it, "the voice of the silent drama," the musician in the cinema to-day *must* be considered and always consulted on the question of "putting over the film."

In London, and many large provincial centres, we have superb picture-theatres, run on first-class lines, where manager, musician and operator work in complete harmony, all remembering the words of Shakespeare:—

"*Our true intent is—all for your delight.*"

But there are, in many other places, shows simply run, if I may say so, in a haphazard fashion.

The "Running" Time of the Film

This is a very serious and a really important matter and one which I cannot write too strongly upon, as upon the "running time" of a film hangs the whole question of whether the musical suggestions, arranged by experienced musicians in London, and printed and issued by the Renters, of Wardour Street, are to be of *any use* at all to the musician in the provinces. In all recognised cinemas, in the centre of "filmdom," the *average* time for running a film is 14 to 15 minutes per thousand feet. On that basis trade shows and premier presentations are run, and on that "time-speed" the cue lists, or suggested programmes of music are arranged. If the exhibitor in the places to which I refer would only run their showing of the film at the same speed, the musical director would *not* have occasion to complain as much as he does.

And, believe me, he is perfectly justified in the complaint he makes. To begin with, the provincial man does not have the opportunity of seeing his film in the same way as has even the suburban (London) M.D. In many cases the copy arrives an hour, perhaps two, before the doors are to be opened to the public. He must therefore rely on the cue list, and in many cases the manager forgets all about this when ordering, or collecting, his publicity matter. Why, in heaven's name, do not the Renters lay down a hard and fast rule that, wherever their films are shown, the musical suggestions *are sent direct to the musical director?* There is no excuse, only slackness, want of organisation and detail. The films are booked weeks, more oftentimes months, ahead, and the Renter in London, or his provincial agent, knows perfectly well where his "bookings" are! Why not, therefore, pay a little attention to the musical director, from whom he expects a good showing as far as the accompaniment?

There is an old saying, "You cannot put a quart into a pint pot." Why, therefore, will some of these exhibitors book, and try to run, a two-feature programme, of twelve to fourteen thousand feet, exclusive of Gazette and other small stuff, when they know perfectly well that their programme will *not* last longer than two to two and a-quarter hours? Here is a case in point. I sat a show out in Yorkshire a few months ago

purposely on a Saturday evening, just to see how the programme ran. The evening programme started at 6.30; the "star" feature during the first evening run (a "six-reeler") took exactly fifty-five minutes! The same film on the next performance *took eighty-five* minutes!! Why? Because the manager, one of the "butcher, baker and candlestick-maker" type, had a queue outside, and, being afraid to lose them, ran his film at such a pace that the "letters," even the sub-titles, were almost unreadable! And, needless to say, "the action" of the artistes on the screen was a farce!! Where, I ask, is your art or showmanship? This is *not* an isolated case; it happens all over the provinces to-day.

The Plight of the Musical Director

In such circumstances as I have mentioned—and believe me, they are *not* uncommon—the M.D. relying on the cue sheet has, first of all, to do the best that his library permits, and the first showing on Monday afternoon is a scratchy performance; in fact, is only a rehearsal. On that Monday afternoon depends to a very large extent the business during the week. "Bad news travels fast," and by 5 p.m. on a Monday afternoon you can hear in any provincial town what sort of show "The Empire" or "The Picture House," etc., etc., has. Probably the M.D., if he is a conscientious man, spends his teatime rearranging and improving his "accompaniment" in time for the first evening run (at or about 6.30). Then everything will go well until the Saturday comes along, when we have in *many* places regularly week after week, what I witnessed in Yorkshire.

I know of cases in which patrons have complained to the manager of the farcical speed at which a film is put through the machine, incidentally "grousing" about the music, which is a few bars of this and a few of that, and most distracting to the listener. I have known the manager, with all the cheek in the world, reply that *his* operator *never varies the speed*, whatever they may do at other places!

Now, if a musician follows a cue list, and gets his music "set" for the week, but has to contend with *a difference of thirty minutes* in the running of the film I ask you, Mr. Exhibitor(?) what chance has the musician?

The Playing Hours of a Musician

This is another vexed question, particularly in the provinces, and I think a certain amount of blame is due to the Musicians' Union for ever agreeing, or allowing, such conditions to exist. In many cinemas throughout the country the performance will start at 2.30, with perhaps just a trio or four in the orchestra. The programme will run for *two* hours, and for the whole of that time the orchestra is expected to play continuously! Now, for a pianist this is bad enough, but for a string player, wood wind or brass it is far more than enough. After a musician has played, without a break, for 60 to 75 minutes, he requires a rest, otherwise he only becomes a machine. Then, when the evening comes round, the orchestra is probably augmented by two or three. Commencing at 6.30, they are called upon to play for another *two* hours solid; then the management "generously" allow them a 15 minutes (!) interval, after which they play till 10.30, possibly later. In the provinces they do 5½ hours per day, as against 4½ in London. Why? They have the same show to put over as the London man, and for *much less money* than the London man gets; they have to play at least *one hour* longer.

No proprietor, who was a showman in the sense in which I understand the word, would expect it of a musician; but these men I refer to do *not* want the musician to be an artist, all they want is a machine. It is really disgraceful to see the way some proprietors and managers do their utmost to make the musicians feel uncomfortable in their work, and in this respect some of the architects who design the cinemas should be "shot at dawn," for they have *very* little idea of the space required for even a small orchestra, and never make any provision for an increase in the number of musicians. I opened a cinema in Scotland some two years ago, and when the grand piano arrived and was placed so that the pianist M.D. would face the screen the end of the piano was right against the back wall, and the keyboard and pianist were right out of the orchestra, the pianist sitting in the gangway!

I quite expect that any proprietor or manager reading this will say: "What's all the fuss about? It is the box office that 'tells the tale' every time, and it does *not* matter what the musician or the audience think. I shall run my programmes just as *I* like—fast, slow or medium." Very well, sir, if you will continue to gull the public you must do so, but you are no *showman*, and until the day arrives when you will combine *art* with your *commercialism* you are not entitled to call yourself one. Musicians are, like all other followers of art, temperamental people, and handled the right way and like other human beings will give of their best; but, if treated like machines, they become machines, and by such treatment you crush all art out of them. Although you may think it does not, I can assure you it *will* tell in your pay box.

J. M. H.

PROMINENT MUSICIANS IN THE CINEMA WORLD

Mr. NORMAN AUSTIN, Musical Director, La Scala, Glasgow

AMONGST the musicians in the cinema trade in this country who have a long, and varied, experience of accompanying the "silent drama," the subject of our gallery of fame, this issue, is one of the oldest. Mr. Austin commenced his cinema career in Birmingham in 1908 and was one of the first pianists to synchronise and extemporise to films, in a continuous performance. A few years later he migrated to the Coliseum, Leeds (1912), and it was here that he played the first music scores ever compiled for pictures, which were for the Pathé productions, "*Germinal*," and "*Her Dreadful Secret*." These scores were compiled in Paris. From Leeds, Mr. Austin went to the Picture House. Halifax, to which post he was appointed by the late Mr. Edward Nicholls, at that time musical adviser to the P.C.T. circuit. Mr. Austin writes of this gentleman: "I should like to state here that he was the best friend cinema musicians have ever had, for it was he who introduced the fortnightly holiday each year with full pay, and double salary on all fair holidays." During his stay in Halifax, Mr. Austin played the score compiled for the film "Sixty Years a Queen," arranged by Mr. Louis Levy, of whom Mr. Austin writes: "I consider this gentleman our greatest British cinema M.D."

Later on Mr. Austin moved to Newcastle, and then came the Great War. Serving in the Navy on board H.M.S. "Renown," also "Tiger," he was made M.D. of the ship's cinema shows. He obtained much amusement out of "fitting pictures" from the ship's music library, which won the appreciation of his audiences, who included Admiral Beatty and many other notable names. After the armistice Mr. Austin was at Hull and York, and in 1924 received his present appointment, which he has held with great ability ever since.

As one who has had the pleasure of listening to the programmes of music at the Scala, Glasgow, on several occasions, I can confidently state that Mr. Austin is always very exacting in the appropriateness of his accompaniments. He is one of those very

Mr. NORMAN AUSTIN

thorough musicians who spare no pains to arrive at just the exact "fitting" required to every particular scene, and La Scala is one of the *few* cinemas in Glasgow where *continuous accompaniment* is carried out.

As everyone knows, this form of picture fitting is still very slack in Scotland. The majority of musicians up North think it is sufficient to play any particular number through from start to finish, then have a few minutes rest, then play something else. They are all wrong. *It is no accompaniment to the play on the screen*, and it is deplorable to think that the cinema proprietors of Scotland still allow it to be done! On the question of musical interludes, Mr. Austin is of the same opinion as Mr. Levy and many others. "The cinema audiences," he says, "do *not* want jazz as an interlude. They expect something far more serious, and get it as far as I am concerned, but I always give them jazz as an encore."

Regarding the future of music in the cinema, Mr. Austin writes as follows: "In my opinion the time is not far distant when specially composed music will be arranged for all super films. *Music is the voice of the silent drama.* It is the sole means of amplifying the message of the action, so it must obviously represent the story in sound, and synchronise in general *atmosphere* and *colour*. I can foresee the day when pictures will be adapted from famous music, in the same way as various operas have been filmed."

In addition to his ordinary cinema programmes at La Scala, Mr. Austin is a very busy man, having several trade shows each week, and for these he pays just as close attention to the accompaniment as he does for his ordinary work, which results in giving the greatest satisfaction to the renter and exhibitor alike on all occasions.

Regarding musical suggestions, as supplied from London, Mr. Austin shares the opinion of many other provincial musicians, that the arrangers of these have *not* yet fully realised the conditions in the provinces to enable them to make their suggested lists as really valuable as they should be. It only requires some of these men to have the varied experience of Mr. Austin and others in the provinces, and not look at everything from "the platform of London," to see the mistakes they are making daily in compiling such extensive, but practically useless, cue sheets. Matters are improving gradually, but there is still great room for betterment, and *until* the musical suggestion lists are as suitable, and playable, to the musician with three or four in his orchestra, as they are for the M.D. with 18 men, they are, in a sense, so much waste paper.

J. M. H.

See Page 146

:: :: CINEMA M.Ds.' FIRST SOCIAL LUNCHEON :: ::

(Contributed by one who was present.)

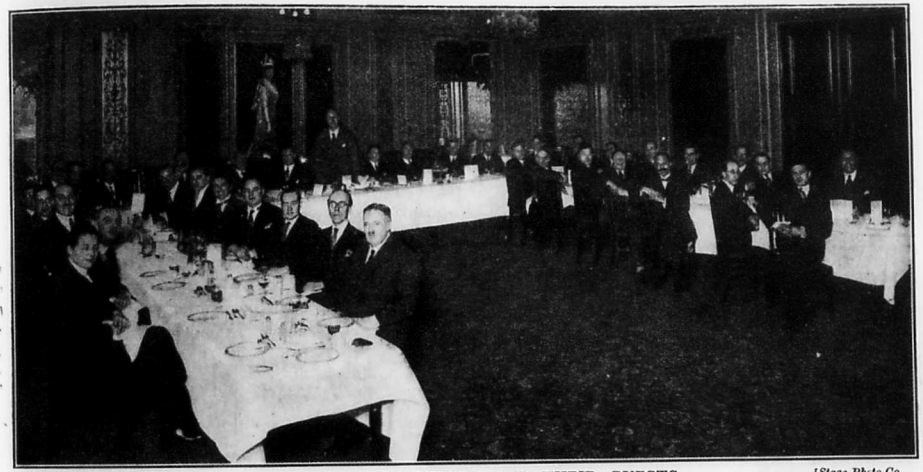


Photo by] THE MUSICAL DIRECTORS AND THEIR GUESTS *[Stage Photo Co.*

Commencing at the left-hand corner—on outside of table—and going from left to right, on the outside, the names are: (1) Mr. Edward Eve, representing "The Era."—(2) Mr. Arthur De Blonc, M.D., late of Edgware Road.—(3) Mr. Bert Lucas, Manager, Orch. Dept., Messrs. F. D. & H., Ltd.—(4) Mr. Edgar Jackson, Editor "The Melody Maker."—(5) Mr. H. Lemon, Manager, Orch. Dept., Messrs. Hawkes & Son.—(6) Mr. W. E. Hodgson, M.D., Marble Arch Pavilion, W.—(7) Mr. J. Warbis, representing "The Cinema."—(8) Mr. E. Grimshaw, Musical Adviser, the P.C.T. Circuit.—(9) Mr. John Reynders, M.D., The Tivoli, Strand.—(10) Mr. John Abbott, General Manager, Messrs. F. D. & H., Ltd.—(11) Mr. Frank Tours, M.D., The Plaza, Piccadilly.—(12) SIR DAN GODFREY, Bournemouth, the Chairman.—(13) Mr. Louis Levy, M.D., Shepherd's Bush Pavilion.—(14) Mr. Ralph Hawkes, Messrs. Hawkes & Son.—(15) Mr. Fred Kitchen, M.D., New Gallery Kinema, Regent Street.—(16) Mr. John Cabourn, The Editor "The Bioscope."—(17) Mr. G. Williams, M.D., The Kensington.—(18) Mr. George Young, General Manager, Messrs. J. B. Lafleur & Co.—(19) Mr. Albert Cazabon, Musical Editor, "The Bioscope."—(20) Mr. Alex Cohen, M.D., The Futurist, Birmingham.—(21) Mr. Bert Chant, Orch. Dept., Messrs. F. D. & H., Ltd.—(22) Mr. Gilbert Dowell, M.D., Regent Cinema, St. Albans.—(23) Mr. Max Hayman, M.D., Coliseum, Ilford.—(24) Mr. Reg. Astley, Cinema Dept., Messrs. F. D. & H., Ltd.—(25) Mr. Reg. Harrison, Cartoonist.

From left hand corner, inside tables: (26) Mr. J. Morton Hutcheson, Hon. Organiser.—(27) Mr. Arthur Dulay, M.D., Shaftesbury Avenue Pavilion.—(28) Mr. Llew. M. Weir, Chairman "The Melody Maker."—(29) Mr. W. B. Richardson, M.D., The Palladium, Brixton.—(30) Mr. B. Newton Brooks, Organiser, London District, Musicians' Union.—(31) Mr. Louis Voss, M.D., West Ken. Super Cinema.—(32) Mr. Phil Thomas, Manager, Orch. Dept., Messrs. B. Feldman & Co.—(33) Mr. Fort Greenwood, Secretary, London Orch. Association.—(34) Mr. A. W. Owen, M.D., late of The Angel Cinema, Islington.—(35) Mr. P. M. Brooks, Publisher of "The Melody Maker."—(36) Mr. A. Filer, M.D., The Marlborough, Holloway.—(37) Mr. J. Schwiller, M.D., The Tower Cinema, Peckham.—(38) Representative of the Press Association, Ltd.—(39) Mr. Raymond de Courcey, M.D., Bloomsbury Super Cinema.

Note.—Mr. W. L. Trytel, M.D., The Astoria, was also present at the Lunch, but owing to business engagements had to leave before the photo was taken.

WHEN the esteemed and popular editor of the Cinema Section of this very useful journal first approached me with the idea of holding such a luncheon, I was very dubious as to the result, as I realised the many obstacles which Mr. Morton Hutcheson would be faced with to ensure it being a success.

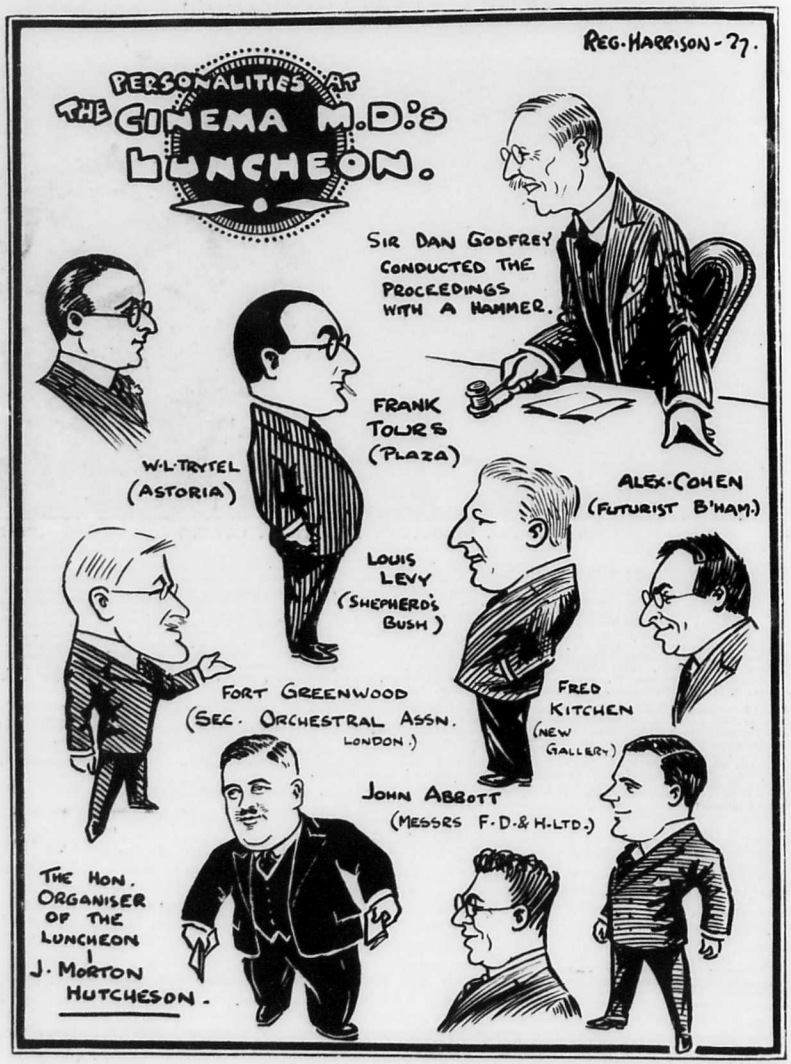
At the same time, knowing this gentleman's organising abilities, coupled with a good humour and tact, which has made him so respected by *all* musicians, I felt convinced that if any man could bring it to a successful issue, that man was Morton Hutcheson.

When I entered the Alexandra Room of Pagani's, the well-known restaurant in Great Portland Street, on Friday afternoon, the 14th ult., one glance round satisfied me that the hon. organiser had collected a "band" of the most eminent musicians in the cinema trade, and Tennyson's words passed through my brain:—

This proverb flashes through his head,
The many fail; the one succeeds.

After a sumptuous repast, and the toast of "H.M. the King and the Royal Family" had been duly honoured, the hon. organiser explained, in a few well-chosen words, the origin and object of the luncheon. Complete harmony and comradeship was the order of the day, and although all the speeches were of an informal nature, there was ample evidence that not only the hosts, but also the guests, fully realised the importance of this unique occasion, and I, for one, will be very much surprised, if this first social event in the history of cinema musical directors in this country does not have some very far-reaching effects in the near future.

There is not the slightest doubt, as Morton Hutcheson pointed out, that, although "Music in the Cinema"



has made wonderful strides in the last few years—may I term it the "post-war period?"—there is still great room for further advancement. The provincial musical directors have many obstacles to overcome, which the London man is not faced with, and one of them is certainly the question of "Musical Suggestions." It is natural that every musician has his own particular ideas on what is right, and what is wrong, on this subject; but surely it should be possible, by a friendly discussion on the question, to arrive at some definite form of what is not only the correct, *but most useful* form of cue list, to issue from Wardour Street, for the benefit of those musical directors in the smaller centres who have to rely very largely on these cue lists to help them to give a good show at the first run of the film (i.e., Monday and/or Thursday afternoon) in their respective cinemas. A perfect first show is very necessary in these provincial centres because on that show depends to a great extent the business for the following week, or three days, as the case may be.

There is no musician more sincere, or earnest, in his efforts to uplift "Music in the Cinema," than the editor of the Cinema Section of this journal, and he has been working hard in the cause of cinema music, both with his baton and his pen, for many years now. I was one of those fortunate enough to be present at the luncheon in Glasgow, in 1916, when Morton Hutcheson addressed an assembly of over 200, comprising all the proprietors, managers and musicians engaged in the West of Scotland, on the subject of "How to play to Pictures, *not at* them." The reception he received then was wonderful. The meeting is still talked about in Scotland, and the suggestions given by him then are still bearing fruit. This meeting was arranged by the late Mr. J. J. Bennell, a name well-known in the cinema trade, in conjunction with Mr. John Cabourn, the esteemed editor of *The Bioscope*.

This first social luncheon in London can only be described as an unqualified success, and triumph of organisation. It was the first and I am convinced it will *not* be the last, and that future meetings will take place and informal conversations, on the lines I have indicated, will do much still further to improve "Music in the Cinema." The matter should *not* be allowed to drop now, and it is up to the musical directors "to get busy" and call a formal meeting to make future arrangements. I am sure they will receive every support, and assistance, from the editor of this Cinema Section, who so ably organised their first social luncheon.

The following are the main points from the speeches: Sir Dan Godfrey, the Chairman, said:—

I need hardly say that I appreciate very highly the compliment you have paid me in asking me to preside over the first of what I am sure will be a happy series of gatherings . . . I have never been asked to conduct an important concert in London. I have never been photographed swinging a club about in my back garden, but I have been selected to conduct community singing, and now I preside on this auspicious occasion.

Cinema music, I need hardly say, in such a company as this, has made wonderful progress in recent years. We all remember the time when the pianist used to thump out a hornpipe, whenever a sailor appeared on the screen, or, "Ask a Policeman," when the "copper" was seen! Since those days there has been a wonderful development in what is after all *the predominant industry in entertainment at the present day.* We cannot get away from the fact that the cinema may eventually absolutely oust the theatre and the concert hall. It is something that appeals to everybody.

I do not know whether anybody has ever tried to work out what is the proportion of attraction as between music and the film, but the fact that cinema proprietors are willing to pay good salaries to the right men as musical directors shows that they recognise *that music is absolutely essential for the success of the films.*

My own preference is for music to have a sub-conscious effect when I am looking at a film. Sir Henry Hadow, the Vice-Chancellor of Sheffield University, says that when he goes to see a film, he likes to hear Debussy, Beethoven, Bach and the rest of the great musicians, with the film as a background. I do not agree with that. I think that when you have exciting situations on the screen, then the orchestra may well be predominant, but not when there is a scene depicting sympathy. I think that suitable music should be written for the films, but I feel that you should be on your guard against modern music which the public will not understand. You want good music, not simply a technical sequence of chords leading nowhere, that looks well on paper from the technical point of view. You want fine themes worked out in sympathy with the film. The alternative is—and I know you gentlemen are wonderfully skilful in this—*to fit music to the pictures.* There should *not* be a continuous playing of music, which does not suit the situation, and is likely to take attention off the picture. What I like—and it requires great skill on the part of the musical director—is to hear extracts from a classical repertoire welded together by suitable modulation.

I should like to say one word with regard to British films. I was exceedingly surprised, in view of the movement that has been going on to encourage British films, that the authorities should have refused permission for a certain film, or scene, to be taken in St. James's Park, for the purpose of getting a scene representing Venice. That seems to me a most short-sighted policy, at the time when people are trying to be patriotic—to save Britain for the British. That film company had to be taken out to Venice, where the company was welcomed with open arms, and incidentally a lot of money spent in Venice which could have been spent here. My idea has been to try to help British music. I have tried to help the young British composer, though on some occasions I have had to discourage him. (Laughter.) I have played music from men who are now at the top of the tree, and some from fellows I hope we shall never hear of again. (Laughter.)

Mr. Louis Levy, Musical Director, Pavilion, Shepherd's Bush, proposed the toast of the "Music Publishers," and, in the course of his remarks, said:—

I think we might take this opportunity of looking back and seeing what status we have attained in the cinema business. We are told that the film is the thing, and that the music is only an accompaniment, but I maintain that we are something more than that. We do not take the part of an accompaniment in the ordinary sense of the word. We are really taking the place of the actors. It is through us that they appear in person on the screen.

We want British films to come in, but they must come in on their merits. While we are behind America in the making of films, I do not think America can touch us in the matter of playing music to films.

As regards the music published, I think I am right in saying that 80 per cent. of the music played to films at the present time is of Continental publication. *There is not enough British music published.* I should like to see a very much larger output from the British publishers. I do not mean that we should ever confine ourselves to British music—music is universal and for the sake of our art we should play what we believe to be the best; but I do think the time might come when we should be able to play at least 50 per cent. of British music.

Mr. John Abbott, General Manager of Messrs. Francis, Day & Hunter, Ltd., replied for the Publishers.

Mr. Fred Kitchen, Musical Director, New Gallery Kinema, Regent Street, in a very happy and breezy speech, which reminded one of his namesake on the music halls, said, in proposing the toast of "The Press":—

We want the Press to give us as much publicity as they can. If they did not see it in the Press, they (the cinema managers) would not know the band was there, but if they do see it in print that the orchestra was important to such and such a film, they *may* say "Oh! well, we will have another fiddle-player," or they may even say, "After all, you cannot get a good musical director for fifty bob, so let's give him another half-a-crown." (Laughter.) If you can just put a line in the paper saying that music is important to the film—*because there are many films which need good music* (laughter), then you may make the manager realise that his band is there. It costs you nothing and it may do a lot of good to us. (Hear, hear.)

Seriously, I think it is a great thing that

we should be brought together in this way, and I do think it would be a good thing to be able to meet and come to some general idea on matters of various kinds. If we could get together and talk things over, arrangements might be made which would save a lot of trouble.

Mr. John Cabourn, the Editor of "The Bioscope," replied for the Press, expressing the great pleasure it was to be present on such an occasion, and referred to the time, many years ago, when he first met Mr. Morton Hutcheson. He said :—

The standard of "music in the cinema" at that time was not worth referring to now, but Mr. Hutcheson had a good deal to say, and took a long time to say it—*not* too long; but the musical entertainment in the cinema since that time has enormously improved and the cinemas themselves have enormously benefited thereby.

Mr. W. B. Richardson, Musical Director, The Palladium, Brixton, proposed the toast of "The Hon. Organiser," and said :—

In the course of Sir Dan Godfrey's speech he said something about musicians being a difficult lot to get on with, but when we see the success of this gathering, it is a matter for the utmost congratulation; and I will only say that the more we get together in this way the better it will be.

Mr. J. Morton Hutcheson suitably replied, and said he hoped that further meetings would result from this gathering, as there was much yet to be done in uplifting "music in the cinema," and which only could be done by united action of the musical directors at the top of the tree in the cinema trade.

Mr. Frank Tours, Musical Director, The Plaza, Piccadilly, in proposing the toast of "Our Chairman," said :—

To those of us who are living, and have lived, in musical circles the name of Godfrey is a household word. What that name has done for British music and British musicians is so far-reaching that we cannot estimate it. It means that countless thousands of people have been brought to a better appreciation of all the best that there is in music. I heard some time ago that Sir Dan Godfrey had conducted over 2,000 symphony concerts. That in itself is a wonderful thing, but besides that he has written compositions, conducted examinations, lectured in many parts of the globe—in fact, his work is perfectly stupendous.

Sir Dan Godfrey, in replying, said :—

I shall leave this building with a sense of gratitude for the opportunity given me of meeting those present. I was glad the question of a social club was alluded to, because the more we know one another the more we can understand one another, and understanding each other is very important.

Broadcasting, of course, is seriously impairing the concert industry, and it cannot be denied that musical conditions are undergoing a serious revolution. Personally, I hope the invention of television will not be developed to such an extent that films may be seen by people in their own homes, otherwise I am afraid all of you may be in the soup . . . I am very grateful to Mr. Hutcheson for having organised this gathering, and I recollect, with pleasure, his visit to Bournemouth. In him you have a really good man with ideas and suggestions which will be for the benefit of the profession of which you are such worthy members. If this proves to be the first of a series of gatherings at which you can meet to exchange views, I am sure it will be to the advantage of everyone concerned. (Loud and prolonged applause.)

This concluded the set programme but the Chairman called upon the following gentlemen :

Mr. Fort Greenwood, Secretary, London Orchestral Association, expressed the great pleasure it gave him to be present at such a unique gathering, and said :—

The difficulties that one experiences in the musical world may be very largely eliminated by a good understanding such as is brought about on an occasion like this, which affords us the opportunity of discussing differences.

Mr. John Reynders, Musical Director, The Tivoli, said :—

I think it was a wonderfully good idea to have this gathering to-day, and I am sure we all appreciate what Morton Hutcheson has done in organising this gathering. I, for one, hope it will *not* be the last.

Mr. Edgar Jackson, Editor of THE MELODY MAKER AND BRITISH METRONOME, *said :—*

The very excellent speeches which have been made have given us a good deal of material for deep thought, and doubtless we shall all go from here and think things over. I sincerely hope that this will not be the first, and last, of these meetings, and that we shall have them oftener than once a year.

Mr. Alex. Cohen, Musical Director, The Futurist Cinema, Birmingham (who had come specially to London for this meeting) said :—

It has been suggested several times to-day that the cinema is now, *through its orchestra, the principal propagator of music in every civilised country.* Incomparably more people listen to music when associated with films than listen to music under any other conditions. It is up to us to mould the mood in which people listen to the music that we provide for them. *We have it in our power to raise the standard of musical taste to a hitherto unheard-of extent.* I do not think there would be any need then to fear those super-critics who point to "music in the cinema" as a thing of ignominy and as something of which the country should be ashamed. We have the future of public taste in music in our hands, and it is up to us to show that we are not unworthy guardians.

This brought the First Social Luncheon to an end, and after the singing of "Auld Lang Syne" and "The King," the company gradually dispersed, one and all decided that it had been most successful, and must not be the last.

The very excellent report of this luncheon, which has been given by one who prefers to remain anonymous will, I hope, be read with interest by all cinema musicians. There is one final remark I must make at this stage. I view with great danger to all British musicians the "Americanising" of cinemas in this country. It has only brought too true the words of a respected friend of mine, whose name is honoured and well known in the cinema trade. He foresaw this and warned me of it as far as proprietorship is concerned 10 years ago! To-day we have in London several cinemas which are practically owned to the last shilling by American money. This menace is travelling to the provinces. Already Leeds, Birmingham and Manchester are "under the net" and other large cities will soon follow.

Now, gentlemen of the cinema orchestras, look ahead. When they (the Americans) properly get fixed here, you will find a whole army of American musicians coming over. I know the Union will fight this invasion to their last penny, but don't forget "money talks." I blame, in the first instance, the British Government, who have all along, whichever party, shown the very scantiest consideration to the cinema trade in this country, and have, in fact, sent film work away from this country and discouraged enterprise in every possible way. I don't say this invasion is coming next month or next year, but I am sure *it is coming*, and I say "*Be prepared.*" Do *not* sit quietly in your own particular cinema saying to yourself: "Well, I'm all right; I've got a contract, and know the guv'nor likes me." Perhaps your "guv'nor" will be bought out!

We must all, in our respective positions, work together for the cause of "Music in the Cinema" and to uphold the British prestige, and there is no finer musician in the world for orchestral work than the Britisher.

I can only conclude by repeating the "theme" used by H.M. the King when, as Duke of York, he returned from his world tour, and the phrase was also used by H.R.H. the Prince of Wales when he returned after one of his tours :—

"WAKE UP, ENGLAND!"

J. M. H.

SEVEN DAYS A WEEK!

By B. NEWTON-BROOK,

London District Organiser Musicians' Union

IT is curious to note the remarkable absence of understanding in regard to the London County Council's regulation governing the employment of persons in cinemas in London, both on the part of managers and musicians. One is justified in citing it as remarkable, bearing in mind the proportion of defaulters who have, during the last few years, appeared before the Council for failure to comply with the regulation; the figure represents about 20 per cent. of the total number of halls subject to the regulation within the county of London.

The decision of the Council in regard to the last two cases cited in default, in inflicting a penalty ordering the guilty parties to close on Sundays for three months, has undoubtedly created genuine alarm amongst exhibitors—I think it may really be said, for the first time—as to the real meaning of the regulation and its implications.

As the Union's desire is to safeguard the six day week, I, on its behalf, am bound to congratulate the Council on its decision to regard future breaches of the bye-law as a very serious offence.

The regulation itself is frequently quite misrepresented, and where the Union has drawn attention to it and explained its meaning there has been an immediate outcry about "interference with the liberty of the subject," which always reminds me forcibly of the utterance of a famous historical character: "Oh, Liberty; how many crimes are committed in thy name."

Now take the regulation itself. It says: "*No person shall be employed on Sunday who has been employed in connection with Cinematograph entertainments for each of the previous six days,*" etc.

Now, that is perfectly simple. It means that *any person who is working in a cinema from Monday to Saturday inclusive is not eligible for employment on Sunday*; interpreting it from the London County Council's point of view and in regard to the duty of the licensee.

It applies to evening employment as well as all day. It does not follow, therefore, that an afternoon off, or two afternoons or any number of afternoons off, can be held to comply with the regulation.

Its implications are far reaching.

It means that the exhibitor must take reasonable precautions to prevent seven day employment on the part of members of the staff; that he must refuse to allow a man to volunteer to work on the seventh day, and that *he is not entitled to ask OR ACCEPT the service of any employee who may be working in one hall under the management to be transferred to another hall under the same management.* The exhibitor has to take reasonable precautions to see that a subordinate is duly complying with the regulation, and that receipts for money paid to substitutes are not forged or signed by the regular employee.

The order applies to everyone in the capacity of an employee, from the manager down to the chocolate boy, and it certainly includes Musical Directors. The management cannot evade it by seeking shelter behind an agent, as the employer must be responsible for the acts of his agent, and in this sense a contractor is an agent, the employer having the power to make the contract binding on the actions of his agent.

The idea is widespread that if there is no visible compulsion the regulation may be disregarded. This is not so. To offer a man a reward for doing something which, according to law, he is not entitled to do, is a form of corruption. It is not compulsion, but it is akin to bribery.

I do not wish to argue here the merits of the regulation. Some musicians favour it; some oppose. In regard to its effect as an agency for mitigating unemployment we ought to give it unqualified support; as an agency for giving a chance to our more unfortunate fellow-musician we ought to applaud it; as a means to bring much wanted rest into the life of our people we ought to apply it with enthusiasm; as a protection against the domination of foreign ideas, we ought to be proud of it, not merely because of hostility to foreign ideas, but because seven-day employment has the taint of slavery about it. The idea that employment ought to be continuous all the year round we are bound to oppose, and we ought to support any regulation safeguarding the six-day week.

Withdraw that regulation and the worst employers will impose seven-day employment; many musicians, careless of consequences will work seven days. The evil will spread. Preference will be given to those prepared to work seven days—for six days' money. If you wish for an example, take the case of a prominent London catering firm which in its numerous branches employs over 200 musicians, most of whom will bless the day when we get the same regulation imposed upon this firm.

The man who desires no regulation in such things seems to be beyond salvation. Where would it lead us? No regulation of the working week; no regulation of the working day; no regulation of hours; no regulation of wages; no Union. And so we go, ever onwards down the slippery slope into ultimate bondage and servitude.

To protect ourselves against this is not folly; not unnecessary; not, absurd; not sentiment. It is good sound honest business.

B. NEWTON BROOK.

WHAT "BRUM" DOES

THIS prosperous and wealthy city in the Midlands is one of the busiest centres in the cinema trade, and it was with great pleasure I renewed my acquaintance with some old musical friends there a few days ago. There is a total of some 120 cinemas in the city and surrounding district, and a membership of over 750 on the Birmingham branch of the Musicians' Union, so one can readily realise that it would take several days to cover the whole area. However, in the few days at my disposal, I was able to visit several theatres and hear some very fine programmes of music well played, and admirable fittings to the films on the screen.

Mr. ALEX. COHEN

THE FUTURIST CINEMA, JOHN BRIGHT STREET

Musical Director: Mr. Alex. Cohen.

This palatial building has been one of the landmarks in the cinema trade here, for several years, and the musical portion of the programme has been in the hands of one of the most cultured and brilliant musicians we have in the cinema world in this country. One has only to be in the company of Mr. Cohen for a few minutes to realise what a thorough and varied experience he has had in the musical world. His knowledge of the compositions of the great masters is unrivalled, and his technique as a violinist is undisputed. With an excellent orchestra of 20 first-class musicians at his disposal, one is always sure of hearing a fine musical programme. While not resorting to the "close-fitting" form of accompaniment common in London to-day, one cannot but marvel at the wonderful manner in which Mr. Cohen adapts symphonies, or movements from them, to the various scenes depicted on the screen. During my visit "The Last Days of Pompeii" was being shown, and, in the programme specially arranged by him, Mr. Cohen used no less than *seven* of the Beethoven symphonies, and with a truly marvellous effect! On the question of jazz, and jazz musicians, in the cinema Mr. Cohen has *very* decided views. They will never, in his opinion, displace the legitimate musician, but, at the same time, he agrees that the employment of "double-handed" men in the cinema orchestra is a very decided advantage to the M.D. In addition to controlling the orchestra at the Futurist, Mr. Cohen is also responsible for the music at the Scala, but, with the change which is taking place at these two theatres—they have been leased to the Famous Players, the owners of the Plaza in London—Mr. Cohen will probably in the future devote his whole time to the Futurist only.

(NOTE.—THE MELODY MAKER desires to thank *The Bioscope* for the loan of the photo-block of Mr. Cohen, reproduced here.)

Mr. LOUIS LEWIS

WEST END CINEMA, SUFFOLK STREET

Musical Director: Mr. Louis Lewis.

This cinema, now under the control of the P.C.T., is one of the finest appointed in Brum, and here I met an old friend in its talented M.D. Mr. Lewis has been installed here for a period of two years now, and has a record of some 15 years' service with the P.C.T. at Liverpool, Manchester and other large provincial centres. He is also well known in London. He

has a very capable orchestra of 12, with orchestral organist added. As regards musical accompaniment to the films, Mr. Lewis is of the opinion that "super-close fitting is not necessary in provincial cinemas where small orchestras are concerned. Some of the recent large scores supplied have *not* proved successful for the simple reason that the orchestras were not large enough to give them the rendering they required, and, apart from that, *the time of running has been much faster than at the trade show in London!* The main point is to create the atmosphere. You can't fit a picture to a stop-watch!" On the subject of musical suggestions, the same complaint comes from Mr. Lewis as from *all* other M.D.s in the provinces. *They are not as useful as they should be.* Mr. Lewis has a great following at this cinema, and, as everyone knows, Birmingham is noted for its critical and keen musical enthusiasts, so his interlude is always an operatic selection, or other classical work, with jazz as an encore.

The Organist

I was very pleased to meet another old friend here in the person of Dr. George Tootell, Mus.Doc., F.R.C.O., who was, for many years, organist at the Stoll Picture House in Kingsway. After a lengthy stay in the Isle of Man, Dr. Tootell came to Birmingham last November and is now in charge of the "Wurlitzer" organ at the West End Cinema. This is a magnificent "two-decker" instrument with 63 stops, and to hear this talented organist preside at it is a musical feast.

Amongst the other cinemas visited was the *Regent*, in New Street, where *Mr. G. A. Austin* is in charge of a small, but very efficient, orchestra.

Of the suburban, or district, cinemas, the following are all first-class, palatial houses, run on the best lines and with competent orchestras of eight to ten, with every regard paid to synchronising and appropriate accompaniment:—

The Kingsway, Kings Heath. Musical Director, Mr. H. Timperley.

The Selly Oak Cinema, Selly Oak. Musical Director, Mr. E. Matthews.

The Grange, Small Heath. Musical Director, Mr. H. Herd.

The Coronet, Small Heath. Musical Director, Mr. M. Seener.

The Musicians' Union

This city also boasts one of the finest clubs belonging to the M.U. Situated in Severn Street, it is sumptuously furnished, and with a membership of over 750, whose interests are carefully watched over by Mr. F. I. Lees, the Branch Secretary, it is the rendezvous of all recognised musicians in Birmingham and district.

J. M. H.

"Marriage of Figaro"
At the New Polytechnic Theatre, W.

A combination of cinema and operatic vocalism presented Mozart's famous opera on January 17. Scenes from the opera have been filmed, and these scenes are interpolated vocally by operatic artistes of outstanding ability. Mozart's music, is, of course, used in the accompaniment of the film scenes, and also his well-known Symphony in C, and the Serenade in G. An efficient orchestra of 11, under the direction of Mr. Walter Wheeler, give an effective rendering to the score. There was a certain slackness in picking up "cues" at the performance we witnessed, but doubtless when the show settles down it will appeal to all lovers of opera, and as the venture is entirely *British*, it is one deserving of every support.

J. M. H.

ANOTHER SUPER CINEMA

"THE ASTORIA"
London's Latest Super-Cinema

Musical Director—Mr. W. L. Trytel.

There appears to be no end to the building of palatial picture theatres in London, and certainly the latest addition, erected on the site where lately Crosse & Blackwell's made sugars and sauces, can rank as one of the finest. Included in the imposing building is a very large dance hall. The cinema has a seating capacity of over 2,000, the stage has a proscenium width of 44 ft. and a depth capable of accommodating the most elaborate stage setting.

The cinema was formally opened on Wednesday evening, the 12th of last month, by the Mayor of the City of Westminster, Councillor S. P. B. Bucknill, J.P., before a large and distinguished audience, including many notabilities of the cinema trade.

The musical arrangements at "The Astoria" have been entrusted to Mr. W. L. Trytel, whose name is well-known in "Filmland," and he has at his command an orchestra of 20 musicians. In addition, there is a very fine "two-decker" organ, with all the latest cinema "gadgets" and "effects" built by the John Compton Organ Co., Ltd., of London. The organists engaged are Mr. G. T. Pattman and Mr. Harold Hurdle.

Photo by] [*Elliott & Fry*

MR. W. L. TRYTEL
M.D. OF THE ASTORIA

It would be unfair at this stage to criticise the musical portion of the opening ceremony, but it is my intention to report on the music in a later issue.

Mr. Trytel and his orchestra had not had any proper rehearsals, owing to the rush by the builders right up to a few minutes before opening the doors to the public. The organ was in a very unfinished state, only a portion of it being in action, and therefore did not give either of the organists an opportunity to display their abilities.

The star film of the opening evening was "The Triumph of the Rat," featuring Mr. Ivor Novello and Miss Isabel Jeans, who both appeared on the stage at the conclusion of the film. For this production Mr. Trytel had composed a special number entitled "Love's Triumph," which is shortly to be published in valse and fox-trot form. It is a particularly tuneful and haunting melody, and should become popular.

J. M. H.

"Faust" at the Royal Albert Hall

What Sir Landon Ronald Did and Did Not

It is not within my province to comment on this film, which is adapted from Goethe's immortal drama, beyond stating this fact that, as a film production, it is, without doubt, the finest I have ever had the pleasure of seeing.

What I am concerned about is the musical accompaniment. For weeks before the showing we were informed that the music for this masterpiece was to be arranged by Sir Landon Ronald, who would conduct the Royal Albert Hall Symphony Orchestra, and in addition would have a choir of some forty voices drawn from the Royal Albert Hall Choral Society.

This was sufficient in itself to ensure a good show, and as the film was to be presented by the great impresario Mr. Charles B. Cochran, by arrangement with The Wardour Films, Ltd., everyone was on the tiptoe of expectancy as regarding a first class performance.

Taking all these facts into consideration, and without in any way wishing to appear despondent, or dispute the great abilities of Sir Landon Ronald or Mr. C. B. Cochran, for both of whom I have the greatest respect and admiration, I do say that the musical accompaniment was *not* a success. There was an entire absence of synchronisation or appropriateness in the accompaniment, and I am only sorry that the promoters of this film did not engage a thoroughly qualified and experienced cinema musician to arrange and conduct the musical programme for this wonderful production.

Shakespeare is responsible for the quotation, "What's in a name?" and in arranging for Sir Landon Ronald to "fit" the music for this film they probably considered that *the name* would be sufficient guarantee of a first-class accompaniment! I am sorry to say I cannot agree with them, and I can name at least half a dozen cinema musical directors in London who I am now convinced would have arranged a far better fitting.

It is usual in the cinema trade for the musician who arranges the musical accompaniment for a film—and particularly for an important performance such as was this one—also to conduct it! Why this procedure was not carried out with this film I cannot understand. I certainly saw Sir Landon Ronald conduct the orchestra and choir in the Prologue to the film, *but* I did *not* see Sir Landon conduct the music to the film, and can only presume that it was the deputy conductor, whose name was given on the programme, who undertook this portion of the performance!

Another very crude and distracting element during the evening was the gentleman conducting with a flashlight up alongside the screen, presumably for the organist to follow the conductor's beat! Eight years ago I conducted for a period of three weeks an orchestra of 36, with the grand organ added, and placed practically in the same position; but I did not resort to such amateurish methods. The organist was able to follow my beat without any difficulty. How I did it is my business—at least just for the moment.

By the time these lines appear in print I shall, I am confident, have heard a more appropriate setting at the Marble Arch Pavilion, where the picture is to be shown, by Mr. W. E. Hodgson and his very excellent orchestra. J. M. H.

Sir Thos. Beecham and the Public Taste

Mr. Louis Levy v. Mr. H. Shepherd

IN a recent issue of *The Cinema*, Mr. Louis Levy addressed an open letter to Sir Thomas Beecham, criticising his denunciation of the public's taste for music. In concluding his letter, Mr. Levy asked Sir Thomas Beecham to reconsider his decision about "shaking the dust of England off his shoes," and stated that a musician of Sir Thomas's great experience and ability would be welcomed in the cinema trade in this country.

I am entirely in agreement with every word of Mr. Levy's letter, and have always been of the opinion that Sir Thomas was suffering from a shocking liver when he denounced his own kith and kin in such condemnatory fashion.

The week following Mr. Levy's letter I was surprised to read a letter from a Mr. Horace Shepherd defending Sir Thomas Beecham!

"*I sincerely hope Sir Thomas will never read it,*" wrote Mr. Shepherd regarding Mr. Levy's letter. Now, why should Sir Thomas not read the letter? I am quite in sympathy with Sir Thomas over his misfortunes in this country; but because *all* the British public have not flocked to his operatic or concert ventures, it does not follow that the British public is unmusical, and I repeat I do not see why Sir Thomas should not know that Mr. Levy says so. A great deal to do with the meagre audiences at such entertainments has been, in my opinion, the exorbitant prices charged for admission.

"*I give the greatest conductor two years at least to master the technique of modern close-film synchrony,*" continued Mr. Shepherd, seemingly in an attempt to prove Sir Thomas is no use to the cinema business to day.

I know some musical directors in London to-day who have been in the cinema trade nearer twenty than two years, and on their own admission have not yet learned ALL there is to know about the technique of close-fitting synchrony! One can learn something new every week in the cinema world.

But, even if it did take two years to master the technique, is that any reason why Sir Thomas should not start to learn it now? The sooner he starts the sooner he will master it, and I am open to gamble that, with his undoubted genius and ability, he could show us long before the two years are up a perfect accompaniment.

No, Mr. Shepherd, I am sorry I cannot agree with you. Experience teaches, and the rest of your letter is *not* relevant to the subject at all, and savours far too much of what is called "professional jealousy."

I hope we shall one day see Sir Thomas Beecham occupying the conductor's chair in one of our leading West End cinemas, and that I shall be one of the many present to give him a rousing reception.

Now then, Sir William Jury, what about Sir Thomas Beecham for The Empire when it is reconstructed as the last word in cinemas?

With the many forthcoming film productions based on operas, no man is more capable of arranging the musical score than Sir Thomas Beecham, with his wonderful knowledge of operas. Perhaps the film producers in America will prevail upon Sir Thomas? They usually get what is best from this country—and often because we are too slow to recognise our own assets first. J. M. H.

GENERAL NEWS AND NOTES

THE opening month of this year has at least three important events worth recording in the history of the cinema trade.

The first was the much-boosted presentation of "Faust" at the Royal Albert Hall; secondly, the opening of the palatial cinema, the Astoria, on the site of the pickle and jam factory in Charing Cross Road. If no one else is pleased about this, we do know, at least, that Mr. John Abbott, of Messrs. Francis, Day & Hunter, Ltd., is satisfied! No longer will his nasal organs be assailed on a warm summer day by the *perfume* of strawberry jam being boiled, or the *odour* of onions being pickled! Last, but by no means least, we had the first Social Luncheon of musical directors engaged in the West End and London suburban cinemas, and musicians are still talking about it. Reports of all these events are fully chronicled elsewhere in this issue.

"The Bioscope" and Ourselves

I desire to take an early opportunity of thanking my esteemed friend, Mr. Albert Cazabon, Musical Editor of this well-known trade journal, for his exceedingly complimentary remarks in his issue of January 6. I had a long and happy connection with *The Bioscope*, extending over six years, unfortunately the most of it during the Great War, when we, who were left to carry on in the cinema world, had many difficulties and worries to contend with. However, it is gratifying to know that some of the spade work I did during those years has borne some fruit. Mr. Cazabon is a sound musician, and one who takes our common cause—music in the cinema—very seriously, and will, I feel sure, do all in his power, through the medium of *The Bioscope*, to uplift still further the musical programmes in the cinemas of this country. Good luck, sir, and continue the good work!

Cinema House Organs

I have just received a copy of the weekly "organ" published in connection with the Regent Cinema, London Road, St. Albans. It is called *The "Regent" News*, and is written in a chatty manner full of interesting news regarding current and forthcoming events at this popular cinema. I notice the "Matters Musical" are from the pen of my esteemed friend Mr. Gilbert Dowell, A.R.C.M., L.R.A.M., and there are just two paragraphs I should like to reprint here which will be of use to all cinema musicians. In response to a request from a patron for enlightenment as to the *modus operandi* for adapting music to pictures, Mr. Dowell writes as follows:—

According to Webster, synchronism is "the concurrence of two or more events at the same time.' As there has been so much confusion on the part of musical directors with regard to its practical adaption to motion-picture playing, let us make a distinction between SYNCHRONISM *and* MIMICRY. *Mimicry has been defined as "a ludicrous imitation for sport or ridicule, or a close external likeness." These two words should never be confused; they have not the same meaning, and should never be applied in like manner. Motion-picture synchronism should cater for the three senses—hearing, seeing and feeling, in concurrence with screen story or action, making more intelligible that which is being portrayed by creating the proper atmosphere, mood or emotion necessary to the better enjoyment of the entertainment.*

Music is that science which affects the passions by sound, and there are few who have not felt its charms and acknowledged its expressions to be intelligible to the heart. It is a language of delightful sensations, far more eloquent than words: it breathes to the ear the clearest intimations: it touches and gently agitates the sublime passions: it wraps us in melancholy and elevates us in joy: it dissolves and inflames: it excites us to war.

Musical synchronism, therefore, has a greater significance than the setting of music to the picture for the purpose of relieving the monotony of silence.

Excellent, Mr. Dowell; carry on, Sir!

I shall be very glad to receive from cinema managers and musical directors throughout the country copies of any "organs" published in connection with their cinemas.

Organs in Cinemas

It was naturally to be expected that such an absurd statement as appeared in the *Daily News* a few weeks ago, that a certain professor of science has at last succeeded in "taming the largest organ in Europe" (this referred to the instrument in the Plaza Theatre), would not be allowed to go unchallenged by some of our leading organ builders. I was therefore very glad to see the renowned firm of Messrs. Henry Willis & Sons, Ltd., "take up the cudgels" and contradict the statement. To quote their contradiction: "*The simple fact is that the Plaza organ is not even the fiftieth largest in Europe, or even in Great Britain,*" and anyone who knows anything about organs knows that this is perfectly true.

There is one other point, the organ used to be called "The King of Instruments," but I am afraid some of the present-day cinema organs are not entitled to this appellation; I would rather call them "A Box of Tricks." It was only a few weeks ago that, at a lecture given at the New Gallery Kinema, Regent Street, by Mr. Reginald Foort (the talented musician in charge of the "Wurlitzer" instrument there), under the auspices of the Royal College of Organists, Mr. H. Cart Lafontaine caused great amusement by saying that the new cinema organs looked much like ice-cream stalls! Ye Gods!

Changes in the Cinemas

THE ANGEL, ISLINGTON.—I was very sorry to hear from Mr. Arthur W. Owen that he had severed his connection with this cinema, after 9½ years' continuous service as musical director. As is well known, this cinema came under the P.C.T. management at the end of last year, and their policy appears to be that if they are going to have a violinist musical director in any one theatre, they will have them in the lot. Unfortunately for Mr. Owen, he is a pianist conductor, but I sincerely hope he will soon be "in action" again.

THE GRAND, EDGWARE ROAD.—After a long stay, extending over 13 years, Mr. Arthur de Blonc has left the conductor's desk at this recently reconstructed cinema. This gentleman has a very extensive library, is an excellent violinist, and with his many years' experience in playing to pictures should soon be working again, and I shall be glad to hear that such is the case.

MR. ALEX. FRYER, M.D., THE RIALTO, COVENTRY STREET.—I am pleased to be able to contradict the rumour which has been circulating and appeared in some of the trade press, that this gentleman had been appointed to an important cinema in Manchester. What actually happened was that Mr. Fryer went up to reorganise the orchestra at the Oxford Street Picture House, in Manchester, but is now back in Coventry Street, and has no intention of leaving there.

J. M. H.

OUR LETTER BOX

In view of the numerous letters I am receiving in connection with matters pertaining to Film Setting and other items of interest, I have decided to open this "Letter Box" for the benefit of readers, and all such correspondence will be inserted each issue. Would my readers please note that all letters for the next issue must be received at this office not later than the 12th of each month, and should be addressed to The Cinema Editor of this Journal. Thank you. J. M. H.

From the *Pavilion Cinema, Newcastle, Staffs.*, the following interesting letter has been received from *Mr. Cecil L. Hodgkinson*, the well-known musical director at that theatre:—

To the Cinema Editor, THE MELODY MAKER AND BRITISH METRONOME.

"SIR,—It has given me great pleasure to see in your last two issues articles devoted solely to cinema music. It is a step which has been wanted for a long time now, since the music in cinemas has been brought so much to the front in many parts of the world. I have taken your journal in since its first appearance, in the hope that something would crop up in the interest of cinema musicians.

"There is still a big scope for improvement in matters concerning our business. *One big point is a revised method of musical suggestions.*

"I, and the majority of M.D.s in the provinces, find it impossible to have rehearsals of the film before showing, and accordingly the first run of the programme has '*to take its gait*,' and be subject to alteration.

"Again, many patrons are hard to please over the musical programme with regard to the continual '*chopping*' up of music. I have in many instances revised my programme, for the second show, and fixed up my music to give sequence to longer numbers, and yet still retain '*deadfitting*' to the film.

"Again, if our eminent men that give us these suggestions would keep their eyes open for more 'direct' cues, it would be another step nearer the goal.

"Last week I had a feature which was given *ninety* minutes showing; the suggestions gave *ninety-eight numbers!* I reduced this down to forty-seven, giving my patrons a better selection of music, but still maintaining the atmosphere.

"Another object to aim for in our side of the entertainment is what I would term 'the dance band feeling.' Musicians in the dance bands appear to revel in their business, while the majority of cinema musicians do it for a living, with one eye on the clock to see how far it is to 'The King.'

"Yours, etc.,
"CECIL L. HODGKINSON."

The following from *Mr. Harry Stanley, Musical Director of the Picture House, Jersey, I.O.W.*, is also of interest:—

To the Cinema Editor, THE MELODY MAKER AND BRITISH METRONOME.

"SIR,—May I say, in all sincerity, that your journal, with its excellent Cinema Section, is of enormous interest to me. Although I have been a picture house conductor for over seven years, I have, from the initial introduction of elaborate syncopation into modern light music, been keenly interested and fascinated by the subject. Wishing you every success.

"Yours, etc.,
"HARRY STANLEY."

From *Dr. George Tootell, Mus.Doc., F.R.C.O., Organist of the West End Cinema, Birmingham*, the following has been received:—

To the Cinema Editor, THE MELODY MAKER AND BRITISH METRONOME.

"SIR,—I must congratulate you most sincerely upon your Cinema Music Section, which has interested me immensely. It is splendid. Carry on the good work. You should do immense good to *our* cause. I do not quite see eye to eye with Mr. Foort on the question of extemporisation, but as he will deal with that more fully in a later article I will save my remarks until I have read what he has to say.

"Yours, etc.,
"GEORGE TOOTELL."

The following has been received from Mr. Jack Lindsley, Pavilion Theatre, Durham, a name well known in the North of England:—

"*Your Cinema Section is very fine and I think it will be very useful to all those who are in that particular line of business. If I may add my little quota, I would only urge that the cue sheets be* TIMED *according to provincial running, i.e.,* 10 MINUTES TO THE THOUSAND FEET."

COMMUNITY SINGING

A New Attraction for the Audience

IT was only to be expected that this latest form of entertainment would soon take its place in the cinemas, and I am very pleased to hear that our most important *British*-controlled circuit—the Provincial Cinematograph Theatres, Ltd.—have adopted the idea. So far it has only been attempted in their suburban halls—one night in each—but the results, up to now, have exceeded the expectations of the proprietors to the extent that there is not the slightest doubt this form of entertainment will develop throughout their provincial theatres. In a short chat which I had with Mr. Emile Grimshaw, the esteemed musical adviser of this great organisation, I was informed that the orchestra at each hall under the direction of Mr. S. Abbass (musical director at Kilburn), who is going round the theatres in connection with this innovation for the occasion, plays a popular selection to open with, then the audience are invited to sing. The repertoire, so far, has been: "Pack Up Your Troubles," "It's a Long, Long Trail," "Tipperary," and concluding with "Land of Hope and Glory."

Mr. Grimshaw was particularly enthusiastic about the "solo" singing of the female portion of the audience in this last number. He assures me that the effect was astounding. The conductor for this community singing on the P.C.T. circuit has been "a braw wee Scotch laddie," a popular and well-known figure in West End musical circles.

The halls where this form of entertainment has been "tried out" are: Palladium, Ealing; Marlboro', Holloway; Coronet, Notting Hill Gate; The Globe, Acton; The Rink, Finsbury Park; and The Tower, Peckham; and so successful has the first venture been that "return dates" are already booked.

Congratulations are due to all concerned, particularly Mr. Grimshaw, the musical adviser, and Captain Bridge, London circuit manager, for the P.C.T. The absence of Mr. Garry Verne, through indisposition, was to be regretted, as his assistance would have been of great value.

J. M. H.

AROUND THE PUBLISHERS

I sincerely hope that all British music publishing houses will take seriously to heart the words spoken by Mr. Louis Levy, at the Cinema Musical Directors' Luncheon, reported fully in this section. I reprint the words that matter once again here:

As regards the music published, I think I am right in saying that eighty per cent. of the music played to films at the present time is of Continental publication! That is due to the fact that there is not enough British music published. I should like to see a very much larger output from the British publishers. I do not mean that we should ever confine ourselves to British music—but, I do think the time might come when we should be able to play at least fifty per cent. of British music.

Now, then, Mr. Publisher, what are you going to do about it?

Ascherberg, Hopwood & Crew, Ltd.

I have just received from this old-established firm in Mortimer St., W., a note of a very fine collection of music, particularly suitable for Cinema Libraries, which they are offering at a reasonable price. Comprising Light Intermezzi, Melodies, Waltzes, Characteristic Themes, Selections, One-steps and Fox-trots, there is an ample variety to choose from, all numbers from the pens of eminent composers, and a parcel of twelve will be sent post free, for the reasonable sum of 10s. 9d. All the numbers are arranged for S.O., and I confidently recommend them to those on the look-out for valuable additions to the library.

Bosworth & Co., Ltd.

From this firm in Heddon Street, Regent Street, W.1, I have received two books of loose leaf "Cinema incidentals," published for full orchestra. The first book is a series of six numbers composed by the well-known *British* composer Mr. Charles Ancliffe, comprising "Hurry"; "Dramatic Tension"; "Burglar, or Spy Episode"; "Storm, Strife or Tempest"; "Sunset"; and "Comedy Allegro." Every number is of a very suitable length for cinema work, carefully timed, with ample "repeat bars" which can easily be "cut," and should be an invaluable addition to the cinema musical director's library. Book No. 2 also consists of six numbers from the pen of Mr. Joseph Engleman, a name of note in the cinema music world. His numbers are "Joyous Allegro"; "A Passionate Episode"; "A Mysterious Episode"; "A Love Scene"; "Agitato"; and "Sadness." These are also published for F.O. and of just the right length for scenes lasting from 1½ to 4 minutes. In addition to the orchestral edition of these numbers there is also a special piano solo arrangement for relief pianists, and the prices are within the reach of everyone's purse.

From the same firm I have also received a potpourri of popular, classical and operatic melodies, entitled "Precious Gems." This is compiled and arranged by Otto Lindemann, printed in Breslau, and the playing time is given as 18 minutes. It is an ideal "interlude" number for ordinary cinema orchestra, and if found just on the long side can be easily "cut," as it is well marked and numbered. The arrangement includes excerpts from Moszkowski, Tschaikowsky, Beethoven, Suppé, Wagner, Czibulka, Weber, Schubert, Bizet, Delibes, Glinka, Dowell, Jensen, Chaminade, Liszt, Gounod, and others, and is one of the finest potpourris I have yet come across.

B. Feldman & Co.

Last month I drew attention to the very excellent and useful "Lyra" edition of classical works handled by this prominent house in Shaftesbury Avenue, and now I want to call the attention of *all* musical directors to the comprehensive "Gauwin-Film Series," from the same publishing house in Leipzig, and controlled in this country by Messrs. B. Feldman & Co. This series runs through the entire gamut of scenes and situations necessary for "film-fitting," embracing "Agitatos," "Ballet" numbers, "Tragics," *Eastern* numbers of all languages; "Turkish," "Egyptian," "Chinese" and "Indian"; Melodies of a "religious" nature; "Spanish," "Hebrew," and "Russian" themes; "Mysterios," "Melancholias," and "storm" movements, with many others space does not permit of my referring to here. Of special interest to *organists and relief pianists*, I should like to mention their distinctive *piano solo* albums, which this firm are offering at a special trade discount to all accredited cinema organists and relief pianists. Amongst this selection I find a very fine album of 10 numbers from the pen of Mussorgski, eight dainty and melodious miniatures by the composer Parlow, 10 sketches by Paul Zilcher, eight fantastic fairy tales by Pachulski. Then there are also *special piano solo* arrangements of such popular numbers as: "Apple Blossoms," "In Love's Temple," "Sefira," and "The Glow-Worms' Rendezvous," from the musicianly pen of Ludwig Siede; "A Dream of Flowers," "Doll's Play," by Rudolf Lederer; and a very charming valse-intermezzo—"Ballroom Whispers"—by the well-known composers Erik Meyer and Helmund. All extremely useful additions, at a very reasonable price, to the library of the cinema organist and relief pianist for solo work.

Francis, Day & Hunter, Ltd.

The Robbins-Engel publications, handled by this progressive firm in Charing Cross Road, appear to increase in popularity and wealth of talent with each fresh batch from U.S.A. Among the most recent just received, which I confidently recommend every musical director to secure at once for his library, are to be found: "Elegie and Appassionata," for sad thoughts, love, etc., by Savino; a "carnival" number by the same composer; a "Dramatic Love Scene"; "In the Latin Quarter," for student life and studio scenes; "The Village Clown," for grotesque characters and comical processions (marked slow walking pace); "Andante Amoroso," for love themes (this was originally introduced in the N.Y. presentation of "La Bohème"). These four are all from the pen of William Axt; three from the pen of Irénée Berge ("The Hobbling Hero," "Astir," and "Affection"), and an "Allegro Scherzando," by Hugo Frey, complete the latest series.

Hawkes & Son

There is no British publishing house which has done more to assist the cinema musician than this well-known and world-famous firm in Denman Street, Piccadilly. I have just had the pleasure of reviewing their latest editions of what are now renowned as "The 'Hawkes' Photo-play Series," and, if it is possible, they have gone even one better than all their previous publications. The last six, numbers 73 to 78, are from the pen of that excellent British musician Mr. Richard Howgill, and he has given us an entirely new series of most useful incidental numbers for use in "film fitting." If I might term it so, I would call it a "nautical" series, as there is a breezy, "ozony" air about four of them which is most refreshing. The numbers are entitled: 73, "A Breezy Evening on Shore"; 74, "Farewell"; 75, "Fun on Deck"; 76, "The Naval Review"; 77, "In Love"; and 78, "Leaving Port, Homeward Bound."

In No. 73 there is a very artistic introduction of "The Sailor's Hornpipe," and all the four "nautical" numbers have a distinct touch of the "salt and briny" about them. Congratulations, Mr. Howgill.

J. R. Lafleur & Sons, Ltd.

This progressive house in Wardour Street has been, for many years, of the greatest assistance to the modern cinema musical director. Under the management of Mr. Geo. Young, it is keenly alive to all the requirements of cinema musicians, and its catalogue comprises a varied selection of music of the highest standard. Specialising in cinema incidental music, it has a very excellent set compiled and arranged by Mr. Geo. H. Sanders, one of the most popular New York musical editors and directors. Under the title of "Rhythmic Character Themes," we have four numbers, called "The Hustler," "The Show-off," "The Philanderer," and "The Flapper." Then under "Atmosphere Settings," we have six numbers: "Moto Perpetuo," "Thrills," "Fleeting Shadows," "Rush Hours," "Omens," and "Merry Cavaliers." Three very excellent numbers, entitled "Desire," "Desperation," and "Defiant Love," come under the heading of "Passionate Romances." In a series of "Miscellaneous Novelties," we have: "Famous Melodies" (Mosaic No. 1), a fantasie on Hebrew folk tunes; "Prelude Dramatique"; and "Two Lyric Pieces" (*a*) Disillusioned, (*b*) A Melodious Memory. Mr. Sanders has three very important questions to ask the cinema musical director and questions which, I am afraid, some of the younger musical directors have not studied and could not answer. They are: 1. Can you tell the real purpose and utility of a new number without playing it? 2. What are omens? and 3. Have you ever seen Defiant Love? In the case of question No. 1, the ability to do this saves time, and for the other two questions, the "unique" number by these names is just as descriptive as their titles. This firm's "Thematic Catalogue of Publications," issued by, the Music Buyers' Corporation and Photo Play Music Co., Inc. 1927, should be handy on every musical director's office table. It is an invaluable guide to just the right music for a cinema library, and a careful perusal of it will not be time wasted.

J. M. H.

ORGAN ACCOMPANIMENT

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

ARTICLE II

"Library and Organisation"

THE old days are past when the roughest of fittings was good enough and it hardly mattered what you played as long as some music was going on; in accompanying pictures the organist has certain marked advantages over the orchestra, and must make the most of them. Playing, as he does, the entire accompaniment by himself, he is infinitely more flexible, and can provide a musical background which will fit the picture like a glove. He can reinforce every point made on the screen, whether tragic or comic, and can weld the effect of the film and its accompaniment into an artistic entertainment which will be immensely appreciated by the audience.

In order to be able to do this two things are indispensable: A wide and varied repertoire from memory and a well-organised library. It is of the utmost importance to know a certain number of pieces reliably from memory so that one can draw on them at a moment's notice. I constantly find my memory, which I have taken considerable pains to train efficiently, a tremendous asset in my work at the New Gallery.

On the other hand, it is obvious that one must not keep on playing the same tunes over and over again, or the regular patrons and (what is likely to be more serious!) the management will begin to complain. Moreover, one of the most fascinating aspects of the work is the extraordinary wideness of the repertoire available and, if you are to enjoy your work—and you will never get very far advanced in it if you don't—you must acquire a big repertoire or you will soon get stale.

The solo organist is fortunate in that he does not have to buy complete orchestral parts; he usually plays from piano solo or piano-conductor parts. The latter should always be used if available, as they give a much clearer idea of the composer's orchestral intentions.

One should be able to put one's hand on any piece in one's library at a moment's notice, and this means careful organization in the way of cataloguing.

I use loose-leaf books myself—they are very cheap and extremely efficient—and I find that I cannot get on with less than three: (i) General Fitting Book; (ii) Special Effects Book; (iii) Alphabetical index of every piece in my library.

In my General Fitting Book I organize my entire repertoire—every piece I can play either from memory or from the music—under ten main heads: Light, Serious, Foxtrots, Marches, Valses, Overtures, Photoplay, Selections, National and Solos, to each of which I have allotted certain letters, so that every piece has its proper place and can be quickly found. Music of different sizes should be stored in separate cases and not mixed up in the same case.

The diagram completely illustrates the manner in which my fitting book is indexed.

The use of the abbreviations will be explained in my next article.

The idea of this classification is that the two main headings "Light" and "Serious," with their various subdivisions, shall cover the entire gamut of human emotions, from the very lightest excitement down to the deepest sorrow. As I buy each new piece, I classify it according to its character, and give it a letter and a number; then, when I am fitting a picture, a glance through the General Fitting Book will lead me in a moment to the most appropriate piece of music to set for any given scene or situation.

It is not possible to number and store one's music according to the sub-divisional classification, as there must be a good deal of overlapping; a piece may be included under several headings in the General Fitting Book—e.g., an overture will obviously be classified and stored under the "O" (overtures) section, yet each different portion of it will have to be mentioned under the various appropriate headings—Dramatic, Agitato, etc.

Don't wait until you have a large quantity of music before you start cataloguing. It is infinitely less trouble to organize right from the start, and then, as you buy each new number, you can fit it into your scheme with a minimum of trouble.

How I apply the above organization in practice will be explained in my next article: "My technical method of close picture-fitting."

REGINALD FOORT.

Letter.	*Main Head.*	*Sub-division.*	*Abbreviation.*
A (large)	Light	Exciting	Ex.
B (small)		Allegro	Allegro.
		Comedy light flowing	C.L.F.
		Light flowing	L.F.
		Quiet light flowing	Q.L.F.
		Quaint	Quaint.
J (large)	Serious	Quiet	Q.
K (small)		Sentimental	Sent.
		Serious	Ser.
		Sad	Sad.
		Very sad	V. sad.
		Ethereal	Eth.
F	Foxtrots		Foxtr.
M	Marches	Marches	Mch.
		One-steps	1-st.
		Galops	Gal.
V	Valses	Lente	V.L.
		Brilliant	V.B.
O	Overtures	Light	Ov. L.
		Dramatic	Ov. Dr.
G (large)	Photoplay	Mysterioso	Myst.
H (small)		Sinister	Sin.
		Tension	Tens.
		Dramatic	Dram.
		Climax	Clim.
		Heavy agitato	Heavy ag.
		Light agitato	Lt. ag.
		Hurry	Hurry.
S (large)	Selections	Suites.	
T (small)		Ballets.	
		Operatic selections.	
		Musical comedy selections.	
		Symphonic.	
		Selection of melodies.	
	Themes	Love.	
		Villain.	
		Various.	
W	Solos.		
X	National	Every nationality.	

SELECTING AND MAINTAINING A SAXOPHONE

By BEN DAVIS, Solo Saxophonist, Ciro's Club Band

IT is surprising how little the average saxophonist knows about the care and maintenance of his instrument and the reasons, and remedies, for the defects he may at any time discover.

I am continually receiving communications from saxophonists—some of whom have been players for months, even years—complaining that they have suddenly discovered their instrument does not perform in the manner it should, and asking if I can give the cause of the defect.

On examining these instruments, I find about three in a dozen have nothing the matter with them, but the player's embouchure has improved with constant practice and his mouthpiece no longer suits him. Of the remaining nine, four have a structural defect due to faulty manufacture and should never have been bought at all (I may say that they are mostly of the cheap variety), while the other five have slight damage, or by continued playing have become out of adjustment, and need about 15 minutes' attention from a skilled instrument repairer.

It is evident from the foregoing that if I can give a few points as to what constitutes a good instrument—that is to say, what is required of it and what features produce these requirements—I shall be helping, in one breath, as it were, both those who are about to purchase a new instrument and others who are trying to get the best out of what they already possess.

Is It In Tune?

The most important point in a saxophone is that it should be perfectly in tune throughout the whole of its register.

The only practical way to test this is by ear. Starting with C♯* above middle C, test each semitone *down* the register. Then, starting with D* above middle C, test each semitone *up* the register. Listen carefully to each note and aurally check it with the notes immediately above and below. If you have any doubt about any one note, play chromatic passages of four or five notes, making the note in doubt the last one of the passage, so that, if it is erroneous, its error will be more apparent since the chromatic passage will have accustomed the ear to correct intervals.

When testing a saxophone in this manner, great care should be taken to play each note with equal pressure of breath and not to vary the embouchure, as inattention to either of these points will cause the notes to vary in pitch.

Saxophones are often in tune in each individual octave, but this by no means signifies that the octaves are in tune with each other. This most important point should be tested by playing the lowest note on the instrument, then the same note an octave higher, and, in the case of such notes as are repeated on the instrument three times (B♭ to F♯), an octave above that.

Where notes can be fingered in more than one way—in other words, where there is more than one key which will produce the same notes—it is advisable to find out that each key enables the instrument to articulate at the same pitch.

High or Low Pitch

Bands all over the country do not necessarily play to the same pitch. That is to say, the pitch (tune) of the A to which one band will tune is not necessarily absolutely the same as that which another band will use. I do not propose here to go into the whys and wherefores of this. Suffice it to say that the difference varies only a fraction—about a quarter of a tone—but that is sufficient to put a saxophone out of tune, since, if you endeavour by excessive movement of the mouthpiece along the crook to tune a saxophone to the "A" known as "high" or "sharp" pitch when the instrument is manufactured "flat" or "low" pitch, or *vice versa*, you will cause the notes of it to become out of tune with each other. For this reason saxophones are manufactured either high or low pitch, and the intending purchaser must make up his mind which he requires. This is not a difficult matter, as low pitch is generally used nowadays, at least, in dance bands, and this is the pitch I recommend buyers to obtain. Some manufacturers have even discontinued making saxophones in high pitch.

Causes of Saxophones being Out of Tune, and Remedies

Following are the most usual causes of a saxophone being out of tune:—

1. If the tone holes have been made in the wrong place through faulty design or manufacture, in which case there is no satisfactory remedy but to get a new instrument.

2. If the tone chamber or interior of the mouthpiece is not of suitable design for the rest of the instrument, which is best ascertained by testing a number of different mouthpieces if you have reason to believe the present one is unsuitable.

3. If the mouthpiece be pushed too far, or not far enough, along the crook, which is often done in an endeavour to tune the saxophone to a pitch for which it was not manufactured (see "High or Low Pitch").

4. If the pads open too much, or not enough. This is usually due to faulty adjustment of the mechanism or slight damage, and can usually be remedied easily by an expert mechanic.

5. If the octave-key holes are wrongly placed, open too much or not enough.

* The reason for starting on these notes is that C♯ is the top note of the lower register and D the bottom note of the upper register in the saxophone; in other words, from D upwards is where the octave key commences to function.

PURCHASING INSTRUMENTS

"The Melody Maker and British Metronome" is prepared to purchase Saxophones of any make, and all other instruments for its readers.

While no responsibility can be accepted, "The Melody Maker and British Metronome" will have these instruments thoroughly tested by its experts prior to accepting delivery and despatching to the purchaser.

No additional charge is made for this service.

Cash to pay for instruments should be sent with instructions as to make, type, quality and finish of instrument required

Intonation

The next most important point is intonation. Every note on the saxophone should have the same quality and breadth of tone. Unfortunately, only the very best makes portray this essential feature. I have tried out instruments where one note was like an alto saxophone, the next like a tenor, the next like a soprano, the next like a trumpet, and the next like a cow in distress. This is usually due to faulty manufacture, in which case there is no remedy but to sell the instrument to a player who is not so particular.

Placing of the Keys

There is often considerable difference between the design of the key work in various makes of saxophones. One should be chosen in which the key plates fall most comfortably directly under the fingers, as this is a most important factor when it comes to quick manipulation in intricate passages. Attention should be given to the high notes D to F, which I find easiest to manipulate when they stand well away from the barrel, though, of course, they must not be so far away as to hinder the playing of the remaining notes played by the left hand.

Mechanism

Above all else, the mechanism should be light and easy in action. It should be clear throughout. See that each and every key works smoothly on its bearing.

Octave Key

This should be automatic, *i.e.*, only one key to work both portions of the octave, as distinct from obsolete saxophones which had one key to work from D to G♯ and another from A upwards.

Having seen that it does not put one register out of tune with another, ascertain that the octave-key is absolutely instantaneous in action. The cradle design so universally favoured but a short while ago is now practically obsolete, as it was found to be sluggish.

The continuation of "How to Write or Extemporize a 'Hot' Chorus," by Mr. Joe Crossman, is unavoidably held over owing to lack of space. It will appear in a subsequent issue.

Mr. Crossman's "Hot" Chorus for the month, for three Saxophones, will be found on page 175.

Bore

Personally, I prefer a large to a small, bore instrument, as it allows a more free passage of air and the air has more space to revolve. This makes for easier blowing and increased volume of tone when desired.

Crook

This should be so designed that the mouthpiece comes naturally into the mouth of the player when keeping the arms and hands in such a position that their movement is not hampered by being cramped or unduly extended.

Pads

The very greatest care should be taken in noting that every pad makes a complete and airtight covering over its respective tone hole *without undue pressure of the fingers having to be exercised*. If the pads do not completely cover, the notes will be faulty even if they articulate at all. Pads failing to cover are often the cause of the instrument emitting squeaks and shrieks instead of a clear toned note.

Owing to the principle on which the action is designed, whereby certain keys assist in the operation of pads to which they are not directly attached, faults in the articulation of some notes are often due to pads other than those of the actual note being played, failing to close, or being partially opened by the movement of the finger plate of the note being played. This is usually the fault of the action being out of adjustment, and can generally be quickly rectified by a skilled mechanic.

Too much, or insufficient, opening between the pad and the tone hole will not only cause the instrument to play out of tune, but will also mar the tone produced. This fault is also usually a matter of adjustment of the action.

Finish

Apart from the question of appearance, I strongly advise gold or silver-plated instruments. Brass gets dirty very quickly, and the saliva causes verdigris to accumulate. Apart from the fact that it is difficult to clean, constant cleaning will ruin any brass instrument, as brass is a soft metal, rubs away fairly quickly and is eaten away even more rapidly by acids which may be in any metal cleaner used.

Cheap Goods are Most Expensive

In conclusion, I would like to emphasise the fact that, in ninety-nine cases out of a hundred, the cheapest instrument proves to be the most expensive, and as the student improves he will begin to realise its defects and shortcomings. Then comes the usual exchange, in which he has to drop a great deal when he sells his old one on purchasing an up-to-date model of a reliable make.

In addition, a cheap instrument is bound to impede progress; thus there is loss of time as well as cash.

Therefore, give yourself a chance and—buy the best.

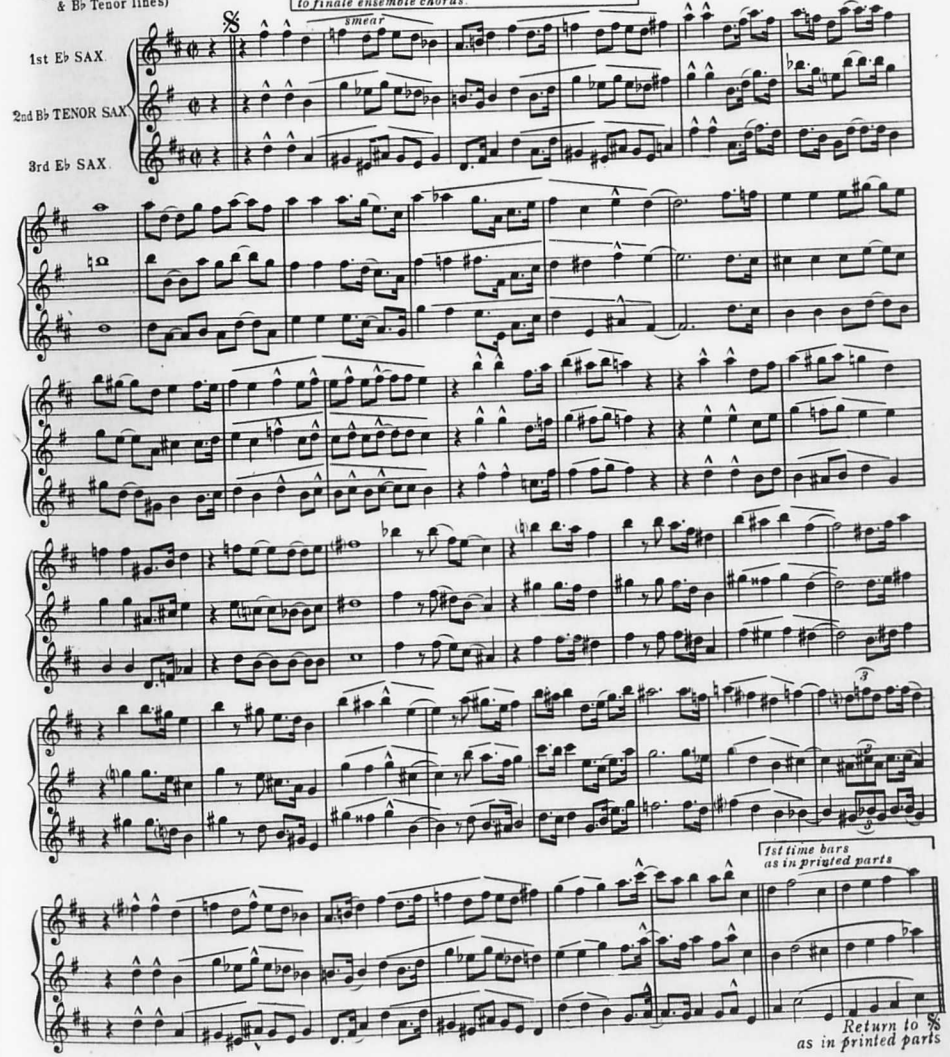
HOW COULD RED RIDING HOOD?

FOX-TROT.

HOT SAXOPHONE TRIO
arranged by
JOE CROSSMAN.
(for duet use 1st Alto & B♭ Tenor lines)

This arrangement is suitable for performance with the first chorus harmonies in the printed parts issued by the Lawrence Wright Music Co It is suggested that it be inserted as an extra chorus on returning to 𝄋 prior to finale ensemble chorus.

Words and Music by
A. P. RANDOLPH.
Orchestral parts
Arr. by HAROLD POTTER.



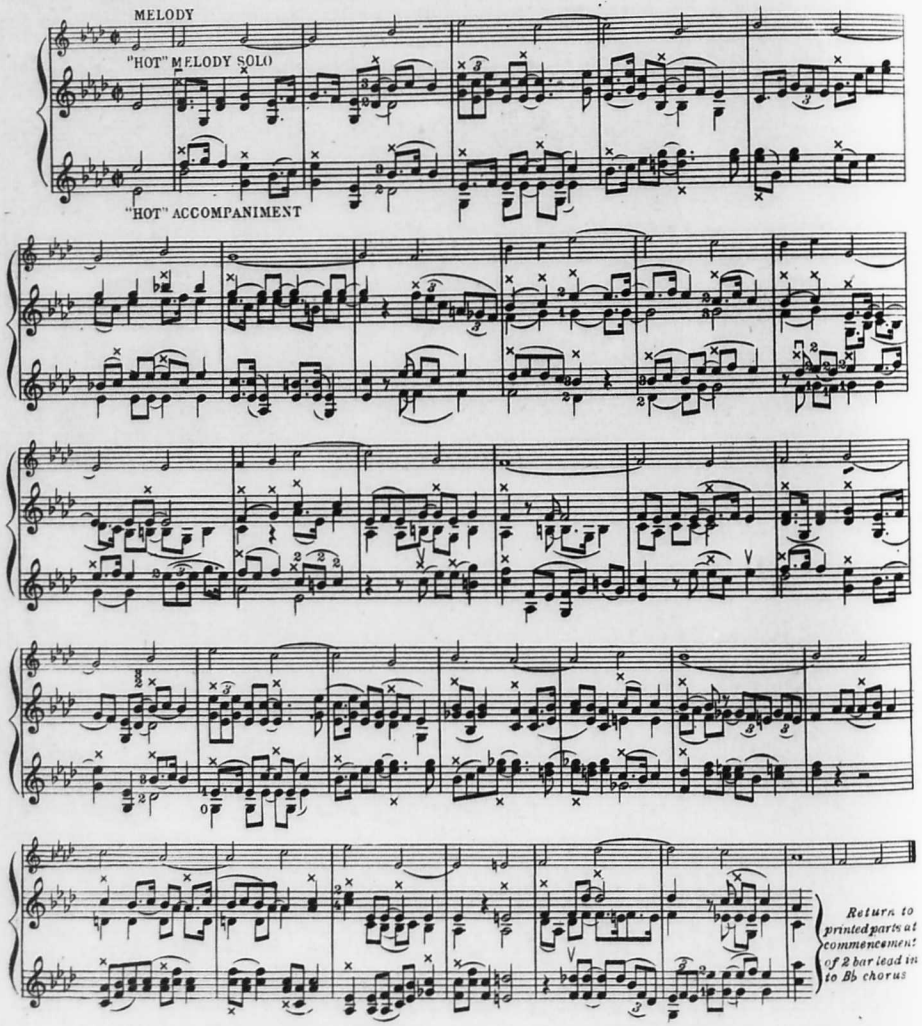
I'LL FOLLOW YOUR FOOTSTEPS

FOX-TROT.

'HOT' VIOLIN SOLO & ACCMPANIMENT by REG BATTEN
Leader The Savoy Havana Band

Both Solo and accompaniment are suitable for performance with the orchestral parts issued by the Lawrence Wright Music Co and whichever is chosen should be played with chorus immediately following the verse

Words and Music by CARL LANG.
Orchestration by MARK FISHER.



:: PLANNING TRANSCRIPTIONS ::

A Simple Diagram Method for Laying-out "Hot" Choruses

By REGINALD BATTEN (Leader, The Savoy Havana Band)

While this article is written primarily for the violin, its theory is applicable to practically every other instrument in the modern dance band.

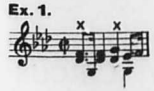
In writing "hot" violin *melody* transcriptions one observes an entirely different procedure to that used when writing "hot" *accompaniments*. Whereas in a chorus designed to be a solo on the melody the part must include as much of the original form of the air as possible (with the exception, perhaps, of the end of a phrase or a repeated phrase), and also *move in the same direction as the melody*, in the case of an accompaniment one should endeavour to work as much as possible *in contrary motion to the melody*. Of course, there are cases when it pays to depart from rule of thumb for the sake of effect, but they are the exception and not the rule. Thus it is as well, when writing extemporizations, to get a thorough conception of the trend of the melody or counter melody (according to which one is using), and I have found it has been a great help to many of my pupils to plan out the composition first on manuscript paper in the manner illustrated in the accompanying diagram.

Now let me try and explain my meaning and at the same time show how the diagram works. I am using as an example a good flowing melody number—"I'll Follow Your Footsteps" (Lawrence Wright Music Company).

As will be seen, the diagram consists of heavy and dotted lines, the former showing the course of the melody and the latter that of the counter melody as they move about the stave.

In Bar No. 1 the melody, or tune, moves upwards only a shade, therefore, if in a "hot" transcription, we use something like this :—

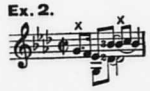
Ex. 1.



it will be seen that the strong beats of the bar (marked with a cross) are carrying out the direction of the heavy melody line in the diagram.

In Bar 2, if we write :—

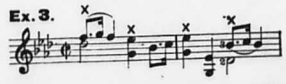
Ex. 2.



we have returned again to the melody line on the first beat, and, anticipating the second strong beat of the bar for effect, we find we are still conforming to our line which represents the melody.

On study, it will be found that at the end of every phrase of eight bars (of which there are four in a 32-bar chorus) we have a *straight* heavy line consisting of one and a half bars in

Ex. 3.



each case. This shows "resting" of the melody. It is in such places that we have opportunities by breaking the melody or accompaniment, for freedom of movement, and it is in these places that breaks or special phrases can be inserted.

I do not propose to devote too much space to the melody chorus, so, having explained the fundamental idea, I will just add a word to the effect that the break preceding the opening of a new phrase should end in a downward direction when the melody line of the new phrase has an upward tendency, and pass on to the accompaniment or counter-melody part.

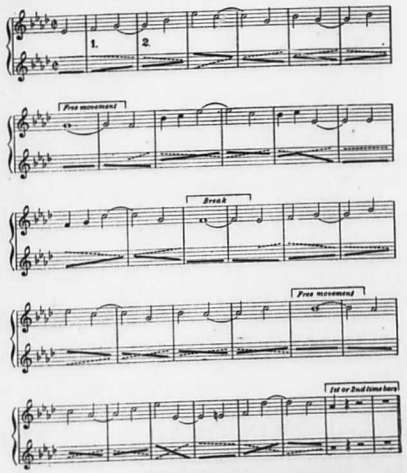
As I stated earlier in this article, the *accompaniment* should move as much as possible in contrary motion to the melody. If we refer to the diagram again, we shall see that, by drawing a line in each bar (as shown by the dotted lines) in the opposite direction to the heavy ones (i.e., where the melody line rises the obbligato line should fall, and *vice versa*), we have the perfect plan for transcribing an accompaniment chorus.

We again find that there is an opportunity for a break at the end of each phrase, as both the melody and counter-melody lines necessarily rest. This gives us in Bars 1 and 2 the idea for accompaniment as illustrated in Ex. 3, where it will be seen that the strong beats follow the obbligato line which is in contrary motion to the melody line.

I have, I hope, thus given to the reader a very good *modus operandi* for planning out in advance the "shape" on which he can build up transcriptions—either melody or accompaniment—for himself. I think it will be found an easier method than sitting down and writing in the notes right away without having first considered the "shape" to which the phrases must conform. On page 176 will be found a "hot" violin

(*Continued on page 187, col. 1*)

"I'LL FOLLOW YOUR FOOTSTEPS." Diagram showing movement of Melody and Countermelody



FROM BRAIN TO BANJO

By H. LEONARD SHEVILL

The Utility of the Fingerboard

RHYTHM

"The Banjoist's Contribution to Ensemble"

THE Utility of the Fingerboard, Rhythm, The Banjoist's Contribution to "Ensemble"—these subjects, although they may appear to differ greatly from each other, are really one and the same. This is because the player who utilises his "fingerboard" wrongly cannot possibly produce the correct rhythm and, without correct rhythm, cannot support the ensemble to the full measure required of him. Thus the whole band will lack "lilt" and balance, and the dancers or listeners will find their appetite for rhythm unappeased—all because the banjoist is wrong!

Fingerboard

The banjo, if it is to be used in the manner best suited for dance music, should be thought of as a musical rhythm-machine. The picture of old Uncle Rastus lolling back in his chair, with his legs lazily crossed, "strummin' melodies on his ol' banjo whilst all the other 'darkies' and 'Dinahs' sit roun' der cabin fire and 'croon' 'Swanee Riber,'" is a picture of the past.

The picture I would ask you to conjure up in your mind is one which, if it savours neither of the picturesque nor of the romantic, is certainly a practical simile. It is the picture of a pulsating pump; a never-tire, non-stop, precision engine, commanding activity, agility, energy—in fact, anything you like that signifies a "peppy" beat, to assist even rhythmical movement, movement with a snap, four in a bar—tick, tick, tick, tick—tick, tick, tick, tick—with just slight variations to avoid monotony—tick, *tick*, tick, *tick*—tick-a, tick, tick, tick . . .

Above all else, it must be remembered that the banjo, for dance playing, is *not* a melody instrument. Solo playing and dance playing are two totally different styles and should be recognised as such. It is true both players use a banjo, just as cricketers and golfers both use balls, but the cricketer would never think of practising golf shots, any more than would the golfer learn cricket strokes. They are two totally different styles of "ball playing" and are treated as such.

Dance players should devote their time and practice to chords, and then more chords. Full chords of three and four notes. Neat chords. Crisp chords. Chords which sting and nip. It will be found that there is just as much scope in them for technique; in fact, their execution requires considerable "finger nimbleness."

Rhythm

For the very same reasons that florid single-note passages spoil the effect of the banjo with a dance band, so also do highly exaggerated rhythms. All rhythmic instruments should co-operate in adhering to the same rhythm as each other, which, generally speaking, should be steady and straightforward. This statement hardly needs emphasising by calling attention to the babel created when the banjoist, the pianist and the drummer all try to out-syncopate and out-rhythmise each other; of course, should they care *occasionally* to arrange and co-operate in special rhythms for the sake of variety, that is quite permissible, but how often does this co-operation take place in the general run of bands! The banjoist is often too keen on "telling the world" of his latest rhythmic contortion, whilst the pianist and drummer are also both intent upon some similar deadly purpose; it is therefore safer by far to adhere to the old original "four in a bar."

And what is Rhythm?

Certainly it is *not* a complicated musical jig-saw puzzle, which so often even the *good* dancers find difficult to solve, whilst the bad and indifferent exponents can only do their best to cope with an impossible situation. Neither is it an "accent slinging" competition, nor an intensive juggling with crotchets and quavers inaugurated solely for the benefit and pleasure of the band and its members.

Rhythm is lilt, coupled with the heart beat, the pulse of the music. Rhythm signifies the oral boundary within the confines of which the dancer must control his movements if the dance is to be rational. Ignore rhythm and the dance will either deteriorate into a meaningless amble, or, as is so often the case, develop into a "rag" or a "riot." In such case the band usually blames the dancers; more often it is the fault of the music.

Rhythm is the "policeman" keeping the "law and order" of the dance,

and, therefore, *like a constable in uniform, its presence should be made aware to* ALL *dancers, whether good, bad or indifferent, its power persistent, perceptible and unchallenged, but never aggressively conspicuous.*

In order then that this lilt, or pulse, or oral boundary, whichever you like to call it, may be made apparent to *all*, it must, of necessity, be regular—like the human pulse or heart beat.

What can one imagine to be more regular or imperative than four plain beats in a bar, with no frills or furbelows to obscure their presence, and no complications to clog their power or detract from their efficiency? What could be more businesslike, or to the point, than this simple Rhythm, though the greatest care should be exercised that its wholesomeness is not debased by a descension to the "crudeness of the clodhopper," or the coarse insistence of "brute force"? The "confines of law and order" should not be interpreted as meaning "prison bars," and, above all, one should not bully the rest of the band (to say nothing of the dancers) into submission to individual rhythmical dictates by playing *loudly*.

Just as it is no longer necessary for a king to collect an army, and traverse the whole of his kingdom in order to enforce some new law, neither is it necessary for the banjoist to carry his point by annihilating the sound of all other instruments. Nowadays the enforcement of a law is accomplished with ease by the stroke of a pen, and the banjoist's control of rhythm may just as easily be emphasised by a light flick of the wrist.

Tone

Unfortunately, all instrumentalists labour at a distinct disadvantage, inasmuch as I am convinced no player can possibly be a judge of the quality or quantity of the tone he himself is producing. To the player, the tone produced if the strings of his banjo be struck somewhere near the bridge or about the middle of the vellum, is satisfactory from the point of "snappiness," and would seem to be loud enough to carry well, but my own experience, gained by several years of both "horn" (ordinary) and "microphonic" (electric) gramophone recording, added to the data obtained by constantly asking the opinions of other musicians and dancers, has proved that when produced from this position the tone sounds loud and harsh to those in the vicinity, but *fails to penetrate any distance*, the vibrations dying away too quickly. On the other hand, if the strings be struck more towards the fingerboard (where the vellum ends and the fingerboard begins), or even over the fingerboard itself (within three or four frets of where the left-hand fingers are "making" the notes) the tone will be found to be softer, sweeter, and *more penetrating*. I can only liken it to the short-lived clatter of a tea tray as compared with the reverberating tone of a really fine gong or cymbal, which only requires the lightest of taps to ensure its being heard over a comparatively large area. In fact, so great is the improvement in tone and snap that, in spite of playing as lightly as possible, I find it necessary to use a mute, which, in addition to softening the tone, gives it a more piquant and guitar-like quality, which is very pleasing to the ear.

All of which boiled down means that it is quality of technique and tone that is required—not quantity, which the uninitiated sometimes mistake for showmanship.

LEN SHEVILL.

DRUMMERS' TALES No. 1.

DRUMMERS.—If you like these tales write us and we will publish more.

HOW TO PLAY A "HOT" CYMBAL

By JULIEN VEDEY

PART II

(Continued from last month)

Last month I dealt with the rudiments of "hot" rhythmic cymbal treatment. This month I propose to write a few words about an elaboration of this style of cymbal playing, namely the application of objects, metal and otherwise, to the cymbal to produce from it varying tone colours, while still maintaining the "hot" rhythm.

It is possible, by holding a drumstick, a key, a ring, a round metal ash-tray, or some other suitable object underneath the cymbal while playing it, to get a variety of brilliant effects, the production of which, however, requires a slightly different method of execution to the cymbal treatment I described last month.

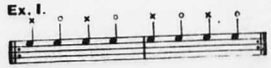
For holding underneath my Turkish cymbal, I myself use one of those tiny little cymbals on the market at the present moment for "triangle" effects, and known as a "Greco" cymbal. It was given to me by a drummer who had no further use for it. I found it gave a very good result when applied to the cymbal, but it is not necessary for the drummer to purchase one specially, since they cost a few shillings to buy, and a splendid result can be obtained from a round brass ash-tray obtainable at Woolworth's for the small sum of sixpence.

It will be found that the best method of holding such an article up against the underneath side of the cymbal (where it has to be constantly maintained) is—not as one would expect, with the thumb on top and the fingers underneath—but with the fingers on top and the thumb underneath. This method will eventually facilitate rapid execution. It will also be realised that, as damping out the cymbal by "holding" it as explained in my last article, forms an important part of this style of treatment, four fingers on top of the cymbal will "damp" it more quickly than one thumb.

Now let us proceed to study the practical side of the subject and give some examples in score.

For Example 1, which may be taken as a preliminary exercise, use the round metal ash-tray (stick or other article) as directed, and notice the nice staccato "tap" that is obtained when holding the cymbal and object together tightly for the first and third beats, also how the cymbal "sneezes" when the fingers are lifted on the second and fourth beats. Practice this until you can do it rapidly:

Ex. I.



[X means hold the cymbal against ash-tray, or other object, tightly.
O means lift the four fingers, releasing the cymbal, but retaining the ash-tray, or other object, constantly pressed up against the underside of the cymbal with the thumb.]

A good effect is obtainable in this kind of cymbal work by sustaining the cymbal notes, that is to say, without "holding" the cymbal at all between certain beats, thus producing from it what may be described as a "roll":

Ex. II.

In this Example 2 the first six quavers in the bar should be played *without* holding the cymbal between the beats, and the crescendos and diminuendos made as marked on the example. The cymbal should be held, of course, on the last crotchet of the bar (marked X). The hollow ash-tray held under the cymbal during this crescendo and diminuendo will give a long "wail" effect, very useful and novel in a break.

In Example 3 you will find a "hot break":

Ex. III.

It very much resembles Example 2, but the crescendos and diminuendos are made on different beats, giving the "break" more style.

For variety try Example 4:

Ex. IV.

The quavers are not separated (or held) in the first bar because they are sustained for the "wail" effect, but in the second bar all the notes should be separated.

Now we come to the more intricate effects, of which Example 5 is an illustration:

Ex. V.

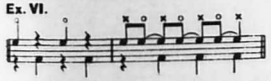
This form of treatment is very difficult to explain, so I ask you, my reader, to bear with me while I try to make it quite clear.

This example exemplifies what can be done with sustained notes starting between beats and is very effective when cleanly and precisely executed.

The first quaver is marked "X," which, as we know, signifies that it must be struck while the cymbal is "held." The second quaver is marked "O," which, as we also know, means strike it while the cymbal is open. The third quaver is marked "X," showing that on this beat the cymbal is to be "held" again, *but this third quaver is "tied" to the second quaver, therefore it is not struck at all with the stick—its position in the bar is made apparent by it being suddenly damped out by being sharply "held."* The fourth quaver, however, not being tied to a preceding quaver, is struck, and, being marked "O," struck while the cymbal is open. The fifth quaver is the same as the third, the sixth the same as the fourth, and so on.

Example 6 is a break embodying the principles of Example 5:

Ex. VI.



Example 7 is another "hot" break in this same fashion:

Ex. VII.

The first crotchet should be struck open and should be allowed to ring on into the second, which being "tied" over is not struck but again made apparent by the cymbal being sharply held. This accounts for two beats of the bar. The remaining two are obvious as shown.

In the second bar the quavers should not be separated, but allowed to ring on in crescendo and diminuendo, as explained for Examples 3 and 4. The very last grace note and crotchet are, of course, separated.

Crescendoes are more apparent when using the ash-tray or small "Greco" cymbal than when employing a stick, because the cup on the first-mentioned articles acts as a resonator. A very good way to get a crescendo and diminuendo is, while striking the quavers on the cymbal, slowly to draw the ash-tray towards the cymbal's outer edge until one-half only remains under it. Half of the "cup" of the ash-tray is thus exposed and, I repeat, acts as a resonator, giving a marked crescendo. By reversing the action and slowly pushing the ash-tray back again towards the centre of the cymbal, one can obtain a distinct diminuendo.

There is no limit to the number of breaks which can be created in this manner and each drummer should concoct his own according to inspiration.

In this article, and that which appeared last month, we have now discussed two distinctly different types of cymbal treatment, and the application of either is purely a matter of discretion and tact. They can best be applied to a "hot" piano solo chorus, or in the finale of a "hot" stomp number, where they are very effective. The ash-tray idea is not suitable for sweet melody numbers as it is too "jazzy"; the other method, as explained last month, is quite suitable if a steady and fairly straight rhythm is maintained, although I do not advise the use of cymbal work in melodious numbers at all. Above all, do not try to use a Chinese cymbal for this rhythmic work. It is useless for it—and most other purposes. Use a good Turkish cymbal to obtain the best results.

Finally, when inventing your own breaks on the cymbal—don't get too "hot." Cymbals melt at over 3,764,285° Centigrade!

JULIEN VEDEY.

ARRANGING ON THE STAND

By LEIGHTON LUCAS (Arranger to Jack Hylton's Band)

A CONTINUATION OF 'NOTES ON ORCHESTRATION'

Being a few words on how to produce original effects during rehearsals, without having to resort to written pre-arrangement of the parts

MANY will have noticed that vocal choruses are particularly popular at present, and to be really up-to-date it is as well to consider seriously this feature in rendering dance music, not only for gramophone records and stage performances, but actually in the dance hall.

Most of us have good cause to remember the usual vocal effect in a comedy number, when the band howls itself hoarse concerning the geometrical properties of the "banana," and the all-inspiring subject of how kippers swim. I am alluding to something more artistic than that.

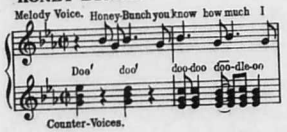
It is a well-known fact that if one can get together a collection of men, even if they have by no means good singing voices, but render in harmony, they often give the impression of being expert vocalists. So there is no need to become self-conscious because you are not a Caruso, just try out an effect or two for variety. It is best to start with either a slow "harmony fox-trot," such as "Moonlight on the Ganges," or "Lonely Acres," or even in a waltz.

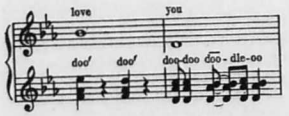
There are several ways of arranging vocals—one is as a solo, with the rest of the band humming or sustaining the harmony; another is by treating (musically—not "over the way") the voices together, much as you would treat a saxophone group—in a moving mass. Either manner will be found very effective, and a matter of two hours' or so rehearsal should prove sufficient. Although it is better, it is not always necessary to score the parts in advance, as most musicians can pick out the principal harmony notes of a chord, and it is just a question of following them.

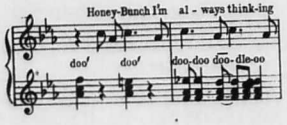
Another and still more original method is to have the accompanying voices sing a "hot" rhythm staccato against the melody voice. In Example A I give you a small example of what I mean.

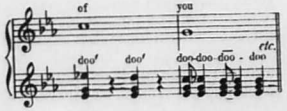
In this Example A one can either accompany the voices with all the rhythmic section of the band—piano, banjo, bass drums—or else, which I think will be found more effective, with an accompaniment of the banjo alone, which in such cases should be used purely to maintain the steady rhythm. Thus:—

Ex. A.
"HONEY-BUNCH."



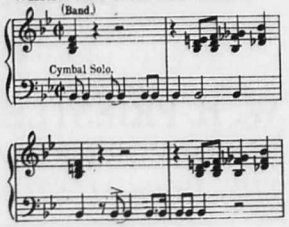


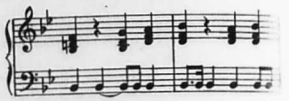


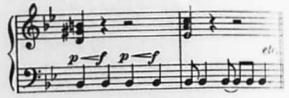


Another variation can be introduced into a fox-trot by keeping up a "hot" cymbal rhythm throughout a staccato chorus, as shown in Example B. It is so straightforward as to need no comment. It can be applied successfully to most numbers.

Ex. B.
"WHILE THE SAHARA SLEEPS."

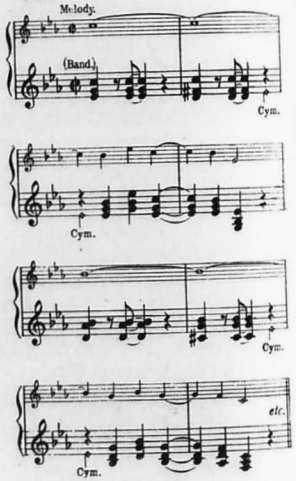






There are, of course, many simple tricks of altering rhythm by adding Charleston, beats, etc., as in Example C.

Ex. C.
"WHO."

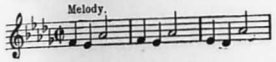


In this example I have also altered the harmony in the second and sixth bars, but it is by no means necessary to the rhythmic effect.

Another most simple and yet brilliant effect is to be obtained by playing a tune double or quadruple time, that is to say, by giving a phrase two or four times the number of measures it covers in the ordinary parts, as in Example D.

In this example I have given the melody four times the number of measures you will find it covers in the printed parts. The banjo and the bass still play in 4/4 tempo, but sound each beat four times (instead of once) before proceeding to the next. Other instruments fit in accordingly.

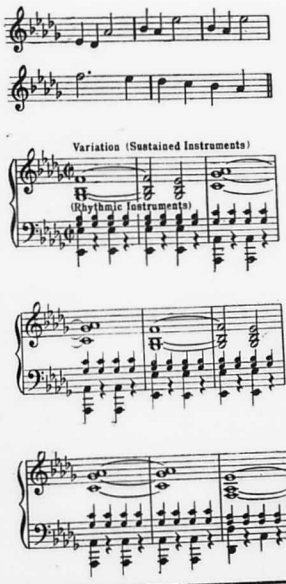
Ex. D.
"SONNY BOY."

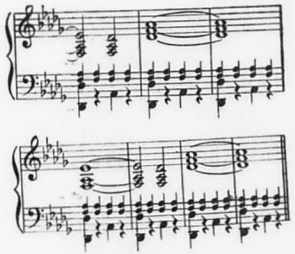


(Continued from page 177.)

transcription on this number for both melody (as shown in the upper stave) and accompaniment (as shown in the lower). If any of my readers are sufficiently interested to study this, they will find that both the melody and accompaniment lines conform to the movement of the respective parts as shown in the diagram, the essential beats illustrating which are marked throughout by an **x**.

R. W. BATTEN.





It is very easy to obtain this and all the other effects I have mentioned, which are well worth the trouble of trying out, and are designed specially so that they can be put into execution at rehearsals, instead of having to be laboriously scored out first.

Remember, that experience is worth all the dogma that can ever be preached—and it is only necessary to have a little patience and ingenuity for you to find that your performances will become more and more interesting, not only to yourself, but to all who hear you. Nothing is possible without enthusiasm, and so let my message be "Try, try, try again."

TALKS TO SAXOPHONISTS

By RUDY WIEDOEFT

TALK No. III

(Reprinted.)

The Quickest Way to Become a Saxophonist

SINCE the saxophone is a rather unwieldy instrument, the first step in mastering it is to learn to hold it so that the fingers may move freely.

Many crane the neck in many different directions in the effort to play easily, but the proper manner is to tighten the neck cord or sling so that the mouthpiece comes naturally to the mouth.

Both thumbs should press outward against the body of the instrument.

The bottom of the large curve of the C melody should rest on the right hip of a person of average height, say 5 ft. 9 in.

Do not press too much with the thumbs, or it will cause your fingers to become cramped. More pressure should be used with the right thumb than the left.

If the student will stand before a mirror and watch himself as he actually plays, it will be of material help in adopting a natural yet graceful position.

How to Practise

The left hand tones in middle register, from C to G, should be practised first.

Tones should be held about four moderately slow beats.

The attack or starting of the tone is of extreme importance. Never start a tone by merely blowing into the instrument. Use the syllable "ta" and not "fa." The tongue must touch the very tip of the reed lightly and deftly at the commencement of a tone.

One of the worst faults the student can develop is using the "fa" attack from the throat. Precision in attack is one of the most important and difficult points in reed instrument playing, and the "ta" attack, with a slight stroke of the tongue, is absolutely necessary in ensemble playing with other saxophonists, if they are to attack together.

Necessity for Training the Ear

Beauty of tone is the most important essential in saxophone playing, and in no manner can it be developed more certainly than by practising long, sustained tones at least a half hour daily when one first picks up his instrument.

Start the tone very softly (pianissimo), and gradually crescendo to a fortissimo, then decrescendo back to pianissimo, all the time being very careful to keep the tone from getting wavy and off the pitch.

As with the clarinet, when one plays fortissimo on the saxophone he will have a tendency to play flat, and vice versa in playing pianissimo he is apt to play sharp. One's ear must be trained so that it is sensitive enough to detect the faulty intonation in order that the embouchure may instantly be altered enough to correct the pitch.

One's ear is of more importance than his embouchure in the playing of any wind instrument, for it is the ear that recognises beautiful tone and tells the player when he is playing in tune.

A good embouchure with a faulty ear would get a player nowhere, but a good ear will correct and overcome a faulty embouchure.

Many have come to me and asked me to try their saxophone. They would mention various tones that they considered sharp or flat. Upon examining and testing the supposedly faulty tones, I found that I could

(Continued on page 191.)

"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."

Talks Nos. I and II appeared in the Dec., 1926, and Jan., 1927, issues respectively. Talk No. III, herewith, completes the series.

(*Continued from page* 189.)

play the notes in tune and the fault lay with the player's ear, and consequently his embouchure.

A saxophone tone can be varied at least one-fourth of a semitone sharp or flat with the lips, and many players can vary it more than this.

As I have mentioned heretofore, try to keep the inside of the mouth as near like the letter O as possible when playing, and play freely and naturally, without pressure.

Good saxophones are made to play in tune when played freely and not forced.

Ninety per cent. of the time when a saxophone is played out of tune it is the fault of the player, not the instrument.

Where instruments are faulty, if certain tones are too sharp, it is easier to play freely and flatten them than when the tone is too flat; one has to compress the lips too much in order to bring the pitch up, and this causes the tone to be thin and veiled.

The beginner should thoroughly learn his scales first. *He cannot become a proficient player until he has all the major, minor, melodic and harmonic scales at his fingers' ends, as it were.* Too many amateur saxophonists start to play tunes and try to obtain weird and jazzy effects, believing that will qualify them as players, without first mastering the real rudiments of saxophone playing—*good tone, proper intonation, and thorough familiarity with all the scales.*

The general tendency is to play upper octaves of the left hand sharp. Do not condemn a saxophone as being sharp in the upper octaves until you are sure it is not your fault through too much pressure being utilised. Clarinet players changing to the saxophone experience this difficulty. They also find it troublesome to play low tones, as the clarinet is properly played with a firmer and tighter embouchure than the saxophone.

Play from the diaphragm, not from the throat, the same as in singing. A throaty singer is never considered to be well schooled and neither is a throaty saxophonist.

The Soprano and Bass Saxophones

So much has been written about the intermediate saxophones that I will talk this time in detail about the two extremes, the soprano and the bass.

It is the general opinion that the soprano saxophone is more difficult to play in tune than the larger ones—that it is an aggravating instrument, etc. I had trouble with this little one at first in doing gramophone work, but now have come to the conclusion that the soprano is as well in tune as the larger ones.

The main difficulty is that players do not play the soprano regularly, merely employing it as a "fill in"; so, naturally, when they do use it, they play it out of tune.

If one will take the trouble to become as familiar with the soprano as with the instrument he plays regularly, he will play it as well in tune.

I have had more success with the straight model soprano for the finest class of work—gramophone playing—than the curved, as it records better and is more handy to hold, the arms being less cramped and, in consequence, the fingers freer.

The bass saxophone is as good as the bass member of any other family of instruments. It has the tone, intonation and facility of execution of the smaller saxophones, when properly handled.

One of the outstanding faults of most players of this instrument that I have heard, is their tendency to overwork the "slap tongue" attack, producing more "slap" than tone.

It is necessary to attack the extreme low tones of this instrument more violently than on smaller saxophones, but there should be a definite dividing line between a sufficiently sharp attack, than a heavy "slap" sound that is more prominent than the actual tone itself.

It is a mistaken idea that the bass saxophone is practicable only for the larger saxophone combinations, as my experience is that it can be played as delicately and as pianissimo as the smaller ones. Its sustained string effect is of great value in military band, as well as in orchestral and novelty, combinations.

Study Phrasing

In solo playing the phrasing is of extreme importance, and this is a difficult subject to cover in mere words.

I have heard many saxophone soloists who, while capable of fine effects, did not bring the passages out through fear of the tone becoming reedy.

A common fault of saxophonists is the tendency toward reediness in the tone when bringing out a crescendo, particularly in a melodic passage.

A melody played without tone colour, or in a tiresome continuity of tone, is like a painting, perhaps of noble conception and faultless drawing, but lacking the requisite colours to make it altogether charming.

In playing a melody try to imitate the human voice of a good artist playing a gradual crescendo as it ascends and a diminuendo as it descends.

Ballad playing is popular on the saxophone, and one should study the words of the melody to get the proper phrasing and to avoid taking breath in the wrong place.

It is difficult indeed to cover so large a subject as the saxophone and its proper use in what must necessarily be a short article. My belief in and love for this wonderful instrument as a medium of musical expression is so great that I would, if that were possible, give every aspiring learner my personal help in overcoming the many obstacles along a somewhat rocky road. But since that is impossible, I shall do what I can through the medium of the printed page, and crave the reader's indulgence for any faults of expression he may find.

I also wish to thank those who have so kindly expressed their appreciation of former articles, and hope that they, and all who read, will find some added help in this one. RUDY WIEDOEFT.

RE-INTRODUCING THE GUITAR :

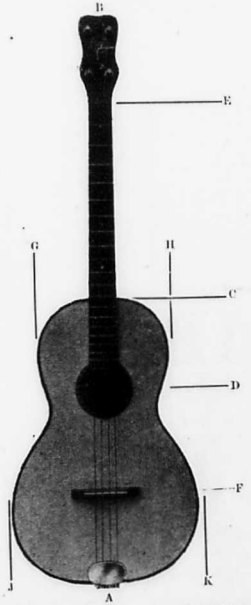
By LEN FILLIS (of Jack Hylton's Kit-Cat Band)

It would appear that my last month's article, the first of a series dealing with the guitar, was written in a somewhat premature vein, as since publication of it I have discovered that a vast number of both provincial and London musicians are totally in ignorance of the fact that such an instrument as the tenor guitar exists.

In the aforementioned article I gave a more or less brief outline of the features of the instrument. Herewith is reproduced a photograph of it with its dimensions. I think that this, together with the information contained last month, should suffice as a description of the tenor guitar.

Before I proceed further I wish to point out that the tenor guitar, although sweetly pretty in timbre, has not quite the same *depth* of tone as the ordinary guitar, although when listening to guitar solos on records it would require an expert ear to detect the difference between the two. The depth of tone cannot be produced on the tenor guitar owing to the smallness of its construction.

Another difference in the instruments is that the ordinary guitar is strung with six strings, against the tenor guitar's four. This places the tenor guitar at a disadvantage where heavy bass string accompaniments are needed; but against that the elimination of those two bass strings on the tenor guitar automatically gives the instrument the advantage of a thinner neck, which unquestionably is an asset where easy manipulation is concerned.



Total length (A–B) 31¼ ins. Depth 3-3¼ ins.
Length of body (A–G) 15½ ins. [approximately
" " fingerboard (D–E) 14¼ ins.
" from bridge to nut (E–F) 2¼ ins.
Width of body, narrow part (G–H) 7¼ ins.
" " " broad part (J–K) 10¾ ins.

Taken all round, the tenor guitar is an excellent example of the quotation "Multum in Parvo."

"Pulling the Strings"

Last month I briefly introduced this most fascinating embellishment. Assuming the reader has already seen the remarks I then made *re* the correct strings and positions on the fingerboard to use, his next step is to try out the effect. As a first experiment, I suggest that the performer "stop" the second string on, say, the eighth fret, strike that string with the plectrum just above the bridge (about an inch from the rosette, or sound hole), and then immediately pull or strain the string in the direction of the first string edge of the guitar, bearing in mind that the "stopped" string, although being "pulled," must remain in perfect contact with the fingerboard. This will have the effect of altering the pitch of the note. On returning the "stopped" string to its normal position, the note (which continues to sound until its vibrations die away) will return to its original pitch. In this manner a heavy slur can be introduced on any and every desired note.

Having grasped the idea, the only thing left to do is to develop it, and this can only be done by assiduous practice. The idea of the effect, after all, is ludicrously simple, it being only a matter of the tension of the string. The finger pulling the string is merely acting in the temporary capacity of a tuning peg.

Here are a few useful points connected with the effect:—

(1) The two outer strings of the guitar are the least satisfactory for

production of the effect; although, of the two, the bass string is the easier to manipulate.

(2) The bass (4th), 3rd and 2nd strings should be pulled in the direction of the 1st (A) string; but the 1st string (if used) should be pulled or, more correctly speaking, "pushed" towards the bass string.

(3) The extreme registers of the fingerboard, generally below the 3rd and above the 12th frets, are not easily adaptable to the effect.

(4) The ball of the fingers will in all probability be somewhat tender and sensitive after trying out the effect, but this discomfort soon passes off. The thing to beware of is the ball of the finger slipping whilst in the act of pulling, so causing the nail of the finger to be caught in the string.

(5) Do not be afraid to give the string a good long pull. There is not much fear of the string snapping through the extra tension so applied to it.

(6) Cultivate the "pull" systematically by the following method: Choose a scale, preferably that of E♭ major, and play it, pulling the string on every note of the scale. Keep doing this slowly, and then use every other scale.

Now to a more advanced phase of the effect—that of using the ordinary glissando in conjunction with the pulling of the string. A lengthy explanation will be superfluous, so I merely suggest that the performer take my previous example; *but*, instead of just pulling the string, precede the "pull" by a three or four fret glissando—and then pull. It stands to reason that during the course of the glissando the string will lose some of its vibrations, so consequently it is necessary that the string be struck forcibly and that the glissando be as rapid as possible.

I shall not try to disguise the fact that the coupling of these two effects is difficult, to say the least of it; but then, what obstacle was not overcome by diligent application?

Pulling two strings in harmony is perhaps the most difficult phase of the effect, and even professionals for the most part leave it severely alone, so as a last word I advise all those learning or cultivating the effect to refrain from treading on dangerous ground—at least until when, in a later article, I hope to be able to devote time and space to a comprehensive explanation of the simplest methods of acquiring the art of pulling two strings at once.

LEN FILLIS.

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