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The
MELODY MAKER
and **BRITISH METRONOME**

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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. 16 APRIL, 1927 Price 1/-

General
and
Advertisers
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THE PERIL OF PUBLIC IGNORANCE

*What the people know avails nothing;
What they do not know hinders much.*

—(CICERO)

EVERYONE knows that dance-music enthusiasts are divided into two schools, represented on the one side by those combinations which play "straight," and, on the other, by what are known as the "hot" bands.

THE first school relies, broadly speaking, on the emphasis of the melody, supported by orthodox harmony and more or less simple rhythm; the second concentrates on re-orchestrating compositions with intriguing embellishments, extreme modern harmonies, and the incorporation of advanced style, as displayed by individual renderings as much as in the ensemble.

BOTH sides have their ardent admirers, but, as far as the general run of the public is concerned, it adheres to the former, and, from unfamiliarity or, one may say, pure ignorance, will not tolerate the latter.

PROBABLY on account of this, the great majority of dance bands have settled down to a very stereotyped and shoddy sort of music. Such of the modern popular tunes as they most frequently feature are, for the most part, very banal in themselves. Their popularity depends solely on the simplicity of the manner in which they are featured orchestrally, and such simple dignity and comedy-enlivenment as they receive from more or less original orchestration.

BACKED with clever showmanship, this class of composition apparently more than satisfies the British public, who, so long as it hears familiar or easily memorised melodies, played with reasonable competence, does not seek beneath the surface for musical cleverness.

Nothing is more consistent than this conservatism of the great B.P. It is, in part, probably the explanation why British variety artists stick to old acts instead of ringing the changes as do foreign turns.

BUT tunes are becoming more and more reminiscent, orchestrations are stereotyped (commercial, as the publishers call them) and rhythms are almost standardised.

Although the public may not realise it, these are the reasons why popular music can hardly continue to satisfy it.

In the face of its sameness, it cannot be hoped that even the stubborn conservatism of public taste will prove enduring enough to support "straight" dance music for good and all, and thus signs of a national awakening to the fact that it is getting monotonous may show themselves any day.

IF the foregoing remarks, then, are accepted as the true position, there is obviously something needed to infuse dance music, as the public knows it, with a new interest. In

short, listeners have to be educated to a new style, or variety, of syncopated music, and pioneers must sacrifice themselves to the propaganda. Sacrifice is probably the right word in the right place, for it is commonly realised that pioneers almost invariably do sacrifice themselves in the cause of progress. It may be a Parry Thomas, striving for a greater motoring speed record, an aviator endeavouring to bridge the world's extremes in a new long-distance flight, an X-ray expert paralysing his own limbs in humanitarian experiment, an Epstein urging a new expression in art, or a musician shocking public susceptibilities by initiating new musical forms, but seldom do they reap personal advantages. It is posterity which garners the grain.

AS far as syncopated music is concerned, the experimental stage has fortunately long been passed. Indeed, in America, the public has already largely assimilated this process of education. The leading dance bands in that country have already initiated a new style, in which modern harmony has created nothing short of an intellectual revolution. Debussy and Stravinsky have indeed been passed in this research work for new orchestral harmonic structure, and the results are universally available for the musical student, who has only to examine them to become enthralled.

(Continued overleaf.)

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(Continued overleaf.)

IT may be definitely stated that, unless this transition now apparent in America extends to this country, our dance music will fulfil the forebodings of the "Crowhards" by failing to retain its grip on public imagination.

YET, having arrived so far in this discussion, it is still extremely difficult to suggest a *modus operandi*.

On the few occasions when the ultra-modern style of dance music has been offered to the public for its approbation, it has been received with coldness and indifference.

One has only to examine the sales of gramophone records and sheet music to appreciate the fact that progress is its own reward—there is no other. Sales of advanced-style examples of these media are more or less confined only to students—the public is not interested.

WHAT, then, under such ruling conditions, is a man like Jack Hylton—we take him as representative of the best purveyors of the style of music the public appreciates—to do?

Please do not anticipate any answer to this question.

IN the ordinary way no argument deserves consideration unless it can come to a constructive conclusion, but here is a case where no one can prophesy with certainty how quickly the British public can be directed into any particular channel.

JACK HYLTON, for all his colossal success, is not without critics amongst the radicals in dance music. They are, of course, utterly absurd, not in their desires, but in their reasoning. That, however, does not alter the fact that there are still many among them who, not animated with the jealousy of others, do honestly

feel that, musically, he is not up to date. How futile, however, is this criticism.

JACK HYLTON is a business man as much as a musician. He is not animated with the sloppy and affected sentiment of art for art's sake. The measure of his success he expects to find reflected in black and white in his pass-book. According to this evidence, there is none who takes pride of place over him.

HYLTON'S is genuinely a public band. As such its functions are to amuse the eyes and ears of listeners, as well as the feet of dancers. There is nothing decadent or monotonous in its shows, in which is set a strong pattern to the whole variety world of this country. Hylton gives the public just what it is capable of appreciating, with unerring judgment, and his reward may be measured in terms of popularity and hard cash.

YET one cannot believe that men of Hylton's brains are not astute enough to know that, according to American modern standards, musically their presentations are behind the times.

BUT are they to wager all their hard-earned success and popularity by giving the public something which it doesn't realise it wants, or for which it is not yet educated?

Their critics may be disarmed in a very few words. Jack Hylton and some other leaders of first-class bands have as competent sets of musicians under their control as are to be found in other countries. If the time comes that they must change their style, the transition to them will be easy. They have probably kept their minds up to date, if not their actions. So have their boys. Therefore one cannot

reasonably deny that they could excel in this very cult in which their critics say they are deficient.

HERE, then, is a veritable impasse. On the one hand, it is realised that dance music must change if its existence is to be prolonged, and yet, on the other hand, it appears probable that those who anticipate the march of events will rush headlong into disaster.

ONE may well pity the poor musician as he curses the indifference of an ignorant public. That this ignorance exists has been proved in these columns more than once. It has made it possible for all sorts of totally inefficient, so-called dance bands to impose their inabilities profitably upon public attention. It has forced dance music from a natural, original, and spontaneous new form of art into a banal and really quite ordinary type. It has helped to popularise "tripe" melodies, whilst wrecking better-class compositions.

BUT in the fullness of time the public may outgrow its ignorance, and turn from those who serve it at present so slavishly and disinterestedly, when, in years to come, it discovers that the new music which bands can offer it *now* is what it has been wanting all the time.

IF there is a lesson to be extracted from these paradoxical conclusions, it is surely limited to the very evident fact that musicians must commence, slowly but surely, to educate the public, and, while so doing, must prepare themselves daily by a study of both technique and style in all matters of progress, so that, when our procrastinating public is ready, as it surely will be one day, its dogmatic demands may be met.

THE EDITOR.

TEMPOS FOR DANCING :::

Who Set Them—the Musicians or the Dancers? :::

By PHIL DUNCAN

THERE is an ancient conundrum which asks: Which came first, the hen or the egg?—and the vexed problem of tempo for dance music offers an analogous riddle: Which should set the tempo, the band or the dancer?

Perhaps it will help if we go back somewhat, and inquire which came first in man's activities—dancing or music. Here the answer is fairly obvious, for although both arts are nearly as old as time, it is pretty certain that dancing in some form or another was indulged in before the advent of the first musical instrument.

Dancing is an outward expression of inward emotions, and probably its early debut in history is due to its one-time close connection with religious ceremonies. But it is reasonable to suppose that in the dim and distant eras which lie back in time, back beyond the gropings of even the earliest historians, man (or, rather, that half ape-man, whom scientists tell us was our forbear) in moments of great joy must have flung out his arms, and in sheer high spirits danced the first *pas-seul* unaccompanied by any music other than the sighing of the wind in the giant plants and the murmuring of the turbid streams.

Later, far later, after experimenting with various kinds of drums and rattles, the earliest musical wind and string instruments were gradually evolved. Then, on some red-letter day, when the world was still young, there must have taken place the first dance with a musical accompaniment. It can be imagined how a wandering musician was entertaining a tribe of hunters round the nocturnal fire when the wild discordant notes struck some sympathetic chord in the heart of one of the listeners, and he would have jumped to his feet, and commenced that extraordinary series of body contortions and stampings in which he and his fellows occasionally indulged when under stress of emotion, but this time he would, to some extent, set his actions in time with, and in response to, the music.

The dancer should follow the music seems to have been the first rule.

Looking at the whole question from a common-sense point of view, it seems obvious that one dances to the music. If the music is played slowly the dance is slow; if fast, the dance becomes furious, and so on. This idea is supported by a thought of the method adopted for the production of dances in operas and other musical works—the music is composed first, and the dances are designed to fit the piece. The sailor dances the hornpipe to the varying tempos of that tune, while the reels and flings of Scotland and the more sedate country dances of the south illustrate how in this country the national dances have been arranged, whether spontaneously or deliberately, to suit the type of music commonly heard.

Coming down to modern days, there is encountered the phenomenal return to favour of dancing as a universal pastime, and, as in the case of all forms of recreation with a wide appeal, the specialist has appeared on the scene. It is this specialist who must be accused of meddling with the old order of things, and bringing the topsy-turveydom of the present age into the realm of dance music—at any rate as regards the tempo at which it is played.

Five or six years ago when the dancing boom started the dancers took their time from the music in the ordinary way without comment, performing the steps they learnt from their teachers to the slow tempo fox-trot as then played. Presently came the specialist, the star dancer, the cup-hunter. Taking the building-up of ballroom dancing out of the hands of the teachers he commenced to direct its line of development himself.

Now about this time first-class American dance bands began to appear in this country and with them came the faster tempo for the fox-trot, soon copied by our own people. The result was at once a war between the dancers and the musicians. The dancer said, "I cannot execute my steps with the necessary smoothness and precision if you play so fast and with such eccentric rhythm." "Never mind about that," replied the band leader, "think of the much greater effect we

obtain if we take our fox-trots in this new tempo." So they continued to wrangle. In the end the musicians appear to have triumphed; faster and faster became their fox-trots, and more daring their syncopation.

But the dancers who lead the way laid their heads together. "Let us compromise," they cunningly suggested. "We will introduce a new form of quick fox-trot so that you can go on playing your trick numbers as fast as you like, provided you will slacken off and play at a reasonable speed when we are out after the cups and medals!" Result, the two totally different tempos ruling to-day—the "Palais" and the "West End" tempos.

Of course, the advent of the Charleston and the Black Bottom dances helped to ameliorate matters, as the dancers found that at least the measures of the former dance were better attempted to fast music—in fact, to enjoy them thoroughly it is essential to have a quick, snappy treatment of specially written numbers. "The more dirt we give you the better you'll Charleston," say the band, with more truth than elegance. The Black Bottom, too, while not being such a quick measure is faster than the competition or "Palais" fox-trot.

What of the future? Will this compromise remain or will the swing of the pendulum continue and give us a return if not to the excessive slowness of the blues or the excited rush of the one-step, to a more mid-way speed?

At any rate it seems from the above that whatever is in store for the dancer the decision rests with the musicians.

PHIL DUNCAN.

NOTE.—The following are the prevailing tempos as played by London's dance bands to-day:—

	Bars per minute
Fox-trot (slow or competition style)	48
Fox-trot (fast)	52-56
Black Bottom	44-48
Charleston (slow)	48-50
Charleston (fast)	54-58
Waltz	42-45
Tango	32-35

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"I'M A BLASTER"
Comedy Fox-Trot.

"DRIFTING"
Waltz.

"HOT DOG!"
The Fox-Trot.

Waltz with a lilt.
"DEAREST PIERRETTE"

PERCIVAL JAMES
Mackey & Macdonagh
Gloucester Mansions
Cambridge Circus, W.C.2
Regent 3319

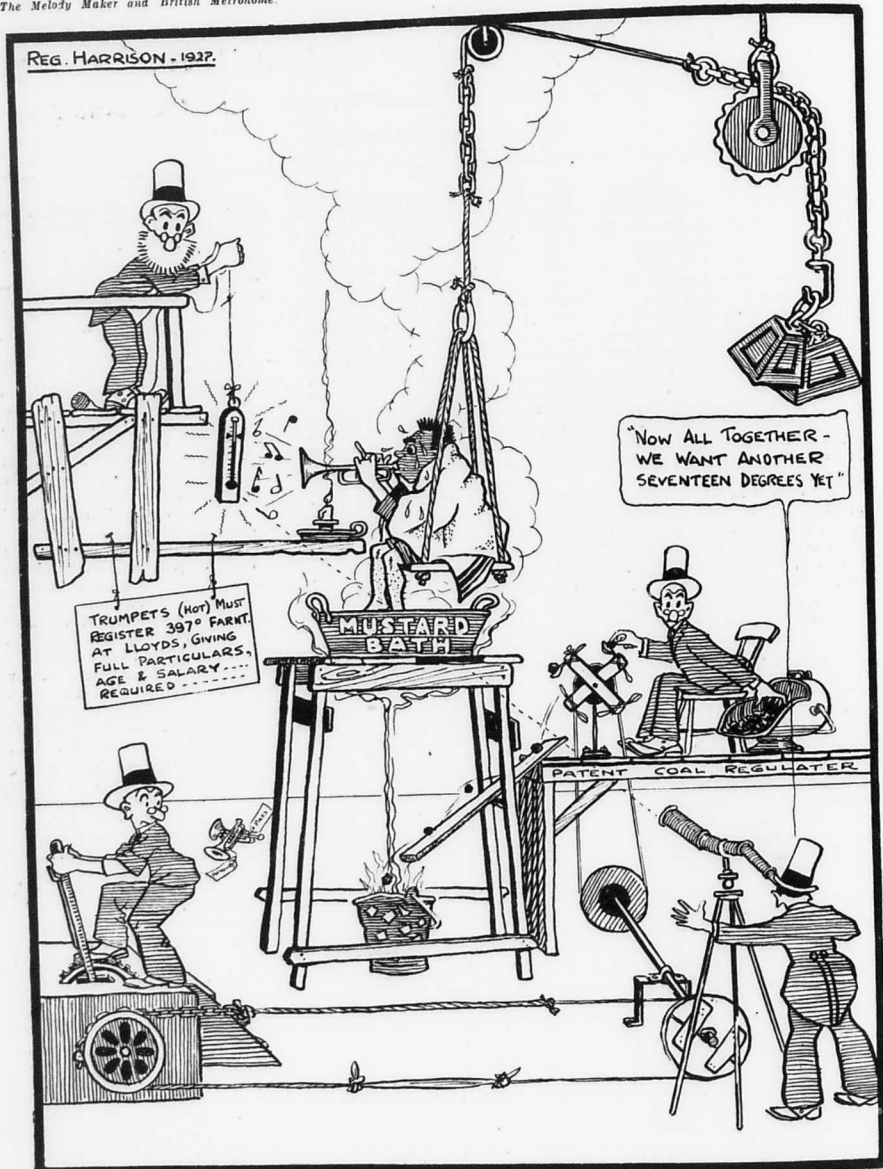


FIG. 5. MECHANISM FOR PRODUCING "HOT" TRUMPETS.
REG. HARRISON'S IDEA OF GEOFFREY CLAYTON'S INVENTION.
(N.B.—Both these persons are now under restraint.)

GADGETS LTD.

By GEOFFREY CLAYTON

ALL great ideas start in pubs. Now that may appear to be a very sweeping statement; perhaps I ought to say most great ideas seem to start in pubs. This is probably due to the fact that the only time spent out of pubs by the bright boys who have the ideas is when they are asleep. This does not apply, of course (1) to the United States; and (2) to me. But this particular brain-storm first saw the light of an astonished day in the bar of the "Flea and Face-ache," that bright little hostelry where the lads of the profession so often foregather. I was brooding over the failure of my music publishing business, about which I spoke to you last month. There was one bright spot amidst the gloom: I had just thought out a rather nippy little idea for catching the drips out of trombones, thereby preventing them from falling into the ear of the first trumpet and saving wear and tear to the carpet at the same time. I was thinking that if I could put this on the market, no end of trumpet-players would buy it and I should make the odd spot of money, when in walked Reggie, back hair bristling, and all excited.



FIG. 1. AN OIL 'GUSHER'.

"I've got a great idea," said Reggie, after he had blown enough froth to turn a Tornado green with envy; "I've invented a great gadget and I'm going to put it on the market and clean up." After a little pressing ("Same again, thanks, old man") on my part, he went on to explain. It seems that he has invented a sort of damper for drums which works on everything—the cymbal, the side drum and the whole outfit. It is so effective that you can't hear a darned thing when you play: just the thing for practising. I asked him if he couldn't adapt it to the saxophone because there was a bloke next door to me trying to learn one.

After that I told him about my drip-catcher, and he was most enthusiastic. We decided to put them on the market together. Then it was that we got our great idea; we would start a musical instrument factory. But this would be run on quite novel lines, supplying

Mechanical drawings, plans, elevations, sketches, lay-outs, lay-ins, lay-ups, lie-downs, etc., by

REG HARRISON

all those useful things which every musician would want if he were balmy enough to think of them.

Our factory is well under way. That is to say, we haven't actually sold anything yet, but we've managed to raise a bit of cash. I'm not quite sure how far it will go, because we seem to have to buy raw material in such large quantities. However, I'm sure that we shall sell so much stuff that distance will be no object, or words to that effect, if you know what I mean.



FIG. 2. INSTRUMENT FOR MAKING KNOBS FOR BASS DRUM PEDALS.

Everything we supply is quite new in its idea, and will be delivered in plain vans. And if illness should overtake you, you will find us most sympathetic; we will come round and sit by your bed and eat your grapes. Anyway, we are bringing out a new kind of oil to keep ukulele pegs from slipping. It's very economical, because two drops last about a year. But we can't get quite the kind of oil we want here, so we have arranged to take over a couple of oil gushers in Mexico. We are nothing if not thorough. You will see how thorough we are if you look at Fig. 1; if you can't be bothered—I know it's some distance off—you must just take my word for it.

And then we have been very lucky in securing a contract to supply a leading firm of violin-makers with those small triangular bits of ivory they put in the bridges to carry the wire E string. For this, we are importing a herd (or is it "covey?") of elephants, complete with Mahout,

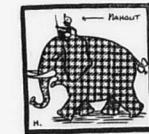


FIG. 3. APPARATUS FOR THE EXTRACTION OF BUCKSHEE BAND PARTS FROM MUSIC REBUSSES.

because you can't do without a mahout. Reggie wanted to use their tails for the hair on violin bows, but I don't think that they are that kind of tail. We shall see. Anyway, we can use their ears for a new kind of sousaphone I have in mind, and their trunks will do for saxophone cases. (Glance at Diagram 1 and you will see just what I mean.)

We are also bringing out a new woolly knob for bass drum pedals (Fig. 2), and I am in negotiation for a mute which makes an oboe sound like a piano. (Pat. pend., Reg. No., Reg. Low, Copyright MCMXVIII—so lay off, you bright lads!)



FIG. 3. APPARATUS FOR THE EXTRACTION OF BUCKSHEE BAND PARTS FROM MUSIC REBUSSES.

Our device for the extraction of buckshee band parts from publishers, illustrated in Fig. 3, should prove a ready seller, whilst wood-cut No. 1 will convince you that our banjos and ukuleles are made with that accuracy which has already caused our name to become a password—or is it byword I am thinking of? I might mention *en passant* (which, by the way, means *en passant*) that we supply a very attractive line of ukulele dream girls, all types, with or without, blondes for gentlemen, and brunettes—well, never mind. Unfortunately, the censor appears to have kept the illustration of this particular line, which is rather a pity really; as one who saw it said it was both Sweet and Low.

I must not forget to mention our violin string department. One of the processes is shown in Fig. 4. We keep the raw material in a special enclosure, but it gets out at night. However, I need do no more



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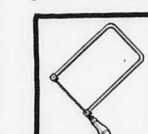


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I must not forget to mention our violin string department. One of the processes is shown in Fig. 4. We keep the raw material in a special enclosure, but it gets out at night. However, I need do no more

(Continued on page 311, col. 3.)

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STAFFORD'S STRANGE STRAFER ::

HITHERTO Staffordshire has enjoyed world-wide fame as being the Potteries of England and the "Black Country." It has also always been considered a musical county—but not necessarily in a highbrow way.

Staffordshire is now likely to achieve additional fame—or, rather, notoriety—by the activities of a local ink-slinger who signs himself "Flaneur," which, being interpreted, means "lounger" (of which this pen-wangler may, or may not, be aware).

It appears that this rising star of pressdom "lounges" into all sorts of places for the purpose of writing them up—or, as he feels inclined, down—in the local newspaper.

Of course, he is not the only gossip-writer in existence, and often enough this kind of newspaper chatter can be quite interesting. But in a recent issue of the *Staffordshire Advertiser*, which is pleased to honour his words, the "lounger" became specifically insulting to the Palladium Banjo and Banjulele Club, apparently because, in all innocence, it has dared to propagate and co-ordinate the interests of Staffordshire plectrum wielders. This is what he says of it:—

Who, except those not acquainted with the higher mysteries of the banjo, would have thought there was a Banjo and Banjulele Club in the district? Well, there is; and the club has 50 members—or, as the chairman of the shameless organisation said in a better way at the annual dinner the other evening, it is "50 strong." The chairman held out little hope for the district, for he said the banjo was becoming increasingly popular, and he had no doubt the popularity had come to stay. Nothing appears to have been said as to the proportion of banjo to banjulele players, so I am unable to apportion the blame between the two sets of twangy "fans" for this new menace to the fair musical fame of the Potteries. The most horrible thing about the club is that the members are demagogically optimistic about the future popularity of the vilest instrument man has yet invented.

MELODY MAKER AND BRITISH METRONOME readers may want to know why we should dignify such balderdash with publicity, but in this case it is done at the request of those maligned, on whose behalf we have much pleasure in advising the scribe not to lounge into unknown areas, where he might, in his ignorance, lose himself. It is absolutely apparent

that he knows less than the first thing about a banjo. That, however, is his loss; but we see no reason why he should advertise his ignorance to the detriment of those who, seeing more in the possibilities of the instrument than our illustrious friend, have met together to study its theory and practice for the betterment of the music it admittedly can be made to produce.

Possibly our friend is overawed by the modernity of the banjo. Perhaps he is more at home with the bass viol, which, owing to its shape and tradition, he will accept as a thing of joy and beauty for ever, despite the fact that it cannot be tucked under the chin for the purpose of extracting a solo from it. Whether or not this is so, we do not know. It seems, however, that "Flaneur" cannot realise that good banjo playing demands a vast store of musical ability and technique, and that competent banjosters earn considerably more in a week than some gossip-writers earn in a month—probably because they are worth it.

Of course, it may be that "lounger" really doesn't like the music of the banjo; but, then, millions of musicianly people do. They are all wrong, of course, and only the "lounger" is right!

In the meantime the Banjo and Banjulele Club of Stoke-on-Trent may rest secure that the claim which they have made as to the permanent establishment of the banjo's popularity is well-founded. Orchestrally, the banjo will, indeed, become more and more popular; while as for the banjulele, it has become the domestic instrument of the day, and is yet only on the threshold of its full success.

The outlook is, therefore, drear for our slow-moving friend. With "demoniacs" numerically increasing all about him, armed with their "vile" instruments, there appears to be only one place left towards which he may lounge in safety. Should he arrive there, he may possibly find much joy in the celestial harp, unless, from

the perversity of his nature, he considers it has a "twangy" affinity to its earthly rival.

But do loungers ever die? We have them with us, unfortunately, all our lives. Yet they need not worry us, not even a demi-semi-quaver. Nobody takes them seriously. When they say black is white we know they are running true to type, and no one with sound vision is going to be deceived.

Indeed, we might, if we were not so busy delighting plain, sensible folk with our own little hints on how to play banjos, find time to feel a little sympathetic towards those struggling provincial journalists who, whilst publicly criticising the success of others, so seldom emulate it themselves.

But there, we all have our faults, and you can't expect sanity from every journalist—as "Flaneur" will say when he reads this, taking quite the opposite inference to that intended by us.

(Continued from page 309.)

than touch on this: our neighbours do the rest. This section is not only already self-supporting, but also self-producing.



Fig. 4. Violin Straps (See Page 309)

But the crux, or last word, or *ultima verba* (or anything else you like) of the concern is our marvellous invention for the production of hot trumpets. This should supply a long-felt want, like Mr. Dunn's hats. Already we are overwhelmed (but not with orders). The complicated machinery used is rather hard to explain in words without getting locked up; so, as it is fully protected, we have got our staff artist to make a drawing of the complete process from life. This appears in Fig. 5, and will repay careful study when strictly sober.

It only remains for me to tell you that our 1,000-page fully-illustrated catalogue will be available next week, and orders should be posted early—about 5 a.m. Need I say more?

[On the contrary.—Editor, THE MELODY MAKER.]

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WHAT'S DOING ACROSS THE POND A Few Gleanings from a Week in America

By



Mr. JOS. GEO. GILBERT
(The Well-known Composer)

WHEN I set foot on the s.s. "Majestic" for America, I hardly realised that this was to be my fifteenth trip to New York and Tin Pan Alley. All the anticipated delights of the voyage came back fresh to me, as they do to nearly everyone, and the sight of the big ocean liner thrilled me as it did the first time I set foot on one.

And this trip was likely to be more interesting than the previous, for was I not being accompanied by Mr. Lawrence Wright—or, by which name so many know him, Horatio Nicholls—for the purpose of negotiating deals in popular American songs which, if I may say so, calls for some little experience and rapid thinking. The American has a very quick and informal manner of transacting his business!

It was Mr. Wright's first trip, and from first to last it was an auspiciously successful one for us both.

As we steamed out of Southampton Mr. Wright and I made a pact not to talk "shop" until we reached New York, but we had scarcely got through the first meal before Laurie had one of his numerous brainwaves, and we were discussing the possibility of transmitting a melody by wireless telephony service from New York to London. That this eventually happened all now know.

Our Reception in New York

On arrival in New York Mr. Wright contracted a rather severe chill—possibly from a flirtation with the Statue of Liberty, as we entered the harbour at about 5 a.m. in the pouring rain—which confined him to bed and gave me the opportunity of scouting round and "picking the winners," so to speak, for his attention when he recovered.

As a matter of fact, his chill had the advantage also of proving his popularity, which had apparently preceded him, for as soon as Mr. Wright's brother publishers learned of his arrival and location, they flocked to his bedside and overwhelmed him with that tremendous hospitality for which Americans are rightly world-famed, though perhaps they were animated, not altogether too altruistically, with the desire to give him the "low down" on the music business, which, translated from the vernacular,

means inside information. Anyway it resulted in our securing what we confidently predict will be some real "high-fliers" in this country.

The aforesaid duties being more or less accomplished, Mr. Wright's next interest was to secure the services of a lyric writer to provide the words of "Shepherd of the Hills," which, as I have already told, he had decided on the boat to transmit to London over the telephone. His choice fell upon Mr. Edgar Leslie, the versatile lyric writer of international fame. Leslie has an office in Broadway—only 40 floors up (quite low down for America)—and did fine service for us. He "worked" the publicity in America, and the whole scheme went great guns with the American newspaper men, who gave it a tremendous "plug" throughout the States, so much so that Mr. Wright was able to sell the American rights to Irving Berlin, Inc., almost in the very next breath!

Selling English Songs

Now Laurie is a hard-headed Midlander, and having parted with some good English money for American songs, was, of course, anxious to rake in a few American dollars to balance things up a bit. This he managed, for not only did he dispose of "Shep-

herd of the Hills" but also made a good deal over "I've Never Seen a Straight Banana," which also went to Irving Berlin, Inc. Even before we left New York on our return journey this song had become quite a "hit."

Where America Can't—and England Can

This brings me to the point that American publishers, contrary to the general opinion over here, are by no means prejudiced against English songs. On the contrary, they are always on the look-out for material which, for some reason or other, they do not seem to be able to produce for themselves—i.e., comedy numbers of the "I've Never Seen a Straight Banana," "Show Me the Way to Go Home," and "I Never See Maggie Alone" style. These songs are all going big in New York, and are of the type that American publishers are always pleased to receive from England. Incidentally "Moonlight on the Ganges" is going great over there and as it is of the American style, may be said to have carried the war right into the enemy's camp.

Leading American Bands

Without question, the leading bands in America are particularly good: Roger Wolf Kahn's, Jean Goldkette's, Vincent Lopez, George Olsen's and Waring's Pennsylvanians being accepted by the natives as representative of the best in their country.

Vocalists and a Tip to English Singers

Although British bands are well on the road to equalling the American, yet we are obviously far behind them in the matter, at least, of vocalists who can sing syncopated songs with the real natural spirit of the music. This is a phase which Englishmen must study before American artists invade this country for the purpose of fulfilling a requirement which has been so keenly felt and for so long.

A Dance Boom in America

Despite what we read in the English papers to the contrary, dancing in America is more popular than ever. This I proved with my own eyes. People dance there morning, noon and night, and most of the popular rendezvous are crowded till the small hours of the morning.

Night Clubs

Night Club life in the States is roughly divided into two grades: the first, free; the other, not so free. The latter approximates more to our high-class West End Clubs, though none matches the social distinction of the "Embassy" in our Old Bond Street. In these places the Prohibition Law is practised to the extent that there is no service of drink although the visitors see to it that their hip pockets are fully charged. The atmosphere is severely strained and the tales of "orgies" which are familiar to British lovers of the cinema drama are not based on fact.

The other grade, which is, as I have said, free and sprightly, consists of establishments which they call there "Speak easies," from the fact that admission to these *sancta sanctora* is by password and that, once in, the visitor enters an atmosphere of open mockery to the Prohibition—and many other laws, besides. Indeed, the proprietors of these places are often openly out to break the law since they are quite delighted to languish for twenty-four hours in a penitentiary cell for the benefit of the colossal newspaper publicity such a *contre-temps* creates.

Skill of Cabaret Artists

These establishments feature cabarets, of course, in which the artistry of both chorus and principals is of a very high order; indeed, each member of the chorus is of a highly-skilled and versatile ability, while the dancing and singing in these cabaret acts are most advanced.

Little or no attention is paid to the

If you are experiencing any difficulty in obtaining your

Melody Maker

and **British Metronome**

kindly communicate with us at once and we will arrange for your newsagent to supply you

dresses or gowns worn by these cabaret girls, unless, as is often the case, it is to see how little nature may be adorned without disclosing absolutely everything.

A Lurid Phase in Entertainment

There is, in some places, a phase in American entertainment at the moment for nudity and sex themes, worse, indeed, than anything which may be encountered in Paris. The better American instinct, however, is revolting against it at the moment.

"Industrial" Dancing

To show the great popularity of dancing amongst all classes, I might mention that some of the big industrial concerns have introduced into their factories, concert halls where, in the lunch intervals, the workers dance to the strains of their own factory dance bands. The employers are fully satisfied that this instils into the corporate life of the factory a keener industrial spirit. I wonder who'll be the first to try it out here?

What they Dance

Throughout America dancing by the general public is more or less

confined to the fox-trot only, with an occasional Charleston which dances imagine to be the Black Bottom. As a matter of fact, the Black Bottom, apart from stage productions, is not danced publicly over there, and in the matter of dancing we here are probably in advance of our "censors." The waltz is quite a back number, and is probably only played in most places twice or thrice a night at the most.

Style of Orchestral Rendition

"Hot" playing amongst the dance orchestras, whilst being catered for to a growing extent by the publishers, is not featured as much as I had expected. As in this country, there is a large run of the public devoted to straight smooth renditions. The Blues tempo, as distinct from rhythm, is showing signs of revival in the new title of "Stomp," particularly in Chicago, but the States have not succumbed as yet to the community singing idea, notwithstanding the activities of many numerically strong choral societies throughout the whole country.

Sleepy (?) England

After a wonderful visit and a most enthusiastic send-off, we entered on a very quiet homeward trip, but having arrived in sleepy (?) old London were staggered out of our lives to find that the atmosphere of hustle in which we had been living for so many weeks was as nothing compared with the way the London "song pluggers" had "stepped on the gas" in the popularising of the "wireless" song which we had transmitted 3,000 miles away by one of the newest marvels of science.

EVOLUTION OF ENTERTAINMENTS :

By H. CHANCE NEWTON

No. IV.

From the Wars of the Roses to The Cavalier v. Roundhead Wars (1485-1650 A.D.)

UNDOUBTEDLY a change of a very marked nature began to affect the songs, dances and general entertainments of the English people, high and low, from about the time when the Wars of the Roses came to an end with the death, on Bosworth Field, of the crook-back King Richard III, whom, by the way, recent apologists and very highbrow white-washers now seem to want to transform into a wholesale haloed saint!

I finished my previous instalment with a general clear-up of the Troubadour type of minstrels. For some time, however, some of these pursued their pilgrimising profession in a slightly different form. They took to becoming Travelling Entertainers and rambling storytellers, sometimes using the rambling in a doubled sense. Indeed, frequently their narrations, spoken or musical, resembled the famous bagpipe I mentioned earlier, and "wandered about into several keys."

Some of these entertainers halting *en route* took up a job for a few weeks at a time in certain noble households; others became more permanent "resident" show-givers.

Here and there better-class specimens of these peripatetic "pros" became attached to Royal households as Court Poets and writers of amorous ballads, songs and sonnets. They were often, in fact, "ghosts" (as one may say) to many a more or less unpoetic lover, who desired (but was unable) to make a sonnet to his mistress' eyebrows, as the Melancholy Jaques puts it.

Speaking of melancholy, when you come to think of it, this is really the adjective most fitting to be applied to much of the song, dance, masque, and other forms of entertainment of this period—ranging, say, from the accession of Henry Tudor, Earl of Richmond, otherwise Henry VII, who slew the aforesaid wretched Richard on Bosworth Field.

I have accumulated quite a mass of minstrelry and

or outdoor entertainment—specimens even a gleam of optimism.

Pathetic proof of this lugubrious love-making may be found in that extraordinary ancient collection of "songs and sonnettes," entitled "Tottel's Miscellany." I advise all who are interested in this subject to procure (if they can) a copy of this strange volume.

Of course I have not space to quote verses from these extraordinary effusions. I think it will be granted, however, that my general charge of melancholy in this matter will be fully proved by giving a few of the tragical titles of these amorous laments, set for solemn singing and ditto dancing. Here they are:—

"Description of the restless state of a lover, with sute to his ladie, to rue on his dying heart."

"A complaint by night of the lover not beloved."

"Complaint that his ladie, after she knew of his loue, kept her face away hidden from him."

"The lover for shamesfastnesse hideth his desire within his faithful hart."

"The lover waxeth wiser, and will not die for affection."

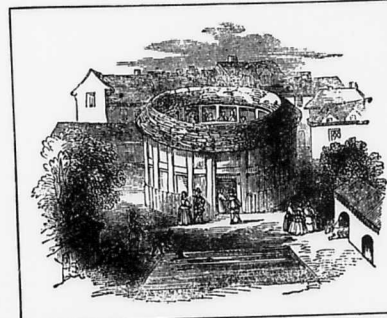
"The lover vnhappy biddeth happy lovers reioice in Maie, while he waileth that moneth to him most unlucky."

And so on!

Perhaps the most remarkable thing about these lovelorn lyrics and melancholy madrigals is that they were written by very eminent bards, mostly Court Poets, which I have mentioned above. These lyrists included the great Sir Thomas Wyatt, who in roundelays so often lost his heart, and, alas, really anon lost his head!

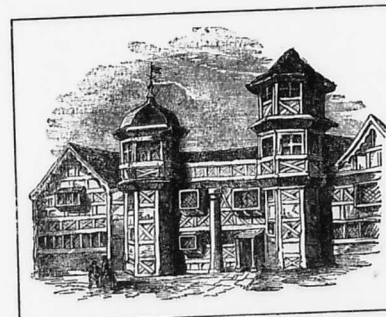
These pessimistic poets also included "Lorde" Henry Haward, late Earle of Surrey, and Thomas, Lord Vaux.

It should interest some to note that one of the songs of the last-named lyrist is that dreadfully doleful ditty which the First Gravedigger in "Hamlet" sings while he is digging poor Ophelia's grave.



The Paris Garden Theatre, Blackfriars, as it was immediately before it was closed down, with other similar houses of entertainment, by the Puritans about 1649 A.D.

masquery of this early Tudor time, and I must say that it is indeed peculiar that so much of it, from the beginning of the Tudors to the more joyous output of the spacious days of Queen Elizabeth, is always of such a mournful, profoundly pessimistic type of love. Lovemaking should surely be of a cheery and hopeful type—at all events, sometimes. In this period, however, it is difficult to find in these indoor



The old entrance to Vauxhall Gardens as it was at the end of the reign of Charles I (1649 A.D.)

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This song is called: "The aged lover renounceth Loue," and contains a statement that, for this ancient wooer,

"A pikeax and a spade
And eke a shrowdyng shete,
A house of claye for to be made,
For such a gest is mete."

I might make here what I think is a pardonable digression. On the first night of the revival of "The Beggar's Opera," at the Lyric, Hammersmith, some few dramatic and musical critics, at the end of one of the song snippets in that Gay play, asked me wherever it could have been that they had heard the air to which that snippet was set.

Gay's little lyric is sung by Polly, and runs as follows:—

"Oh, ponder well, be not severe!
So save a wretched wife;
For on the rope that hangs my dear
Depends poor Polly's life."

At once I reminded them that this plea for the wife of the crook Captain Macheath is set to the tune of the Gravedigger's song above mentioned. And that tune, when Shakespeare borrowed it, for his purpose, was already a couple of centuries old!

And now I will end my list of lugubrious lyrics by reference to one of the most lamentable of the many street or gutter ballads that were sung in those times.

This ballad deals somewhat lengthily with the sins, sorrows and sufferings of poor Jane Shore, who left her happy home, as a goldsmith's bride, to become the paramour of King Edward IV, the brother of the afore-



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said Richard III, and nearly as bad a scoundrel!

This street song, which first caught my fancy when I was very young, and even then somewhat familiar with Jane Shore dramas, contains by way of sample the following final stanzas, which take up her story at the time when she has been cast forth starving into the streets:—

"Then those to whom I had done good,

Durst not afford mee any food
Whereby I begged all the daye,
And still in street by night I laye.

"My gowns beset with pearl and golde
Were turn'd to simple garments olde;

My chains and gems and golden rings,
To filthy rags and loathsome things.

"I could not get one bit of bread,
Whereby my hunger might be fed:
Nor drink, but such as channels yield,
Or stinking ditches in the field.

"Thus, weary of my life at lengthe,
I yielded up my vital strengthe
Within a ditch of loathsome scent
Where carrion dogs did much frequent;

"The which now, since my dying daye,
Is Shoreditch call'd, as writers saye
Which is a witness of my sinne
For being concubine to a king."

It should be noted that most of the meanful minstrelsy described above was worked into many a street play, or inn-yard performance, by the "buskers" of the period. In the case of poor Jane Shore, the interest concerning her was carried on in many another song, and, of course, in many dramas. These included the very tearful tragedy named after her, and written by Nicholas Rowe, who was a better playwright than he was a Poet Laureate. That, however, is no uncommon thing.

In due course even burlesques were written around the fair, but frail, Mistress Shore.

I will e'en confess that I was one of the bold, bad burlesquers, for I collaborated with Richard Butler (then Editor of *The Referee*) in a Richard-Henry travesty entitled "Jaunty Jane Shore." It is, at least, a matter of some dramatic interest that the name-part was enacted with joyous artistry and melodious singing by the late lamented brilliant actress Alice Atherton.

Next month I propose to give some account of the Evolution of Entertainments when they reached a more joyous period.

THAT INCOME TAX FORM!

By G. A. WARLEY, A.C.A.

DURING the spring a young man's fancy is said to turn to thoughts of new suitings. Be that as it may, it will also have to fall in the direction of Income Tax.

To the average musician, the official-looking forms which shoot forth with the buds are a kind of perennial nightmare; but many of them are not so fearsome as they seem, and it is my object in these few words to make them more clearly understood. Not only do I wish to show you what you must of necessity contribute towards our lavish spending departments, but I want to make clear to you that there are also items which you may—and should—deduct, and allowances to claim.

May I say straight away that what follows is for musicians who are employees (employed), and not for those conducting a business, such as band providers, orchestrators, etc.?

The first step in the game is the one known as "the ruining of the breakfast egg." You have just sat down to eat the egg and try to spot the day's winners, when you notice on your plate a long official-looking envelope. Examination proves it to contain a whitish form called

INCOME TAX RETURN, YEAR 1927-28, ENDING APRIL 5, 1928, SALARIES, FEES, ETC. (SCHEDULE E.)

together with a book of instructions. Your musical temperament prompts you to burn the lot, but you must resist the temptation. You will only get another set, and Income Tax, like all other bills, eventually has to be paid.

The day having darkened and the egg being well ruined by now, it is as well to examine the form. It is essential that you fill it up, otherwise the Assessor of Taxes will make his own estimate of your income, and it has been proved down the ages that he never errs on the low side. Moreover, in such circumstances, you will not get your allowances. So let's do it!

You should read through the first half of page 1: then forget the whole lot, with the exception of the address of the particular Inspector whose name appears thereon. If you think of any good limericks based on his name, be careful not to write them

on the form. It is as well not to offend the Inspector—he can be a good friend in spite of the fact he is a Government official, and you may need his assistance.

Do not think that this gentleman is out to catch you. *He is not.* You will always find him a jolly good chap, out to do all he can for you. Give him a square deal and he'll give you one back. If in doubt, do not hesitate to go and see him. But it is obvious that if you ignore him, or try to "do" him, you cannot expect the help to which you are otherwise entitled.

Anyway, read on . . . Page 1—all that part marked "Section A." Go out and borrow a pen and fill in the description of your occupation and the name of your employer.

For "SALARIES, FEES AND OTHER FIXED EMOLUMENTS," you must put your earnings for the year ending April 5, 1928. Now this sounds rather a tall order, because a lot of things might happen before then; beer might go up, or there might be no dancing, or they might even decide to run the Chinese war for a West End season. So what you have to do is to enter what you expect to receive, and you usually base this on your last year's earnings. If this should eventually prove incorrect, you will be able to put it right with our friend the Inspector in April next year; and if it should have proved too much, you will have your overpayment returned to you.

"COMMISSION, BONUS AND OTHER FLUCTUATING EMOLUMENTS" are simply anything else you receive other than salary proper as remuneration for your services. Royalties would come under this heading. But in this section you must enter what you have received for the previous year—i.e., the year ending April 5, 1927.

The next division is the one where you come in: this is your claim for expenses. Now you are entitled to claim all the expenses you actually incur in earning this salary we hear so much about. As there are some you may not remember, and others you probably did not even know you could claim, I will give you as complete a list as I can think of:—

1. Travelling and board expenses

necessarily incurred, in excess of your normal travelling and living expenses.

2. The cost of dress suits, or other costume, necessary for your profession at a price in keeping with your circumstances. Usually one suit per annum is allowed to a Bandsman and two to the Leader.

3. Repairs and replacements of your instruments, including the cost of strings, etc.

4. Anything else you can reasonably claim. But such things as aeroplanes or beer for the musical director are barred.

Enter all these in detail, deduct them from the "SALARY AND FLUCTUATING EMOLUMENTS," and you will get your net total. Write it down here, and again at the top of page 2. And I might here mention that it is not a bad idea to work out all these figures on a spare piece of paper before you put down the finished result on the form.

Section B is for the rest (?) of your income; you will find the headings explain themselves. If any of them apply to you, enter the right amount under the heading in question, and if you are not the plutocrat you might be, put "none" under each sub-section.

Pages 3 and 4 are for any reliefs to which you may be entitled. Don't forget to fill in the names of your wives and things. Get your details accurate, or otherwise you will not receive your proper allowances.

Having done this, sign and date the form in all three places on pages 1, 2 and 3.

Now, you should do something which may seem a bother, but is well worth the trouble. You should make a careful copy of all you have entered, together with the name of the Assessor and his address, and mark the date of posting on it. Keep this carefully, please, because you may need it in case of a query, and you will need it to refer to if you are sufficiently interested to read my chat on your next communication from the Inspector, which will come later.

Next, post your form in the special franked envelope provided. Not so very fearsome after all, was it?

Now you can have that drink you have been worrying about!

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by

CARADOS

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Important Notice

To

MUSICAL DIRECTORS, DANCE BAND LEADERS,
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: DAILY PROBLEMS AND ANSWERS :

PERFORMING RIGHT SOCIETY LICENCES

(Reply by our Copyright Expert.)

F. C., SUSSEX; L. M. T., CARLISLE;
"PLAYER," BIRMINGHAM; F. L. L.,
CARDIFF; "MISINFORMED," GLASGOW;
J. J., TOTTENHAM, etc., etc.

Will you please tell me all about the
P.R.S. licence? Who is responsible for
obtaining it—the band leader? What
is the address of the P.R.S.?

Your query was replied to on p. 17
of the November, 1926, issue of this
publication. I repeat it again for
your benefit.

It is the practice of the Performing
Right Society to grant licences to
promoters of dances, or, alternatively,
to proprietors of premises where the
Society's music is performed for
dancing or other purposes, and not to
directors of orchestras, unless they also
fill either of the foregoing capacities.

Although legally (under the Copy-
right Act of 1911) performers, as well
as promoters of entertainments and
proprietors of premises, are answerable
to, and can be proceeded against by,
the Performing Right Society for
improperly (that is to say, without the
necessary licence) performing, or per-
mitting the performance of its music,
it has always been, and still is, the
practice of the Society to look to the
said promoters or proprietors to take
out the necessary licences, and not the
orchestra directors. The reason for
this is that the licences are issued only
in respect of specific premises. If
licences were granted to dance band
proprietors for performances at any
place at any time, it would be practi-
cally impossible for the Society to
check and control the use of its
repertoire.

The proper course is for the director
of the orchestra to satisfy himself
from the promoter of the function for
which his orchestra is to perform that
the premises have been licensed by the
Society. We feel that if he can prove
having done this, he runs little risk
of legal proceedings by the Performing
Right Society, although the promoter
or proprietor is liable to find himself
in particular trouble if he has to admit
that he failed to obtain the licence
after his attention has been called to
the necessity for so doing by the
orchestra director.

The address of the P.R.S. is: The
Performing Right Society, Ltd., Chat-
ham House, 13, George Street, Hanover
Square, London, W.1.

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 sub-
mitted are answered direct to
enquirers by post

MORE ABOUT COPYRIGHT SONGS

(Reply by our Copyright Expert.)

H. R. H., WORCESTERSHIRE.—With refer-
ence to your letter to me of February
25, wherein you referred me to the
series of articles entitled "Popular
Song Writing," by H. G. Rule, the
author thereof does not answer the
following queries, and I shall be glad of
further information:—

(1) Copyright. If this is not obtained
before the song is submitted to an
editor or publisher, what protection has
the author against "lifting" (supposing
the song is worth while)? How is the
copyright obtained, and what is the
cost?

(2) Can a song be varied or improved
with "gags," say, after the song has
been made copyright?

(3) Cannot a song MS. be submitted
to a publisher by post? Mr. Rule
suggests that an interview is desirable,
but what of people living out of town?
Or that a composer be employed who
would act as a kind of agent or inter-
mediary; but may not a verse writer
also compose his own music?

(4) Do you criticise MS. submitted
and what fee do you charge?

(1) Since July 1, 1912, there has
been no registration of copyright in
this country. Directly a work is
committed to paper in MS. it becomes
automatically copyright; and, of
course, there is thus no cost to the
composer.

There would, of course, be no risk
of anybody infringing the rights of
an original composition if it were kept
to oneself, but I have a case in mind
where a composer wrote a song, never
published it, but showed it to a
music hall artist who performed it.
In this case the composer had witnesses
who could prove that he had shown
this song to the artist, and so he was
able to substantiate his claim to
damages for infringement of the per-
forming rights of his work. It is advis-
able, perhaps, to show a composition
to one or two confidential friends who

can append their signatures and the
date to the MS. which, in the event
of any infringement taking place,
would mean that the friends could be
called as witnesses. This is simply a
suggestion.

(2) If the copyright of the song is
still vested in you, you are at liberty
to make any alterations or amend-
ments you desire; anything you may
add would, of course, be copyright.
If, however, you transfer the number
by assignment, say, to a publisher,
you could not then use the work with-
out his permission; that is, provided
you had given an absolute assign-
ment, but you could produce for the
publisher's approval the "gags" and
couplets with a view to getting him to
add them to the original.

(3) MSS. can be submitted to a
publisher by post providing you
enclose a stamped, addressed envelope
for their return if same are not
accepted, otherwise publishers do not
guarantee to return submitted MSS.
A lyric writer is not bound to employ
a composer if he is capable of compos-
ing the melody himself.

(4) THE MELODY MAKER does not
criticise MSS., but suggests that you
send same to a music publisher, who
may do this for you.

WORDS FOR SONGS

(Reply by the Editor.)

L. W. O., WESTON-SUPER-MARE.—I have
completed the music of a fox-trot
which I think, with the right lyric,
would catch on. Unfortunately, I
cannot put a lyric together, and am
writing to you to know whether you
can put me in touch with a lyric writer?

There are many good lyric writers.
The best that comes to my mind is
Mr. Percy Edgar, of 8, Croftdown
Road, Highgate, N.W. I suggest
that you get into touch with him.

DOES SAXOPHONE PLAYING HARM THE LUNGS?

(Reply by the Editor.)

SCARED, BRIDGEPORT.—I am told saxo-
phone playing weakens the lungs. Is
that true?

Although I have heard it rumoured
that saxophone playing weakens the
lungs, I believe this to be nothing but
idle chatter. I have certainly not
come across a case where saxophone
playing has in any way harmed the
constitution of a normally healthy
person.

FITTING A NEW HEAD TO A BANJO

(Reply by Mr. Len Shevill.)

A. P., OLDHAM.—I have a spare skin, and want to know how to fit it on to my banjo.

Soak the new skin in lukewarm water till limp. Dry off superfluous moisture between two cloths or towels; clear banjo of old skin, retaining, of course, the flesh wire. Place new skin over banjo rim with overlap equal all round. Next place flesh ring on top of skin and press same slightly down or over rim (with skin in between). Then gently gather spare edges of skin together by stitching loosely and with big stitches all the way round, and drawing carefully together like the neck of a soldier's kitbag. Great care must be taken or else the flesh ring will ease off the rim. Next place pressure hoop on top (with fringe of waste skin gathered together on inside) and secure with four fittings—north, south, east and west. Leave for a day. Later tighten up by one or two turns, and fit remain-

ing fittings; leave another day. Tighten up a little each day, taking a week to complete operations. Don't hurry, or skin will part round rim, where it will be still damp.

BANJO HARMONY TUTOR

(Reply by Mr. Len Fillis.)

A. M., GLASGOW.—Could you recommend a good textbook on harmony as applied to the banjo which would be of assistance in writing solos and accompaniments from legitimate and accented music piano parts?

"McNeil's Chord System for Tenor Banjo," which any music dealer will obtain for you if he does not actually stock it.

CLEANING STAINS OFF A SAXOPHONE

(Reply by Mr. Ben Davis.)

S. P., UPPER NORWOOD.—Could you kindly inform me the cause of brown stains that appear on my silver-plated, frosted-finish E2 saxophone; these stains appear all over the instrument? Although they clean off easily, in the places where I cannot conveniently get at them they collect and finally turn black.

The brown stains on your saxophone are very probably due to damp when

the saliva leaks through the tone holes on to the outside of the instrument. The acid in the saliva has a tendency to eat through the lacquer with which the plating is covered.

A very simple method of removing the stains is to clean them off with methylated spirit on a toothbrush or conical brush such as is used for cleaning gas-light globes.

VIBRATO ON TRUMPETS

(Reply by Mr. F. H. Pitt, The Piccadilly Revels Band.)

F. G., LEEDS.—Will you please inform me if vibrato is necessary or permissible on the cornet and trumpet, also how it should be produced?

Vibrato is most essential at most times, particularly when playing slow melody movements. It is produced by a definite backwards and forwards movement (about 1/4 in.) of the right hand. Proper control of the breath is essential, and, above all, a throat wobble must be avoided. Care should be taken to "hit" the note dead in pitch. In fox-trot tempo there should be about 16 "vibrations" per minute.

PARAS FROM THE PRESS

Did You See These?

JAZZ BANDS LOCKED OUT Bradford Dance Hall Proprietors' Dispute with Musicians

Members of Bradford "jazz" bands who are in the Musicians' Union were "locked out" after the Saturday night assemblies, following upon the failure of the union and the Bradford Dance Academy Proprietors' Association to come to an agreement as to the rates of pay, says a recent edition of the *Birmingham Mail*.

Three weeks ago dance hall proprietors notified the union that unless they were prepared to accept reductions they would dispense with their services, but the Musicians' Union asked for a joint conference to discuss the matter. This was held, continues the *Birmingham Mail*, last Thursday, when the proprietors modified the proposed reductions, but as these proved unacceptable to the union they have now completely withdrawn their amended offer.

This decision was reached yesterday at a meeting of the Dance Academy Proprietors' Association. The union also held a meeting, but no statement was issued to the Press. In the meantime the proprietors of Bradford dance halls have made arrangements to carry on with non-union musicians.

[Now, Mr. Newton-Brook, what about dance band leaders getting together? What can the Musicians' Union do about this? Nothing?—EDITOR.]

JAZZ TOO "DIFFICULT"

"Symphony Player's" sneers at the expense of jazz bands are uncalled for," says F. Spinely, leader of the dance band at the Carlton Hotel, London, in a letter he writes to the *Evening News*, apparently in reply to a correspondent to that paper. "I can assure him that the person who suggested that his colleagues might get work in a jazz band knew nothing about it, or he would know that 'Symphony Player's' type are unsuited, both musically and temperamentally, for dance work, largely on account of their narrowness of outlook.

"Furthermore, the modern dance arrangements would be much too difficult for them to play.

"I may say that I have tried many symphony men for dance-bands, and count many among my friends,

but have found them totally unsuitable.

"May I suggest that there are more dance musicians capable of doing the symphony players' work than vice versa."

[Mr. Spinely's suggestion, contained in the last paragraph, is one we have made frequently. It is fairly obvious since plenty of "straights" turn to dance the other way round. Once a musician understands "jazz," he gains a new interest in life.—EDITOR.]

THE HELPING HAND

The seventh of the series of concerts for the purpose of raising funds in aid of the *City of Birmingham Orchestra* took place recently at the Empire Theatre, says the *Birmingham Mail*. The Super-Six Band, who travelled from Malvern to give their services, scored a distinct success with their "jazz" music.

[The "Reply Courteous"! An interesting case of a dance band coming to the aid of the apparently depleted financial resources of a legitimate orchestra. An excellent sentiment which we would like to see echoed both ways round, but so far all the dance musician receives from the straight man appears to be resentment.—EDITOR.]

SYNCOPATION FOR "HOME AND BEAUTY"

Professor Max Reinhardt, who arrived here in the "Leviathan," is, says the *Morning Post*, to produce Mr. Maugham's "Home and Beauty" (done here at the Playhouse in 1919) in America with a syncopated music accompaniment "to emphasise and accent the rhythm of certain parts of the dialogue."

The professor is a firm believer in the value of jazz.

[Poor old Max! This will put him wrong with the "crowhards"!—EDITOR.]

HIGHBROW JAZZ Germany Claims the First Grand Opera

In Germany, where they are so serious that they cannot even enjoy a thing without inventing dogmas to fit it, they are still dogmatizing about "jazz."

Serious musicians, says the *Daily Mail*, have been attracted to it as a means of expression, and there is a pretty quarrel brewing as to who has

succeeded in creating the first example of grand opera in jazz music. In Berlin, Kurt Weill, a pupil of Busoni, has produced "Royal Palace," and in Leipzig, Ernst Krenek, a pupil of Schreker has produced "Jonny Spielt Auf." Both make the fullest use of syncopation and other devices of the jazz world, and both apply them to very "advanced" operatic production. Berlin claims that "Royal Palace" is "it," meaning the long-expected jazz opera, but Leipzig was first, and puts its money on Krenek and his "Jonny."

What the real jazz world would think of either of these operas is quite another story. The few samples that have reached us of German "high-brow jazz" have not been very exhilarating. Mr. Walter Gieseking, the pianist, who has been so well received in London, published some the other day that would fill Billy Mayerl with scorn.

GUARDS' SAXOPHONES

A considerable amount of space has been devoted recently in many journals to a photograph depicting saxophones being played in one of the Guards' bands.

As a journalist who habitually attended investitures at Buckingham Palace in 1917-18, I seem to remember, says a correspondent to the *Daily Sketch*, seeing that now famous instrument in constant use in certain bands of the Brigade of Guards. Surely "there is nothing new under the sun."

"When jazz has ceased to be remembered, and people have forgotten how to jazz, men and women will still stand silent to hear a choir sing the 'Hallelujah Chorus.'"—The Rev. E. H. J. Vincent, as quoted by the *Northampton Echo*.

[Perhaps—but I don't see that says anything against so-called jazz. There have been already many lost arts.—EDITOR.]

It is possible that jazz will be replaced by a sort of gipsy music.—Mr. Arthur Honegger, as quoted by the *Daily Sketch*.

[Yes, it is possible—but not likely.—EDITOR.]

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LONELY EYES
INDIAN BUTTERFLY

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OH! HOW I LOVE BULGARIANS
BLONDY
WAITING FOR THE RAINBOW
PERHAPS YOU'LL THINK OF ME
SHEILA O'SHAY

Issued in January, 1927
SONNY BOY
SWINGING ALONG
DIMAL DEMOND
I'LL FOLLOW YOU
FOOTSTEPS
HOW COULD RED RIDING HOOD?
I CAN'T GET OVER A GIRL LIKE YOU

Issued in December, 1926
WHILE THE SAHARA SLEEPS
LAY ME DOWN TO SLEEP
SHE KNOWS HER ONIONS
LONESOMEST GIEL IN TOWN (Waltz)
HAWAIIAN SUNSET (Waltz)
I DON'T MIND BEING ALL ALONE
TURKISH TOWEL
I'VE NEVER BEEN A STRAIGHT BANANA
WAY DOWN HOME

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I WISH I HAD MY OLD
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MY CUTEY'S DUE AT
TWO-TO-TWO TO-DAY
HAND-TO-GET GEMTIE
SOMEWHERE
I'VE GOT SOME LOVIN' TO DO

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SO IS YOUR OLD LADY
NELLY KELLY'S CABARET
*THERE'LL COME A SOMETIME
*CALL ME EARLY

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COURTANTS
MY GIRL'S GOT LONG HAIR
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CORNFIELD
STATIC STRUT
COULD I? I CERTAINLY
COULD
MIGNONETTE (Waltz)

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VALSE SONG

(Words by H. B. TILSLEY)

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A CASE OF FELO-DE-SE The Piano "Industry"!

THERE has been much groaning and moaning for many months now on account of the bad state of the piano business. British manufacturers particularly are in the sulks; they put their misfortunes down to the unjust preference for German pianos.

With this attitude we have sympathised in the past to the full, although we must say that German pianos do speak for themselves in practice. It is not a case now of the foreigner under-selling, as the best German makes are marketed at top prices in this country—and yet they continue to sell on merit.

Is it impossible, then, for the Britisher to produce as good a piano as the German manufacturer, or is there something wrong with the methods of the industry in this country that it does not progress in these progressive times!

We have recently come to the conclusion, with great reluctance, that the fault is, in part at any rate, due to the sleepy methods and apathy of the British manufacturers themselves—this on the most direct evidence.

Readers will recollect that we called attention in our March issue to the piano pitch problem. In an article by Mr. Les Mold, a very sensible, practical and simple recommendation was made to manufacturers by which they might rapidly eliminate this problem, so as to save unpleasant reflections being cast upon their instruments when, as so frequently happens, a band is obviously out of pitch with the piano.

In the ordinary way this article would have been left to fall on barren or fertile ground, as the case might be, on chance that the interested parties would in some way or other notice it, read it, assimilate it and act upon it. But so important did we consider the recommendations made that we took the trouble to write to every piano concern in the country enclosing a copy of the issue and inviting their comments, which we promised would, if justified, be published in a subsequent issue.

One would have thought that this derelict industry would have responded, if only for the benefits of such free publicity, especially in view of the fact that the British side of the piano industry suffers so heavily from the absence of any such publicity. One

would have hoped that here and there a gesture might have been made by some animate concern, implying acquiescence in an idea which was obviously bound to serve a good purpose. One would have supposed these things, we say; but—one would have been sadly wrong.

What happened in fact was that only one firm replied, and we have the more pleasure, therefore, in congratulating that firm (which was the reputable house of Allison's) on its courtesy. Even in this instance the reply was not particularly illuminating, inasmuch as it was confined to the advice that the firm realised the existence of the pitch problem, and therefore had published a card tabulating the various standard pitches most commonly in use to-day.

Having been again written in reply by us, asking for a more specific comment upon our actual recommendations, the strain upon the courtesy of this sole correspondent caused a breakdown, and no answer has since been received.

And there we must leave it, not in anger, but rather in sorrowful resignation.

Pianos will continue to be tuned to all sorts of pitches or absence of pitches. Musicians will continue to curse, and the public will continue to be astonished that instruments should be so much out of harmony one with the other.

Even more certain is the fact that the piano industry of this great country of traders will sink its head under the bog and disappear in a few half-hearted bubbles R.I.P.

THE "QUOTA" SYSTEM APPLIED TO MUSIC

To the Editor of THE MELODY MAKER
AND BRITISH METRONOME

DEAR SIR,—The Government has at last made a move to assist our cinema industry by submitting a bill to Parliament which will impose upon exhibitors a requirement to feature a fixed percentage of home-produced films. Lord Beaverbrook is heading a campaign against the measure, for some purpose or other, but the prospects notwithstanding are distinctly rosy for the British producing companies, scenario writers and movie actors to be given a chance to prove how good or bad they are.

Now, despite my Lord of Beaverbrook, this is not such a bad notion after all. British films will certainly be bad under this scheme for a while—but ultimately there is no reason to suppose that the demand set up by harassed exhibitors to fulfil the requirements of the Act as to showing British films, will not instil into the British side of the industry that competitive spirit under which film production in this country will be improved, and so goaded as even to excel over the American slush which floods our picture palaces and corrupts our children's morals.


But why is this particular industry singled out for such legislative assistance, when there are others in equal need, and even fuller of promise?

The music industry of this country is by no means insignificant, and yet British composers find it difficult enough to get the smallest grip on the market in view of the preference shown by "exhibitor and consumer," so to speak, for the American and Continental article.

Let us extend this "quota" idea to music and compel the publishers to publish and push a percentage of English numbers, the bands to play them and the public to buy them!

There are difficulties in the way, of course, but look at the employment which will be created, not necessarily amongst authors and composers alone, but amongst civil servants also. Such a scheme would need a nice fat bureaucracy to administer it, and I wouldn't mind being Controller-General myself. At the proper salary I am sure I would be ready to convert every Dixieland Song into a Devonshire Ballad.

Yours, etc.,
AL TRUICK.



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GOLDEN GATE.

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

Words by
EDGAR LESLIE.

4th, 3rd, 2nd, 1st.
Tune Uke in Ek
Bk Ek, G. C.

Music by
GENE WILLIAMS.

VOICE. Moderato.

PIANO.

Key G Minor
DOH is Bb

On a choo-choo train,
While the crowd kept "mum"

Speed - ing o'er the plain By a win.dow
On his "uke" he'd strum All day long he'd

- pane There sat a boy who came from Maine Count -
hum "Old Cal. i - forn - ia, here I come" Start

- ing ev.'ry mile, Sing - ing with a smile.
in throwing rice Need I tell you twice?

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Cables "Vocable London" Telegrams "Vocable Westcent London!"

1347.

CHORUS.

KEY Bb

"A Gold - en Girl with Gold - en Love, Is at the Gold - en
Gate Her Gold - en smile is beaming The Gold - en
Moon is gleaming While I'm dreaming, Gold - en Dreams of Gold - en Days, and
Gold - en Nights to be, A Gold - en Girl with Golden Love.
Is at the Gold - en Gate for me!" "A mel"

D.C.

L.W.Co. 1347.

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See Saxophone and Sousaphone Advertisement on page 332.

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NEW FREE INSURANCE SCHEME

Open to ALL Readers

NOTHING could be more satisfactory than the development of our Free Insurance Scheme which was inaugurated for the benefits of MELODY MAKER AND BRITISH METRONOME readers in celebration of this publication's first birthday number, last January, and has amply proved the great need there was for such a form of protection for musicians. All satisfaction has been expressed by reader, publisher and underwriter alike, to such an extent that, commencing with this issue, the scheme is thrown open to all readers, whether registered annual subscribers or not.

Hitherto, only readers who have prepaid an annual subscription have been eligible for the startling benefits of the scheme, but, now that it has been in operation for three months, it has been found possible to extend it to all readers. Thus, those who have been accustomed to obtaining THE MELODY MAKER AND BRITISH METRONOME from their newsgagents from month to month have only to fill in the proposal form and post it to us at 19, Denmark Street, Charing Cross Road, London, W.C.2, together with 2s. 6d. (two shillings and sixpence) to cover registration, and the certificate will be forwarded by return.

Thus the last excuse for procrastination is thereby removed, and all readers

who have not already taken advantage of the benefits offered will doubtless rush to enrol before time brings misfortune in its train.

The Scheme in a Nutshell
The scheme has already been announced in previous issues of this publication, but, for the benefit of those who are unfamiliar with it, we repeat that we will

INSURE FREE
for all its readers resident in Great Britain or Northern Ireland, one or more, up to three, of their musical instruments against

ALL RISKS
as stated later herein, for a period of one year.

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

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

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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.

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 arrangements have been made to continue this offer indefinitely, and it

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Occupation		Value
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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.		
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may be necessary to discontinue it at any time should the participants reach the maximum number we can accommodate.

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

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

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Readers insured under this scheme who subsequently sell or otherwise dispose of all or any of their 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.

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 for the rateable share of any loss in the same proportion as the sum insured bears to the total value of the said musical instruments.

Additional insurance over £30 (Thirty pounds) for any member, subject to company's approval, will be accepted, and the additional premium based at the rate of 10s. per cent. (Ten shillings per £100), with a minimum additional premium of 6s. (Six 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 Turbulent 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, tail-pieces 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.

WORDS ON WIRELESS

This section will continue as a regular feature, and will deal with broadcast syncopated music.

The compiling of these notes has been entrusted to me by the Editor, who, with usual editorial intolerance, has said that I must get to the heart of things with the same peculiar insight for criticism as my talented colleague "Needlepoint," of the "Gramophone Review." For obvious reasons, however, I am afraid that this is much beyond my prowess, as it would most likely be beyond anyone else's.

In the first place, broadcasting differs from recorded music in that the critic has one chance only to consider the radio version, while the gramophone critic can play over his material as often as he likes. And I can assure you all that "Needlepoint" does this with most intolerable insistence—as, I believe, his neighbours have cause to know. He revels in listening to one single phrase or break reiterated a score of times, but his work, I respectfully suggest, is child's play in comparison with my onerous duty.

Moreover, one must be more kind to the broadcasting bands than one would to recording combinations. The latter, unlike the former, can give untepid renditions before committing their skill to the wax; and, even then, a really bad record need not be put out. They are encouraged, too, to secure expensive orchestrations, and it frequently happens that a recording band is strengthened by the inclusion of some prominent artist who is not a permanent member of the combination.

In view of all these difficulties, I am going to fly in the face of my instructions and temper my criticism with discretion—if not mercy. I shall speak of broadcasting bands rather from the layman's point of view, and I shall make full allowance for, but severely condemn, bad transmission circumstances which so frequently intrude to spoil the pleasure of one's reception, and are often wrongly laid at the door of the artists. Yes, I shall not omit to show up poor transmission, you may be certain!

In order that the least possible blame shall be attributed to my wireless set when, as is bound to happen, my criticisms do not find sympathy in all hearts, I am going to state here and now that I have specially purchased a new one for this purpose; a word on it may be advisable in order to clear

up this point for good and all, whilst the manufacturer will, no doubt, be pleased enough to hear what I think of his wares.

The set I am using is a four-valve Rees-Mace Portable, self-contained and untrammelled with separate aerials and earths and myriads of extraneous batteries. It can be lugged about all over the place, and, once the correct coils have been inserted and the tuning has been set, the reception can be cut off or turned on with one twist of a key. When the key is taken out, the power of the set is cut off. Nothing could be simpler (thank the saints!), and the advantage to me, or to anyone, is that I can still go out in the evenings to see my friends and creditors, accompanied by my set, and in consequence not lose any important transmission.

The set receives from 2LO and Davenport with equal loud-speaker strength, and the mechanical side of the reception is really delightful, there being a marked absence of loud-speaker tone. Unfortunately, it is like any other set in that it picks up all the vagrant atmospherics and fugitive oscillations that are going, but it is seldom a party to aiding and abetting.

Jack Howard's Band

The honour of the first evening transmission of the month fell to Jack Howard's Band at the Royal Opera House, from Davenport, but was sadly interrupted by an abortive effort to relay from America. One heard those familiar, weird murmurings and groanings, suggestive of oceanic disturbances, for a full 15 minutes, instead of the mellifluous strains of Jack's music. When the transmission from the Opera House was finally restored, I missed the all-important announcements of the song titles. Perhaps the presiding official was busily engaged chucking someone out!

Jack's transmissions are invariably pleasing from a purely melodic point of view, and he is much helped by the tremendous hand-clapping which always follows the numbers; this re-acts, in the nature of things, on the listener.

The band is well drilled, has a finely balanced ensemble, excels in waltz,

but relies on stereotyped orchestration and "straight" rendering. Moreover, there is nothing like enough solo work; but what can anyone do, in view of the size of the place? No solo could fill such a vast area. Full marks go to the first trumpet for tone, but detailed criticism will be left for another month.

Debroy Somers' Band

They tell me that Ciro's Club is cursed with very bad acoustic difficulties, at least for broadcasting purposes. This may be as it may be, but certainly Debroy Somers' Band, which had only just opened at Ciro's, was not helped by shocking transmission on the occasions when it has broadcast during March. Behind the distressing echo, overtone and coarseness of these transmissions, it was still possible to obtain some impression of the band's playing. It has apparently abandoned the polish and restraint of its stage style for more dance-like renderings, and it discovered quite a bright lilt. Some vocal choruses by "The Ramblers" sounded well, and there was evidently big business doing in the Club judging from the applause which followed each number.

The Savoy Bands

The Savoy Havana, Savoy Orpheans and The Sylvians Bands have had their usual share of broadcasts this month, and undoubtedly enjoy considerable popularity amongst listeners. They get through a lot of work, and numbers are played so continuously that the listener is never left in silence. This must be said to be one of the reasons for this popularity. I am going so far as to say that a public ballot would show the Havana Band as being the most popular of the three. There is a distinct "Mark Fisk" atmosphere about many of their orchestrations, and one can always depend on a nice clean rendering, with rhythm, light and shade and changing tone-colours.

The Orpheans have a pronounced fault, to my mind, in not being equipped with a better vocalist. I don't mean to be disparaging in particular, for this is an all-round weakness in our London broadcasting bands, but one expects nothing but the best from the Savoy, which place has set its own standard, and no doubt finds it difficult and expensive to maintain it in every single department.

Advertisement for THE ERA, a weekly survey of drama, vaudeville & music. Includes details on advertising rates and contact information.

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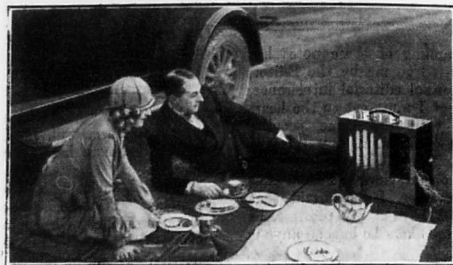
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The "Princes" Bands

Here is a tale of two contrasts in the music provided by Hal Swain's band and Alfredo's. Frankly, I prefer the former, by a long way, not for any other reason than that it is fuller, and has better saxophone tone. Alfredo's band sounds a bit empty at times, but I must confess I have heard many lay opinions which do not coincide with mine.

Leon Van Straten and His Orchestra

I stopped up very late to hear this band, which started at midnight, and played till 1.30 a.m. on a Daventry broadcast. It was worth it. The band is purely a melody outfit, in deference to public taste, but it is a dance band for all that. It is, at any rate, much too good to be given so bad a position on the programme. The reason for this lateness, however, is that the transmission is intended for America, which is just entering on the evening's fun what time we are turning into bed.

Geoffrey Gelder's Five

I give the laurels to this band this month for being easily the best broadcast. The obvious limitations of a five-piece band are, of course, reflected in an absence of tone-colours, and the constant succession of saxophone followed by violin solos is a little monotonous. But the tone of each instrument is fine, especially the violin, which is quite academic at times and "hot" at others, whilst the programme is usually bright and well chosen. The band is fairly modern in style, and sets the feet tapping, while it also preserves a real liveliness from start to finish; this despite the fact that, judging from the applause, which is often limited to a single handclap, Kettner's is either singularly empty at such times, or else has such a cold clientele that it would even freeze an average Coliseum audience—and that's saying some!

Ben Davis' Saxophone Solos

On March 8, in the ante meridian, Ben Davis broadcast some saxophone solos from Daventry. The piano accompaniment, played by Fred Aspinall, was excellent, but too subdued to be effective. This hardly affected the saxophone work, which did Ben Davis a fair measure of justice. His neat, refined execution was very apparent, and here and there he slipped in a little modern stuff which showed off his fine technique to advantage. It was, indeed, in a sense, a saxophone lesson, which

would have received greater attention had the instrumentalists seen it announced in the official newspaper programmes. For some reason or other his name was omitted, and an explanation is necessary from the B.B.C.

If this transmission was only an experiment, I hope the B.B.C. has discovered its success by now, so that Ben Davis may be given further opportunities in the future, at such times of the day as people most interested in him would have a reasonable chance of listening-in.

Many people are either at work, in bed or in prison between 11 and 1 o'clock midday!

Jack Payne's Band

Here is another popular broadcast from a much-improving band, which usually comes over well from the Hotel Cecil.

The band is mostly noteworthy for a nice restraint and steady tempo, and Jack Payne's own vocal choruses are much superior to many of the other bands.

The London Radio Dance Band

Sidney Firman's job must be a very irritating one, for it generally happens that just as the band is getting warmed up it is interrupted for the purpose of

transmitting some other short item. The band has recently been fortified by the association of Sydney Nesbitt, who plays a good ukulele, but whose vocal style is not up to the same standard, especially for a solo artist. However, his ukulele breaks are most interesting, and he is quite an acquisition in these short transmissions.

My main quarrel with the London Radio Dance Band is the occasional burst of speed at which some of the fox-trots are played. I counted 62 to 64 bars to the minute one night, and I am sure that is no dancing tempo.

My above notes are admittedly very cursory and not a bit analytical, but that is due to the demands on the space available, occasioned by my introduction. Next month I may become either more impudent or complimentary as I think the occasion warrants.

But before I close I wish to make two general remarks, the first being about bad transmission. If the B.B.C. are going to shelter behind the lament that the acoustics of certain places are responsible, I wish to say that, as they have to "pay nothing for the facilities afforded by the bands and the venues, when they come across these difficulties the Corporation might spend a little time and money on trying to eliminate them. With all the technical resources at the disposal of the B.B.C., it is intolerable that an avoidably bad transmission should be passed with a "that will do" attitude.

The other matter is in a more agreeable strain, and has reference to the recent Press announcements that at least once a week a dance band transmission will be made in the middle of the evening programme, commencing at 9.30 p.m.

This reform is long overdue, and will give the incentive to many flat-dwellers and the like who mustn't use loud-speakers after 10 o'clock at night owing to tenancy terms, to bring their sets out of the lumber-rooms and instal them again. Quite a lot of listeners are only interested in dance music. Even if they are daft, I have yet to learn that an imbecile is not entitled to receive the harmless goods which he has paid for in cash. And perhaps they are no more daft than those who go into trances solely over chamber music. I am sure the former are twice as natural!

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THE KIT-CAT BAND

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London, W.
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I have been playing BBs Tuba since the age of eight, so it will be seen that I have made practically a life study of the instrument, and can therefore speak as a man of long experience.

I only needed to play the instrument once to decide that it was well worth purchasing, and I would like to comment upon its tonal quality, appearance and construction, which are perfect in every respect.

The response in both the lower and upper registers, combined with the smooth and easy action, makes the instrument a pleasure to perform upon. Two more factors of note are the new and efficient main shank, supports, and the all-important fact of its being in perfect tune.

Believe me,
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(Signed) ALF. FIELD.

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Leader, THE PICCADILLY REVELS BAND

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11th March, 1927.

ALVIN D. KEECH, Esq.,
Messrs. KEECH LTD.,
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Dear Mr. KEECH,

I have examined your York Bb Tenor Saxophone, and in regard to the mechanical improvement on the Saxophone I find the middle D extra octave key most excellent, and the instrument in general very fine.

Yours sincerely,
(Signed) RAY STARITA,
Leader of the Piccadilly Revels Band.

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One Breath will Tell
Why "Yorks" Excel

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SYNCOPIATION & DANCE BAND NEWS

A Power Behind the Scenes
Mr. BERT AMBROSE, violinist, whose photo this month appears on our front cover, has received some little attention of late in the press, by virtue of the fact, as exclusively announced by THE MELODY MAKER AND BRITISH METRONOME last month, that he has recently been appointed to the new Mayfair Hotel as musical director, at the enormous salary of £10,000 per annum. The press drew comparison between his emoluments and those of the Prime Minister. Naturally it is a staggering proposition, yet it is obvious that he is not being paid such a figure unless he is worth it.

Bert Ambrose has always been one of, if not actually the highest paid artists since dance music came into vogue, but, owing to his association in this country with the Embassy Club, he has not come before public notice.

Now 30 years of age, and a native of New York, Bert Ambrose in 1917 created a sensation in that city by becoming the musical director of the new Club De Vingt, which he opened at a record salary. Subsequently he opened the Palais Royal in New York, which is today one of the finest establishments in the States.

Luigi, who opened the Embassy, discovered Ambrose in America, and brought him to England in the year 1920. He became one of the principal figures of the Club, and enjoyed the personal friendship of the majority of the members. His methods with an orchestra were so successful that the Embassy Club Band quickly

became one of the finest in Town, and, although it is not commonly known, Bert Ambrose secured the virtual monopoly of the principal Society functions.

He would, no doubt, have remained at the Embassy without a break, except that, in 1922, America enticed him back to New York in order to take over the musical arrangements of the Clover Gardens, for which services he received about £150 per week. Ultimately Luigi prevailed upon him to return, and Christmas, 1922, saw him back in London, at the Embassy Club.

Bert Ambrose is rather shy himself at publicity, and, as Luigi would never permit broadcasting from the Club, he was forced to realise in the end that, outside of the Embassy Club, his

Gordon Hotels, Ltd., early this year, with as tempting an offer as any musician in this business could ever have received, he brought his long association with the Embassy Club to an end.

In search of musicians who could meet the exacting requirements of his new engagement, since, out of loyalty, he had refused to take his original band from the Embassy, Ambrose then went to America, at his own expense, and acquired the services of five artists, who arrived in England in time for the opening of the Mayfair Hotel on March 27. He has at this establishment a band of 12, consisting of the above Americans, who include George Posnack, the pianist, who, in America, is considered one of the finest, and who is an arranger with very advanced ideas, Harry Rederman on the drums, and Lew Connor, a wonderful banjoist, who doubles on the fiddle (these three have worked together in America for some years), Henry Levine on the trumpet, considered a second Reg Nicholls, and Louis Martin on the saxophone, who doubles on pretty well every instrument under the sun, and



The New Savoy Orpheans, under the direction of Carrol Gibbons.
This is the first photograph of this band to be published and is exclusive to THE MELODY MAKER.

reputation was practically unknown. Realising that should any calamity happen to the Club, and that, in consequence, he would have to seek a fresh opening for himself, he rightly came to the conclusion that his own interests would be better served by taking over a more public position, and, being approached by Sir Francis Towle, managing director of the

is also a fine arranger. These men have been added to by the inclusion of Joe Crossman, England's most stylish saxophone player—the only one of his original men to be taken by Ambrose from the Embassy Club—Jack Miranda, the well-known saxophonist and "hot" clarinetist, and an English trombonist, sousaphonist, and second trumpet.

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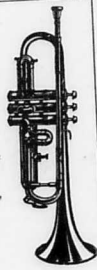
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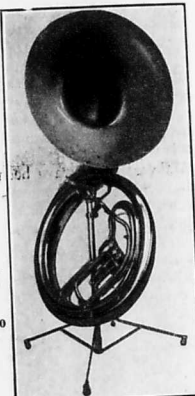
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New Musical Director of the Embassy Club Dance Orchestra

WHEN Bert Ambrose left the Embassy Club to take over his new appointment with the Gordon Hotels, Luigi was faced with considerable difficulty in finding a worthy successor for this famous Old Bond Street establishment. Fortunately, the new trans-Atlantic telephony service brought him wonderful assistance, for by its aid he was able to communicate with Lou Rederman (brother of Max, the pianist at the Club), in New York, who, in that part of the world, is as well known as Paul Whiteman himself.

Thus, in the middle of last month, Lou Rederman arrived in London, and made his first bow to the British public at the Embassy, "where I was lucky to find," as he put it, "a real slap-up outfit with which to play," the band being that which was directed by Bert Ambrose, and is, as all admit, as good a set of artists as London is capable of producing.

Lou Rederman proved an instant success. Not only is he a violinist of real academic distinction, but he can also vie with the "hottest" of musicians in rendering the modern American style of syncopated music.

Coupled with the most pleasing of personalities, Rederman is possessed of highly infectious good humour. Although he looks older, he is really only 25 years of age, and it is almost incredible to think that, at this comparative youthfulness, he can look back on 15 years' experience in the highest realms of music. So long ago as that he was first violin in the Russian Symphony Orchestra, and a little later with the Volpe Symphony Orchestra; whilst he tells of occasions when he had the opportunity of playing with Fred Fradkin, concert master, and leader, of the Boston Symphony Orchestra. It was from this great maestro that he obtained many valuable hints on violin technique, in return for which, he tells with a twinkle in his eye of how he gave the maestro an insight, at his own request, into dance music; which, of course, Fred Fradkin has never practised—in public at any rate.

Of more recent date, Lou Rederman has been under contract with the Victor Gramophone Co. as concert master, or leader, of the Victor Salon Orchestra. In this capacity he has accompanied such great artists as John McCormick.

Notwithstanding his training for academic music, Lou was all along attracted to dance playing, and as often as he had the time to spare he played in dance orchestras, notably Paul Whiteman's International Orchestra, Jean Goldkette's Band, Waring's Pennsylvanians, Roger Wolfe Kahn's Orchestra and numerous others.

So great an artist will not long be in England before he is snapped up by



Lou Rederman

the recording companies, and he will doubtless be heard rendering both straight solos and dance music over the wireless.

Even now, during dinner at the Embassy, he is giving solo renderings of the classics.

Questioned as to which class of music he preferred, he said that both classical and popular music came to him alike, but that he could definitely state from his experience that modern dance music demanded of a violinist just as much executive ability as symphony, and that, moreover, he found just as much musical satisfaction in dance music as in any other.

From Grosvenor Road to Piccadilly. Van Straten Brothers in a New Job

LEON VAN STRATEN and his Dance Orchestra now at the Riviera Club, and late of the Ambassador Club, will open at the new Green Park Hotel in Piccadilly late this month. The contract, which has already been signed, provides for the band to commence its new duties on the 28th inst., but should the ballroom

be ready before that date, the contract will be anticipated and it will start earlier.

The combination will be under the personal violin-leadership of Leon, the eldest of the three talented van Straten brothers. With him will be his brothers, Joe and Alf, on alto and tenor saxophones respectively, Bruce Merryl, piano, Bert Hadley, banjo, John Whittaker, bass, and Jack Olivieri, drums.

Merryl (late of Jay Whidden's Band), and Olivieri (late of Jean Lensen's Band when it was at Ciro's Club), both joined the band on March 13 last, taking the place of Wilbur E. Blincoe (piano) and Louis Stevenson (drums) respectively, who, as stated elsewhere herein, are now with the dance band Alfredo has supplied to the new Park Lane Hotel also in Piccadilly, the former being the leader of it.

Leon van Straten and his band are one of the most popular dance combinations on the wireless—they had no less than five broadcasts in one month early this year—and it is to be hoped that this change of engagement will not deprive listeners-in of their music.

The combination, augmented with a brass section, also records under its own name on Duophone, Imperial and Winner records.

To take his place at the Riviera, Leon van Straten will supply that Club with a dance combination the personnel of which will be given in these columns next month.

Jack Hylton and the Kit-Cat Bands' Appearances

DURING this month Jack Hylton and his Band will be appearing as follows:—Weeks commencing April 4th, Leeds; April 11th, Liverpool; April 18th, London (Alhambra and The Metropolitan); April 25th, London (Alhambra and The Empire, Brixton); and the Kit-Cat Band, under the direction of Al Starita, will appear during the week commencing April 11th in London (Alhambra); April 18th, at Leicester (Palace), and April 25th, again in London (Chiswick Empire).

One of the most significant events of the last month was the inauguration of the Chappell's Orchestral Subscription Club, so bringing that firm into line with the other popular publishers. The advantages to orchestras are obvious.

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A NEW GENIUS IN THE DANCE BAND WORLD Success of an Amateur Outfit

CAMBRIDGE, February 25, 1927.

The Quinquaginta Ramblers, a dance band consisting entirely of Undergraduates at the 'Varsity, will play for the "Footlights" Club ball to be held at The Masonic Hall here to-night.

The ball, it is stated, is likely to be the most brilliant function held in the district this season, as at least all Cambridge knows that the Quinquaginta Ramblers is the best dance band now playing in this country.

The astounding claim made in the above telegram to THE MELODY MAKER AND BRITISH METRONOME caused me to make a rapid decision to investigate then and there its accuracy. Hurriedly throwing my dress clothes into a bag, I made a dash for the station, and late that afternoon commenced in Cambridge investigations which culminated in my unearthing a series of facts which are likely to have a far-reaching effect on the dance music of this country.

Here is the full story, given, as usual for the first time, exclusively to MELODY MAKER readers.

Up at Cambridge, where they had been quietly kept out of the limelight, since those to whom they had pledged their services were not then ready to make use of them, were—and in fact still are—two brothers, Manuel L. and Fred Elizalde. Though Spanish by parentage they have lived most of their lives in America. Their ages are 20 and 21 respectively.

Without a doubt both the brothers are musical geniuses, in fact, Fred, who, although the younger is the more talented, is likely to prove himself one of the wonders of the age.

Coming from a wealthy family, which does not approve of his activities in the world of professional syncopated music, Fred Elizalde nevertheless ran for a short time his own band in America, which consisted of artists who are universally known as the most famous performers on their instruments. They at once recognised in him not only one of the very finest pianists of the day, but also a leader and an arranger of modern dance music second to none in either this country or America. Unfortunately—or fortunately—he hadn't been at the game long enough to get himself known before he was sent over here to study, and thus forced to sever, temporarily, at any rate, his connection with his American stars.

But music was in his soul, and it wasn't long before Fred decided to start an amateur band of Cambridge Undergrads. Told with much emphasis that others had tried it before him and met with no success, in fact, that it couldn't be done as there was no educated talent, he merely laughed and, with himself and his brother, who is an accomplished saxophonist with a thorough appreciation of modern style, as a nucleus,



Photo by]

The Quinquaginta Ramblers

[Stour & Sons, Camb.

Read left to right. Back row: G. C. Monkhouse, J. E. Sanders, C. J. R. T. d. A. Hildyard, R. A. F. Williams, R. T. V. Battle. Front row: F. Elizalde (Leader), M. L. Elizalde, J. G. S. Donaldson, M. J. C. Allom and H. F. C. Wylie

set about selecting students to complete the combination.

We all know what amateur would-be jazz performers generally are—full of such temperament, ideas and ambition as a study of gramophone records and English bands has inspired, but hopelessly lacking in sufficient tech-

nical ability to put them into successful effect on an instrument.

Doubtless young Elizalde appreciated this too, but, nevertheless, he eventually found a number of youngsters whose enthusiasm was apparent, whatever their musical capabilities were, and whom he thought might be able eventually to deliver the goods.

Then commenced weeks of unending patience and hard work. He taught these boys first of all to play their instruments. Then he taught them the difference between what he calls "Viennese jazz" and true modern—that is to say, what is considered modern in America—style. Finally, he scored them arrangements and set to work to coax, beg, bully or knock them—have it which way you like—into a band.

The result has been nothing short of uncanny. In a few weeks, out of this raw material, Elizalde has produced a combination which, if its members lack perfection in musical ability, when considered individually, is at least, as an ensemble, not only musically (that is to say, musically in its full artistic meaning) capable of holding its own with many bands considered good to-day; but as a modern dance band is, in style, in advance, I honestly believe, of any other now playing in this country.

From a purely commercial point of view it may be found that the public will term the Band too "hot," since Elizalde's arrangements are very advanced, being based on modern harmony after the school of Debussy, Stravinsky and such like. That, however, the public may prove to be not yet educated to appreciate these, what may be termed extremist ideas in harmony, cannot be used as an excuse for saying they are unsatisfactory. They illustrate the coming vogue and are musically artistic in

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every way. As such, says Elizalde, they will eventually be recognised and consequently demanded.

As a further proof of the standard of efficiency to which this band has been brought, it should be stated that, in addition to supplying the dance music, which was rendered with a confidence, rhythm and lilt seldom found in even a professional outfit, the Quinquaginta Ramblers put over a "Cabaret" entertainment which would certainly be the envy of any other band that heard it. A banjo solo by the banjoiist, who is perhaps the best individualist next to the Elizaldes, was followed with a number (scored also by young Fred in modern form), rendered by eight saxophones and a drummer. Then was given a novelty of five trumpets and a banjo—an unusual, but effective, combination. M. L. Elizalde then put over a "hot" saxophone solo, after which Fred sketched the evolution of syncopated piano playing over the last five years, in which his biting satire when, on the piano, he obviously caricatured a number of well-known British pianists, was clearly apparent. The entertainment finished with a first-class novelty dance by two more students who seem to be attached to the band for that purpose.

The foregoing may seem unduly enthusiastic. My excuse is that it is true. Also it conveys a warning to which the highest of us must give heed. If a mere youth can take a bunch of greenhorns and turn them into, not only a finished but really first-class modern dance band, what ought not the standard of professional combinations to be?

And what of our arrangers? Elizalde's works force the idea, no matter how unwillingly we admit it, that it is really time they awakened from their fantasy of self-satisfaction and put out some scores in which there is something more than the stereotyped and boringly orthodox ideas, which they excuse on the grounds that they are commercial, but with which we are all becoming thoroughly fed-up.

In closing, I am pleased to be able to say that all will now be able to judge the correctness of my statements concerning Elizalde and his band for themselves, as it has already been engaged to record for a well-known gramophone company, and is appearing on the London Halls.

E. J.

New American Vocalist Goes Big Radio Artist's Sudden Success in London

COMPLAINT is universal concerning the marked deficiency of English vocalists with a good modern style when rendering popular numbers. It is claimed their ranks are even thinner when it comes to a matter of effective broadcasting and recording voices, and that the good British artists with these necessary attributes can be easily



Dick Robertson

counted on the fingers of one hand. Doubtless due to this feeling by the public was the arrival in London early last month of Dick Robertson, of Brooklyn, New York City, whom Mr. Lawrence Wright heard during his recent trip to America, and was so struck that he engaged him there and then to come to this country.

As might be expected, Dick Robertson savours of other prominent American singers of syncopated songs, but he has not slavishly imitated the style set in his country.

He is known in America as the "Radio Jester," and has acted principally for those industrial concerns "over there" which, contrary to the procedure in England, are allowed to, and you may be sure do on every possible occasion, take over complete broadcasting programmes from all the local stations, in return for which they are allowed to interpolate slogans and other publicity matter.

Those operating for these concerns do not, as a rule, achieve such public notability as do artists working for the "officially" put on programmes, but Robertson was so obviously talented that he quickly came to the

fore, and was consequently heard from such prominent stations as WMCA—the Hotel MacAlpine, and WEAJ—the National Broadcasting Corporation.

It is essentially as a recording and broadcasting artist that Dick Robertson excels, as he has acquired the happy knack of transmitting his personality, as well as his voice, which produces that invaluably intimate atmosphere between himself and the listener.

His début as a radio artist in his home country was rather fortuitous, in that his first appearance was in the nature of obliging a "gig" band in a performance from one of the more obscure American stations. He did so well, however, that the announcer on the spot persuaded him to give an impromptu act, which was heard by other stations, and created such a favourable impression with them that he was thereupon snapped up.

In England his fame had preceded him, and our broadcasting authorities, apparently awake for once in their existence, really did get a move on, and deserve all praise for it. Although Robertson only arrived in London by the 5.30 boat train one afternoon, that same evening he was broadcasting from 2LO at 9 p.m. Since then he has been heard solo more than once from the same station, and, in addition, has sung with many broadcasting bands during their transmissions, and appeared with the Debroy Somers band at the Alhambra. Experts here say that Robertson has a big future before him in London.

Jay Whidden back at the Metropole

"THE MIDNIGHT FOLLIES" at the Hotel Metropole, London, reopened on March 14 last, the dance music being supplied again this season by Jay Whidden and his band.

In addition to dancing, the Cabaret is a great feature at this popular society resort. It has been invented and produced by Carl Hyson, and the music, composed by Jay Whidden, has been specially orchestrated in fine style by Al Davison.

The latter, it is rumoured, is probably going to re-form his original "Claribel Band" with the same personnel as before. This was a really good combination and its reappearance will be welcomed by all who heard it. During the last summer season it played at Onehan Head, I.O.M. with "On with the Show."

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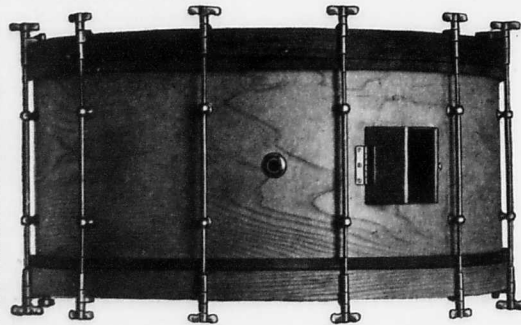
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RESULTS OF LAST MONTH'S DANCE BAND CONTESTS

WHEN THE MELODY MAKER AND BRITISH METRONOME first decided to associate itself with dance band contests, these functions were of such rarity as to be almost unknown. Nevertheless, it was believed that to encourage the competitive spirit in this branch of art, providing the true British sporting instinct could be maintained, would have the same beneficial effect on dance bands as similar procedure has had on all other phases of our daily life.

With this belief in mind, THE MELODY MAKER AND BRITISH METRONOME set the fashion, as it were (a fashion which, incidentally, other professional papers have been pleased to copy now that they have been shown the way), and assisted in these functions where possible.

That this line of action has been of the greatest benefit is amply proved by the extraordinary improvement which is apparent in the standard of playing at each succeeding contest. Bands which compete regularly are better each time they appear, obviously having benefited by helpful criticisms of the judges, which are always available to them couched in the kindest of terms, coupled with words of congratulations and encouragement. That these regular competitors with all their obvious improvement do not always manage to beat the newcomers only shows that others, besides those criticised, benefit from the comments made.

Open Dance Band Contest Chelsea Town Hall

THE truth of the foregoing was conclusively proved at the Chelsea Town Hall on March 18 last, when in the Open Dance Band Contest promoted by W. T. Farr, organised by F. Garganico and under the auspices of THE MELODY MAKER AND BRITISH METRONOME,

The Telford Adams' Dance Band of Forest Hill (Secretary, E. Adams, The Cedars, Brockley View, Forest Hill, S.E.23), which received a Silver Cup, presented by W. T. Farr, and Gold Medals to each member of the band, presented by The Lawrence Wright Music Co., and MELODY MAKER Diploma, just managed to win by the narrowest of margins from

The Cabaret Dance Band

of Forest Gate (Secretary, F. H. Randle, 23, Capel Road, Forest Gate, E.7), which received a Silver Medal with Gold Centre for each member of the band, presented by The Arcadian Musical Supply Co., and MELODY MAKER Diplomas.

The Rebels Dance Band

of Willesden (Secretary, C. Baker, 50, Oldfield Road, Willesden, N.W.10)



(Photo by: Telford Adams' Dance Band.

1st Prize Winners Dance Band Contest, held at Chelsea Town Hall, March 18th, 1927.
Left to right: R. Amos, E. Adams, L. Lambert, F. Bentley, L. Guilt, W. A. Walker and S. W. Yorke.

was third. It received a Silver Medal for each of its members, presented by W. F. Farr, and MELODY MAKER Diplomas.

The following special prizes also were awarded :-

An instrument stand for the best saxophonist, presented by Messrs. Lewin Bros., and MELODY MAKER Diploma, which were won by the saxophonist of Anderson's Cabaret Band, and a Special Medal for the best trumpeter, presented by Messrs. Mold & Co., and MELODY MAKER Diploma, which went to the trumpet player in Telford Adams' Band.

The ten entrants on the programme all duly appeared, the contest being adjudicated by Messrs. Billy Mayerl (the Lightning Fingered Artist of Broadcasting and Variety fame), Herman Darewski (the famous Conductor and Composer) and Edgar Jackson, Editor of THE MELODY MAKER AND BRITISH METRONOME, while dancing by a large crowd of visitors, who literally packed the spacious hall, was in progress.

All the competing bands were of a comparatively high standard inasmuch as anyone would have won, had it played equally well, the first contest with which this publication was associated, which took place as recently as June of last year.

The winning band, a seven-piece combination consisting of piano, banjo, drums, tuba (doubling string bass), trumpet, alto saxophone and tenor saxophone, and competing for the first time, though not free from faults, inasmuch as the tuba was too heavy and lacked intonation, also the banjo was not up to the standard of the remaining instruments, scored by fine balance and general beauty of tone, while lacking little in the matter of style, rhythm and lilt. Its trumpet was excellent, having good tone and style, coupled with refinement.

The Cabaret Band, which was such a close second, has our sympathy. It is unlucky. It seems that no matter how much it improves there is always a combination that just beats it. It has appeared in many contests and, to one win, has been second no less than three times. On

this occasion it failed to beat but a slightly better band, not on the performances of its individualists, but owing to lack of tone colour and that happy knack of making its audience feel it was an ensemble as distinct from a number of soloists. In fairness it must be admitted that, for individuality, it scored in many cases over the winning band.

Both these first and second bands had gone to the trouble and expense of having their numbers specially re-scored, and the excellence of their orchestrations certainly helped them in gaining their positions.

The Rebels, who came third, have nothing on which to reproach themselves. They are a good band, but lost pride of place by being slightly ragged in their special choruses.

There was a tie for fourth place between Edgar's Dance Band and the Toledo Dance Band. The former combination was not always too well together, nor was the latter, which was not assisted when the first E♭ saxophone changed over to trombone in some movements.

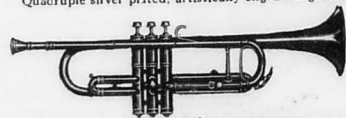
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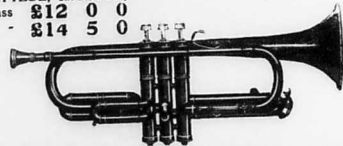
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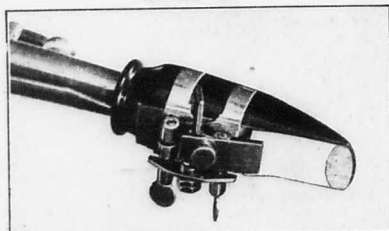
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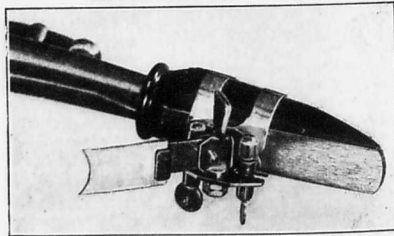
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Just as we close for press the following has come to hand from the Secretary of Fred Anderson's Cabaret Band:—
To the Editor,

THE MELODY MAKER AND
BRITISH METRONOME.

"I may say that we have been fortunate in securing the contract for the Forest Gate Palais de Danse, which opened for its summer season on March 24. There is no doubt that these Contests pull the boys up to scratch, and I think it is only our continued efforts in this direction that have brought the Palais work."—Yours, etc.,

FRANK R. RANDALL,
Secretary,
The Cabaret Dance Band.

First Norwich Local Dance Band Contest

THE MELODY MAKER
AND BRITISH
METRONOME

inaugurated its new policy whereby it will extend the scope of its activities to assisting in Dance Band Contests held in the provinces as well as London and suburbs, when, on Tuesday, March 8, Mr. Edgar Jackson, the Editor of this paper, adjudicated at the first Norwich Local Dance Band Contest held at the Grosvenor Ball-rooms.

The contest, open only to semi-professional combinations of not more than four performers, was organised by Messrs. Wheeler Booty and Sidney T. Ringwood, both of Norwich, and took place while dancing was enjoyed by a large assembly, who severely taxed the generous accommodation of the large hall.

Eight competing bands duly appeared, the result being as follows:—

- 1st.—THE MELODY MAKERS, who received a Silver Cup and Gold Medals to each individual member.
- 2nd.—THE RHYTHMIC SYNCOPATORS, who received a Silver Medal for each of their members.
- 3rd.—A tie between BEALE'S ORCHESTRA and THE SELMA DANCE BAND (this latter must not be confused with the original Selma Four of London).

"Adjudication was not easy in this

contest," said Mr. Jackson, in announcing the result, and complimenting the organisers, "as the first four bands, although not being of equal merit in identical features, came very close to each other when it came to considering the sum total of their individual qualifications.

"I think," said Mr. Jackson later, when giving us this report for publication, "that many of the bands were suffering from nerves, and possibly did not do themselves justice, but nevertheless I think the district is rather behind the times when it comes to a question of style, also there was too much of the 'every man for himself' element. I think many of these bands could be much better if their members would give more assistance to each other by listening to what the next

"Beale's Orchestra of four musicians, surrounded by many more instruments, made the great mistake of trying to play like a twelve-piece symphonic orchestra. Also its pianist blurred the rhythm by incorrect use of the pedals and the drummer lacked style. The trombonist is not suitable for a dance band, though he is probably a good musician in his right sphere.

"The Selma Dance Band could be a good little band, but it needs polish. Its drummer didn't do his share in helping it, and the pianist lacked rhythm and lilt of any sort."

The Park Lane Hotel

THE dance band which Alfredo has supplied to the new Park Lane Hotel in Piccadilly opened up on Monday, March 21. The combination is under the direction of its pianist, Wilbert E. Blincoe, who leads in Alfredo's absence when he is at The Prince's, where, as is well known, he has what may be termed his Number 1 band.

Dancing in the Park Lane Hotel takes place daily (with the exception of Sundays) from 10 p.m. to 2 a.m. Although nothing is definitely settled, it is anticipated that the combination will be broadcasting and also recording for a well-known company. Arrangements for its appearance on the boards are also under consideration.

The combination, a feature of which are the special arrangements done for it by W. Blincoe, consists of Al Saxon (1st saxophone), L. Posta (2nd saxophone), Will Dannan (B♭ tenor), Hector Sutherland (1st trumpet), George Chappell (2nd trumpet), W. Morley (trombone), Cyril Gaida (banjo), R. Lensen (bass), Louis Stevenson (drums), Wilbert E. Blincoe (piano).

Popular Manager's Benefit

ON Thursday, April 7th, Mr. M. E. Dowdall, the popular manager of the father of all Palais, will enjoy a benefit night at the Palais de Danse, Hammersmith, when it is hoped there will be a good attendance to make it a success.



The Melody Makers

Winners of the recent Norwich Dance Band Contest. Left to Right: W. Watson, V. Cann (Leader), N. Cann, W. Booty (Organiser of the Contest)

man is doing, and playing with, instead of against him.

"The winning band, The Melody Makers, suffered least from the foregoing faults. Only a three-piece combination, its pianist (who was quite the best instrumentalist of the evening) and the drummer were well together, while the violin did his share towards winning the contest.

"The Rhythmic Syncopators, who came second, was a nice steady little band, and much more musical than most of the others. Its style was more refined, and it had better balance and better individual musicianship was displayed. Its drummer must not suddenly 'stunt' rhythms loudly on his wood block, which clash with the banjo and piano.

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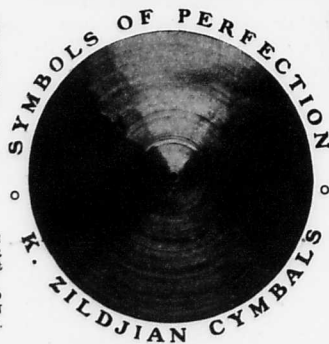
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Bert Ralton's Death

FURTHER to the full report on this matter published in our February issue, readers may be interested to know that early last month THE MELODY MAKER AND BRITISH METRONOME received a most interesting letter from Ben Oakley, the trombonist in the late Bert Ralton's Band.

Writing on February 7, from Pietermaritzburg, South Africa, Mr. Oakley says:—

"Up till the day of Bert's tragic end we were having the most wonderful time of our lives. In fact, the week in Salisbury, Rhodesia, was marvellous.

"Contrary to reports, none of the boys was with Bert's party when he was shot; only himself, the Johnson family and M'lita Dolores. There is no question that the whole occurrence was anything but a most unfortunate accident in the rush and excitement. Nevertheless, it took from us the whitest man in the business.

"Amongst the pictures is the last time poor Bert was photographed. It was taken on the morning of January 15, outside the same hospital where he was carried in as a patient on the following day (Sunday) and died at 9 o'clock the next (Monday) morning. There are also photos of the

The Melody Maker and British Metronome.

pall-bearers (top left). The funeral cortege (bottom left) and the scene of the accident (top right).

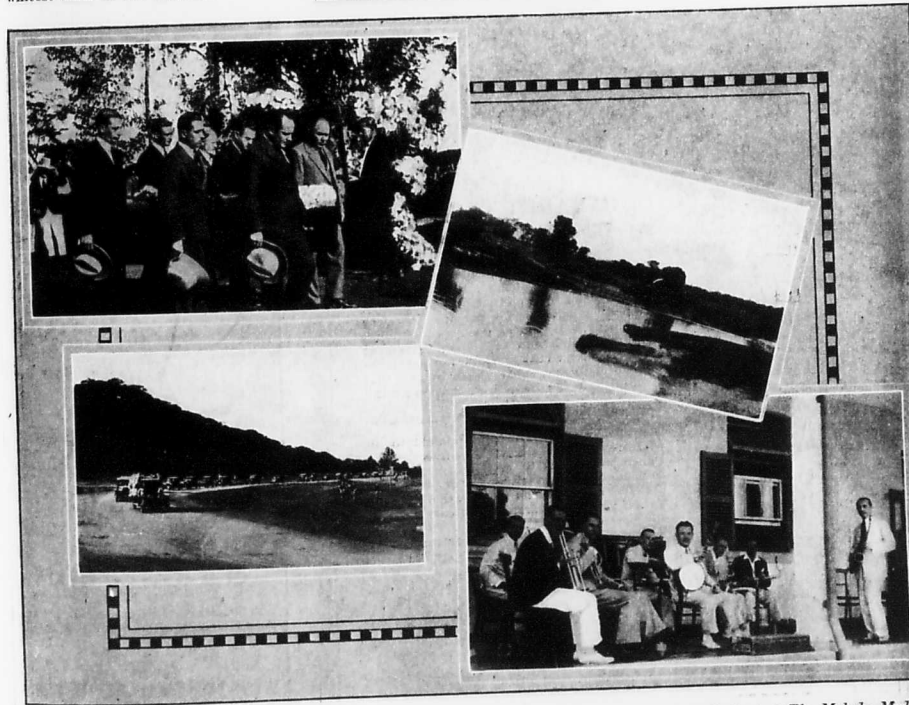
"We are carrying on again and now have appointed Barton, our tenor saxophonist, as leader. Under him we have just commenced a fresh tour for a month, during which time we expect fresh developments regarding our future arrangements, of which I will let you know in due course."

OBITUARY

THE MELODY MAKER AND BRITISH METRONOME offers its most sincere condolence to the bereaved relatives and connections of Jack Cross, who lost his life in a motor car accident in South Wales. Jack Cross, manager and drummer to Jack Hylton's Carlton Band, of the Carlton Restaurant, Cardiff, was a most promising member of our fraternity. Jack Hylton and the Carlton Band write to say how sadly he is missed.

Poor Bert! How sad it all was. And all to no purpose, too, to die as the result of just a pure accident which might have been so easily avoided if only anyone could have foreseen the circumstances leading up to it.

But Bert has gone, and it is no use being morbid. In life he was esteemed by all who knew him. In death his memory is revered by all who even knew him not, for "only when we are no longer shall the good and ill we did be best judged."



Scenes of the Ralton Tragedy. These photographs—the first to be issued in this Country—are exclusive to "The Melody Maker."

And why the "Cabaret" ?



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The above is one of the many glowing compliments The quality is immediately apparent to all who are ambitious enough to test it. For Dance work it is SUPREME, meeting the demands of the most critical player. It inspires CONFIDENCE for its tone, and ADMIRATION for its appearance and construction.

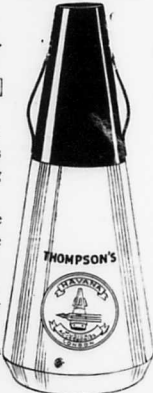
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Jacobs Returns to the Berkeley
 ADMIRERS of that truly beautiful saxophonist Howard Jacobs, who for so long was associated with the Savoy management as leader of the Berkeley Hotel Dance Band, and also made such a success at the Queen's Hall concerts by the Savoy Bands, will be interested to learn that he has returned to this country, and is again at the Berkeley Hotel, where he is joint leader with Cyril Ramon Newton of the Sylvians.

With Jacobs is also a new American saxophonist, named J. Helmer. Helmer, like Jacobs, hails from Boston, and, with two such shining lights, it is confidently predicted that the Sylvians will again take their place as one of this country's leading dance bands.

Lectures on the Saxophone
 ON Friday, April 8, at the Academy of Modern Dance Music, 52, Shaftesbury Avenue, a lecture will be delivered by Mr. Al Starita, the famous saxophonist, on "The Saxophone in the Modern Dance Orchestra."

This is the first of a series of similar lectures, and will cover the complete range of the subject. Questions will be invited.

Tickets, price 7s. 6d., may be obtained on application to the Secretary of the Academy at the above address.

A Discovery
 A New "Banjulele" Marvel
 THAT there are just as good fish in the sea as ever came out of it has once again found a parallel in daily life by the appearance in London of "Yid Nesbitt," a 24 years old South African self-taught ukulele artist, who had travelled 7,000 miles to try his fortunes in London.

The famous Keech brothers have, of course, for long been accepted as the foremost artists in this country on

the ukulele and the "Banjulele" Banjo, which latter instrument they invented, and those who have seen Alvin's terrific right-hand technique, and have heard Kel's beautiful rhythmic accompaniments to his own vocal renderings, would be justified in assuming that there is none who can excel them.

Accordingly, when the brothers make a claim on behalf of a newcomer



Yid Nesbitt

into the ukulele field that he is a world-beater, one may expect to be astounded. Yet this is what they say of Yid Nesbitt, and, while one cannot but believe that modesty is the cause of such extreme enthusiasm, it must be admitted that Nesbitt is something extraordinary. Not only does he, when using the instrument for its more general purpose of accompaniment, display an astonishing technique and originality, but he is equally at home when it comes to incorporating the melody at the same time—a much more difficult feat.

Yid Nesbitt has, up to now, been playing at East-end music halls, assisted by his brother, who sings with him. It is expected, however, that

they will shortly appear in the West End, and have already been booked for Phono-Films.

Developments in Publishing

IT is a happy and significant sign of the times that more and more educational works for dance band musicians are now being published by London firms. A year ago there were hardly any manuals on the subject at all, but now most instruments are covered, and by British contributors at that.

The latest addition to the band-room library is a series of "Break" books published by Keith Prowse & Co., Ltd., of Poland Street, W., at the very modest price of 1s. each. As these are compiled by such as Reg. Batten for the violin, Dave Thomas for the banjo, Billy Mayerl for the piano (2s.), Eric Little for drums, Al Starita for the saxophone, Max Goldberg for the trumpet, and Teddy Brown for the xylophone, they should be useful to every disciple of modern dance style.

Whilst on this question of instructional works, one must not forget the development of postal tuition offered by leading West End Stars. This system of instruction is likely to progress rapidly as the principals acquire the knowledge of how to make it. A good example of this is provided by The Billy Mayerl School, which has just issued a new free booklet on its course of syncopated piano playing. It is beautifully and expertly produced and is cleverly illustrated. The Academy of Dance Music, The Mark Fisher School, the Cowling Institute and Reginald Foot are, we hear, all going strong, and Ben Davis, the Clapper Brothers, Leonard Shevill and Frank Wilson, which latter give personal tuition, have only very few vacancies.

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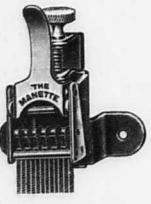
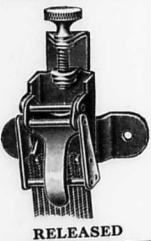
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The Kit-Cat Band at the Coliseum
(From our Special Correspondent.)

THE Kit-Cat Band is essentially a dance band; that is to say, one more at home in the more intimate environment of a dance hall than in the wider atmosphere of a theatre. It is, however, for me, such a joy to hear it play that I am content to do without giving too much thought to such stage effects as were present or lacking. Judging from the applause which the band received from the Coliseum audience when it appeared there last month, under the direction of Al Starita, I do not think that I am alone in my appreciation. Many stage bands, in fact, could take a lesson from the quiet effectiveness with which this band held its audience. It is only too common to find a band aiming at big effects, and achieving only a big noise, which is not particularly effective and seldom pleasant.

Nevertheless, lack of experience of stage playing undoubtedly hinders the Kit-Cat Band from achieving the full success of which it is capable. It is not so much a question of the "business" the players do—or do not—as of the general behaviour of the players. One feels that they are somewhat bewildered by the unfamiliar atmosphere in which they find themselves. The "business" introduced into their last number, "Meadow Lark," is, as a matter of fact, very good. The silhouette flirtation is amusing and well produced, but the final climax of the "Band in the Park" stunt left me asking—Why?

I was not impressed with the long and short trumpets; I could only admire the technique of the respective players more than the use to which that technique was put.

It was the ordinary dance band playing that gave me most pleasure, and wherein I thought the band proved worthy of its reputation of being one of the finest in England. Especially did I like its rendering of "Red, Red Robin," and of that old favourite, "One of those things." In both these numbers we had the Kit-Cat Band at its best. The waltz "Because I love you" was a curate's egg. The arrangement used calls for greater sustaining power than the band seems capable of giving, and I thought it too long, anyhow; it got monotonous towards the end. In this number, Len Fillis's slick guitar work was sublime.

I do not know whether the Kit-Cat Band contemplates a more extensive theatrical experience in the future.

With such experience it could easily become one of the finest stage bands we have. But whether its appearances on the stage are often or rare, it will never lack an enthusiastic audience. Such playing as it features is, unfortunately, only too rare.

The Selma Four
(From our Special Correspondent.)

THOSE rioters of syncopation—the Selma Four—have been making a welcome return to the London and suburban halls. I heard them during their week at the Kilburn Empire, and found little difference in their turn. One or two of the later numbers, such as "My Coney's due," "I'm lonely without you," "and "Bye, Bye, Blackbird," have been introduced into their syncopated patter; as well as the eternal waltz "Because I love you"—a waltz I have heard rendered by four different stage bands during the last fortnight. A small band usually fails with the waltz, and the Selma Four is not an exception to the rule. The waltz is the one modern dance in which riotous syncopation is inapplicable. The accent must always be steadily on the first beat of the bar, and on no other, otherwise the whole essence of the rhythm is lost. This demands greater sustaining power than the majority of small bands are able to meet. Incidentally, if a popular ballad must be interpolated, could we not have a change sometimes from "Rose in the Bud" or "Love's Garden of Roses"?

The band displays the same versatility as usual, the players changing from one instrument to another with remarkable ease. If any criticism is possible on the execution, it is that the drum is a little too fortissimo. There are moments when one can hear nothing but drum, and, even with such excellent playing, it is not an ideal solo instrument.

Max Rickard in Southport

AT the Victoria, Southport, the dance music is supplied by Max Rickard and his band, and is well reported locally.

Once a week the band also appears at the Stansbrick Hotel, and by way of change is sometimes featured as a cinema interlude.

The boys who support Max Rickard (who leads on violin) are Arthur Ferardi (saxophone), William Coyle (banjo), Harold Watkins (piano), and Alec Sutherland (drums).

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SCARBOROUGH ARRANGEMENTS

(From our Provincial Correspondent.)

MR. George Horrocks, entertain-
ments manager for the
Scarborough Corporation, has been
in town making final arrangements
for the forthcoming season. Mr.
Charles Ancliffe will again conduct the
Scarborough Municipal Military Band,
which last season delighted visitors
with a considerable spicing of dance
music.

If any composer of popular music
may be said to have
achieved immortal fame,
Charles Ancliffe must
be in the forefront of
claimants to this proud
title. His waltz, "Nights
of Gladness," is an
evergreen favourite
which has stood the
test of time and remains
a prominent item in
broadcast and band pro-
grammes.

Syncopated Swimming

A novel feature of the
Scarborough arrange-
ments will be the playing
of Harold Ridge's
London Mayfair Dance Band at the
Bathing Pool each afternoon. Here
one may bathe to blues or float to
fox-trots; but imagine the feelings of
an early-morning enthusiast emerging
from the water in the teeth of a north-
east gale to the tune of, say, "Any
Ice To-day, Lady?" We trust Mr.
Ridge would not be so devoid of
feeling, but would rather offer the
comforting warmth of a "Turkish
Towel."

Doubling

The London Mayfair Band provides
a good example of the "doubling" so
necessary in a modern combination.
The violinist can desert his first love
and render an equally good per-
formance on the banjo and trombone.
The saxophonist, tiring of the whole
family of saxes, can choose between
the violin, clarinet, cello or trombone;
while the trumpeter can retaliate by
playing the violinist's instrument, the
trombone or the post horn. Thus the
combination can consist solely of
strings or wind.

Facts—and Some Figures

In spite of the industrial strife,
last season's entertainments at Scar-
borough proved a bigger financial
success than in 1925. During the
period April-September, 2,116,465 per-

sons paid for the numerous forms of
entertainment controlled by the Cor-
poration. Of this multitude, 155,000
favoured the Bathing Pool and 130,000
patronised Peasholme Park. In
addition to the above official returns,
it is computed that the massed saxo-
phones recorded a total of 29,500,000
"doodles," while the total energy
expended by Mr. Charles Ancliffe was
sufficient to raise his own weight
27 feet in 15 seconds.

Tin Hat Jazz

At Leicester recently H.R.H. the

Birth of a Band

The origin of the Pasadena Band is
a direct refutation of the old adage
"United we stand, divided we fall."
While fulfilling an engagement at
Scarborough it became necessary for
the Riviera Band to play in two places
at once, and, in order to perform the
impossible, the band was divided, one
part becoming known as the Riviera
Eight and the other as the Pasadena
Five, the latter title being inspired by
Horatio Nicholls' successful fox-trot.

The Big Noise

(From our Overseas Cor-
respondent.)

WILL the Royal Ma-
rines Jazz Band,
at present with the
Shanghai Defence Force,
make history repeat
itself?

During the notorious
Opium War of 1840, it
is recorded that one of
the British bands found
themselves cut off and
completely surrounded
by hordes of fanatical
Mongolians. Unarmed
save for their instru-
ments, the gallant

bandsmen bombarded the enemy with
a cacophonous barrage of such intensity
that the Orientals retreated in disorder,
leaving the musicians victors of a
bloodless fight.

This incident occurred many years
before M. Sax's epoch-making in-
ventions!

Stands Scotland Where She Did?

IS Scotland behind the times in the
matter of dance bands? This con-
troversial query is raised by a letter
received from Mr. Harold Pollard, of
Aberdeen.

In addition to broadcasting from
the Aberdeen station, Harold Pollard
has led his band on successful raids as
far south as Perth, and he now states
his intention of crossing the border
and trying a season at an English
sea-side resort. "They are not
advanced enough up here yet to try
it," he writes. As Sir Walter Scott
neary wrote:—

"O, Hylton, for thy leading wand!
Fierce Somers, for thy speed!
O, for one hour of Whidden
weight,

Or well-skilled Newton to delight
And cry 'Saint Andrew and our
right!'"



Harold Ridge's London Mayfair Band

Prince of Wales attended a social
gathering of the British Legion, and
much publicity was given to the fact
that the hall was decorated to repre-
sent "Dug-outs." Just prior to this
event a letter arrived from Billie
Davies, of the Pasadena Dance Band,
enclosing news cuttings from the
Birmingham papers. From these it
would appear that the palm for
originality must be awarded to the
management of the New West End
Dance Hall, Birmingham. Here a
"Mademoiselle from Armentières"
carnival was held, and the Pasadena
Band, arrayed in khaki and tin hats,
performed from a cleverly camouflaged
dug-out. Ragtime melodies covering
the period 1914-1918 were the order
of the evening, and the whole at-
mosphere was reminiscent of the lighter
side of the war.

Service Training

Like so many other successful
syncopators, Billie Davies owes much
to his service experience. Entering the
Royal Marines via the training ship
"Exmouth," he served ten years as a
bandsman afloat. After leaving the
service he caught Mr. Jack Hylton's eye,
and was appointed by him to direct the
newly-formed Riviera Band engaged
by the Lawrence Wright Music Co.



New Dance Records

(from the first April List)

"His Master's Voice" New Dance Records are issued on the 1st and 15th of every month. Make a point of asking your dealer for a copy of the latest List.

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

- *SAVOY ORPHEANS**
 Dearie mine (Thorburn) - Waltz
B5222 {
 *SAVOY HAVANA BAND
 Tell me to-night (Little) - Fox-Trot
- *SAVOY ORPHEANS**
 Drifting and Dreaming (Curtis) Waltz
B5218 {
 *THE SYLVIANS
 Just a rose in old Killarney (Swain) Waltz
- *SAVOY ORPHEANS**
 High, high, high up in the Hills
 (Levin, Young, Abraham) Fox-Trot
B5219 {
 *THE SYLVIANS
 In our Love Canoe (Renard & S.M.) Waltz
- *SAVOY HAVANA BAND**
 Blue Skies (Heing Be tin) - Fox-Trot
B5220 {
 I've grown so lonesome
 thinking of you - Fox-Trot
- *At the Savoy Hotel, London.
NAT SHILKRET AND HIS ORCHESTRA
 Half a Moon
 (Reynolds, Dowling, H-nieu) Fox-Trot
B5225 {
WARING'S PENNSYLVANIANS
 Looking at the world thru
 rose-coloured glasses (Stieger) Fox-Trot

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

- JACK HYLTON AND HIS ORCHESTRA**
 A new one for two (Raitz & Young) Fox-Trot
B5210 {
 Always some new baby
 (Tracey & Hickman) - Fox-Trot
- JACK HYLTON AND HIS ORCHESTRA**
 Flat Tyred Paps, Mamma's gonna
 give you air (Davies) Charleston Fox-Trot
B5221 {
JACK HYLTON'S HYLTONIANS
 Dreamy Amazon (Retére) - Fox-Trot
- JACK HYLTON AND HIS ORCHESTRA**
 Blame it on to the Waltz (Solman) Waltz
B5211 {
JACK HYLTON'S HYLTONIANS
 Ain't she sweet (Yellen & Agers) Fox-Trot
- JACK HYLTON AND HIS ORCHESTRA**
 "Castles in the Air"—Lantern
 of Love (Peck & Wenrich) - Fox-Trot
B5216 {
 "Castles in the Air"—Baby
 (Peck & Wenrich) - Fox-Trot
- TED WEEMS AND HIS ORCHESTRA**
 What's the use of crying
 (Kindel & Forbstein) - Fox-Trot
B5223 {
ROGER WOLFE KAHN & HIS ORCH.
 Tenderly think of me
 (Pascoe, Dulmage, Whiting) Fox-Trot

"His Master's Voice"

Electrical

Recordings

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THE GRAMOPHONE REVIEW

THE LATEST IN GRAMOPHONES

This month, by the courtesy of British Brunswick, Ltd., who now control in this country the famous Brunswick records, I have reviewed the records on their performance on what is known as the Panatrope.

The Panatrope is unique in many ways, not its least unique feature being that to acquire it you must deplete your banking account to the extent of one hundred and twenty perfectly good pounds-sterling. For this very considerable sum one expects something very considerable for one's outlay, but I must say I really do think the Panatrope is value for money.

Only in so far as it interprets gramophone records may the Panatrope be said to be a gramophone, since the principle upon which it works is to a great extent entirely different to that of the instrument we know to-day as the gramophone. Its theory of sound production, once the sound waves have been picked up from the record, is the same as applied in modern wireless amplifying sets; in fact, it is a loud-speaker, and to receive broadcasts only requires the addition of a crystal set, for which provision has been made in the form of a plug and lead.

In the ordinary gramophone, to put it crudely, the needle is made to vibrate by the serrated edges of the grooves in the record, along which it travels as the turntable rotates. This vibration of the needle alone produces sound waves. You can prove it by taking a needle between your finger and thumb and holding it in the groove of a revolving record; you will then hear, though very faintly, the tune contained in the record. The sound box, tone arm and tone chamber (or trumpet) in the ordinary gramophone are mainly devices for amplifying these sound waves.

In a Panatrope the needle performs exactly the same function as in the ordinary gramophone, but the sound waves, instead of passing through a diaphragm, as contained in the ordinary gramophone's sound box, for their first amplification are immediately converted into an alternating

electric current, the frequency of which, of course, remains the same as that of the original sound waves. This alternating current is immediately amplified through a bank of three transformer-coupled low-frequency power valves, the same as are employed on the low-frequency side of ordinary radio amplifiers.

Having been so amplified, this alternating current is made to energise a loud-speaker; that is to say, the amplified alternating current is reconverted into sound waves by one of the world-famed Rice-Kellogg loud-speakers which work on the moving coil principle.

The makers claim that the above is the coming principle on which all forms of gramophones must work in the future since, they say, the diaphragm theory, as used by Edison in his original phonograph, has been exploited to its greatest degree and found not to produce such good results.

Whether this is so I do not pretend to have sufficient technical knowledge to know. All I can say is that the Panatrope reproduces from records with a realism, clarity of intonation, fullness and beauty of tone such as I have not yet heard on any other instrument.

It seems to me that the great secret of the success of the device is, in addition to the successful putting into practice of the theoretical principle, that the makers, who must be congratulated thereon, have produced a practically distortionless amplification unit with a factor of at least 1,000 to 1, the energy for which, both high and low tension, is derived from the electric power obtained directly from the ordinary house mains. The turntable is rotated by an electric motor deriving its power from the same source. The only extraneous batteries are those supplying the requisite grid bias. All valves are readily accessible by simply opening the removable back of the cabinet. The amplifier is singularly silent in action.

No mention of the Panatrope would be complete without a word as to its imposing appearance. Made in a number of finishes to suit individual tastes, it consists of a handsome cabinet, approximately 2ft. 9in. long,

by 2ft. 6in. high, by 1ft. 10in. broad, mounted on artistic legs which bring the total height to 4ft.; some size, you will admit, but a most eye-pleasing piece of furniture withal.

HALL RECORDING Has it Defeated Its Own End?

THERE is one thing that the Panatrope has shown me by the clarity of definition with which it reproduces, and that is that "hall" recording, as far as dance bands are concerned, is not a success.

Readers may remember my remark last month, when reviewing records of a company which had recently put out some titles recorded in a public hall, to the effect that "I think there is little to choose between the two sorts"—i.e., hall and studio recording.

I am going to claim the old lady's privilege and crave pardon, but I have definitely changed my mind—at least, I have reverted to my original opinion, which I expressed some months ago when the results of this hall recording were first introduced to the public by an entirely different recording company.

I base my opinion on the following facts, which I have gleaned by the increased clarity with which the Panatrope has enabled me to hear the records. Doubtless I could have come to the same conclusions earlier by drawing theoretical deductions, but I prefer aural evidence. Theory is one thing, practice is often quite another.

Now what is the reason for this hall recording? Apparently it is—and any recording company may put me right if I am wrong—to get, firstly, increased volume of sound for those who want to dance to the gramophone; and, secondly, to try to catch that elusive truthfulness of tone to make the gramophone sound as near the real thing as possible. Two very worthy motives.

But how have the recording managers gone about it? Dance bands have been taken out of the recording studios and made to perform in large public halls which have previously been equipped with the necessary recording apparatus.

The walls of these halls are, normally, of course, practically totally

undraped in any way—that is to say, they are mostly stone, hard wood, plaster or something similar. This and/or architectural features produces an echo of the notes played or sung by the performers which is all the more apparent when the hall is empty except for the said performers.

When making a record, in addition to the notes played by the performers, the echo is recorded as well; thus, to put it very crudely, we get two things:

1. Increased volume, because the played note and its echo are both recorded.

2. A difference in tone caused by a blending of the tone of the original notes and the tone of the echo—which latter is very different to the former, having, as you all know, a somewhat hollow sound.

So far, in theory, it would seem, so good, providing it is not overdone; but the theory doesn't work in practice, because the echo takes time to travel, and reaches the recording microphone after the originally-played note, thus the original note and the echo are always out of time with each other.

This lack of synchronisation is only slight, of course, just the barest fraction of a second out, but it is sufficient to make the original note sound blurred, because the echo is still going on after the performer has finished playing one note and very often started on his next.

If my reasoning is correct, it is apparent that the idea can never be a success. The recording companies have obtained their increased volume, and the blending of the tone of the instruments and the tone of the echo may produce something more "life-like," but at what a cost—the cost of clarity of definition. On the face of it, could anything be more absurd?

Now, I don't profess to know too much about the theoretical side of the subject, and I may not be quite correct in my deductions of what is happening technically. What I am sure of, however, is that records hall-recorded sound bad in ratio to how much echo is recorded, thus halls which produce any echo at all must be avoided, instead of sought after, by recording companies.

Finally, may I add that if any recording company thinks I have been unfair, these columns are open to it for anything interesting and constructive its officials may have to say.

*Signifies Vocal Chorus included.

ACTUELLE (PATHÉ FRÈRES PATHEPHONE, LTD.)

I have been endeavouring to verify the names of the individual artists in **Alabama Stomp** [57 at 80] and **Brown Sugar** [46 at 80] (both on 11236), as played by *The Redheads*, which, as I stated last month (and have not since found any reason for altering my opinion), I consider to be the finest examples of really "hot" playing in its most up-to-date style that have ever been committed to the wax.

Although I have been unsuccessful—the Pathé people say they cannot help me as they have not the information from America where, of course, the rendering was recorded, all the artists being American—I am pretty sure that my personal opinion is right and that the combination is as follows: Trumpet, *Ted Shilling*; trombone, *Miff Mole*; clarinet, *Fred Livingstone*; piano, *Rube Bloom*; guitar, *Eddie Lang*; cymbal, *Bennie Pollock*.

Now I don't know how much this will mean to you, dear reader, but to those who know the names it would convey a canful. Bloom is the "hottest" pianist in the States; he is known in this country chiefly by his accompaniments to *Esther Walker* and other works on Brunswick records; *Eddie Lang* is considered the most up-to-date performer on the guitar—he was over here with the *Mound City Blue Blowers*; *Miff Mole* is without any question the finest trombone player in the dance game—he is purely a recording artist and has at some time or other played with, I should think, the majority of the best re-

ording bands; and *Shilling* is carrying on one of the prettiest of fights with *Red Nicholls* to decide which of the two is the world's "meanest" trumpet player, each having at the moment about equal chances. Not such a bad array of talent—is it?—and the record is worthy of its makers.

Nor is No. 11236 the only record of its kind in the catalogue. I have been having a search through and have unearthed some efforts which, if not absolutely such polished renderings, are certainly as "hot" and fine examples of modern style. Here they are; I can recommend them all:—

—Again by *The Redheads*, **Hebbie Jeebies** [46 at 80], **Black Bottom Stomp** [54 at 80] (both on 11289), and **Wild and Foolish** [56 at 80] (No. 11206), which feature, as studies in style and technique, solo and ensemble movements on all the instruments in the combination. Unfortunately, **Wild and Foolish** is rather badly marred by a nasty recording fault as the clarinet leads into the last sixteen bars of the record, which has put him out of tune. This defect, however, is only noticed momentarily. On the reverse of **Wild and Foolish** is **Plenty of Centre** [54 at 80], played by a combination consisting of the famous *Red Nicholls* on the trumpet, supported by piano and cymbal. Here is not only an education but also a real treat for trumpet players.

—**Mellophone Stomp** [50 at 80] (No. 11280), by *Goof Meyer* who, assisted by piano, does his "stuff" on the mellophone—an instrument of which we are going to hear and see much in this country in the next few months. The record also introduces a passage showing some wonderful four-string stopping on the fiddle. It is backed by **Idol of My Eyes** [64 at 80], in which *Goof Meyer* puts over "hot" style on saxophone, clarinet, bass clarinet and mellophone, making five instruments played—and played as only an artist can—by, it is stated on the record, one man, though I do not think this is the case, as it does not seem possible he could change over so quickly.

I'm Taking my Own Sweet Time and One From Eight Leaves Seven—two saxophone solos by *Boyd Senter* (No. 11071) are worth buying, if only to learn exactly how a saxophone should not be played in the modern dance band, whatever one may do with the instrument in a solo.

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

In last month's issue I asked the question, "Is the public educated to really 'hot' playing?" In a test, I found that the majority are not. The man in the street, or on the dance floor, as the case may be, dearly loves a haunting tune which he can whistle on the way home, or recall on the following morning in his bath. But if it is played "hot," the number does not grip him. While the "hot" solos, the clever extemporisations and breaks, and elaborate displays of technique have captivated the musician, the man in the street seems to be muddled by them. When, however, the rhythm and syncopation are brought home to him in the ensemble, they hold his attention immediately. The trend of the American bands on this month's list, I notice, is towards the development of colour by harmony, and a rendering which, while being outstandingly rhythmical, nevertheless displays the melody in its original form very strongly. Also breaks, instead of being solo, are mostly played by a complete section, and the harmony certainly does add interest.

Among the best examples of this style are the records made by *Ben Bernie's Band*: **I'm Tellin' the Birds, Tellin' the Bees*** [59 at 80], and **If I'd Only Believed in You*** [59 at 80] (both on 3394). The most hardened critics of jazz would have to admit that these numbers are pieces of music in the best sense of the phrase. The orchestrations have real symphonic interest, but this has not prevented the rhythm and lilt being maintained throughout. Attack and intonation are wonderful, and the tonal balance is excellent. The vocal refrains are beautifully harmonised, and altogether these renderings reach the highest standard dance music has yet attained.

Vincent Lopez and his Casa Lopez Orchestra also give us a fine example of this latest trend of fashion in **I'm on My Way Home*** [56 at 80] (3368B) and **Hello, Bluebird*** [59 at 80]. Both have been given a symphonic treatment, with all modern effects cleverly worked in, the rhythm not being lost for a moment. They prove once again that *Lopez'* orchestrations are the most colourful and interesting of any band. The sections

are perfectly balanced, and the musicianship superb. Here again the critic of jazz will have to retire gracefully, and save his face as best he can. "Hello, Bluebird" has a particular novelty in that it opens with the vocal movement.

In *The Wolverines*, we have newcomers to the catalogue. They are a "hot" band, but nevertheless this style of ensemble playing is also apparent in their renderings. **Crazy Quilt** [61 at 80] and **You're Burnin' Me Up** [59 at 80] (both on 3332), which *The Wolverines* have recorded, are both well played, **Crazy Quilt** lending itself particularly to the style of this band. All the instruments are so good that it is difficult to pick out any one for praise, although the first saxophone (is this *Bennie Krueger*?) is, perhaps, outstanding in excellence. The trumpet also supplies some good stuff, while the sections render with a swing throughout.

Frank Black and his Orchestra have two captivating numbers in **Don't Be Angry with Me*** [62 at 80] and **The Two of Us*** [55 at 80] (both on 3338). Both are delightful sweet melody numbers. While the rhythm is maintained and the orchestration is good, this band hasn't quite the perfection of intonation of those previously mentioned.

Hitherto American bands have rendered almost exclusively American numbers. It is thus encouraging to see an English composer's work coming back to this country on an American record, which is the case with **Moonlight on the Ganges*** [49 at 80] (3371A), which has been recorded by *Jack Denny and his Orchestra*. (This number has also been recorded by *Paul Whiteman* on H.M.V., but is not issued in this country. I mention that to show how well it has apparently "gone" in the States.) It is played in slow fox-trot tempo, and is very appropriately orchestrated to emphasise the Eastern atmosphere. Its slow tempo should make it popular among dance teachers, as the average record is much too fast for their purpose.

I Never Knew what the Moonlight Could Do [58 at 80] (3332A), played by the same band, is, perhaps, a better record from the point of musicianship, but it is somewhat marred by the loss of tempo in the piano solo.

Am I Wasting My Time on You? [47 at 80] (3354), again by *Jack Denny's Band*, is an ideal waltz record. The modernised musical box style of piano playing is heard to advantage in this record, it being more suitable for waltzes in my opinion than for fox-trots, although *Denny* has tried it out in **Some Day** [52 at 80] (3371).

The *Merrymakers*, otherwise known as *The Revellers*, are at their best in their rendering of a really beautiful number, **Down on the Banks of the Old Yazoo** (3312). All their original features—artistry and novelty in arrangement of the score, sweetness of tone, perfection of balance, clarity in intonation and appreciation of rhythm without unnecessary syncopation—which have brought this combination world-wide fame, are apparent in this record, which shows even better team work than previously. On the reverse side is **Sunny Disposition**. I think it is just as beautiful technically, and the harmony is lovely. It may be found not so pleasing to many, as the tempo is phrased too much to satisfy any desire for steady rhythm.

Nick Lucas is as good as ever in **I've Got the Girl and Hello, Bluebird** (both on 3370), in which he also introduces guitar solos.

Two records by *Wendell Hall*, **I'm Tellin' the Birds and Take in the Sun** (3387A), are rendered in excellent style. They are much enhanced by an excellent piano, guitar and violin accompaniment.

COLUMBIA (COLUMBIA GRAPHOPHONE CO., LTD.)

ALTHOUGH its best combinations—*The Denza Bands*, *The Ipana Troubadours* and *The Picadilly Revels Band*—are not featured in this month's list, there are a number of interesting records to talk about.

An American band, *The Charleston Serenaders*, has two good renderings of **How Could Red Riding Hood?*** [62 at 80] (4270), and **Reaching for the Moon*** [60 at 80] (4271). The former leaves you no doubt as to its Charleston rhythm. It starts off with a "hot" cymbal introduction, and carries on rhythmically throughout. The orchestration is nicely interesting, and this band has a fine lilt. The first trumpet is good, and the

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corn choruses are sung with excellent intonation, which shows off the excellent quality of the recording. An amusing novelty chorus, played on a trumpet mouthpiece is included in "How Could Red Riding Hood?"

Another American band, *The Cleopatra Club Eskimos*, has a good record in **Hello, Bluebird*** [56 at 80] (4271). This band is characterised by its clean playing. Although it is led by Harry Reser, the famous banjoist, he doesn't make the mistake of forcing his instrument too much to the fore.

There is an excellent rendering of **Shepherd of the Hills*** [58 at 80] (4266), by *Jay Whidden's Band*. The Columbia Co. were the first to issue this number after it was 'phoned from America, and it was sent to me four days after its reception. It is interestingly orchestrated, and contains a good, if somewhat indistinct, vocal chorus by Jay Whidden himself. On the other side of this disc is **Sheila O'Shay** [49 at 80], a good dreamy waltz tune.

Jay Whidden and his Band have also recorded: **Song of Shanghai** [55 at 80], and **Everything's Peaches*** [58 at 80] (both on 4277).

These are probably very well played, but they have been "hall" recorded, and I must confess that I find it particularly difficult to appreciate any beauty of tone and intonation and subtlety there may be in them owing to the amount of echo which seems to me to have negated these features. However, that is only my personal opinion, and I have in the back of my mind a nasty feeling that I may be wrong somewhere. What I mean is that a firm with the experience the Columbia people have behind them must have a good reason for their actions. Probably they think that

the public likes the increased tonal volume. Personally, I don't. I don't think that the public wants definition sacrificed for mere volume, and I base my opinion on the letters I received when I asked readers to write me their ideas on the subject when this "hall" recording was introduced by another concern some months ago. Anyway, I'm going to invite Columbia to prove once and for all which of us is right. I suggest they put out two records of the same tune played by the same band, but one studio and the other hall recorded. They must state on the label of each record that an identical rendering, but recorded under different conditions, is also available, and at the same time, ask their retailers to call the attention of all customers to this fact. We will then see of which record—the "hall" or the studio recorded—they sell the more. If I lose, and the "hall" recorded disc is the bigger seller, I will bow to public opinion, and promise to drop my adverse criticism once and for all. That's fair, is it not? Now, what about it, Mr. Brooks? Here's your chance!

Bugle Call Rag [61 at 80] and **Some of these Days*** [38 at 80] (both on 4269), played by *Ted Lewis and his Band*, are in this list. Now, we all know Ted Lewis is old-fashioned, but usually his band is not. Also, as these are by no means recent compositions, I am left wondering when they were recorded. Not lately, I should say.

In "Bugle Call Rag" the trumpet is excellent, even if it is old-fashioned. I wish we could say as much for Ted Lewis himself. It is said that Ted is a good showman. Unfortunately, we cannot see him in the record. He might make a note of this.

"Some of These Days," a number

composed by Sophie Tucker, is much more interesting by reason of a vocal chorus by the composer herself.

Percy Mackey's Band, though possibly it might be a little cleaner in its execution, has good records of **I'm Sailing off to China** [60 at 80] and **Alone in the Home** [44 at 80] (both on 4276). Quite the best features in these numbers are Mackey's piano solos.

Layton and Johnstone are well up to their usual standard in this month's list, although my remarks in last month's issue on their tendency to sing and accompany too "straight" again apply. An excellent sympathetic rendering is given to **Shepherd of the Hills** (4267), and a duet in the middle chorus contains some of their best harmony. On the other side, **Any Time, Anywhere** is a beautiful little philosophical number, heard at its full value as sung by these two artists. A light and fascinating number with a novel lilt is **Billy Boy** (4268), on the reverse side of which is **Talking to the Moon**, a song with a haunting melody, and sung with a seductive pathos.

H.M.V.

(THE GRAMOPHONE CO., LTD.)

In addition to less extreme opinion, I have also heard it said that *Shepherd of the Hills* is both the best and the worst popular number ever composed. As a matter of fact, it is neither one nor the other, but, owing more than anything else to the exceptionally clever way it was introduced into this country, and the consequent "boost" it received in the press, it has become the rage of the moment. Perhaps this is the reason why all the big, and most of the small, recording companies have done it, not once, but many

times, in practically every possible manner—orchestrally, vocally and instrumentally. They also seem to have concentrated on it, as it is the best record in no less than three important lists, and this is one of them. Jack Hylton's record of **Shepherd of the Hills*** [56 at 78] (B5207) is really a great piece of work. The arrangement by Leighton Lucas is excellent. It is very symphonic—so symphonic, in fact, that it is far better when heard as a concert item than for dancing purposes. This remark, however, must not be taken as conveying anything against the record. There are times when we do not want to dance to our gramophones. It is then that we can appreciate symphonic effects which break the rhythm. Of course, I'm not advocating that all, or even the majority, of our dance band played records should be on this style, which to set as a standard is far too "legitimate." But this is a case of having, as it were, done the wrong thing, and yet made such a brilliant success of it that all must applaud.

As I say, the arrangement is very symphonic. It opens with strings in a manner descriptive of the breaking dawn. Almost immediately the trumpet enters heralding the rising sun, the saxophones complete nature's awakening to the full flood of which is taken by the solo trumpet rendering with much legitimate artistry.

Verse and choruses in various colourings then follow each other in recognised procession, but are artistically linked together by tuneful modulations and bridge passages until we reach coda, which is practically a reversal of the methods employed in the introduction.

On the reverse side is **Rhythm is the Thing*** [55 at 78]. There is some good playing in this, particularly by the trombone, but I don't like the arrangement. It belies the title. It is symphonic in its rhythmic structure, and the phrases of the various movements do not hang together any too well.

Of the remaining records by Hylton's Band I like best **Do the Black Bottom with Me** [57 at 78] (B5217), chiefly for its "hot" fiddle passages, otherwise the arrangement is rather too broken up rhythmically; **That's What I Say** [37 at 78] (B5209), which is well played in Blues Tempo, although the recording is very near the too much echo point; and **It Doesn't Matter Who She Is** [49 at

78] (B5208), which, as a dance record, is the best, owing to its more consistent rhythm.

Selections from **Lido Lady** (Parts 1 and 2 on B1301—12 inch) and **Princess Charming** (Parts 1 and 2 on B1306—12 inch) have been recorded by the new Savoy Orpheans. Both are really beautifully played and recorded, but **Lido Lady** is far the better record because the arrangement is so good. It was done by Lew Stone, who, in a mild way, is something of a genius. His original bridge passages and modulations are not the least interesting features of his scores. I have not room to go into the record more deeply, but must add that the piano solos by Carrol Gibbon and F. Herbyn please me immensely.

Other unusually good records by the same band are **All's Well that Ends Well** [58 at 78], **All Alone, Baby*** [58 at 78] (both on B5202), **It Made You Happy when You Made Me Cry*** [58 at 78], **I'm Tellin' the Birds, Tellin' the Bees*** [57 at 78] (both on B5214) and **Indian Butterfly** [58 at 78] (B5204), which is backed with the waltz **Sheila O'Shay*** [50 at 78]. All these are real dance records. The arrangements, while not being over-symphonic, are full of interesting little touches of individuality, and the rhythm and lilt are prominently and consistently portrayed. The instruments are all nicely modern in style. The trumpet and trombone are particularly good, the saxophone section is beautifully balanced and well together, and the strings section of three fiddles leaves no room for adverse comment. As far as I can see there is nothing to choose between any of the titles mentioned—it is just a question of which tune you like best.

And now we come to the Savoy Havana Band. Although, like others, it has its faults and "off" sessions, I think, taken all round, I like it the best of any combination recording for this company—not even excluding the Americans—when it comes to dance records, as distinct from the over-symphonic. Reg. Batten has some great musicians, and he knows just exactly how to get the best out of them. He also has the happy knack of treating each composition in an appropriate manner without ever losing rhythm or style, or failing to offer something interesting. The following are fine examples of his work

and beautifully recorded: **There Ain't No Maybe in My Baby's Eyes** [56 at 78] (B5206); this opens with a "hot" movement by two fiddles (Reg. Batten, and Jack Miranda who was conscripted for the session), leading directly into the saxophone chorus. Another feature is the excellently rendered "hot" vocal chorus by three voices—Reg. Batten, Jack Miranda and Max Goldberg. The only fault I find with this record is that the connecting links between the phrases may be a fraction ragged in places. On the reverse side is **It's for You to Decide** [57 at 78], a melody number excellently and appropriately rendered.

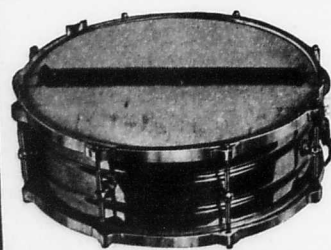
Also there is **Lonely Eyes*** [60 at 78] (B5213), another good melody number which has all this band's usual good features, including fine attack, excellent tone colour and a good melody solo by the trombone.

I haven't space—dash it, I never have enough! I must see the Editor about this—to go into elaborate details on records by Hylton's Hyltonians, except to say that the following are fine: they have all the qualities I like in a dance band. I have placed them in order of merit as I find them, though really there isn't much to choose—

Brown Sugar [57 at 78] (B5208), which is red "hot" and features practically every instrument in the combination—saxophone (Al Starita), trumpet (T. Smith), piano (Sid Bright), and drums (Eric Little)—being particularly good; **If You Can't Hold the Man You Love** [54 at 78] (B5205), which is backed with **She Said and I Said*** [55 at 78]; and **She's Still My Baby*** [55 at 78] (B5200), which has great trombone work (Ted Heath).

Following are the records by the American bands, and I'm disappointed in most of them. Oh, yes, they are good, of course, but there's nothing much out of the ordinary rut in any one, except **Side Walk Blues** [39 at 78] (B5212), by Jelly Roll Morton's Red Hot Peppers, the extraordinary point about which is that it was ever issued at all, as it is hopelessly old fashioned in style, even if the musicians can play their instruments, and recalls the old original Dixieland Jazz Band; and Paul

* My dear Loy, I've given you two pages extra this month. How much more do you want!—Editor.



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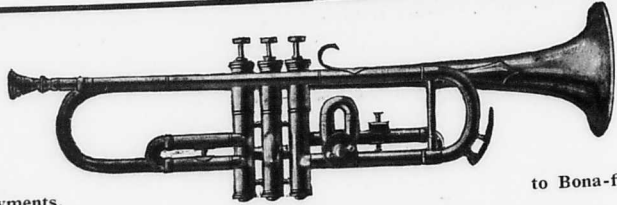
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Whiteman's **Why Do Ya Roll Those Eyes?** [54 at 78] (B5215), which is exceptionally good and has a wonderful "stunt" trombone solo.

Art Landry's **Swamp Blues** [39 at 78] (B5212) and George Olsen's **I've Got the Girl!** [58 at 78] (B5215) are, as I say, good, but very ordinary for star American bands.

There are two wonderfully played and recorded piano solos by Frank Banata of **Hello Bluebird** [45 at 78] (fox-trot) and **Sympathy** (waltz) [52 at 78] (both on No. 2371). They are worth just about ten times the space I've given them here. You should certainly hear them.

And, lastly, Jack Smith is the same—that means as good—as ever in **There Ain't No Maybe in My Baby's Eyes** and **I'm Tellin' the Birds** (both on B2414).

PARLOPHONE (THE PARLOPHONE CO., LTD.)

Max Bacon, London's "hottest" cymbal merchant, seems to me to be the star turn on these records this month. Of course, poor Caruso would have said he cannot sing for toffee, but, nevertheless, he managed to do a most amusing "cod" vocal chorus in the best record I have heard—it is by **Ronnie Munro and his Orchestra—of The Froth Blowers' Anthem The More We are Together*** [60 at 80] (E5724). There are, amongst all sorts of entertaining nonsense, two vocal choruses in this record. Max does the Yiddish one. I tell you this in case you've never met Maxie!

But of greater interest from the musician's viewpoint are two "red hot" cymbal breaks in **I Want to be Known as Susie's Feller*** [59 at 80] (E5741)—another excellent record by Munro's band.

These breaks are done by movement of a small metal ash tray held under the cymbal—I believe Julien Vedey explained the idea in his article published in the February issue of this journal—which, combined with an excellent and novel rhythm played by the drumstick held in the other hand, are most effective. The cymbal is most difficult to record, for technical reasons, but the Parlophone people have obtained an excellent result; in fact, I must compliment them on the all-round excellence of their recording.

Also in this list are six titles by the **Royal Automobile Club Dance Orchestra—Tell Me You Love Me*** [68 at 80], **How Could Red Riding Hood?** [66 at 80] (both on E5744), **Blondy*** [68 at 80], **Swinging Along*** [69 at 80] (both on E5743), **Only You and Lonely Me*** [68 at 80], and **Hi-Diddle-Didle*** [66 at 80] (last two both on E5742). There are quite a lot of things someone ought to tell this band about modern dance music, and one is that sixty-six bars a minute is an absurdly impossible tempo to which to expect anyone to be able to dance.

ZONOPHONE (BRITISH ZONOPHONE CO., LTD.)

Shepherd of the Hills [55 at 78] (2892), by **Bert Firman's Dance Band**, which has the largest showing this month, is undoubtedly the best of its records in the list. The number lends itself exceptionally well to the symphonic treatment it has been given, the orchestration is very fine and the modulated passages and general arrangement make it, although a little too "legitimate" for dancing, perfect from a concert point of view.

Not quite so suitable is the symphonic treatment in **Blondy** [58 at 78] (2892). Until recently this band recorded mostly from ordinary published orchestrations, but included a number of "hot" soloists, who gave modern interpretations in their solo passages. The result was a really first-class modern dance band in the true meaning of the words. Now it seems the combination has become ambitious, inasmuch as it has been augmented, and appears to be playing from symphonic arrangements specially done for it. Bert Firman must be careful that his band does not get too highbrow. Also that the continual use of complete sections of instruments, though the latest idea, does not have a detrimental effect in damping the initiative of the individuals. Whereas Firman to-day

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shows a lot more boldness in the display of colour, he must still be careful that this colour is not introduced too symphonically, to the detriment of rhythm; or that the charm of modern style is lost.

Firman's best records, I think, are **Swinging Along** [57 at 78], **Sonny Boy** [57 at 78] (both on 2890), and **Hello, Swanee, Hello!** [57 at 78] (2889), which are played with fine musicianship and possess good rhythm and lilt.

The **Devonshire House Band** has some good renderings in both "straight" and "hot" styles. The following are all worth getting, though there is nothing outstanding one can mention: **Tell Me You Love Me** [59 at 78], **My Baby Knows How** [55 at 78] (both on 2887); **Lonely Eyes** [59 at 78], **Crazy Words, Crazy Tune** [57 at 78] (excellent organised craziness, this!) (both on 2888); and **If Tears Could Bring You Back to Me** [58 at 78] (2886), which latter is backed with the waltz **Love Me All the Time** [50 at 78].

The excellence of the recording by the Zonophone Company is seen to advantage in piano duets by **J. Warner** and **Peter Yorke**, and the company can be congratulated on obtaining two such really fine artists. These duets are at once an intellectual and recreational treat, and a lesson in piano technique. The whole structure of the arrangement is exceedingly cleverly thought out on the style of the modern school. The accent is clean and the pianos blend extraordinarily well. The titles are: **You Can't Hang Out with Annie** [61 at 78] (2882) and **Crazy Quilt** [51 at 78]. They are such excellent examples of dual piano playing that further criticism is unnecessary.

TEMPOS FOR DANCING

The figures in parenthesis () denote the tempos at which the dance records reviewed "speak" when played at the correct turntable speed recommended by the manufacturers. For instance [57 at 80] signifies that with the turntable revolving at 80 revolutions per minute, the music will be produced at a tempo of 57 bars or measures per minute. This, in the case of a fox-trot, would indicate MM=228.

"NEEDLEPOINT."



Leicester Band Festival

A VISIT to the De Montfort Hall, Leicester, on the occasion of the fourth Annual Festival, organised by Mr. J. R. Markham in aid of the Leicester Royal Infirmary, could not have failed to impress an impartial observer profoundly. The impression in our case was mixed: On the one hand, there was unstinted admiration for the vast amount of talent that is hidden in most of the second and third section bands; on the other, regret that so much of it is directed into wrong channels, with the result that some of the bands ought to have their music labelled for them.

Music is the suggestion of visions, but it does not define them: we have to do our own seeing. It is the utterance of dreams, but it does not relate them: we have to do our own dreaming. Technically, some of the performances were very efficient and evidenced long and careful preparation. Of the few bands in Section II which realised that there is more in the music of the old masters than crotchets and quavers, Earls Barton and Ibstock United Bands undoubtedly deserved the honours. When, later in the day, the prize-winners were announced and Ibstock Band was not mentioned many competent and impartial critics were amazed. What could have happened? Had the adjudicators based their decision on tonal and technical points only? If they had, how could they ignore the special claims of such a beautifully-toned band as Ibstock?

If, on the other hand, their decision was influenced by aesthetic considerations, how could the preferment of some soulless and metronomic performances be reconciled with the exclusion of such a sparkling and spontaneous display as Ibstock's?

A Regrettable Error

Not until the results had been published was the mystery solved. Then it was discovered, on comparing the adjudicators' notes and awards with the published prize list, that an error had been made. *The numbers on the original ballot for order of playing did not coincide with the actual order of playing.*

So, after all, the mistake was a numerical, and not a musical, one.

Capital Performances

In the premier section we were entertained by some capital performances. Hasland, Bolsover, Birmingham Metropolitan, Rushden and Raunds Bands revealed sound technical work and musical understanding. No one who was present can doubt that the award of the first prize to Hasland Band for its fine rendering of "Gounod" was absolutely right. Other bands may have excelled in this or that movement, but the best-balanced performance was undoubtedly given by Hasland.

Balance of Tone

Next to metronomic monotony, the worst feature of many of the performances at Leicester was the blatant coarseness permitted, and in many cases encouraged. Abnegation, not egotistical individualism, should be the aim of all players in ensemble, for, just as one man in the ranks stepping

irregularly or in advance of the other men, disturbs the alignment, so the player whose tone dominates that of others mars the balance of the whole band. In a *tutti* perfect equality should be maintained between the parts, and not, as was frequently heard, a kind of pitched battle between the various sections. Each player, as well as each section, must strive to control an even and regular tone of good quality that shall blend with others, then boisterousness will give way to that fine quality so evident in well-trained bands—i.e., balance and blend of tone.

A Magnificent Concert

The massed bands concert in the evening was one of the best ever heard in Leicester or probably anywhere else. From the first item, "The National Anthem," which was given by massed bands, organ and fanfare of trumpets, to the concluding chords of Handel's "Hallelujah" Chorus, the interest and appreciation of the huge audience never wavered.

The Hon. Musical Director of the Concert was Mr. J. Ord Hume, who was assisted by Bandmaster J. B. Leask, Bandmaster 4th Batt. The Leicestershire Regiment.

In Recognition

Before the close of the Festival Mr. J. Ord Hume was presented with a silver salver. It was a token of appreciation from bands and other admirers who desired to recognise the signal service Mr. Hume has rendered to the band movement, not only in Leicester, but throughout the world.

Master of the Band

ACCORDING to a Northern correspondent, the reason for the decline of a well-known Lancashire band is that the man at the head was "a good conductor but a poor bandmaster." This, of course, is an old story. We have met it in many circles, and it has become so generally accepted that we instinctively question its truth.

Can a man be a good conductor and yet a poor bandmaster? Or is that only a charitable way of saying that he is no earthly use at all?

We can recall at this moment a dozen men of whom that has been said; our personal knowledge of the men in question would give a superficial confirmation to the statement. They appear to be excellent teachers, and yet the higgledy-piggledy state of the band, apart from its music, suggests that they are hopeless leaders of men.

Tempestuous Tyranny

But we have come to the conclusion that "a good conductor, poor bandmaster" is a contradiction of terms. It is only explainable by a misconception of the duties of a bandmaster. In the bad old days he was a "good bandmaster" who could put the fear of God into his men by merely twitching his eyebrows. If they were musically dull, he would let a streak of daylight into their grey matter by flinging his baton at their heads, and make their execution more facile by rapping their knuckles. In the presence of such "good bandmasters" strong men have almost wept. But these "good bandmasters" have never got the best out of their men—they never could by such methods. At most they have made a good band of soldiers so much afraid of their leader that they could not call their souls their own. *And how can you expect soulful music and sympathetic playing from men who have been bruised by a bandmaster's baton?*

Intelligent Teaching

Such are the "good bandmasters" of the past. What of the "good conductors" of to-day? If they are genuinely good conductors, they will have gained and gripped the loyalty and admiration of their men by their musicianship, and require no beetling brows, frenzied fists or guardrooms to consolidate their position. The

"good conductor" gets musical results from his men by treating them as human members of a musical combination. He just develops their musical mind in order to create his musical mastery.

Tactful Leadership

The old methods of cast-iron discipline have, with rare exceptions, passed away. It is realised now that a conductor may treat his men with the utmost consideration, giving them reasonable scope, and yet accomplish great things by making each man

feel an individual responsibility toward the band.

Instilling a personal sense of honour and responsibility will avail infinitely more than bullying and bruising. Tyrannical methods will make a bandsman sullen and dispirited, whereas, on the other hand, a word of encouragement will put him on his mettle and send him to his task with greater determination. *Tactful teaching gains more musical results than tempestuous tyranny*; and direction without encouragement is worse than no direction at all, as all educationists now recognise.

Prejudiced Publishers!

A LANCASHIRE bandmaster who has tried his 'prentice hand at composition, complains, somewhat bitterly, about "the prejudice of publishers," and "the difficulty of young composers getting a hearing." Three marches which he has submitted "have been rejected all round," and he now invites our verdict as to their "musical merits." Frankly, at three a penny they would be dear to any publisher; because there is not a single device—not to mention melody—that has not been used before; and what is of vital importance—used more effectively.

A False Notion

Among false notions which die hard there is none more hardy than that "young" composers have little chance of getting a hearing—also, probably, it is, of all false notions, the very falsest on the face of things—it has not a single argument or streak of common-sense to support it.

All the Difference

Take a look at the facts, you who are "young" composers, for the sake of your own peace of mind. In London alone there are scores of publishers turning out hundreds of pieces per annum. Of these hundreds of pieces only a small proportion will earn anything for the publisher or composer. The rest don't "take" with the public for reasons which "no fella" can understand." Of the few which become successes, it can be said in every case that there is something "different" about them—there is at least one new device, or, more truly perhaps, a new way of treating an old device. It is this novelty.

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either in the ways of original invention, or in the melodic charm of the music, which makes all the difference.

Originality

Now, if the young composer will reflect on the number of men (and women) who are in the business of composing music for a living, their one thought being to invent a novelty—a new way of saying it with music—he will realise how extraordinarily difficult it is to be original.

If the professional finds it difficult, how much more unlikely is it that the amateur will be "inspired" by something which has escaped the ingenuity of those whose bread and butter depends on their originality of ideas.

That music publishers do not read MSS. from unknown composers is the reverse of the truth, though it is true that little more than a glance is required in most cases to see that there is nothing new, nothing that has not been done much more effectively by the regular professional writers.

The Real Test

If the composition of any composer, young or old, is original in conception and effective in construction, not only will it be read but welcomed—always providing the character of the music is such as is the stock-in-trade of the publisher to which it has been sent. Even in this matter of "placing" music—a point of great importance with professional composers—a publisher in returning a number unsuited to his catalogue will often make a helpful suggestion. Generally, a music publisher cares not a demi-semi-quaver for the age, experience, colour or character of a composer. If the music is right—original and effective—it will obtain recognition.

Celebrations and Innovations.

SPEAKING of composers, the centenary of Beethoven's death (he died at Vienna on the 26th day of March, 1827) has synchronised with some important events in modern annals of music. It is indeed very remarkable that we should find announced during the centenary celebrations:—

(1) The decision to close the Queen's Hall, and so end the symphony and promenade concerts.

(2) The intention of an optimist to build a new concert hall in London to seat 4,000 people.

(3) Sir Thomas Beecham, who has spent a fortune in producing grand opera, is to make another attempt to pull off the "grand slam."

The two latter announcements, one can readily see, are well timed, for the interest in music could not have a greater stimulant than is provided by the activities connected with the centenary celebrations. Even though the closing down of Queen's Hall is such a terribly negative affair, it is more than likely that its announcement at this time was a matter of design rather than mere coincidence.

While these great doings in the exalted sphere of music signify a somewhat unhappy state of affairs with the symphony concerts and with grand opera, the dance bands in the winter months and the military bands and brass bands in the summer months revel in a wave of popularity. The indications are that the parks and seaside resorts are going to do better business than ever this summer.

Songs with Band Accompaniment

THERE has been an increasing tendency of late for bands to include in their programmes a vocalist, to whose songs the band itself supplies the accompaniment. The innovation was, in the same way that all experiments are, regarded with scepticism—looked upon at first with something akin to scorn. The idea of a vocalist contending with a band—especially a brass band—was considered in the light of ridicule.

But that the idea is in truth a good and practical one has been abundantly proved by St. Hilda Band, which features a tenor vocalist with great success. Such songs as "On with the Motley" and "Let me like a Soldier Fall," have been effectively accompanied by the band at indoor as well as outdoor concerts. If St. Hilda Band has proved the experiment to be a profitable one there is certainly no reason why it should not be equally successfully exploited by every band, whether brass or military.

The Spice of Life

The experiment has been put to the test by such an august body as the London County Council, and will be continued in the parks this season.

The inclusion of a vocalist in a band programme has a double advantage. The bandsmen themselves are given

an opportunity of displaying their own capabilities as accompanists, and the audience enjoys the variety provided. There is indeed every encouragement for the practice to become universal. Moreover, now that community singing is re-established why not a community song in every band programme?

Damrosch's Darning Indictment.

WHILE waiting for the good time coming with the summer will military bandsmen please meet an American musician who has been putting Congress wise on the subject of American and European Army Bands. Meet Walter J. Damrosch, of New York; conductor, New York Oratorio and Symphony Societies, Founder of the Damrosch Opera Company, composer of two operas and many other works. Mr. Damrosch might be described as the American Sir Thomas Beecham.

In giving evidence before a committee of Congress at Washington on the bandmasters' bill, he threw an interesting—one might say a "lurid"—light on American Army Bands.

He said, "there are 90 organisations in America styled 'Army bands,' but very few, if any, are properly disciplined. Their leaders are mere warrant officers, who exercise no real control or authority over the men they are intended to train and conduct.

"Come to the Cook-house Door, Boys!"

"The rank and file are only on a par with the poorest paid bands in civilian life, and their military status is certainly not such as to encourage morale and esprit de corps. Their hopes of promotion rest not on their musicianship, but on their 'kitchen-police' capabilities. Not infrequently they are drafted to wait on the officers' tables.

They Might "GO OFF"

"If other branches of the army were to be maintained on the same footing there would be actual danger to officers and men every time one of their own guns were fired. To-day our bands cannot compare with those of the smallest nations in Europe."

In 1918 Mr. Damrosch organised a school for bandmasters of the American Expeditionary Force at Chaumont. He acted at the special request

of General Pershing, who, it is implied, had made comparisons with European bands, in which the Americans did not shine.

Smile! Guys!!

Well, that is a sorry tale of American Service music, and we can at any rate afford ourselves a little smug satisfaction on the fact that British Army Bands contain the best disciplined soldiers as well as the best musicians in the world.

It is also a compliment to our Army organisations that the bill before Congress seeks the remodelling of American Army bands on lines identical with those of the British Army, including the raising of the status of bandmasters to commissioned rank.

British Bands Best

Uncle Sam had it on us with the "rough stuff," and later with the "merely syncopated" jazz; but the uses—and abuses—of this idiom are severely cramped, and there is still a wide field for the operations of the military band and the brass band. In both these branches of music the Old Country is head and shoulders above the rest of the world.

"The March King"

John Philip Sousa also gave evidence, but our correspondent must have missed the Washington post with that story.

Doubtful Auditions

THAT the method of grading bands for London County Council engagements in the parks is unsatisfactory will not be denied by anyone conversant with the procedure. The "packing" of bands for the purpose of passing the examiner's test does much towards rendering this annual event ineffective so far as deciding the relative merits of the bands is concerned.

It is easier to criticise, however, than to suggest a remedy which will not bring in its train new difficulties and abuses, which may leave the situation even worse than at present.

A discussion of the subject which took place some time ago occurs to mind. In this controversy the L.C.C. examiner, Mr. Walter Reynolds, took part, and it can be conceded that he put up a telling defence of his system of examination and inspection.

Nevertheless, it is beyond dispute that the system is unsatisfactory in its results. It may be that too much credence is given to the playing at the

audition, and perhaps insufficient weight attached to the programmes played—and the way they are played—during the season.

This may seem like putting the cart before the horse, though really it is not. The bands which play the best in actual engagements during a season should score heavily in consideration for the engagements the following season.

Glasgow's Test

There are points about Glasgow's method, which is the holding of a

competition for bands which tender for engagements in the parks, and grading them on the result: but, on the whole, this scheme would appear to have the same weakness as the L.C.C. audition, unless a stringent method of registration of players is successful in the prevention of "packing." Again, the winning bands, which may excel on a set test-piece, are not necessarily the bands which play the best programmes.

Raiding the Rehearsal Room

Ireland—a land of grievances—includes among its troubles a "grading of bands for park engagements" question, and in connection therewith a bandmaster makes a suggestion to the Belfast Parks Committee that a deputation of, say, two recognised conductors and two officials should visit bands applying for engagements, inspect their music libraries, and request the performance of a few pieces.

A Sound Suggestion

There is horse sense behind both points in this suggestion, particularly the idea of inspecting a band's music, for the character of a band, like the character of a household, can easily be read by a look through its library. Perhaps in this suggestion of examining a band's "material," together with a careful appraisal of its manipulation of the same, a way will be found which will give more general satisfaction in the selection of bands for summer engagements.

Making Automaton!

THERE are many pieces of music these days that are littered with directions to the player. We saw a solo the other day consisting of 40 odd bars, but it was felt necessary to give the player no less than 97 expression marks! Well! this ought to be sufficient for any performer who is not an absolute automaton, and if he isn't, then we cannot conceive of any other device more calculated to make him one.

BAND BUILDING

Always treat the secondary performers within your band with as great consideration as the soloists. It takes many bricks to build a house; some occupy less conspicuous places than others; but all are necessary to the solidity of the structure.

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SAXOPHONE
by JOE CROSSMAN
together with rhythmic
section accompaniment by
LEWIS STONE

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EDDIE STAMPER &
MATTHEW HAY

Orchestral parts
Arr. by MARK FISHER

Return to 1st time bars as in printed parts (as shown in brackets as follows.)

Piano Accompaniment to Special Chorus of Sonny Boy.

Return to 1st time bars as in printed parts (as shown in brackets as follows.)

ACCOMPANYING "HOT" CHORUSES

By JOE CROSSMAN

(Of Bert Ambrose's May Fair Hotel Dance Band)

It is always a good plan, if you can manage it, to push the blame for your own misdeeds on to somebody else—I know it's so, I speak from experience. I was only five years old when I spilt half a tinfal of golden syrup on a silk-covered settee, and simply said my young sister did it. She got out of it by swearing it was François, the poodle; and as he was away for a few days endeavouring, I believe, to convince a lady friend who had chambers in the gas works, that he was *not* the father, and couldn't have been since her offspring was the image of the dustman's spaniel, no evidence was offered against my said sister, and everyone was happy.

It is said that accompaniment can make or break a solo, and so, by working on the scientific reasoning I have so carefully explained above, every soloist can quite simply evade all and every consequence of his shortcomings—providing he, the blamer, is not unfortunate enough to run across a blamee who is also a wack; for there is a fly in the ointment.

This fly is the fact that the statement about accompaniment making or breaking a solo is not completely accurate. Nothing can make a solo but the soloist himself. It is true, however, that the accompaniment can break it; and that is the point with which we are concerned at the moment.

We will assume that all soloists are regular readers of my articles in this publication—which, of course, means that they are "it" when it comes to putting over the "hot" chorus. In such cases—and this is where we become serious—it is really essential that their rendering be properly supported by a good and suitable accompaniment.

"Hot" solos are best accompanied by the rhythmic section—piano, banjo, drums and tuba (or such of these instruments as are available)—only, and a satisfactory result is obtained by what is known as a straightforward "after"-beat rhythm; that is to say, tuba, bass drum and bass of piano play nice steady crotchets on the first and third beats of every bar, giving a good "lift" into well-accented, but cut-off short to quaver value, second and fourth beats by banjo, cymbal and middle to treble register of piano. This form of accompaniment is used

very considerably, and may be said to be fool-proof.

But to say that anything is fool-proof and satisfactory does not mean that it is ideal. The after-beat rhythm is not very ambitious, whatever else may be said in its favour, and certainly does not display anything novel or ingenious; thus it seems rather a waste of a good opportunity for something better to employ it.

The question then arises—in what other manner can we accompany these solo renderings? It must be remembered that the solo itself is intended to be the main feature, therefore the accompaniment must not overshadow it, either in volume or as an attraction, neither must it clash with it rhythmically nor harmonically.

A study of any good example of a modern novelty solo should at once reveal that it is not merely a conglomeration of unexpected notes placed helter skelter, with no excuse for their existence other than they are correct notes or passing notes on the chord and make some sort of tune. It should show that the chorus has been built up of proper phrases, each of which has its own especial rhythmic structure.

These phrases can be most satisfactorily supported by an accompaniment, the rhythm of which conforms to that of the said solo.

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I have made an attempt to prove my statements by not only writing my usual "hot" chorus this month, but also getting my friend, Lew Stone, to score out a special accompaniment for the rhythmic section, the rhythm of which conforms to that of the solo. I have used the number "Sonny Boy" and the complete accompaniment parts for all necessary instruments, including the solo itself (on which will be found the usual explanation as to where the movement can be inserted in the ordinary published orchestral parts) will be found on pages 364 and 367.

I have given the parts of each instrument separately so that any bands desiring to try out the effect on the job have only to cut them out and paste them on to their ordinary printed parts. This separation, however, has made it rather difficult to compare the arrangements for the individual instruments one with the other and as this is not only necessary to show that the accompaniment does conform rhythmically to the solo, but also desirable for those who wish to study the theory of the idea, I give the first three bars in full score.

I think it is unnecessary for me to go into a detailed explanation of the above three or the remaining bars of the transcription because the notes speak for themselves.

To orchestras unfamiliar with such rhythms as are used I would suggest a little rehearsal. It must be remembered that the metrical accent is not always regular, in other words, normally unaccented notes are sometimes accented, and vice versa, both by the lesser or greater emphasis with which

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the musician plays them and more strongly by the relative positions of the notes of some beats to the notes of such other beats as immediately precede or follow them. In other words, the kind of chord which by the number of notes it contains and also its position of the staff you would normally expect to find on strong beats, appears on weak beats* and vice versa.†

* As just one instance, the fourth beat of first bar of piano part (bass clef).
† As just one instance, the third beat of first bar of the piano part (bass clef).

All this has the effect of upsetting the metre, which is very apt to confuse the listener (and often the performer, too!) unless the whole rendering is carried out very cleanly and precisely. Nor is precision all that is necessary. All notes have a subtle, but very important, relation to each other. The correct portrayal of this relation is what gives style to a performance. Style can only be displayed by correct phrasing which, in its turn, is obtained by careful attention to slurs and accents—both those specifically shown and those implied.

Finally, may I say that much as I would like it, I find it impossible in the space at my disposal to lay down any hard and fast rules which would successfully constitute a theory upon which to proceed for those desirous of scoring out special accompaniments for their bands. I can only hope that a study of such examples of effects as I include in my various articles will inspire others with ideas which a little study of the rudiments of music should enable them to put both on to paper and into practical performance.

JOE CROSSMAN.

Tenor Banjo Accompaniment to Special Chorus of "Sonny Boy"

Actual pitch

Return to 1st time bars as in printed parts (as shown in brackets as follows)

Bass or Tuba Accompaniment to Special Chorus of "Sonny Boy"

Return to 1st time bars as in printed parts (as shown in brackets as follows)

Drums Accompaniment to Special Chorus of "Sonny Boy"

Cym. Wood Block Cym.

Return to 1st time bars as in printed parts (as shown in brackets as follows)

HOW COULD RED RIDING HOOD? FOX-TROT.

"HOT" FOUR STRING
stopping chorus by
GEORGE HURLEY.

This copyright transcription conforms to the harmonies in, and should be performed in place of the Soprano Saxophone chorus in the printed parts issued by the Lawrence Wright Music Co. It should be accompanied only by the rhythmic section, remaining strings, Saxophones and Brass tacet until modulation commences $\frac{3}{2}$ bars before %

Words and Music by
A. P. RANDOLPH.

Orchestral parts Arr by
HAROLD POTTER.

FOUR STRING STOPPING ON VIOLIN

By



Photo by

GEORGE HURLEY
The Well-known Recording Artist

Hana

THERE is an effect which is becoming increasingly popular with modern dance band violinists. It is known as Four String Stopping, and consists of playing three or four strings on the instrument all at the same time, thus producing a three or four note chord.

This effect is wonderfully illustrated by Siday in the Columbia Record of "Brown Sugar" (No. 4249), by the Piccadilly Revels Band and in the Actuelle Record of "Mellophone Stomp" (No. 11280), played by one, Goof Meyer. Even in these enlightened days, many have said to me that at least two fiddles were employed in each case. I can assure them they are wrong; it was all done on one.

I want to make it quite clear at the outset that the effect has its limitations. Generally speaking, it is not suitable for the performance of melody as well as harmony, as although, by the use of much ingenuity when working out the arrangements of the part, it is possible to incorporate the air all through every number treated in this manner, except in the most simple of tunes and those which happen to have very happily placed melody notes, the skill in making the transcription and then the technique necessary to perform it would be such as very few of us possess.

Although four string stopping has only recently been introduced into dance playing, it cannot be considered as a new invention. Its possibilities have been appreciated in classical music for years, but it has only been employed on the rarest of occasions—possibly because it is difficult to perform.

As far as dance music is concerned, it is really a rhythmic effect, that is to say, while three or four part harmony is obtained, by suitably inverting the chords to make the positions possible, the bow is used to produce rhythm somewhat similar to that supplied by the banjoist with his plectrum. In fact, the real difference between this effect and banjo playing is that, while the banjo is staccato, and, except under exceptional circumstances, cannot slur, the notes played

when using this effect on the fiddle are sustained their full value, and can be slurred into each other as required, thus giving what, for want of a better description, I will call an organ effect.

Although the effect is known colloquially as four string stopping, actually only three-part harmony is used most of the time, as to play distinct four-part harmony continually would often introduce chords the necessary fingering for which would be impossible. In such cases either only three of the four strings are employed (the G or E strings being omitted by lifting or dropping the right hand), or, if all the four strings are used, it is necessary still to play three-part harmony and double some of the notes of the chords either an octave higher or lower according to how the chord is inverted.

Of course, it is quite impossible to play on all four strings at once by using the bow in the ordinary manner, as, while the hair of the bow is straight, owing to the curve of the bridge the strings are not all in the same horizontal place. It may be suggested that by hard pressure on the bow the hair could be sufficiently curved to allow it to touch all four strings. This is not the case, as the stick of the bow is not even straight, but inversely curved to the shape of

the bridge, making it practically impossible to play even three strings at once without exerting such pressure on the bow as will develop the very worst of scrapy tones.

Consequently the hair of the bow has to be adapted to the curve of the strings, and this is done by using the bow in the manner illustrated in the accompanying photograph of myself. I have to apologise for my face (yes it is my face) being shown; it has nothing to do with the effect and the photographer is to blame for having included it.

This position of the bow is obtained as follows:—

1. Take out the screw which holds the frog of the bow in position, thus detaching the frog from the stick.

2. Holding the fiddle in position solely by pressure of the chin, pass the stick of the bow under the body of the fiddle and the hair over the strings.

3. With the right hand grip the hair and the stick together. The body of the fiddle should now be encircled by the hair and the stick of the bow.

4. Slightly loosen the grip of the right hand and turn the stick half a complete turn, anti-clockwise, to get the position as shown in the illustration. This is necessary for two reasons. Firstly, the stick of the bow is not straight, it has a decided curve, and this curve should, for ease in manipulation of the bow, conform to the curve of the back of the fiddle. Secondly, by shortening the distance between the two points where the hair leaves and rejoins (via the frog) the stick, a greater natural curve is obtained for the hair, which gives more positive contact with all four strings.

5. The grip of the right hand should now be tightened up again, though the bow should not be gripped sufficiently strongly to cramp the easy action of the bowing arm.

We are now ready to play, but our difficulties have not yet commenced. It must be realised that this four-string stopping can never be easy,



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however ingenious one may be at simplifying as much as possible the arrangement of the score it is intended to play. Great technique is required, but novices should not be frightened. What man has done man can do, and a little practice will rapidly put you on the right lines.

As in everything else, one must walk before one runs, therefore I give below a few exercises which beginners should practice to obtain proficiency in the general style.

It is assumed that the reader is already familiar and experienced in simple double stopping—that is to say, two-note chords—thus we proceed at once to three-note chords.

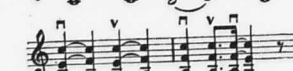
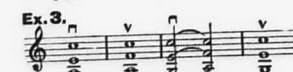
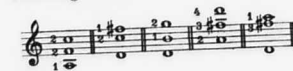
It will be readily realised that this four-string stopping is much easier in some keys than in other keys. Keys the main chords of which include such notes as are the open strings of the fiddle, are naturally easier than rarely, if ever, be used. On this reasoning, and for other technical considerations which will be apparent to the performer, the keys of C major, F major, G major and E_b major are the simplest.

Tone is also a feature which must be most carefully watched. Much of the normal tone of the violin can be retained by carefully studying the correct position of holding the bow as explained, and a free arm action. Every endeavour should be made to keep the hair from spreading. This is a knack which the student will acquire with practice.

Now, here are the exercises:—



Ex. 2.
Repeat Exercise 1 on all of the following chords:—



The above should be practised continually and slowly at first, increasing the tempo as proficiency is attained. Every endeavour to produce a good rhythmical accent should be practised.

There are, of course, many more chords in the various keys I have mentioned as suitable which may be made into innumerable phrases based on various rhythms. Unfortunately, I have no space to give examples of them or examples of where all four strings are used.

For those who care to try it out, I have scored a special four-string stopping chorus of "How Could Red Riding Hood?" which will be found on page 368. It is suitable for performance in place of the soprano saxophone chorus in the key of C major in the printed parts. I have tried to make this chorus as simple an illustration of the effect as I reasonably can. I think I have succeeded. I can play it quite nicely myself. To those who have good luck with their study of it, all sorts of various ambitious alterations will become apparent, and there is no reason why they should not be tried out.

In closing, may I suggest that this effect, to put it crudely, is merely a novelty stunt; that is to say, it would certainly not be wise to consider it as a standard manner in which to play the violin in a dance band. In fact, the less it is used within reason the better, as then it will continue to be an attractive novelty. It should always be considered as a solo, in the same manner as is the "hot" chorus by other instruments. As such, of course, it should be accompanied solely by the rhythmic section, playing the usual straightforward rhythmic accompaniment. An instrument to play straight melody at the same time is by no means essential, but if it is decided to employ one, that instrument should play *ppp*, and in such a manner as will not overpower or clash with the violin. A clarinet in the low register should be suitable.

GEORGE HURLEY.

Why not Insure
that Violin?

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(See page 327)

FROM BRAIN TO BANJO

By H. LEONARD SHEVILL

The Finger Roll

WHILST I hope that my persistent advocacy in previous articles, of the elementary fox-trot rhythm (viz., four plain beats in a bar with the second and fourth beats—"afterbeats" as they are called—accented by way of alternatives) may, by reason of its simplicity, have proved encouraging to the less experienced banjo enthusiasts, I am fearful lest I may have been the cause of some of the more imaginative of my readers conjuring up in their minds some terrible pictures of a phantom banjoist vainly endeavouring to cope with the ceaseless onslaught of myriads upon myriads of crochets "beats," or "strokes," which persist in assailing him from all and every direction with deadly monotony. Such a nightmare reminds one somewhat of the medieval punishment which directed that the victim be secured in such a position as to allow a drop of water to fall upon his forehead with dreadful regularity. . . . The punishment continued until insanity intervened. . . . Spare the banjoist!

If I have been guilty of creating this impression let me hasten to declare that such was not my intention, for surely, as Shakespeare might have put it, "I come to praise the banjo, not to bury it!"

Those who read me aright will have realised that I was endeavouring to give a general outline of the fundamental principles upon which an expert dance banjoist should model his style. To draw a simile: Were I asked to give the fundamental necessities to the successful construction of, shall we say, a large building, I might suggest a concrete foundation and a skeleton of iron girders bolted together without in the least meaning that the finished structure would show nothing but bare and unadorned iron and cold stone, its aspect gaunt, angular and entirely lacking in beauty of detail or outline, and only relieved by the precise pattern of the rounded heads of innumerable bolts.

Though it would appear that there is a tendency towards frigid and unrelieved utility nowadays, this craving for the embellishment or decoration of things useful, as distinct from objects of art which are created

solely for the sake of their beauty, is a perfectly natural and necessary human trait, the desire for which can be traced back through the ages to the most primitive of our forbears.

There is, for instance, indisputable evidence that prehistoric man delighted in scratching embellishments in the form of crude likenesses of mammoths and other animals known to him upon the daggers which he fashioned out of bone. Three thousand years ago the Babylonians executed wonderful sculptural embellishments, depicting victorious episodes in their national history upon the protective walls of their city—surely the last place one would expect to find devoted to anything other than strict utility. A thousand years later the Romans decorated their chariots and fighting galleys. The knight of the Middle Ages engraved and inlaid his armour with gold and encrusted the hilts of his weapons with jewels.

So, right down through the ages, we find that man has endeavoured to embellish and beautify his articles of "utility."

This is undoubtedly due firstly, to an inborn distaste of ugliness; secondly, to the age-long human war against monotony; and thirdly, to the instinct which prompts us to grasp any and every opportunity of displaying individual "taste," "talent" or "skill."

For these same reasons the main fact emerging from our several observations is that the banjo, though essentially a utility instrument in the dance orchestra, with a definite cut-and-dried purpose to serve, should lay claim to, and avail itself of opportunities of, avoiding monotony, and of exhibiting the peculiar talents of a performer by the interpolation of a reasonable amount of *discreet* embellishment.

Returning to our original simile. As with the building, so with the banjo! The foundation and skeleton of his knowledge and style having been made permanent in the form of a thorough understanding of chord construction and rhythm, it is both desirable and necessary that the skeleton be clothed with, at any rate, sufficient detail and embellishment to soften the outline or, in other words, to relieve the monotony.

I advisedly say "sufficient" detail, for, if our endeavours in this direction are to be so elaborate and weighty in conception as to impair the safety and strength of the whole edifice, then collapse and failure are only a matter of time, and the banjoist who so envelops his rhythmic structure in meaningless embellishments as to rob the whole of the band of its requisite "snap" and "pep," is most surely heading for destruction and, instead of building a thoroughly sound reputation, will find that he is in grave danger of losing whatever he originally had.

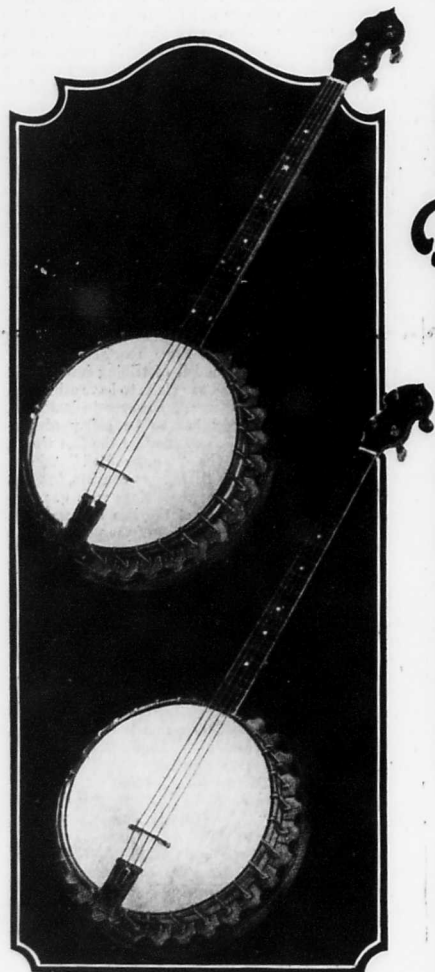
Our safest and surest plan then is to choose a middle course and only adopt those embellishments which on the one hand will relieve the monotony successfully, while on the other it will not detract from, but rather enhance, the utility of the rhythm.

One such diversion which seems to me to fit these requirements, and which, though of trifling importance, I believe I can claim to have originated . . . (after all, however insignificant, somebody has to be guilty of perpetrating anything for the first time!) . . . is the "Finger Roll" (single, duple, or triple). It consists, in brief, of brushing the strings with one, two or all three of the idle fingers of the right hand in lieu of the plectrum.

Now for a little more detail. It will be understood that the thumb and first finger of the right hand are used to hold and manipulate the plectrum itself, leaving the second (middle), third, and fourth (little) fingers with nothing to do. These idle fingers, then, are utilised either separately or in combination, in place of the plectrum for just one or perhaps two beats of a bar—exactly which beats, of course, depends upon the pattern of the rhythm desired.

To practise this effect make a four-note chord in, shall we say, the key of "G" (though, of course, any chord can be used), with the left hand and with the right hand sufficiently removed from its customary position as to allow of the fingers coming in comfortable contact with the strings, strike or brush the strings with the ball of the little finger as rapidly as possible, one after the other, from top to bottom (i.e., across the first, second, third and fourth strings). The result

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will be a single roll which would be represented as near as possible in notation, thus :-

Ex. I.

G Banjo	Tenor Banjo
Plectrum	Fingertroll
Plectrum	Fingertroll

It must be confessed that in this state of singleness the embellishment is not very effective, except perhaps in a one-step, as the one finger cannot produce sufficient "ripple," but as this is only a step towards the building up of the "complete effect" I trust you will read on with patience.

The *duple* finger roll, as you may imagine, consists of the same operation performed by *two* fingers, either the fourth and third, or the third and second. It will be obvious that the *two* fingers cannot strike the strings simultaneously but must follow, one after the other, in the order of their position on the hand. To allow one finger to complete its operation before the other commenced would also defeat our object, the result being merely a prolonged "single" roll.

Supposing then we decide to use the fourth and third fingers, the idea is to commence with the fourth finger which, after having struck *two* strings "solo," the third finger starts its journey following as it were the fourth finger. Thus we have two strings played solo by the fourth finger, the third finger then plays the first string at the same time as fourth plays the third string. This is followed by the fourth finger playing its last string, while the third finger plays the second string. And finally the third finger finishes with the last two strings played, of course, one after the other.

The routine is perhaps more clearly shown as follows :-

Little finger—1st, 2nd, 3rd, 4th strings
3rd finger—Tacet, Tacet, 1st, 2nd, 3rd, 4th strings

The effect should be somewhat like this :-

Ex. II.

G Banjo	Tenor Banjo
Plectrum	Plectrum
4th Finger	4th Finger
3rd Finger	3rd Finger

From the *duple* roll to the *triple* roll is, of course, quite a short step, consisting as it does of all three fingers performing the same operation one after the other as before in the order of their position on the "hand."

The routine would be :-

Little finger—1st, 2nd, 3rd, 4th, strings,
3rd finger—Tacet, Tacet, 1st, 2nd, 3rd, 4th, strings,
Middle finger—Tacet, Tacet, Tacet, Tacet, 1st, 2nd, 3rd, 4th, strings,

and the result thus :-

Ex. III.

Triple finger roll confined to one crotchet beat.

G Banjo	Tenor Banjo
Plec.	Plec.
4th Finger	4th Finger
3rd Finger	3rd Finger
2nd Finger	2nd Finger

Ex. IV.

Triple finger roll spread over two crotchet beats.

G Banjo	Tenor Banjo
Plec.	Plec.
4th Finger	4th Finger
3rd Finger	3rd Finger
2nd Finger	2nd Finger

I hope I have thus made clear "What" it is and "How" it is done. Now a few words on its application or "Where" it is will not be out of place.

It would be impossible for me to give every possible alternative of a combination of this effect with the many varieties of ordinary plectrum strokes, so I will content myself with a few general observations on its application.

The *triple* finger roll is most effective when used as the afterbeat (i.e., on the second and fourth beats of the bar—the plectrum making the first and third strokes) in a slow or slow drag fox-trot or blues. In a fast fox-trot it is less effective by reason of the great number of notes employed and the consequent rapidity with which they have to be played. The best thing to do then, in a fast fox-trot, is either to cut out the first and third beats with the plectrum and put a *triple* finger roll only on the afterbeats; or alternatively *retain* the first and third plectrum beats and only use a *double* finger roll on the afterbeats. It is also very effective on afterbeats when accompanying a hot sax. or trumpet chorus.

Some difficulty may be experienced at first in getting the fingers to follow one another with a pause — they really overlap, of course—but when once the correct and regular r-r-r-r has been obtained the application is simple.

In conclusion this short synopsis will be of assistance.

Single Finger Roll (fourth finger).—Non-effective in fox-trots but useful in the few one-steps that are played nowadays.

Duple Finger Roll (either fourth and third or third and second fingers).—Effective in fast fox-trots.

Triple Finger Roll (fourth, third and second fingers).—Effective when confined to *one* beat for slow fox-trot, slow drag or blues and, when spread over *two* beats, for fast fox-trot.

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THE CLARINET IN THE DANCE BAND

By JACK MIRANDA

(Saxophonist and Clarinetist to Bert Ambrose's Mayfair Hotel Dance Band)

As this is my first of what I hope will develop into a series of articles on dance clarinet playing, I propose to have a little general talk on the subject—prior to discussing it in subsequent issues point by point.

From the days when "Jazz" was in its primitive form, when drummers had kits composed of tin cans, rattles, etc., and used to make queer noises, like an antiquated Ford chastising its young, and when "Jazz" was a noise and nothing but a noise, to the present-day dance music in its advanced state, with its beauty of tone and colour, artistic blendings, clever rhythms, and general technique that compels even the most hardened of "Crowhards" to admit that dance music is an art, the clarinet has had its place in the dance band. In all the evolution of dance music there has been no more stimulating, invigorating effect—an effect which is always sure to instil that peppiness into a dance band (which, after all, is the secret of the popularity of dance music)—than that of a real, red-hot clarinet, played to its full advantage in an ensemble chorus.

The clarinet has been the foundation of many different styles of playing, as I shall endeavour to illustrate in due course. It was first used in this country in a dance band by that supreme artist of jazzdom, Larry Shields, who was the clarinet player in the first American dance band to visit us—the "Original Dixieland Jazz Band."

His playing in that classic of jazz, "Tiger Rag," if it does not go down to

posterity, was nevertheless the work of genius. Some of the breaks and passages introduced are to-day being used by the hottest and finest players in America. True, they are phrased and accented in the modern style, but fundamentally they are the same. What magnified Shields' great genius was the fact that he could not read a note of music; but his technique, tone and novel ideas left nothing to be desired.

One of his breaks is probably the best known in the dance-band world; he used it in several of his numbers, "Tiger Rag" for one, and "Home Again Blues" for another, viz.:



Another favourite break of his, which he also used in "Tiger Rag," was:



Many clarinet players may like to learn these breaks by memory, and use them where they feel they fit, in which case care should be taken to accent them as marked.

In the first break, the first two notes should be attacked sharply to get the correct phrasing. The whole of the second break should be slurred,

getting the accent on the second and fourth beats in every bar, from the back of the throat.

Whatever you do, do not abuse the clarinet. In other words, do not play it in every other chorus, but reserve it for finale ensemble movements of the more peppy numbers, on the "Hard To Get Gertie" style, which incidentally is one of the most adaptable numbers for the clarinet that has been published.

A most important point in dance clarinet playing is tone. Dance clarinet tone must be full, without being loud or fierce, these points being mainly dependent on the mouthpiece, which should be of the open-lay type.

As regards embouchure, the upper teeth should rest lightly on the mouthpiece; the lower teeth should be covered with the under lip. The embouchure is generally lighter than that required for the saxophone.

A true clarinet tone should be as clear as a bell, without being penetrating. A "fuzzy" tone, often due to playing on too soft a reed, should certainly be avoided.

Above all, do not shriek on the clarinet, which is so often the beginner's greatest fault. My advice to those of you who aim to be a second Larry Shields is to try to avoid playing above top E on the third octave.

The range of playing, especially when extemporising, should be from E in the third octave to B in the second, otherwise the tone is apt to

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become shrill, and jar on people's ears.

Try to develop a nice, and not over-exaggerated vibrato, which should be on the slow side, and, above all, even. This vibrato should be obtained by a slight movement of the lower jaw.

* * *

As regards the correct style of playing, do not run away, as do so many, with the idea that playing a lot of notes in the arpeggio of the chord constitutes "hot" playing. It does not; rather, the fewer notes the

better, as long as they are phrased and accented in the proper style—a subject I hope to discuss later.

My advice to would-be dance clarinet players is to listen carefully to records by such bands as "The Redheads" (Actuelle records), "The Cotton Pickers" (Brunswick records), and even those by the "Dixieland Jazz Band" (H.M.V. and Columbia records), which, although old, contain fine examples of the art. In these renderings you will hear the clarinet as it should be played, and by listening to, and dissecting, them carefully, one

can learn more about style than any tutor can teach.

I shall endeavour to explain more fully in my subsequent articles each point I have touched upon this month. Meanwhile, on this page will be found, for those who are advanced enough to try it, a "hot" obligato of the number "How Could Red Riding Hood?" It is based on modern style, and arranged with the intention that it should only be played in the finale chorus against the melody played on some other melody instrument. JACK MIRANDA.

HOW COULD RED RIDING HOOD? FOX-TROT.

"HOT" CLARINET
Obligato by
JACK MIRANDA.

This copyright transcription is intended for performance in the final chorus of the Orchestral parts issued by The Lawrence Wright Music Co., to which it conforms harmonically.

Words and Music by
A. P. RANDOLPH.

Orchestral parts
Arr. by HAROLD POTTER.

ARRANGING ON THE STAND :: By LEIGHTON LUCAS (Arranger to Jack Hylton's Band)

Article VII.

LAST month, you may remember, we had a chat on the use of breaks and the proper place in which to introduce them. This month I want to say a few words on a subject which will appeal primarily to big bands, since it necessitates more instruments than the breaks of which I spoke last month.

The student will have noticed the peculiar fashion in vogue at the present, which favours the smooth, flowing, legato style with exaggerated accents. It has already been explained in these pages by Joe Crossman and Max Goldberg. To bands which do not regularly feature this style, a break based on it can be introduced with great success, as the contrast between it and the ordinary style of playing will display that novelty for which we all seek.

It is advisable to mark very carefully the accents and to insist on their exact observance, since 90 per cent. of the success of the effect is in the correct placing of accents. I will give you a brief example of a break of this description.

Ex. A.

In this break, which can be played on any group of instruments, you will notice that I have tied the first and third chords over to the second and fourth, which are the accented chords, so that the effect will be like a very sudden swell. To obtain the best effect, do not cut off the first note, which would make the accent a hard attack instead of a smooth swell.

Another very effective break—and one that is quite easy, with a little practice—is only a perversion of the Charleston beat and is again obtained by unduly accenting a normally weak beat.

Ex. B.

It is obvious that this would sound shockingly commonplace were it not for the cunningly placed accent on the fourth and eighth quavers.

Now try a two-bar break composed

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Ex. C.

These three-part harmony breaks are useful in all full choruses, particularly last choruses, for, as I remarked earlier in this series, it is not advisable to break the first chorus up too much. Of course, four-part-harmony breaks are also very effective if you have a reliable bass or tuba player who can fit in exactly with the rhythm. He must do this, however, since one player faltering on an accent will ruin the whole effect.

Let me rewrite Ex. C to include the bass part and see how it looks:—

Ex. D.

Speaking of bass players brings me to a subject which is not often given sufficient attention, i.e., the writing of bass parts. There is very little of interest to a first-class man in such printed parts as we get to-day, but, on the other hand, if he is allowed too much scope to extemporise on the spur of the moment, his instrument is of such an unwieldy nature that the result will be chaotic, unless he is a very exceptional musician. But, assuming you have an averagely good performer in this section, it would repay you to give him something to play which will rouse his enthusiasm and help to keep up his standard.

I have spoken before of the fine effect obtainable by sustaining harmony against a "hot" solo, and this seems worthy of a comment. Saxophone sections are ideal for sustaining harmony and the chords can easily be found from the piano part. But you will have to be careful with a small band having, say, only two saxophones, which notes to use, since a depleted chord is always liable to sound thin and ragged unless spread in the proper way. Avoid fifths like poison, unless you require a particular effect, such as a drone as in a bagpipe, or an Oriental effect. Fourths can be used with discretion

Ex. E.

as in Ex. E, but the effect is not too good. Thirds, of course, are the simplest and safest of all, but be careful not to drag them in by the ears. Seconds sound very nice, provided they are properly resolved. In Example E quoted above, the second C and D would be more effective than the fourth quoted. The octave is always thin, and the dominant seventh is a useful chord, but only in three-part harmony.

LEIGHTON LUCAS.

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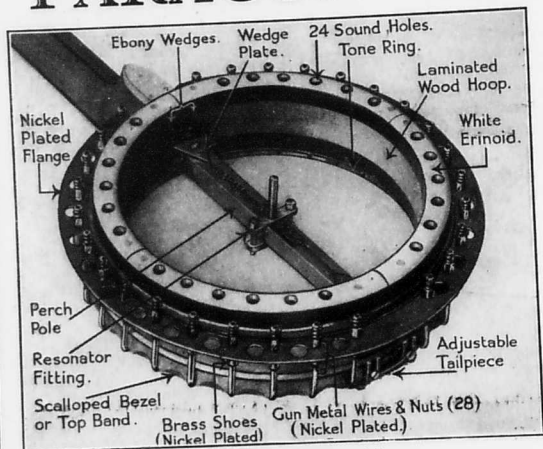
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HOT CHORUSES FOR GUITAR & BANJO

By LEN FILLIS

I HAVE suddenly realised that whereas in previous articles I have given to you—dear reader—only the written word, my very worthy confederates (or accomplices—it doesn't seem to matter which way one puts it) who assist in filling this book have been offering, under the title of "hot choruses," all sorts of wonderful scores for their readers to play on their instruments.

This month I'm going to be with them. I have used as a foundation to this article an example of a "hot" or "dirt" chorus, introducing a little of the new effect "pulling the strings," combined with some of the most modern rhythms.

The chorus I have written is of "Shepherd of the Hills" and is reproduced at the foot of page 381, but I do not suppose for one moment that readers who tolerate my articles are likely to be content with a mere musical illustration; thus, following are a few words about it.

I don't think I have been an offender in the past, but this month I want to emphasise that I am *not* one of those brilliant personages who "Guarantee to teach you to play 'hot' choruses *ad lib.* by a stroke of my pen." I can only hope it will be a case of "Satisfaction guaranteed or money refunded" . . . if you have neck enough to apply for the refund. What I mean to say is that, although one can—and many in this book have already done it—give good rules for general guidance, it is my humble opinion that no man can teach another the art of "hot" playing. I have proved this over and over again. I know banjoists

who are brilliant performers until it comes to playing a "hot" chorus; there they are beaten—which only goes to prove that the art of playing "hot" is either born in a man, or that he has by a very long and comprehensive study of extemporisation, allied with close association with artists of the "hot" school, developed a "flair" for it. As I stated in my article dealing with breaks, the best I can do is humbly to proffer a few hints on the subject in question.

Not every type of number is suitable for a banjoist to extemporise on; those containing myriad and peculiar changes of harmony being generally most unsatisfactory. Choose a chorus with simple harmony and a simple or straightforward melody, and half the job is over.

I think it is generally known that there are various types of tenor guitar and banjo "hot" choruses. There is the chorus which is full of technical single-string passages; then there is the chorus based on chords in which novel harmony can be introduced; and there is the chorus which is devoted, for the most part, to "pulling the string," and may be said to be a combination of the first two effects. But, without question—leaders and listeners alike agree on this point—the ideal "hot" chorus for a banjoist is the "Rhythm Chorus." The accompanying example is a "Rhythm Chorus" interspersed with breaks featuring "pulling the string."

Having decided upon which type of chorus you are going to play, the first, and most important, step is to think out a good extemporisation on

the melody, or counter-melody, of the composition you have selected.

Secondly, think out and decide upon the rhythms you intend to adapt to the extemporisation. When these two factors have been settled and, if possible, developed, the third phase, that of the "breaks," makes itself apparent. (Concerning breaks, see my article in the December, 1926, issue dealing with the matter fully.) The majority of compositions lend themselves to one break only—that which occurs on the fifteenth and sixteenth bars, but there are tunes in which breaks can be used in two or three places. One has only to be able to ascertain how many, and where, breaks can be profitably inserted.

We will now assume that the "hot" chorus has been completed and either written out or memorised. There is next a most important matter to attend to and one which requires much tact, if the desired result is to be obtained. This consists of instructing the rhythm section of the band (which if it cannot make, can mar the solo rendering) as to with what effects you desire them to assist you.

In the chorus I have scored, the best result will, I think, be obtained if the pianist plays the harmony (chords) with his right hand, keeping four straight beats to the bar, whilst playing the melody note for note with the left hand (no chords to be played by the left hand). This type of piano accompaniment serves a dual purpose; it keeps the rhythm going whilst the guitar or banjo is extemporising, and the stronger left hand lets the melody

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come through just sufficiently to give the dancers a better idea of what is being played. The drummer should play "hot," but quiet, cymbal, keeping as nearly as possible to the soloist's rhythm. The tuba plays first and third beats in appropriate bars.

Provided it has been, and will be, well drilled into the audience by what has gone before and what is to follow, it is, of course, not essential that the melody should be apparent all through, or even at all, in "hot" banjo choruses; and even the harmony may often be altered to obtain novelty of effect. Digressions from orthodox harmony may sound strange to those who have not the ear to appreciate

them, but those who can, may be given a real thrill by clever work in this direction.

As practically every number has different changes and sequences of harmonies, it is an impossibility to map out any routine or rules for altering them, so this is where I fade out, as I cannot give any more advice.

Sorry—I forgot to mention one last thing: Do not, when called upon to prepare a chorus, put absolutely everything you know into it. Save a little for the next time you are called upon to show off. Nothing sounds more amateurish than to hear a player filling his chorus with every conceivable type of stroke and effect.

Choruses should be carefully thought out in advance. The rhythms should be neat and phrases nicely balanced.

And—oh, yes, there is one thing more. The chorus I have scored does not fit harmonically with the orchestration. The first beat of the second bar is different; so are the second and fourth beats of the fifth bar, the fourteenth, fifteenth, and sixteenth bars and the twentieth and twenty-first bars. I suggest the banjoist has a little confab with the pianist before attempting the chorus so that the pianist may make the simple changes necessary to make his part fit with that for the guitar or banjo.

LEN FILLIS.

SHEPHERD OF THE HILLS.

FOX TROT

Music by
HORATIO NICHOLLS
Words by
EDGAR LESLIE
Orchestral parts Arr. by
JOSEPH NUSSBAUM

"HOT" GUITAR or
TENOR BANJO SOLO
by LEN FILLIS
(Banjoist—Jack Hytens
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This copyright transcription may be inserted as an additional chorus after the first chorus (first or second time) in the printed parts issued by The Lawrence Wright Music Co. It should be preceded by the first time bars as in the said printed parts.
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return to printed parts 1st or 2nd time bars as desired.



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Its Bore and Facing

By BEN DAVIS

A WELL-KNOWN authority on mouthpieces once stated that if all saxophonists used their lips in the same manner and acquired an identical embouchure, it would be necessary to manufacture but one pattern mouthpiece, with a standard lay.

The question of the different strengths of muscles in the lips of the various players evidently did not enter the mind of this gentleman, or perhaps his version is that everybody's lips can be developed to the same style and into identical strength. If that be so, I beg to differ. I would even go so far as to say that there are no two persons alive whose power in the muscles of their lips is absolutely the same.

Quite apart from the style of embouchure used—that is to say, whether the lip(s) cover(s) the teeth completely or partially (see "Saxophone Embouchure and Why" in the November, 1926, issue of THE MELODY MAKER AND BRITISH METRONOME), the slightest difference in pressure of the lips on the mouthpiece and reed requires a larger or smaller opening on the mouthpiece and a different thickness of reed; thus it seems that instead of coming to a standard mouthpiece just the reverse will happen, and mouthpieces will be specially fitted to every individual just like boots or false teeth.

It is quite true that the lips can be developed and strengthened, but there is always a limit; whereas in one case the player can, perhaps, double the strength of his lips, another may only gain about 25 per cent. over his original power.

The question then arises: What is the correct lay to use for various strength lips? That can only be determined by the player himself, and he will be well advised when purchasing his first, or subsequent, saxophone, to try (after selecting a medium strength reed of good quality) mouthpieces with as many different lays as he can. All good dealers in saxophones have a large selection of mouthpieces in stock which they will allow prospective customers to test, so my suggestion is quite feasible.

Let us now consider the different lays and degrees of variation.

Firstly, I will deal with the open, or what is recognised as the German, lay. There are three forms of this and all other lays—namely, long, medium and short, according to the distance from the tip of the mouthpiece to where the reed meets its facing. It is the last-mentioned, or long and open form, that can be used to the greatest advantage, providing, of course, that a soft reed is used and the correct embouchure employed, as de-

scribed in the aforementioned article, "Saxophone Embouchure and Why." When this lay can be used a softer tone can be produced and slurring will be found much easier; a great asset, especially in these days of gliss, smear and accent. Also, the tone produced is better.

I do not wish to give the impression that it is not possible to get good tone on the full range of the instrument with other lays, but the fact is quite obvious that the more open and longer the lay, up to a reasonable point, the more easily can the instrument be filled with the breath, and so the richer and rounder will be the tone. Of course, this can be carried to excess. If the opening is too wide the lips will not be able to hold the reed close enough to the facing, no matter how soft the reed may be. Equally, if the lay is too long the reed will meet the facing *outside* instead of *inside* the mouth, which will allow air to escape and cause loss of tone and squeaks.

Next, there is the short and medium close lay, known as the French lay. The clarinet style of embouchure is, I find, generally used by those who employ this lay, and the tone produced is invariably thin.

Thirdly, the long, close lay. I know of many players of repute using this type with a soft reed and the lips clear

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of the teeth, who are able to get a really fine tone, but I would advise all students to wait until the embouchure is thoroughly developed before attempting to try this type. Even then it may take many months of practice to get accustomed to it, because there is so little space for "play" between the reed and the facing, and so a most delicate control of the reed is necessary—in other words, one must have developed a most sensitive embouchure.

Tip Openings

The opening at the tip of the mouthpiece is extremely important; the slightest fraction of an inch makes all the difference, especially in the extreme notes. The following suggestions may be tried with confidence:—

Where the tone is generally good on the full range of the instrument, with the exception of the high E and F, the tip should be opened one-fiftieth to one one-hundredth of an inch. More than this may make production of these very high notes easier still, but there is always the danger of the bottom notes becoming coarse and difficult to get without blowing hard.

In cases where the low notes are hard to sustain, or when blowing

softly it is found they have a tendency to jump up an octave, it is advisable to lengthen the tip opening, though it should not be made wider at the extreme end. In other words, if the lay is curved in any part from the tip to about $\frac{1}{2}$ in. down the facing, the curve should be modified, that is to say, made flatter or straighter.

Condition and Trueness

His mouthpiece should frequently be examined and tested by every player, as this part of the saxophone has a tendency to warp from damp.

The inside of the mouthpiece should be smooth, and care must be taken that it is not continuously pushed on hard against the neck of the instrument, as this will soon cause a small ridge to develop.

The lay must also be smooth and uniform and should be watched, as saliva and heat will also often cause it to warp after a time.

The best method of testing is to fit a reed on to the mouthpiece, tighten up the ligature, and then insert the finger into the opening where the crook fits in. Put the blowing end into the mouth and suck the air out of it. If the facing is true, it should be found that, on withdrawing

the mouthpiece from the mouth, the reed will stick to the facing for a second or so before releasing itself.

Wooden mouthpieces are more liable to warp and crack than ebonite and, in addition, after years of use, may rot, especially where wood other than cocus is used.

If a mouthpiece becomes faulty, it should be sent to an experienced person for relaying. On no account attempt to relay it yourself, as this requires great skill and accuracy of workmanship.

Ligature

The ligature should fit snugly round the mouthpiece and reed, but must not be screwed up too tightly, as this will clamp the sides and cause it to warp in the centre.

The position of the ligature on the mouthpiece is of importance, but as the great majority of mouthpieces are marked to show where the ligature should come, I need not say more on the subject.

It is always advisable to use the mouthpiece sold by the makers of the instrument. The bores of other makes may not suit a different instrument and are liable to cause the tuning to be imperfect. BEN DAVIS.



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SOME USES FOR THE CHINESE CYMBAL

By ERIC LITTLE

of

Jack Hylton's Kit-Cat Band

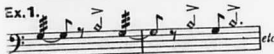
As has already been stated in these columns the Chinese cymbal, which used to be the old-time jazz drummer's chief weapon of offence, has of late years been somewhat relegated to the back ground.

This is probably more because its usefulness is limited in drumming for the dance band as we know of it today than that there is no use for it at all. There are still some uses for the Chinese cymbal, and, as many drummers may possibly have one or two of these amongst their spare kit, I offer these few suggestions for utilising them in different ways.

As a Damped Cymbal

It is always useful to have a permanently "damped" cymbal fixed on the bass drum for the purpose of filling in such crashes as are difficult to play, and then damp out immediately in the ordinary way.

For instance, the following phrase:



It is impossible to execute this properly on the crash cymbal, because, as this crash has to be damped out to get the proper rhythm, both hands are occupied, and it is thus impossible to get back to the side drum in time to start the roll in the fourth beat. But with a cymbal which has been damped in advance it is quite easy.

Some drummers use the cymbal pedal for such crashes as these; but if the pedal is fitted with the proper "Charleston" cymbals (as it should be), these make it unsuitable for "solo" crashes.

For this purpose a thin Chinese cymbal should be permanently damped by having strips of heavy cloth or webbing, 3/4 in. to 1 in. wide, glued to it. This should make it sound similar to a choked crash, without the necessity of stopping the vibrations with the hand. If it does not, add more strips of material until the desired result is obtained.

The cymbal should not be fixed with the ordinary spring or suspender holder, as this puts it in an awkward position for the class of work required of it. It is best when attached by means of a "Bull-dog" or similar type of clip, with easy reach with the side-drum stick.

be used, and therefore "socking" should be avoided, as if the cymbal is thin enough to give the desired effect, it will not stand very heavy beating.

Another Rhythm Effect

The following rhythm is more effectively rendered with a Chinese cymbal than with any other type:—

Take an ordinary screw, about 3 in. in length, and draw the threaded part downwards against the edge of the cymbal gripping the latter at the end of each stroke, and using a little extra pressure at the same moment as the fingers close on the cymbal.

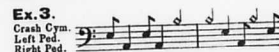
The following illustrates this effect, the "roll" (♩), of course, representing the passage of the screw-thread across the edge of the cymbal:—



Chinese Cymbals on the Charleston Pedal

A good effect is obtained by having two Charleston pedals, each fitted with a different type of cymbal, and playing a rhythm on these in conjunction with the Turkish crash cymbal.

The following is an example of this effect:—



This may seem rather involved at first sight, but a little practice with the two pedals will soon enable you to get some real live rhythms in this manner.

Of course, the bass drum cannot be used at the same time, but for an occasional special stunt chorus, that is not a drawback, and the effect has a lot to recommend it.

If one pedal is fitted with the correct Charleston cymbals, it is a good idea to fit the other with a pair of somewhat larger Chinese cymbals, or sometimes a good effect is obtained by using a Chinese paired with a Turkish, Smyrna, or ordinary brass cymbal.

It may be necessary permanently to damp one or both of the cymbals a little, as explained earlier in this article, so that they will not be too loud.

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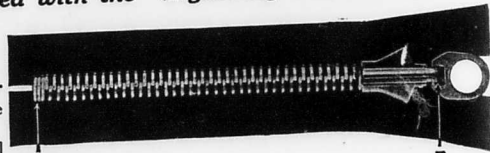
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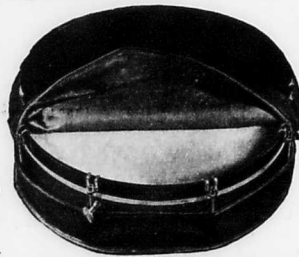
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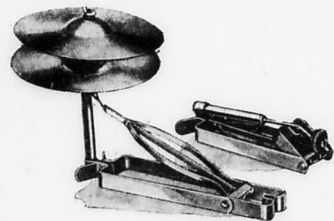
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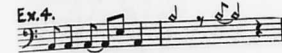
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The difference in sound between the two pedals must be as great as possible, and both should be different from the tone of the crash cymbal. Three quite varied tones are necessary in order to get the best result.

If you use those very small "after-beat" cymbals (which sound more like a triangle) on the hoop of the bass drum, these also can be effectively introduced into this type of rhythm.



A Wire Brush Effect

In quiet passages, the wire brush on a Chinese cymbal gives a very pleasing effect. Only one brush should be used, and an occasional syncopated beat made lightly with the shank of the brush (the left hand being ready to damp out the "ring").

A variation of this is to be obtained by using the "swish" stroke on the cymbal with the flat of the brush.

A Novel "Sock" Effect

Another effect, which is not frequently heard, is obtained as follows:

A Chinese cymbal is laid (with the "cup" upwards) on a thick piece of felt, or a pad of folded cloth, and pressed down so that all the under side of the cymbal is touching the pad (except for the hollow part in the centre, which obviously cannot touch). A padded weight of some kind should be placed anywhere on the cymbal, so that every trace of "metallic" sound is damped out.

When struck with a fair amount of force towards the centre, using a hard or semi-hard timpani stick or marimba beater, the note gives a really good effect for off-beats, etc., and if two cymbals, giving different sounds, are damped in a similar manner, a variety of very effective rhythms may be played upon them. This is particularly suitable for brass choruses, or especially in trombone solos.

With cymbals damped in this way, varied effects are to be obtained by striking them in different parts—viz., near the edge, halfway between the edge and the "cup" and also on the "cup" itself.

In closing I want to point out that these effects I have explained above are insufficient in themselves—it is the man with the sticks who really makes or mars an effect, not the devices he uses.

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: : THE CASE FOR THE "G" BANJO : :

A Reply by

LEN FILLIS
(Banjoist, Jack Hylton's Kit-Cat Band), to the letter from Mr. A. W. LANE which appeared in our last issue

MAY I, without appearing patronising, sincerely compliment Mr. Lane on the excellent and lucid manner in which he stated his case, and incidentally pulled me up for what he calls my "wholesale condemnation of the G banjo." I would also like to say that I agree with our Editor's footnote re Mr. Lane. Were there more members of our profession with his ability, enthusiasm, and capability of putting his thoughts into words, we should all be the better off.

But I disagree with Mr. Lane, and I feel that he has run off the rails right from the very beginning. He does not realise that piano, drums and banjo are not a complete dance combination in any sense of the word. They form nothing more nor less than a rhythm section, and to try and call a rhythm section a complete band is like trying to walk with only one boot on, and thinking you are well shod. True, you will cover the ground, but you will not feel comfortable, nor, which is more important, will you look good to anyone who has to watch your antics.

Whilst making all necessary allowances for the possible lack, or shortage of musicians, talent, scope and ability which may be experienced in the provincial towns, it surely must be made apparent that no matter how small a combination is, there must be one proper lead instrument, such as a fiddle, trumpet, or saxophone. The banjo in its dance band use is not suitable for, and should not play,

melody. The tone colour and general effect is not good when it does.

I have played in some peculiar combinations in my time, including the almost unbelievable one of fiddle and banjo, but even in that ludicrous instrumentation, there was one lead instrument and one rhythm instrument. Surely in a town most barren of musicians, one could form a combination of three which would comprise two rhythm instruments, either piano and drums, or piano and banjo, and one lead instrument.

To show I am not biased, let me recount the story of my own experience with the G and tenor banjos. I played G banjo from May, 1913, to February, 1925. At the latter date I was with a combination in Holland. I was then one of the most enthusiastic supporters and boosters of the G banjo,

but knew literally nothing of the dance business as practised in London and America, having newly arrived from South Africa—my home.

Imagine my consternation when at every turn I was confronted with bands whose banjoists used only tenor banjos. Every day my leader and friends in the band urged me to purchase a tenor banjo, but I stuck to my "first love" with all the more tenacity. I even remember reading the article alluded to by Mr. Lane, which was written by Harry Reser, and being delighted that so famous an artist should give preference to the instrument I was so fond of, and to which I was so devoted. But, the fact that this article was written months, if not years ago, and may not convey the sentiments of Mr. Reser as they are to-day must not be lost sight of. Ultimately, after having been "nagged" incessantly by the boys, and noticing that in 49 out of 50 photographs I saw of bands, the banjoists used tenor banjos, I decided to purchase one for myself. I did so, but on the following day, feeling ashamed of myself for my weakness and what I termed my "desertion" of the G banjo, I actually took the tenor banjo back to the store from which I had purchased it, and was fortunate enough to have my money refunded. When I told the boys what I had done, they gave me pitying glances and shook their heads mournfully, intimating that I had no hope either in this world or the next. The consequence was that I returned to

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the store the next day, and re-purchased the tenor banjo (the store-keeper evidently thought me crazy!). Having definitely purchased the tenor banjo, I set to work to learn it, and when I thought I knew enough about it, decided to try my luck in London. I came over, and in my first month in London I realised the G banjo was becoming a back number. That was two years ago.

From then I devoted all my time and energy to proper study of the tenor banjo.

Surely this must go to prove in some small measure that there must be a reason for using the tenor banjo, taking into consideration the fact of my being an ardent devotee of the G banjo. (I trust this last paragraph will not be considered egotistical, for I am not the only one who has given up the G banjo in preference to the tenor. I could name a great many banjoists who have made the change. Whilst at the Kit-Cat Club I met many prominent American banjoists who told me they had made the change—reluctantly at first, but afterwards realising that it was all for the best.)

In this country to-day the G banjoists outnumber the tenor banjoists by far; but that counts for nothing, as the G banjoists (generally speaking) are ignorant of the possibilities of the tenor. In America the position is reversed—the tenor banjo holds dominant sway, because its possibilities have been thoroughly realised.

When a banjoist starts talking about solo work, he should realise that there are proper solos written for both instruments, solos typical of the

instruments, which sound very different to playing solos of popular numbers. Moreover, by simple rearrangement of the parts, tenor banjo solos can be played on the G banjo, and G banjo solos can be played on the tenor banjo, which goes to prove that the tenor must have as good a scale and range as the G banjo, with the added and unquestionable advantage of open chords.

That open chords in the banjo are an advantage in the dance band is because it is recognised to be a pianist's job to fill in all the close harmony needed, and there is no need for the banjo to "double" the pianist's part; that would be wasting the instrument, as well as causing certain notes to sound too full and heavy. Thus Mr. Lane's great point that harmony as played on the G is not possible on the tenor falls to the ground in the dance band, since the idea of a dance band playing continually without a piano is ridiculous.

No up-to-date banjoist playing an ordinary fox-trot chorus plays it as written—he extemporises upon it, and quite bluntly gets as far away from the melody as possible, bearing in mind, as I remarked before, that if he wants to play a banjo solo he goes and buys a real one. No! I repeat it is not, and by the look of things never will be, a banjoist's job to be the melody lead in a combination, no matter how small that combination may be.

Mr. Lane is also under a misapprehension when, in the latter stages of his letter, he alludes to the "tone" of the G and tenor banjos. I deny having ever asserted that the G banjo

has an inferior tone, knowing that the good makes of G banjos have wonderful tone, as have good tenor banjos. Whether the instrument be tenor or G, if it is a badly constructed, cheap instrument it will have a bad tone. What I might have said regarding tone is that there is a difference of tonal quality which gives the tenor preference for band work of any kind, not only owing to its spread chords, but also because its note is clearer, not so plinky-plonky.

I am at sea as to what Mr. Lane means when he writes about the tenor stretching itself to the "almost unplayable length of 23 inches." Perhaps he would like to explain this point more thoroughly.

I think I have now answered Mr. Lane, but I would like to remark that when anybody writes or sends a query to THE MELODY MAKER that person is asking for advice which only men of the utmost experience can give. Thus, when a query is sent to me, I reply to it, not only guided by my own experience and knowledge of the dance business, but also by the opinions of artists of far, far greater repute than myself.

In conclusion, it is my sincere hope that no part of this letter will be considered antagonistic, for antagonism is the thing furthest from my mind.

I think Mr. Lane's fault is that he does not quite realise the use of the banjo when employed in conjunction with such other instruments as are essential to form a proper dance band (no matter how small), as distinct from merely a combination of the first instruments one can lay hands on.



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MUSIC IN THE CINEMA

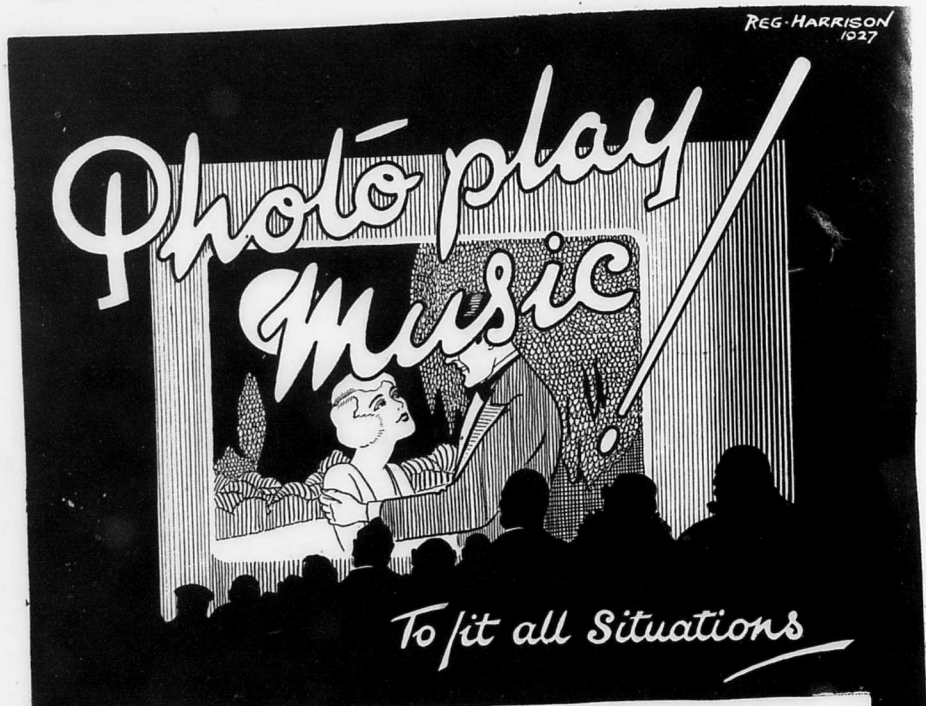
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 APRIL, 1927

Edited by
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MUSICIANS AND REHEARSALS

By the CINEMA EDITOR

I AM given to understand that there is some difference of opinion, or even slight dissension, existing at present amongst cinema musicians regarding the question of payment for rehearsals.

It is quite realised that in the ordinary cinema performance there is practically no time allowed for rehearsals. The main cause for this is: The non-arrival of the "Star" film, until just before the doors are opened for public performance.

Under this condition it would be useless for any M.D. to call a rehearsal and run through music before seeing the "subject" he has to accompany.

Then, again, it has been argued by many that if a musician is capable of holding his post there should be no necessity for the M.D. to have a rehearsal for the average musical programme which is put out on the stands to-day. Certainly there are "cuts" and "repeats" in numbers which might require a little explanation, but a few minutes in the band room before going in the "pit" should be sufficient to explain these.

When I opened the New Coronation Cinema, Manor Park, in 1921, all the musicians engaged there had the following clause in their contracts:—

The above salary to include one rehearsal per week (if required), not exceeding two hours.

During the two years I was in charge there, I did not have more than three rehearsals! The method I adopted

was this. When we had a film running for the whole week, and I had any new publications which required looking at, I put a few of them out on the stands on the Friday matinee (generally the quietest afternoon in the suburbs) and—keeping, of course, as closely to the original accompaniment as possible—played them through, reverting to the fixed setting again for the evening show. The orchestra themselves enjoyed the change of music, no one in the audience knew the difference, and accordingly when I wanted to use these new numbers they were not entirely strange to the musicians, and the show went well.

The only occasion when a rehearsal is required is when some special score is sent out with the music, and even then the M.D. with his pianist, and drummer, if he is working the effects, are sufficient to see it through.

Rehearsing with Turns

But if a vocal, instrumental, or dancing "turn" is appearing on the cinema stage, either as an interlude, or prologue, it is quite a different matter. However good the M.D. or the orchestra is, such "turns" invariably require a rehearsal—the only exception, in my opinion, being an *absolutely "straight"* vocalist, when the M.D. and pianist are sufficient—and on these occasions it is up to the orchestra to give a rehearsal, for their own benefit, that of the artist

concerned, and the good of the show. A practical and level-headed M.D. can always get over these difficulties, without appealing either to his management or Union, for advice or assistance in the matter. If he cannot he is simply what I termed in these pages, a few weeks ago, a "square peg in a round hole," and, if anything goes wrong on the first public performance, the management need not turn round and blame him. They should blame themselves for engaging such a man, simply because he is a good solo violinist, or pianist, as the case may be, but incapable of "running" his band.

The cinema M.D. to-day must not only be a good player, but should have had all-round experience in all the branches of theatrical, variety, concert, and operatic work, and the sooner proprietors and managers realise this fact, the sooner will the musical portion of the cinema entertainment become nearer perfection.

Evening Dress in Cinema Orchestras

This is another debatable point. Some musicians argue that because they are not seen by the audience, or only their heads and shoulders visible, they need not wear evening dress!

I cannot agree with them. I remember reading some months ago in a musical journal an article on this point, and it urged very strongly that the time had now come when a change

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of coat and a black tie only was not sufficient evening dress! I quite agree with the writer.

The average musician, unfortunately, is far too "slack" as regards the question of dress in the orchestra. There is a certain "tone" given to a cinema by seeing all the members of the orchestra smartly dressed, whether it be dark suits for the matinee or full evening dress (I mean dinner jackets and black ties) for the evening shows, and no self-respecting musician would have these articles excluded from his wardrobe. I cannot, however, see why they should require a special dress allowance to be paid them, if the management or M.D. call for "evening dress" at all evening performances! If the average musician would only realise the importance of looking the part, as well as playing the part, the managements would soon realise that their orchestras were assisting to give a "tone" to the show and make it a success, and in this way they would gain the respect to which I, for one, will always maintain they are entitled.

For heaven's sake, gentlemen, get rid of that idea of simply getting the job, looking at your watch for "The King," and longing for Friday

when "The Ghost" walks. Take an interest in your work, study your M.D., study your "Guv'nor," take a pride in your appearance and the show with which you are connected and you will make your own life much happier, and relieve your Union officials of many little unfortunate and unnecessary "conversations" with your managers and musical directors.

Qualifying for Membership of the Union

I cannot conclude these remarks without laying emphasis upon one point in which I think the Musicians' Union are to blame, and I say this in all sincerity, as I have every respect for the Union, and its officials, with all of whom I have had the most cordial and friendly relations for years.

It is not sufficient for the Musicians' Union to "rope-in" every male and female who plays an instrument and is open to accept a professional engagement. Before making any applicants members, such persons on applying for membership should have to go through some mild form of examination, or test, as to their ability on the instrument which they profess to play and on which they wish to accept an

engagement. There are many capable, and talented, musicians who are members of the Musicians' Union (and by the Union I include the L.O.A.) who would be only too pleased as specialists on their own instruments to become a Committee of competent examiners, and even applicant for membership could be put through a formal test of sight-reading, etc., before being accepted as a member.

In this way the Union would do a vast amount in raising the standard of musicians, increasing their own prestige, and would save themselves untold troubles in the way of complaints regarding inefficient and incompetent deputies. They would also receive the thanks and support of many proprietors, and managers, whose opinion of the Musicians' Union, and some of its members, at present, is not fit for publication.

And just one more point. You can never convince me that the man who is doing a full day's work, manual or clerical, from early morning to tea-time, can be fresh to give a good show in a cinema, as a musician, from 6.30 to 10.30 p.m. the same day. Why is it allowed?

J. M. H.

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PROMINENT MUSICIANS IN THE CINEMA WORLD

Mr. JULES GAILLARD, Musical Director, The Scala, Liverpool



Mr. JULES GAILLARD

ONE of the most eminent musicians in the cinema trade is the subject of our article this month, and his popularity on the Merseyside is so great that his abilities are called upon on many occasions, apart from his cinema work.

For some considerable time Mr. Jules Gaillard was a popular figure at the Trocadero, London, where his music delighted thousands, and, in fact, it was there that he was heard by one of our cinema magnates, who invited him to enter the cinema side of entertainments.

For the past four years he has been in charge of the musical arrangements at the Scala, in Lime Street, and given every satisfaction to the many patrons who visit this popular house. In addition, his orchestra has been broadcast on many occasions. He has at his command a very excellent body of musicians, of 17 performers, who are all together for interludes, prologues, etc., and are divided into A and B sections for the accompaniment of the films.

In the course of a conversation I had recently with this musician, I gathered some very interesting information.

The Film First, but the Music Necessary

Mr. Gaillard says: "There is no doubt about it that in these days the public visit the cinemas to see the film, but it is the music that rests longest in their memories, the music that assists in bringing tears to their eyes or laughter to their faces. Not all the Pola Negris in the world would cause the audience to shed one tear or quiver with excitement if the tense moments were not accompanied by equally expressive music. How easy it is to weep to the strains of Tchaikowsky's "Chanson Triste," or live through the life of poor Punchinello as we listen to "Pagliacci"; but take away the music and what happens? The picture falls flat, and we are no longer in touch with the characters portrayed."

Good Music of Paramount Importance

"This only goes to prove," continues Mr. Gaillard, "to what a great

and choose an inferior gem because the setting is more pleasing to the eye. So it is with the 'silent drama.' Just as the smallest details go towards the making of a super film, so does the synchronisation of the music go to make a complete success of the entire production."

The Duties of a Cinema M.D.

Mr. Gaillard contends, and rightly so, that if a musician intends to go in for cinema work, he must not only have an extensive library at his command, but must also have a retentive memory. In this way, when he sits down to "fit" his film, he will not only have his library book to work upon, but also a quick and ready memory which will be of invaluable assistance to him in getting through his work.

How the Manager can Help the M.D.

"The resident manager," says Mr. Gaillard, "can assist his M.D. by insisting with all renters that he receives his film in ample time to give his M.D. a chance to see the film quietly and comfortably and fit his music. It is not sufficient to put it on the screen about 12 noon the day of showing and expect the M.D. to have his work done thoroughly by 2.30 or 3 p.m."

On this point I am glad to be able to record that Mr. Gaillard has no complaint to make as regards the Scala, as Mr. Philip E. Giles, his esteemed and popular manager, is very sympathetic, and as a rule the film is shown to the M.D. on the Saturday preceding the Monday showing. (It is a great pity that this cannot be universal throughout the Provinces. Some day the renters will wake up and pay a little more attention to this detail.)

The Arrangement of the "Setting"

Another item which this musician wishes to emphasise is the importance of proprietors giving their orchestras music stands—strong, and stable—large enough (in length) to enable the player to have the next number ready when the change is made. Again, the M.D. should also, as far as possible,

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7 MINOT	Galop , characteristic.	44 —	Dramatic Tension , Moderato Agitato descriptive.
8 ANDINO	Allegro Agitato , for disputes and excitement.	45 —	(a) Purity , Love Theme. (b) Einfulness , Love Theme.
9 —	Dramatic Tension , for subdued action.	46 —	Lamentoso , for scenes of intense pathos.
10 BERGE	Andante Pathetique .	47 BERGE	Appassionato , Aria from Tschalkowsky's "Romeo and Juliet."
11 KIEFERT	Furioso , for riot or storm scenes.	48 SHEPHERD	Battle Agitato , characteristic descriptive.
12 HERBERT	The Melody of the Bell , cloister or church scenes.	49 —	Agitato , for general use.
13 KIEFERT	(a) Poppiano , garden or reception scenes. (b) Valse Caprice , Valse Lento	50 CRESPI	Memories , characteristic Andante.
14 SIMON	March Bizarre .	51 BORCH	Andante Doloroso , depicting grief and anguish.
15 HERBERT	Andante Dramatic , for impending danger.	52 MINOT	Wild and Woolly , characteristic Western Allegro.
16 MINOT	Battle Agitato , descriptive.	53 SMITH	Graciousness , characteristic intermezzo.
17 HERBERT	Indian Intermezzo , for neutral scenes.	54 BORCH	Misterioso Dramatic , depicting mystery to dramatic climax.
18 —	(a) Indian Love Song , characteristic. (b) Indian Lament , characteristic.	55 —	Agitato Appassionato , depicting passionate agitation.
19 —	Indian War Dance , for fight scenes.	56 —	A Dream , depicting celestial visions.
20 —	Mexicana , characteristic.	57 CASTILLO	Andante Appassionato , depicting dramatic emotion.
21 BORCH	Hunting Scene , Allegro Vivace	58 KIEFERT	Patrol Orientale , characteristic.
22 —	Misterioso Dramatic , for sudden or impending danger.	59 —	Love Song , Orientale.
23 —	Andante Pathetique , for general use.	60 SHEPHERD	Furioso , depicting conflict and riot.
24 —	Dramatic Andante , for suppressed emotions.	61 BORCH	Misterioso Dramatic , depicting mystery and agitation.
25 —	Joyous Allegro , Triumph or Victory.	62 —	Andante Dramatic , for dramatic emotion.
26 MINOT	Hurry , for general use.	63 SMITH	Dramatic Finale , for concluding dramatic moments.
27 —	Storm Furioso , descriptive.	64 BORCH	Dramatic Tension , in Russian atmosphere.
28 BERGE	Pizzicato (Petite Ballet).	65 BUSE	Barcarolle , summer Idyll.
29 ANDINO	Misterioso , for general use.	66 SMITH	Misterioso Agitato , descriptive.
30 MINOT	Pizzicato Misterioso , for burglary and stealth.	67 SHEPHERD	Dramatic Tension , for strong tense, emotional scenes.
31 BORCH	Gruesome Misterioso , for infernal or witch scenes.	68 BORCH	Lamentoso , funeral or death-bed scenes.
32 BERGE	Dramatic Andante , characteristic.	69 MINOT	Agitato , for scenes of tumult.
33 MINOT	Hurry , for pursuit and races.	70 BORCH	Andante Doloroso , depicting pathetic emotion.
34 KIEFERT	Pastoral , characteristic Idyll.		
35 CRESPI	Thoughts , Andante Triste.		
36 ANDINO	Dramatic Tension , depicting dramatic but not pathetic situations.		
37 —	Agitato , for excitement, fights, etc.		

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arrange his music in "keys" that will allow simple modulations. The point, when brought to perfection will do away with some of the abrupt and extreme changes which one hears to-day.

Musical Suggestions

Mr. Gaillard is not satisfied with these, in their present state, and would gladly welcome a conference of M.D.s when the matter could be thrashed out in a friendly spirit and a certain form of standardisation arrived at.

* * *

These pointed and concise remarks of Mr. Gaillard should be interesting reading to all musicians. It was a great pleasure to me to sit through an ordinary performance, and I have nothing but the highest praise for the musical accompaniment given to the film, "The Crown of Lies," featuring Pola Negri and Noah Beery. An interesting "prologue" to the film was the appearance of Mr. Gordon Munro, the Scottish baritone, whom I had the pleasure of meeting and hearing some few years ago in Glasgow when conducting a trade show there. Mr. Munro has a personality, coupled with an excellent voice, which at once appeal to any audience, and his rendering of "The Toreador" song from "Carmen" and "The Big Parade" met with an enthusiastic reception from the crowded house, who were not satisfied until he had given two encores. I was assured by Mr. Giles, the manager, that Mr. Munro had been a great "draw."

Another interesting feature at the performance was the appearance of Armando, the youthful prodigy (aged 14½ years), who is the son of the popular M.D. at this house. He conducted the favourite "Light Cavalry" overture from the "pit," and it was not a mere "wagging of the stick," while the orchestra played, but a true and sincere conception of a conductor's responsibilities. Every movement of this overture was conducted in a masterly manner, each "lead" by the various instruments was "brought in" musically, and the audience showed its keen appreciation. Later, on the stage, Armando played the violin in the *Finale* from the Mendelssohn E Concerto, accompanied by the orchestra, and apart from his brilliant technique and perfect tonal effect, it was a great feat of memory. I prophesy for this youth of 14½ years a great future, and I, for one, shall watch his progress with great interest.

THE VETERAN SHOWS HIS MEDALS

(With Apologies to Sir J. M. Barrie)

II.—How to Catalogue and Keep a Library

WITH the ever-increasing demand on the Cinema M.D. for new and up-to-date additions to his library, it is very important that he should have some proper method and system of keeping it.

I have been very much surprised when visiting some cinemas to see the awful "muddle" in which their music is kept. How they ever manage to find anything at any time, and more so just when it is required, is a marvel to me. In addition to that, keeping music in such a state of disorder does not lengthen the "life" of your library.

The Catalogue

Every number as you purchase it should be entered in your Catalogue Book right away, and, in order that you may have a perfect record of your library, the book should be ruled as follows:—

LEFT-HAND PAGE—
Serial No. | Name of Piece | Description | Composer |
RIGHT-HAND PAGE—
Arranger | Publisher | Orchestration | Library Folio | Size of Cover | Date received |

Your serial number will, of course, start 1 and continue numerically upwards. The "name of piece" is obvious. The description will be such as "Intermezzo," "Valse," "Suite of 7 numbers." Then come the composer, arranger and publisher. The orchestration will be P.C. and F.O. or P.C. and S.O., or P.C. strings and W.W., etc., and any "extra" parts, such as extra P.C. or extra 1st V., should all be noted. The library folio will refer to your Library Book, mentioned later on; and, of course, the date received is again obvious. If your book is broad enough, and you can get in another column, then add Price | and in your Catalogue Book you will thus have a complete record of all music in your library.

Keep Your Music Clean

As soon as you commence to keep a library you should also purchase music bags—not covers—which can now be obtained from most publishing houses. There are generally three sizes, and on the outside of these you should state what is inside—the name

of the piece, description, composer, with catalogue and library numbers. Check your music carefully on receipt from publisher, and put it straightaway in one of these bags—according to size—after you have entered it in your Catalogue and Library Books.

The Library Book

This is the book you have to rely upon in arranging your musical programmes, and therefore it must be kept very systematically, and complete. If you use the letters of the alphabet instead of numbers, your book should be ruled as follows:—

Serial No. | Name | Description | Suitability for Scenes |

Now your music must be classified, and I would suggest the following order: A, marches; B, overtures; C, suites; D, selections—operatic; E, selections—light and musical comedy; F, light numbers—intermezzi, etc.; G, melodies and slow movements; H, dramatic and incidental music; I, oriental; J, Spanish; K, foreign—general; L, waltzes; M, fox-trots; two-steps, etc.; N, descriptive numbers; and O, miscellaneous.

In entering your music in your Catalogue Book you will now see the use of the column "library folio," which enables the bags to be kept in numerical order.

If you adopt such a system as I have outlined here you will always be able to keep your library up to date and in good order and condition, and provided you have ample room space where your music is kept—at home or in the cinema—you will be able to arrange your shelves, or pigeon-holes, in alphabetical order,

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according to your Library Book, and so be able to put your hand on any number at once.

Avoiding Repetition

Sometimes you will hear complaints about an M.D. repeating his music too frequently—that is to say, the same numbers are played week after week. Of course this may be unavoidable, owing to your not having a large library; but when you have, say, anything over 500 numbers, you will find the following method an easy way to avoid repetition.

In your music-room keep, say, eight spaces vacant, and on Monday or Thursday, when you collect up your programme, put it on space No. 1, and so on with each programme as you finish with it, until you have filled up the eight spaces. In this way you cannot repeat yourself under eight weeks if you change once a week, or four if you change twice a week. If your library is sufficiently large, you can extend the spaces to 10 or 12, or *ad infinitum*. By adopting this plan, in preference to putting each number back on its own particular place immediately you have finished with it, you prevent any chance of repeating too frequently. When your piles on the shelves, or pigeon-holes, from which you draw for your fittings, are becoming depleted, you put Lot No. 1 back into their respective places, moving all other Lots one up. Of course you may for some special occasion have to take a particular number from one of these weeks, but that does not often occur.

A Repair Shelf

Another method to keep your music in good condition is to have a special shelf labelled "Repair," and as soon as you come across a number torn or damaged in any way put it straight on to this special shelf until you have time to doctor it.

By keeping everything in good condition and repair you will find that if some day you have to part with your library the value will be greater, and you will stand a much better chance of getting a good price for it.

If there are any other points on which I can assist the M.D.s I shall be only too pleased if they will write me.

THE VETERAN.

An Open Letter

W. Evans, Esq., Managing Director, The Provincial Cinematograph Theatres, Ltd.

Sir.—While I have the greatest admiration for both you and the fine concern which you so ably control, I wish, with all due deference, to call your attention to a few points which, from a musician's vision, require some explaining.

The first is the question of your musical directors, throughout the entire circuit which you control. I am given to understand that you are of the opinion that if you are going to have a violinist-conductor in one cinema, you will have them in all!

Why?
There are just as capable pianist-conductors in the musical profession, possibly some with far greater all-round experience regarding the requirements of the musical portion of the cinema entertainment as it stands to-day.

I am not, at this stage, inviting a controversy as to which is the better, the violinist- or the pianist-conductor, from a musical, or practical, point of view, but there have been cases quite recently of cinemas acquired by your company where there have been pianist-conductors who have rendered valuable and meritorious work, some for many years, in the one post, who, immediately on your company taking over the cinema, or very shortly afterwards, have been dismissed with no other reason except that they are pianist-conductors! If they have served their former proprietors, and managers, faithfully for several years, and met with the approval of the patrons to that cinema, surely, sir, they are good enough to be retained in charge of the musical arrangements under your company's management?

I quite realise that in the successful running of such a vast organisation as your company now is there must be some hard-and-fast rules laid down, but I respectfully suggest that, when considering the above point, the services of musical directors who have done yeoman work in a cinema, before your company acquired it, should be taken into consideration when that cinema comes under your control.

Standardisation and organisation can be effected to such a point that they become overdone, and, in making employees simply a mere "cog" or

"nut" in the "wheel" of organisation, you crush, and eventually kill, all personality and initiative—two very important factors in the temperament of a man of artistic abilities.

The crucial point is this, sir: If the pianist-conductor has given entire satisfaction, both as regards "fitting" and the general control of the musical department previous to your company taking over, surely he is capable of "carrying on" under your management. If you wish a violinist to stand "in the limelight" for interludes, etc., the pianist-M.D. can always put his leader up on the rostrum, and still hold his position as M.D. of the orchestra.

I also want to ask you to give your musical directors the publicity they deserve as important and necessary features in the programmes you place before your thousands of patrons throughout the British Isles. In some of your cinemas which I have visited I could not find even the musical director's name on the programme!

In conclusion, allow me, sir, to offer you my sincere admiration for your great abilities, and, if you have any desire to reply to this, these columns are at your disposal. I remain, sir, on behalf of all musicians, Yours faithfully,

J. MORTON HUTCHESON.

CLEARING AWAY THE MUD

The following letter has been received from Mr. Louis Levy, anent the correspondence in last month's issue:—

"I have read with surprise the correspondence between yourself and Mr. Shepherd concerning the recent luncheon of cinema musical directors.

"As my name has been mentioned, I feel that I should write and let you know how we all appreciated your efforts, and it was only due to your personal influence and long experience in the cinema industry that the gathering was such a marked success.

"I, as one of the pioneers of the trade—on the musical side—have always valued your sound criticism, and have at times been guided by your advice in some of your writings. I am sure all present at the luncheon felt delighted and proud to have such well-known personalities as Sir Dan Godfrey and Mr. Ralph Hawkes amongst our honoured guests, and I am looking forward to several such happy gatherings as the last luncheon."

Proposed Conference of Musical Directors

AS a result of the recent social luncheon, held in London, last January, and many conversations and correspondence which have taken place since, it is felt that the time has now arrived when Musical Directors should meet "round the table" and discuss, in a friendly spirit, many questions, such as musical suggestions, etc., etc., which would do much to improve "Music in the Cinema."

The idea, at present, is for several of the prominent M.D.s in London to travel to a "key" centre, such as Birmingham or Leeds, and meet the provincial M.D.s from all the surrounding centres—within reasonable travelling distance. A conference would take place in the afternoon—say from 2.30 to 5.30—at which all the points in question could be discussed, and the views, particularly of the provincial M.D.s, listened to, so that some idea might be arrived at whereby the work done in London by the arrangers of film settings would prove far more useful than it is at present to the provincial man.

After the conference there could be a break for two hours, followed by a social and convivial dinner—with no speeches—and concluding in time for all who have travelled to return to their respective centres over-night.

It is hoped, if this meeting materialises, that representatives of the leading renting houses (publicity dept.) and also from the principal music publishers and trade Press, will be present, as from conversations I have had with many of these I am assured that they would welcome such a meeting.

The question of the most suitable day is a problem. The majority of London M.D.s have Friday "off," owing to Sunday opening, while in the provinces (with no Sunday opening), Sunday, of course, would suit best.

If such a conference is to be held—before the summer—it must be held this month, so if any M.D.s interested in London and the provinces, will communicate their views to me immediately on reading this, I shall put them before the London men and do my utmost to bring it to a successful and beneficial issue for all concerned.

"The more we are together, the happier we shall be."

J. M. H.

PAVILION CINEMA, MARBLE ARCH

Mr. W. E. HODGSON, Musical Director



MR. W. E. HODGSON.

THE music at this well-established cinema (one of the very first of London's "Supers" since it was opened early in 1914) has always been of a very high standard, and a large measure of this success is due to the painstaking and artistic work of its popular musical director.

Mr. Hodgson has had many years' experience in the cinema trade, previous to which he was leader with Mr. De Groot at the Piccadilly Hotel. For a period of 11 years he has been in charge of the musical arrangements at Marble Arch, and, whether it has been for special trade shows or in the course of his ordinary routine work, his musical programmes have always given the greatest satisfaction to both the trade and the regular patrons.

In the course of a short interview with Mr. Hodgson, I was able to obtain the following useful and helpful views regarding his ideas on "Music in the Cinema":—

Accompaniment or Orchestral Concert?

On the question of the present-day "close-fitting" of music to every change of scene, or situation, Mr. Hodgson was of the opinion that if it is to be an "accompaniment" to the film-story on the screen, then one must adhere to close-fitting. The only way, in his opinion, to improve the present method is that all pictures be sent out with a complete score of music. This should not be arranged for the trade show, but should be compiled at the studio, where there should be an experienced musician on the studio staff, who would be given unlimited time to do his work, and, of course, if any "cuts" were made in the film, before or after the trade show, the score must be "cut" accordingly.

"This would not be worth the expense for the average 'programme film,' but it should," continued Mr. Hodgson, "be done for all super-productions." I agree, but what is a "super"-production? This word is becoming a farce in the use to which it is being put by some renting firms!

Musical Suggestions or Cue Sheets

Regarding this vexed question, Mr. Hodgson agrees with many others that they are almost useless in their present state. They are done far too hurriedly and without any thought for the small man with a limited orchestra and library, he says, and continues, "If they are to be of any assistance, particularly to the provincial M.D., then far greater care must be observed in the compilation of them."

As an instance of this, Mr. Hodgson cites his own arrangement of the accompaniment to the "Faust" film, as played by him at Marble Arch recently. In this film there were many absolutely necessary changes of music required in 16-bar phrases. Now,

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unless the M.D. who has this film to accompany, and intends to follow Mr. Hodgson's cue sheet, is prepared to sacrifice, by cutting them to pieces, eight or nine orchestral sets of "Faust" and "Mephistopheles" selections, he will not be able to follow the cue list. In nine cases out of ten, the M.D. will not do this, and it is doubtful if his management will bear the expense of supplying these extra sets just for a six days' running. This is a strong point against musical suggestions, but one equally strong in favour of specially compiled scores.

Prologues and Interludes

The former, as far as Marble Arch is concerned, are a waste of time, according to Mr. Hodgson, but as regards interludes—whether classical or light—these are always appreciated, and a good indication of this is that, when the interludes are omitted—owing to length of programme—there are immediately verbal and written inquiries asking, "Why?"

The Orchestra at Marble Arch

Mr. Hodgson has at his command a very excellent orchestra of 19 experienced musicians which always plays the "star" film, and a smaller combination of 10 which plays during the rest of the programme. The majority of his men have been with him for many years now, and I know, from personal contact with some of them, how highly they all respect their musical director. An engagement at the Marble Arch is always considered likely to be long and comfortable. Probably this is because Mr. Hodgson has been "through the mill" himself, played under eminent musicians, and therefore knows how to treat his own men, and so get the best from them. One has only to sit and listen to the musical programme at this cinema to realise that all the players are interested in their work and assist their director to their utmost ability to uphold the high musical traditions which have always existed at Marble Arch.

J. M. H.

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GENERAL NEWS AND NOTES

BURGLARIES IN CINEMAS Musicians' Instruments Stolen

IN the January issue of this journal I called the attention of all musicians engaged in cinemas to our *Free Insurance for All Musical Instruments, for All Risks.*

I have, at all other times, in my conversations with cinema musicians impressed upon them the sound value of this scheme; but, like many other *real business matters* concerning the musician—which involves a personal outlay—they oftentimes let the matter "slide."

In case you may not be aware of this fact, I wish to point out to every one of you the real position, and it is this: *Whatever Policy a Proprietor has on his cinema against Fire, Burglary or any other "inconvenience" or damage, you will find in the majority of cases that it does not cover the instrument you play upon, if that instrument is your own personal property!* If you leave it in the cinema over-night, or over the week-end, *you do so at your own personal risk!* I am not saying that if the instrument is damaged, or stolen, the management will not meet you in some way; but why depend upon an uncertainty?

During the past few weeks there have been cases of burglary at no less than four London cinemas. At The Rialto Cinema, Coventry Street, a new "Vega" banjo and a trombone were stolen. Fortunately for the owners, these were discovered by the police in pawnshops. At The Capitol, in Haymarket, a valuable trumpet disappeared, and a trombone was extensively damaged. Another robbery took place at the Super Cinema in Charing Cross Road; and later on the Clapton Rink Cinema was "burgled," but in this case, luckily, no musical instruments are missing.

It is useless "locking the stable-door after the horse has bolted," so once again I would impress upon all musicians the advisability of taking advantage of our Insurance scheme. If there are any points in connection with it upon which you want enlightenment, a note to this office will ensure an immediate reply.

Don't overlook this possibility. What has happened in these cinemas may happen where you are engaged—for your sake I sincerely hope not;

but if it does occur, the blame and the loss, not only of your instrument, but perhaps also of your engagement, will be your fault.

Remember, prevention is better than cure, so *do it now.*

IT is not my intention on this page to review trade shows, regularly, owing to the fact that, at present, this section is only a monthly publication; but as I am endeavouring to attend as many of these special presentations as possible, I shall, from issue to issue, comment on any deserving of particular mention.

**"Dancing Mad." (W. & F.)
New Gallery Kinema. February 18**
I have always had the greatest admiration for any "musical setting" arranged by Mr. Fred. Kitchen, and his arrangement for this production left nothing to be desired, with the exception of one point. This was the scene where the husband returns home with his wife after a shopping expedition. The whole story is light and, to my mind, the scene of the "husband" loaded up with an armful of hat-boxes and other parcels for his "wife" might have been accompanied by the popular song, "Poor Papa! He gets Nothing at All!" Otherwise, a perfect accompaniment, well played.

**"The Music Master." (Fox.)
Palace Theatre. February 24**
This film was one which gave the arranger of the accompaniment every opportunity to display his abilities, and full advantage of this was taken by the gentleman responsible for the "fitting" at this trade show. The music was good, well played, and entirely sympathetic throughout. Two scenes, calling for special notice, were those where the piano only was required, and my congratulations are offered to the pianist who so artistically supplied this. It is a matter for regret that renters will not have included in their announcement titles the name of the musician responsible for the accompaniment at trade shows! It is just as important as telling us the names of the scenario writer, photographer or film editor!

**Vocal, Instrumental "turns," also
"Cabaret de Luxe" in Cinemas**
It was only to be expected, after reading Mr. Basil Davis' interesting article on "Modern American

Theatres" in "The Cinema" of February 17 last, that he would take the earliest opportunity of placing before the British public the ideas now so general in cinemas "across the pond." For this object Mr. Davis arranged with his talented musical director, Mr. Louis Levy, that the venture should be "tried-out" first at the Pavilion, Shepherd's Bush, and congratulations are due to all concerned for the very excellent performances to which I listened during the weeks commencing February 21 and February 28.

For the first week Mr. Levy, in co-operation with Mr. James Forsyth, the popular manager, adhered to a "straight" programme. The "presentation" opened with a few bars of the *William Tell* overture, played by Mr. Quentin Maclean, on the organ, in his usual able manner. The orchestra was then heard "off" and the "tabs" gradually disclosed Mr. Levy and his band on the stage, amidst a beautiful "setting," devised and arranged by Mr. Forsyth. The *storm* effects in this overture were given with full "lightning" and "thunder" effects, followed by the *Pastorale* "cut," and straight into the *Allegro*. Following this another opening of curtains "up stage" showed Mr. Joel Myerson, a S. African tenor who gave a delightful rendering of *The Romance of the Rose*, accompanied by the orchestra.

Then came the "Hungarian Rhapsody No. 2," played by the orchestra, with the cadenza brilliantly played on the piano by Miss Alice Williams (sister of "Charlie," the popular M.D. at the Kensington Super Cinema). Following this we had a xylophone solo—"Black and White"—played by Mr. Richard Scott, a member of the orchestra, and accompanied by Mr. Levy and his band. The final item was an excerpt from the "Pagliacci" selection, concluding with "The Prologue," sung by Mr. Myerson, with full orchestra and organ.

After this Mr. Louis Levy displayed his talents in another direction and we had a little community singing, during which Mr. Levy proved himself a master of "patter" and "repatee." This entire stage act took 35 minutes.

For the second week, Mr. Forsyth and Mr. Levy, complying with the

request of their managing director, put on a "Cabaret de Luxe," and for this occasion Mr. Levy emulated the "Symphonic Jazz Bands" one is accustomed to hear on the music-hall stage to-day. For this he augmented his usual orchestra by four saxophones and a banjo.

It is a very difficult proposition to expect any M.D.—however brilliant he is—who has been conducting "straight" music, and musicians, for years, to suddenly turn round, and in one short rehearsal of an hour, make his orchestra a jazz band. Out of this ordeal Mr. Levy and his talented cinema orchestra came in a highly creditable manner, but there is always that difference between the "straight" musician and the jazz player. The latter puts a lilt and rhythm into his playing entirely different from the former. I have no desire to "throw cold water" on Mr. Levy's efforts, I have far too great a respect for his talents, but criticism should be constructive, and if the proprietors of this cinema desire Mr. Levy to go in for this form of entertainment, then they must allow Mr. Levy to alter his orchestra accordingly.

To get the proper lilt and rhythm, with an orchestra of 25, two pianists are required. In this show only one, the very brilliant pianist (Miss Alice Williams) already a member of the orchestra, was available. She should have been supported by another really experienced dance pianist, who does not stick to the printed part. With the two pianos—end to end—in the centre of the orchestra, and drums and banjo beside them, we shall then get the basis of lilt and rhythm of syncopation, which was lacking on this first venture. The introduction of a Sousaphone would also improve matters considerably, as the strong beats were

lacking in necessary strength and sustain. Apart from this, the first attempt was a highly creditable one, Mr. Levy proving by his *pianissimos* and *crescendos* that he had complete control of his band.

I cannot conclude without congratulating Mr. James Forsyth—the energetic and capable manager—on the very artistic stage-setting which he had arranged for this "Cabaret de Luxe." It was one of the most beautiful I have ever seen on any stage, the colour scheme and lighting effects being of the highest standard.

The performances I listened to each week were thoroughly enjoyed by packed houses—in fact, I have rarely heard such enthusiastic applause from a cinema audience; and if, as Mr. Basil Davis says, this is the present form of entertainment in the American cinemas, I can see no reason why it should not become popular also in this country. But if it is to be done here, proprietors must not only have the stage accommodation, but also a first-class orchestra. J. M. H.

Exit Variety—Enter the Film

DURING the past few weeks, 17 halls of the "Gulliver" Circuit have been purchased by Mr. A. E. Abrahams, the well-known theatre proprietor, and a few days after the completion of the purchase 11 of them were leased to prominent members of the cinema industry, and will, in the near future, become cinemas combined with variety and *petite cabaret* turns.

Another rumour is now prevalent that owing to several "conversations" which Mr. R. H. Gillespie, managing director of Moss Empires, Ltd., has had with Mr. Marcus Loew, of the Metro-Goldwyn Combine of America, we may, in the near future,

see some of the "key" halls of the "Moss" circuit in this country become cinemas!

However much some may argue, there is no doubt that the variety form of entertainment is slowly, but surely, dying from "a lingering cancer," and one can only assume that one of the main causes for this is an absolute dearth of really up-to-date first-class music hall artistes on the variety stage to-day. In fact, judging by some of the recent programmes to which I have listened, I am quite sure that this is so.

Why Not Programme the Accompaniment Music?

THAT the cinema is becoming the premier form of entertainment in this country is evidenced by the huge demand made for seats by all classes upon cinema managers, not only in the West End, but throughout the provinces. The high standard of the orchestras and music played in these cinemas is probably as much the cause as the excellence of the latest super-films. Only a few days ago one of our leading lay press writers stated that the best music could now be heard in cinemas, by the best musicians, and was of great educational value to the public. The only point the writer deplored was that the music played, during the accompaniment to a film, was not programmed! Managers please note!!

Community Singing

THERE is ample evidence that this form of entertainment is becoming more popular every day.

They do say that "imitation is the sincerest form of flattery," so I think "the wee, braw laddie," who was the first to put this idea "over" in the cinemas, can pat himself on the

back and feel no pangs of jealousy, when he hears of representatives of other publishing houses following in his footsteps!

There must always be a pioneer in everything, and although community singing has been established now for some time, the introduction of it into the cinemas is largely due to one of those gentlemen "from the North" who never bought a return ticket, and who is now so well known and popular in musical circles in the West End of London.

The Astoria, Charing Cross Road

ON my first visit to this cinema—the opening day—I was very disappointed with the musical portion of the programme, not so much in the arrangement of the "fitting," as in the manner in which the music was played. I made every allowance for want of rehearsals, and other inconveniences consequent upon a hurried opening, but the fact remains the orchestra was *not* good, and this was very much the general opinion.

To-day things have altered beyond recognition, and I am very glad to be able to take this earliest opportunity of congratulating Mr. W. L. Trytel on the wonderful improvement he has effected.

On my visit to see that excellent production, "Don Juan," with Mr. John Barrymore, the music was beautifully played. The score, I understand, was the original American setting, with a few alterations and additions by Mr. Trytel, and the entire "fitting" was not only an artistic accompaniment, but rendered in a musicianly manner. Congratulations, Mr. Trytel; keep up this standard.

The Bloomsbury Super Cinema

A VERY fine and up-to-date "Christie" three-decker organ, with all the latest cinema improvements, is being installed in this popular house in Theobald's Road, and it is hoped, will be ready for opening at or about Easter.

The musical arrangements at this cinema are under the able direction of Mr. Raymond de Courcy, who controls an excellent orchestra of 15. His musical "fittings" are at all times appreciated by the patrons.

The interludes on the stage, on an artistic setting, are also a distinctive feature at this house, and I shall pay

an early visit after the organ is working.

The Rialto, Coventry Street

MR. ALEX. FRYER having resigned his appointment at this popular resort of cinema patrons, we are pleased to announce that Mr. Max Hayman, who has been M.D. at the Coliseum, Ilford, has been appointed to the post and, by the time these lines are in print, will have taken up his duties in Coventry Street.

At the time of going to Press I hear that Mr. Fryer is likely to go as joint M.D. to a prominent Cinema in Oxford Street, London, W.

The Rialto Cinema, Enfield

IT is not often that a brass band appears on the cinema stage, but a few weeks ago the Enfield Town Silver Prize Band gave a special performance for one night only. Included in the programme was the test piece set for the recent musical festival at Leicester. The band was given a rousing reception by the large audience.

Such appearances as the above are only possible where there is sufficient stage accommodation, and there is always this point to remember. A local band appearing, such as this one did, will always draw a large following, and it might, with advantage, be "tried out" by other cinemas, more particularly in the provinces on a quiet night, when the house requires filling up.

Now that Cinema Orchestras are being called upon to play Syncopated Music,

the attention of all Cinema Musicians is directed to the technical articles by famous exponents which appear regularly in this publication.

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

The Awakening of the Press

AT the Cinema M.D.'s Luncheon, Mr. Fred Kitchen asked the Press to pay a little more attention, and give a little more publicity, to "Music in the Cinema." In last month's issue I wrote strongly, I hope, on "The Apathetic Press," and received many expressions of approval from readers. I was, therefore, more pleased than surprised to read in the *Daily Mail* of 16th ult. a long article on the importance of music, quoting two special scores, "Mademoiselle from Armentieres," done by Mr. Louis Levy, and "The Flag Lieutenant," by Mr. Albert Cazabon.

This is a distinct and good sign that the lay Press are at last awakening to the fact that "Music in the Cinema" is a very important asset to-day.

British Hollywood at Wembley

ON the other hand I am disappointed on reading the proposed scheme for this project to see who are on the so-called "Production Advisory Committee." They are all eminent ladies and gentlemen in their own professions, but how many of them know the first thing about film production—in fact, how many of them are even regular cinema-goers? Some I know have even taken every opportunity of running down cinemas and upholding the theatres.

The most lamentable part about this Committee is that there is only one musical name on it—Mr. Isidore de Lara—a musician of great ability and experience, but with no experience of music in the cinema as it is to-day, or will be in five years time. If Mr. Ralph Pugh is looking only for eminent names on his Advisory Committee, he has certainly got them, but all of them inexperienced in cinema production. I can give him some practical musicians' names whose experience of cinema work will be of great value in the studio, because it is the music which is going to make or mar the film, and we all want to see British productions on a higher standard than they are to-day.

For goodness sake let us have some round pegs in round holes, for a change. We have had enough of the other sort in the cinema trade already.

I sincerely hope if this Wembley idea materialises that there will be a revision of the Advisory Production Committee, with the addition of real "live wires" in film technique and musical accompaniment.

This offer concerns all readers and subscribers of "THE MELODY MAKER"

To introduce the following numbers to readers of THE "MELODY MAKER" mentioning this paper, we will forward the following twenty-four popular numbers *post free* for F.O. 25/-; S.O. 19/-; P.C. 8/-; Extras 4/-.

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:: ORGAN ACCOMPANIMENTS ::

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

ARTICLE IV The Use of Silence

A FAVOURITE saying of Sir Walter Parratt was that the only thing in the world more beautiful than beautiful music was silence following it. Certainly, in accompanying pictures, silence used in the right place can be not only very beautiful, but also intensely dramatic, according to the circumstances.

Speaking from a general point of view, in the average cinema there is not nearly enough silence, or, rather, cessation of music. The ideal in most cinemas seems to be continuous music from 2 till 11 without even one minute's break; in one job I had the M.D. nearly went into hysterics if I didn't instantly strike up the moment the orchestra ceased—even for the slides. During the usual three-hour show, the ears of one's audience surely need an occasional rest. I always feel that just a few minutes of silence between the pictures tends to encourage the audience to listen better when I do start to play. The slides of announcements on the screen afford an admirable opportunity for a rest from musical sounds, and in my opinion should never be accompanied.

There are three principal uses of silence in the actual accompaniment of pictures: (i) For restfulness; (ii) for dramatic effect; (iii) for phrasing. The first of these occurs less frequently than the second. Occasionally, at a very sad or intensely still or restless point in a picture, complete silence will express the situation better than any music; but no conversation or action of any kind must be suggested by the picture.

Frequently, in listening to an orchestral accompaniment, where, for example, a dramatic overture is being used for a tense or violent scene, one will notice silent pauses in the music coinciding with heated arguments on the screen, where the music otherwise fits admirably. With the orchestra it is, at times, difficult to avoid this, but the organist, whose instrument, being entirely under the control of one man, is infinitely more flexible than the orchestra, has no excuse if his fitting fails in this respect.

When used in the right place, silence is the most intensely dramatic fitting of all. It can be most successfully used as a jumping-off point,

as it were, to work up, by a carefully carried out crescendo, to full organ. Again, stopping suddenly dead silent at the climax can be extremely effective. I had an excellent example in a recent picture: The hero and the heroine had a heated argument on the boat-deck of a liner at night, growing more and more violent until he seized her and jumped with her into the sea. A big dramatic work-up to full organ, with sudden silence as they jumped, obviously fitted the situation exactly. (Incidentally, my Wurlitzer "surf" attachment came in here to reproduce the splash with extremely dramatic effect.)

Another good example occurred in a picture built round the Russian revolution. Orders had been given for a princess to be taken out and shot, but, in the dim light, the firing party took her maid by mistake. Here was a splendid opportunity: a dramatic work-up, expressing the terrible agonies and struggles of the princess (hammering on the door to get out to save her innocent maid), right up to a full organ crash to represent the shots, which one didn't see on the screen, but which were cleverly suggested by the princess suddenly stopping hammering on the door; the full-organ crash had to be most carefully timed to come just one second before the princess stood stock-still, horror-struck, during which silence lasted for perhaps six seconds, until she fell in a swoon, the accompaniment being resumed with another (much softer) crash at the moment she struck the ground. I played this picture for a fortnight, and at every performance that silence absolutely held the audience; one could have heard a pin drop!

When to employ absolute silence in accompanying pictures can only be learnt by observation, experience and imagination; the invariable rule is, however, that when any active movement or conversation—even a single word—is being depicted on the screen, there must be some music going on to express it. In other words, silence in the accompaniment must only be employed when there is a complete absence of action suggesting any sound on the screen.

The use of silence for phrasing will be discussed in a future article.

REG. FOORT.

"Finger Magic."

How the Master Musician is Made

"I have been reading a little booklet which I have termed 'Finger Magic,' and I would very much like to place this book in the hands of every pianist, violinist, 'cellist, and banjoist in the Kingdom.

"We all know that the secret of the virtuosi does not consist in the amount of time they expend in instrumental practice—one recently stated that he often does not touch the instrument for a week, and another has affirmed that musicians are positively superstitious about practice. The secret of the success of the great masters must, therefore, be looked for in another direction than in the capacity for hard grinding practice on orthodox lines, and I have been experimenting with a system which may well prove to be a solution, or at any rate to a large extent.

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

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

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

:: AROUND THE PUBLISHERS ::

IT is very evident that if the Cinema Musical Directors' Luncheon has done no other good—but future announcements will show the benefits which are going to arise from it—it has, at least, brought home to the British music publishing trade the fact that they must get busy if British music is to hold its own in the Cinema trade in this country. During the past few weeks I have had several opportunities of discussing this matter with leading publishers, and, on all sides, I am assured that they are keenly alive to the subject, and will do all in their power to assist the Cinema Musical Director in every way possible.

Good. Now then, Mr. Publisher, "coats off and sleeves up," and let us all get busy to uphold the traditions and prestige of the British Empire.

Ascherberg, Hopwood & Crew, Ltd.

First in the list this month we have the very long-established firm of Mortimer Street, W., who handle a particularly comprehensive and useful catalogue of publications very suitable for the Cinema M.D. It is gratifying to note that British composers figure largely in their list, and one has only to mention such world-renowned names as Mr. Archibald Joyce—the British Waltz King—Mr. Richard Howgill, Mr. Percy Fletcher, Mr. A. W. Ketelbey and Mr. Roger Quilter, to make certain that in purchasing music for your library from this firm you are obtaining the very best in British compositions.

Amongst the latest Suites I can confidently recommend are: "Caravan," a suite of three numbers typically characteristic of the Orient, and "breathing" that perfume of the East which Mr. Archibald Joyce is such a master in conveying to the ear of his listener; "The Nuptials," suite of four numbers, has brought Mr. Richard Howgill right into the front rank of British composers, and this publication has received the highest approbation of many leading authorities; "At Gretna Green," a four-numbered suite, full of the glamour of Old England, has never been surpassed, and the most discriminating musicians have been surprised at this latest work from the pen of Mr. Percy Fletcher; an episode, entitled "Wee Phil," by Mr. F. Gomez, a name well known in Glasgow musical circles, calls

for special comment, and is a number which should appear on all programmes.

Boosey & Co., Ltd.

In addition to the "Carl Fischer" catalogue, which this firm have acquired for this country, they have some very excellent publications, particularly those by British composers, suitable for the cinema M.D.'s library. Amongst these I note with pleasure the valse-intermezzo, "You and I," by Napoleon Lambete, with orchestration by Sydney Baynes; "The Brocade Petticoat," a pleasing intermezzo by Eustace Phillan (the identity of this talented young composer is at present hidden under a *nom-de-plume*; but I hope in the near future to be allowed to reveal her real name), the orchestration of this number is also by Sydney Baynes; a fantasy, based on the late Oscar Wilde's story of "The Selfish Giant," is a very musically work from the pen of Eric Coates, with orchestration by Sydney Baynes. Timed to play eight minutes, this number should prove a very useful addition to "programme" numbers for interludes, etc.: "A Serenade" for violin, 'cello and piano, by Gilbert Stacey, of the Bath Hotel, Bournemouth, is a number deserving of mention, and I expect to hear more ambitious works from this young British composer in the near future.

I should recommend cinema M.D.s to pay a visit to this well-known house at 295, Regent Street, and if they can see Mr. Henri Jaxon, in charge of the cinema music department, they will find much that will interest them and be of use in their music library.

Bosworth & Co., Ltd.

Amongst the latest publications received from this house in Heddon Street, Regent Street, W., I can recommend the following: "The Penguins' Picnic," a pizzicati interlude, by P. Beechfield Career, Bandmaster, 5th F.T.S., R.A.F.; "The Elephants' Parade," by André de Basque; "Woodland Echoes," by Mr. Frank Tapp; and a potpourri on Suppé's melodies, entitled "A Supper with Suppé," arranged by Mr. C. Morena. This is a useful and pleasing selection for interlude work, timed, in its entirety, to last twenty

minutes, but, if found too long, can be easily, and musically, cut to suit requirements.

B. Feldman & Co.

This firm has just received a further consignment of publications from the Benjamin Publishing House, who are so famous for their excellent "Lyra" editions of music, both useful and necessary additions to the cinema M.D.'s library. A Musical Director can hardly be expected to purchase everything that is published, but the musician who does not obtain the "Lyra" edition for his library is losing a very valuable collection, and one at a price suitable to all purses. Amongst the following deserve recommendation: "A French Serenade," by Grieg, arranged by Weinger; a suite of four numbers entitled "Old China," by Niemann, also arranged by Weinger; arranged in two sections, these four numbers have a peculiar Oriental atmosphere about them which commends them highly for Eastern scenes. Also from the pen of Grieg we have "The Prayer and Temple Dance," a number of great usefulness and beauty, either for film accompaniment or as an interlude number; a Creole serenade—"Ay! Ay! Ay!"—by Osman Perez Freire, is a pleasing little ¾-movement; and an Idyll—"Dreams of Yesterday"—by Humphries (a British musician), is also a most melodious number; the "Waltz from the Serenade," Op. 48, No. 2, by Tchaikowsky, should not be missed, and is a number which lends itself specially to drawing-room and neutral scenes; an excellent arrangement of the "Undine" Overture, by Lortzing, arranged by Weinger, with its broad *largo* introduction and *allegro non troppo* movement following, is a valuable acquisition to all libraries; the collection also includes a tuneful little "Oriental Parade," No. 3523, from the pen of Victor Aubert, arranged by Haensch.

Hawkes & Son

This old-established house in Denman Street, keenly alive to the requirements of the cinema musician, have sent me a further addition to their now renowned "Photo Play Series." The latest series, numbers 79 to 84, from the pen of Edouard Patou, comprise "The Accusation,"

a dramatic finale; "The Tragic Discovery," a dramatic *andante*; "The Joy Riders," a hurry movement for scenes of bustle and excitement; "The Rebellion," an *agitato* for scenes of fights and struggles; "Lost Happiness," a slow $\frac{3}{4}$ -movement for sad love scenes; and "The Scandal Mongers," for gossip scenes. From this firm I have also received a very musicially fox-trot arrangement of Mr. E. Bucalossi's well-known and popular "Grasshoppers' Dance," arranged by Mr. Ronald Munro, a number which should prove popular in cabaret scenes, or as an interlude speciality.

From this progressive house I have also received a very excellent suite of four numbers: "A Children's Suite, Part 2," from the pen of that capable British musician, Mr. John Ansell. The two numbers of this suite which appeal to me as specially useful for cinema use are the *third* and *fourth*, "The Romance," a bedtime story; and "The Wicked Robbers." The latter, with a *moderato misterioso* opening followed by an *allegro agitato*, lends itself to various forms of adaptation for sinister and dramatic scenes. A very useful overture entitled, "Joy and Sorrow," from the pen of Mr. J. Snoëk, should be added to all cinema

libraries; opening with a slow *adagio* introduction in the true "Snoëk" strain, now so well known in his "Aravelk" and other overtures, it leads into a brilliant *allegro agitato* in alla breve tempo, and can be used to great advantage either in its entirety or in portions, each movement being clearly marked and numbered for "cuts." One of the finest descriptive Oriental fantasias I have yet come across is also from this house, and just published. It is entitled, "Yishma El," and is composed by Roger Jalowicz in co-operation with Adolf Lotter. For rhythm with a genuine Oriental atmosphere it exceeds any similar number, and either for ordinary use with Eastern scenes or an interlude it should prove a very popular number.

Just as we go to Press, I have received from this firm three of their latest publications, all of which I can commend to the cinema M.D. They are: "Bon Voyage," an entracte, by Reginald Somerville, a very tuneful melody in 6/8, a la *Barcarolle*; "Ludicia," a particularly pleasing and haunting intermezzo by Caludi; and the *Adagio* and *Largo* from Dvorak's famous "From the New World" Symphony, an extremely fine arrangement by Adolf Lotter.

Walsh, Holmes & Co., Ltd.

For some reason, as yet unexplained, there has recently appeared a large and varied selection of nautical airs, or arrangements of famous sea-shanties. When Dibdin wrote the words, "O, it's a snug little island! A right little, tight little island!" there were no aeroplanes or monsters of the air hovering about (Ugh! those awful air raids!), but we can still sing "Britannia rules the waves." One of the finest selections of this sort I have recently come across is published by this well-known house in Charing Cross Road, and the title is "Capstan and Windlass." In this medley Mr. Ernest Reeves has skilfully arranged some of the most famous old sea-shanties, winding up with "Rule Britannia" as a *grandioso finale*. The days of the old "windjammer" are now almost a thing of the past, but I feel perfectly certain if this selection is played in any town or cinema where the "old salts" congregate there will be no necessity for a conductor to be present to start community singing!

As an arrangement for films with "sea scenes" it would be difficult to find a more admirable medley. J.M.H.

OUR LETTER BOX

THE following is from Mr. Urban F. Le Gallez, Mus. Dir., Gaiety Cinema, Southsea, and speaks for itself:—

The Cinema Editor, THE MELODY MAKER.
DEAR SIR,—The articles contained in "Music in the Cinema" I read with interest. The question of cue-sheet adaptation is a very serious one for our musical directors in the provinces, and I sincerely hope, now the gentlemen concerned have met and discussed the various questions concerning cinema music, that they will again meet one another in an even more businesslike manner (I mean, not just for after-dinner speeches). I think, sir, that you have made the first move towards an understanding and co-operation among our great compilers, and in a way that could not be improved upon. Now let me get on with this business.

We, too, in the provinces want to progress, so let us have decent cue sheets, sane and adaptable as far as circumstances and managers permit. I wish you every success in your endeavours to bring about a thorough understanding and more especially for remembering the provincial musical directors.—Yours, etc.,
F. LE GALLEZ.

From Mr. Jack Cooper, of South Shields, one of the best-known and most respected musicians in the North of England, the following tribute has been received:—

The Cinema Editor, THE MELODY MAKER.

DEAR SIR,—I am a regular reader of your valuable magazine and have interested several local musicians in it sufficiently for them to give regular orders for same to newsgaters. Wishing you continued success in your efforts to improve the lot of musicians in cinemas.—Yours faithfully,
JACK COOPER.

From Mr. Harry Stanley, a well-known M.D. in Jersey, C.I., the following interesting letter has been received:—

The Cinema Editor, THE MELODY MAKER.
DEAR SIR,—Although I have written to THE MELODY MAKER on previous occasions, this is the first time I have had the pleasure of writing direct to the present genial Cinema Editor, and I must first congratulate you on the excellence and absorbing interest of your section. Your Cinema pages are the first introduction I have ever had—since entering the cinema trade some nine years ago—to

In view of the numerous letters I am receiving in connection with matters pertaining to Film Setting and other items of interest, I have opened 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 the month, and should be addressed to The Cinema Editor of this Journal. Thank you.
J. M. H.

glad to be assisted—to a far greater extent than we are at present—by the experience of our London friends. I wish you and THE MELODY MAKER every success in your evident and sincere desire to uplift "Music in the Cinema," and assist the provincial M.D.—Yours sincerely,
HARRY STANLEY.

Many thanks, sir. Oh! these terrible musical suggestions. We must really get the responsible M.D.s and the Renters together, and have some of the provincial men present to tell them where the faults lie!
J. M. H.

The following has been received from Mr. Harold Rigby, Musical Director and composer, who controls the musical arrangements at La Scala, Helensburgh, N.B., regarding musical suggestions:—

The Cinema Editor, THE MELODY MAKER.
DEAR SIR,—Being a regular reader of THE MELODY MAKER, I have read with interest the articles on "Music in the Cinema."

I must agree with the articles on musical suggestions, as I have also been caused unlimited trouble with them. Allow me to place before you a very glaring item which has occurred far too much lately:—

Scene: Man enters Charlotte's room.
Style of music: Quick, dramatic.
Music suggested: MSS.

Composer: The Arranger.
Now, how does this supposed expert arranger of suggestions expect anyone to know what type of quick, dramatic number is required when he is the composer and it is only MSS.?

Surely "thought reading" is not going to be a new branch of our profession? Wishing you every success in your interesting and educative news in "Music in the Cinema."—Yours, etc.,

HAROLD RIGBY.

Many thanks, sir; I am doing my utmost to make the M.D.s responsible for these suggestions, and the Renters realise the importance of this matter and hope for good results shortly.
J. M. H.

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 Play the Introduction and Ensemble chorus. Follow with a "Hot" Brass Chorus and a "Hot" Clarinet Chorus.

Your singer then sings the verse and the first chorus:—
 Follow with these comedy choruses:—
 Verse
 There's a guy I'd like to kill:
 If he doesn't stop I will.
 Got a Ukulele and a voice that's loud and shrill;
 'Cause he lives next door to me,
 And he keeps me up to three;
 With his ukulele and a funny melody.
 Chorus
 Crazy words, Crazy tune
 All that you'll ever hear him croon
 Vo-do-de-O! Vo-do-de-O-do! Vo-do-do.
 Sits around all night long;
 Sings the same words to every song.
 Vo-do-de-O! Vo-do-de-de-O-do!
 His Ukulele dally, how he'll strum Yum! Yum! Yum!
 Vampin' and stampin' then he hollers "Black bottom."
 Crazy words, Crazy tune
 He'll be driving me crazy soon:
 V-do-de-O! V-do-de-de-O-do!
 Napoleon marched his men,
 He turned round—He said to them,
 Vo-do-de-O! Vo-do-de-de-O-do! Vo-do-do!
 Wellington—Waterloo,
 Cried out "Boys, now let us do,"
 Vo-do-de-O! Vo-do-de-de-O-do!
 And at Trafalgar, Nelson on the blue—signalled
 thro'
 "England expects that ev'ry man will—Black Bottom,"
 Oliver Cromwell heard a plonk.
 What did he say to William the Conk.
 Vo-do-de-O! Vo-do-de-de-O-do!
 Hats characterizing Napoleon, Wellington, Nelson, Oliver Cromwell, Prisoner, Judge, Lloyd George, Mark Anthony, Labour Leader and Russian can be used with great comedy results. They can be used either by the singer or by the Leader, who changes his hat as each historical personage is mentioned and shouts the words "VO-DO-DE-O!" and "BLACK BOTTOM" when they occur in the choruses.

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I DON'T MIND BEING ALONE
TURKISH TOWEL
I'VE NEVER SEEN A STRAIGHT BANANA WAY DOWN HOME

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YA GOTTA KNOW HOW TO LOVE
LO-NAH
LONELY ACRES
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MY CUFF'S DUE AT TWO-TO-TWO TO-DAY
HARD-TO-GET GERTIE
SOMEWHERE I'VE GOT SOME LOVIN' TO DO

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SO IS YOUR OLD LADY
WELL KELLY'S GARRET
THERE'LL COME A *CALL ME EARLY SOMETIME

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