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The
MELODY MAKER
and **BRITISH METRONOME**

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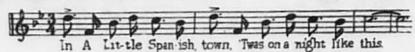
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In A Little Spanish town, 'Twas on a night like this

JUST A
BIRD'S EYE
VIEW

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LARK

IN
A LITTLE
SPANISH
TOWN

KENTUCKY
LULLABY

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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. 17 MAY, 1927 Price 1/-

General
and
Advertisers
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THE BOGEY OF THE
SONG-WRITERS' RING

DURING the month of March, the *Sunday Chronicle* initiated a discussion on the presumed existence of a song-writers' ring.

THIS hypothetical ring, according to our esteemed contemporary's editorial belief, which seems to be based on communications from disappointed British song-writers, is composed of American and Jewish authors, composers and publishers and operates to the detriment of Britishers engaged in like occupations.

BEFORE going into the matter and exposing the futility of the whole contention, THE MELODY MAKER AND BRITISH METRONOME wishes to temper its criticism by first applauding the principle which has apparently guided the *Sunday Chronicle*. This principle, despite its misconception, is bound to serve the useful purpose of focussing attention on the condition of British song-writing—a purpose which, as all readers know, is identical with one of our chief aims.

MOREOVER, we note with considerable enjoyment that the *Sunday Chronicle* recently adopted the broad-minded attitude of giving over an editorial leaderette to a benevolent acknowledgment of the inherent good in modern popular music. On this alone it should be highly complimented.

BUT, leaving aside this question of goodwill, we must, from our inside knowledge of these matters, say, here and now, that this suggestion of the existence of a malignant ring of conspirators for the suppression of British talent is, at any rate as regards music, melodramatic rubbish.

EVER since the Americans introduced rag-time, jazz and modern dance music for the amusement of the world, they have enjoyed a fair monopoly in the production of popular compositions.

All the other countries of the world, whether reputedly musical or unmusical, have failed to take advantage of the present-day demand by their inability to create home-made tunes of the kind required by the public.

THOUGH Great Britain has hit nearer the mark than any other country in successfully competing with the 'Americans, it certainly has not yet hit the "bull."

THERE has been, and, admittedly, still is, a glut of American tunes thrown into our popular music markets. They outnumber British compositions by, possibly, ten to one.

But what is the reason? It seems that, with but one or two outstanding exceptions, the British song-writer has failed to prove his ability to produce both melodies and lyrics of the style now in fashion.

AND is this defection to be wondered at, even if it is to be deplored?

The type of this music is essentially American. It is syncopated music in the broadest sense, the music of undisciplined people, people who habitually have the rein and licence to exercise their own initiative.

BUT in Great Britain, where everyone is disciplined as no other race since the ancient Romans, initiative is greatly suppressed. Forward movements are curbed by a national conservatism and reserve, through which the individuality required to produce modern popular music finds difficulty in obtaining inspiration.

Yet it is coming, and here and there some most competent imitations of the real thing have been evolved by Englishmen.

IMITATION, did we say? There—in that one word—is the rub. Until such time as British song-writers can introduce original melodies and lyrics they will continue to take a back seat, even in their own country. It is true that we have our Horatio Nicholls', Major Hay's, Huntley Trevor's and a few others who, being both talented and alive to public requirements, can generally produce British songs for British people and who even, occasionally, carry the war into the enemy's camp by investing the American market with their com-

positions. No sort of song-writers' ring has had the power to deny them a world-renowned measure of success. But they are the very few select representatives of those who do not imitate the American style; they have exploited the national taste of their own country, whilst reconciling with it the American atmosphere.

AROUND these few exceptions there are scores of other British song-writers. Some are comparatively great, others ridiculously small.

They are not, however, frozen out by any unfair means.

Their melodies are accepted and pushed by the British publishers as their qualifications appear to warrant. Thus they sometimes get home, and more frequently get left, for the simple reason that, with rare exceptions, their work is of neither the type nor standard required, and if they are to be taken as fair samples it will, at the present rate of progress, be a very long day yet before we find that those who complain of present inability to get their composition published, can produce melodies and lyrics equal in style to the Americans.

IN fact, it is style in which British writers are so deficient. Modern popular music is, first and foremost, dance music, thus the tune must have up-to-date rhythmic accent. But rhythm is not enough. A composition, to be a commercial success, must be capable of being sung also. Thus it must have a good lyric supported by a good singing melody. Here, as in other features, the British writers fall short.

THIS moaning amongst obscure writers, and suggestion of intrigue to obscure their brilliance, is neither fact nor conviction. It is conceit. All the thousands of compositions they send in weekly to the big publishers are like so many haricot beans: some are bigger in size than others, but all are of the same colour, all of the same flavour. Once in a while the publisher makes a mistake and rejects a number which might be good, but such an error of judgment, if it is one, is only indicative of human fallibility, which, incidentally, usually obsesses composers in greater measure than publishers.

THE *Sunday Chronicle*, in the nature of things, lives in a vastly different plane—Fleet Street way—to the publishers of Charing Cross Road. If the two could only change

positions and occupations for a week, the public would soon learn of the real situation regarding the unpreparedness of British song-writers to "deliver the goods." A glance at the appalling trash which is daily submitted to the English music publishers by those who think they are undiscovered geniuses would break the average Britisher's heart. We have had some ourselves from self-styled composers who, because publishers have refused their efforts, turn to us for help. We wish we could help them, but it is impossible. In fact, out of two to three hundred numbers so sent to us, few have had even ordinary merit, while most convey nothing in word or air that has not already been worked to death with the public, and even have glaring technical errors in their musical and verbal construction.

NO! There is no more a song-writers' ring than there is a fairy ring. The only obstacles in the road to progress lying before the British song-writer are those which have always faced his American contemporary. A good song knows no nationality, and is threatened with no barriers of caste prejudice or organised obstruction.

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SO far we have dealt with such points (or absence of points) as the *Sunday Chronicle* advanced.

Why it did not go further we do not know.

The following arguments, although they do not prove our contemporary's case, because nothing could, would have made it appear much stronger:—

MANY of our unacknowledged British song-writers claim that the system adopted by British publishers of taking over complete American catalogues, on the lines of the blind block-booking of films, imposes upon these publishers the necessity of putting out more of their American compositions than merit justifies, and that these indifferent songs are obviously inferior to many British songs which are submitted never to see the light of day.

BUT the comparison of these songs with films is confined to the system of purchase only. There is no analogy in the way the latter are foisted on the public. It is true that the British publishers are tied to big and expensive American catalogues of which some songs are obviously good, some problematical, and some radically bad. It is true that some which do not merit it are published.

But they don't sell.

In fact, many are merely "published" with no other intention than to obtain legal copyright, and we cannot see that it would help the British composers to have their songs printed just to be stuck in a shop window, and finally thrown away as so much waste paper.

If the would-be British writer envies that kind of publication, it becomes a mere matter of vanity, which is not likely to be gratified by those who have to foot the bill.

THE majority of unhonoured British writers are mainly producers of indifferent sloppy ballads, in what is undoubtedly a balladless era, and of low comedy songs written in plagiarism of some prominent variety artist's style. There is no subtlety and originality except in the case of those bright exceptions which are avidly accepted by any kind of reputable publisher.

It seems there are a million self-styled song-writers in these "tight little islands."

There can only be, at most, half a dozen songs selling in any number at any one time.

THERE ought to be a song-writers' ring!

THE EDITOR.

WHO'S WHO IN AMERICAN BANDS

By
FRED & "LIZZ"
ELIZALDE

HARDLY anybody in England seems to know who are the real "star" musicians of the dance music played in the United States of America at the present moment. Many know of those who, through well-directed and widespread publicity, have had their names noised abroad in almost every country on the map, but these performers are not necessarily the finest artists on their instruments. They may have big names with the public, but their brother musicians, who are the competent judges, do not necessarily think so much of them.

Everybody, of course, knows of Red Nichols. Now, although he is well-known over here, he is, nevertheless, a star of the first magnitude. Short and red-haired, with a pleasant face and a nice personality, he plays nowadays with a different band almost as often as he plays a "hot" chorus, and everybody knows how prolific he is at that. Born in San José, California, a city of about 200,000 inhabitants, he had his first experiences as a trumpet player in his native State, though he did not acquire prominence on his instrument until he played with George Olsen and his band and the California Ramblers, in other parts of America. A delightfully charming fellow and, like many other artists, thoroughly unreliable, is Red.

"Red," as we have said, belongs to the class that everyone knows, but there are many other players, who, though they are not known outside a small circle of enlightened admirers, are nevertheless as good, if not better, artists. Take, for instance, "Bix" Biddlebeck. Bix is considered by Nichols himself, and every other trumpet player in the States for that matter, as the greatest trumpet player of all time. Yet how many in this country know of him? Nevertheless even Nichols plays to-day the style that Biddlebeck was working as far back as five years ago, simply because that style is still considered, even in America, to be the latest in trumpet playing.

"Bix" is called the "king" by his brother musicians—a fitting title for such an artist. He is really an amateur—at least he is a rich man and only plays for the fun of it. Like many other great artists, he's quite crazy in a mild way.

Louis Armstrong and Ted Schilling are other wonderful trumpet players little known in this country. They have both had experience with the best orchestras in the States, and we foresee the brightest of futures for Schilling especially; in fact, we expect him to be the best trumpet player across the Atlantic before a couple of years are gone, as he is the only performer on that instrument we have heard during the last twelve months or so who has absolute originality of phrasing and style, and who hardly ever does the same things, or anything like them, twice in the same tune. In our opinion, he was already playing the "hottest" trumpet in the States when we last heard him. He's another one who has already made plenty of money, and only plays when he wants to.

Do you remember the Columbia record of "I'm Sitting on top of the World," by the—as it is called over here—Denza Band? Do you remember that wonderful trumpet part with a guitar accompaniment? Do you know who the trumpet player was? No? Well, he was Jack MacTaggart. Have you ever heard of him? We feel sure that you have not, and yet we are also sure that you have discussed his trumpet chorus over and over again, probably thinking it to be another of Nichols' "hot" efforts. You are wrong, though, actually it was the very modest, reliable, teetotaler and non-smoker Jack MacTaggart, who should have been given the blame. He has only just recovered from a nasty accident which prevented his playing for some months, but we are glad to say is "going strong" again now.

Things like this happen every day. We have heard of more wonderful passages by comparatively unknown players being attributed to Red Nichols and players of his reputation, than we can remember.

Of the saxophone players, the best known man in this country is perhaps Frankie Trumbauer, who has recorded a great deal with the Goofer Five

on Parlophone records. A star of long standing, he has done some wonderful things in the last five or six years. Of German extraction, he went to the States when a little boy and soon acquired prominence while playing for Ray Miller and his orchestra when Miller had a really fine band that included also the celebrated Miff Mole on the trombone. We last heard of Frankie when he was playing with Bix Biddlebeck in St. Louis in an orchestra under their combined leadership—a wonderful combination it was, too.

But whatever you may hear to the contrary, the real star on the saxophone, in our opinion, is Jimmy Dorsey. Perhaps his name does not mean much to anybody in England, but his widespread reputation in the States can be taken as a proof of his ability. To our minds there is not the least doubt that he is the best saxophone player that ever played dance music. You have undoubtedly heard him too in Parlophone records by the "Goofer Five," and also with the California Ramblers. Jimmy owns the most wonderful pair of hands a saxophone player could ever hope to possess, and his ever-apparent good nature and personality, in addition to his brilliant saxophone playing, have made him one of the most popular and best known musicians in the States. This real marvel, like Ted Schilling, Fud Livingstone, Red Nichols and many others, comes from "wild California." He is now with Jean Goldkette's orchestra which records for H.M.V.

Bennie Goodman is another master saxophone player whose name has not yet reached this side of the world, but whose playing entitles him to everyone's admiration. He is playing with Bennie Pollock's Band in Chicago.

Bennie Pollock is the "hottest" drummer who ever played in a dance band. You can hear him play "breaks" on Timpis on Brunswick records by Red Nichols and his Five Pennies. Whenever he is playing crowds gather merely to watch him work. His dexterity is extraordinary. He can make a cymbal slur notes like a melody instrument by a curious way he has of swinging it round.

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PLAYING FOR THE HOLIDAY CROWDS

By
A. QUAYLE-MOORE

WITH the rapid approach of the holiday season the thoughts of many musical directors are naturally turning from the requirements of town to the more complex problem of catering for the mixed crowds which invade the various seaside resorts.

That this problem does demand careful consideration goes without saying. The life of a dance band conductor at such times is not all fox-trots and waltzes, since owing to heat the audience often wants musical entertainment without the perspiring-causing energy needed for dancing.

The main point, however, of this article resolves itself into a discussion on the tastes of holiday crowds as regards popular melodies.

A short time ago I was talking to a well-known M.D., who rather surprised me by observing that he played just what he liked, regardless of publishers and public, quite overlooking the fact that the publisher brings the weight of vast experience in judging the requirements of the public to bear upon his selection of likely hits, and regardless of the fact that in ninety-nine cases out of a hundred the publisher is right, and his discernment will be reflected in the public demand.

It is, I believe, the practice of many dance band leaders to make strenuous efforts to be first in the field with advance orchestrations of American tunes before they are published in this country. Whilst it is perfectly

change about so quickly that it is difficult to keep track of them.

Randall Miller, Raynolds and Ross De Gout are the other star performers on the trombone, who come close to Miff without yet having succeeded in attaining his perfection. Raynolds was and still may be, with Charley Straight. The other two we've lost track of, but you can bet your sweet life that they are not starving. Their recording sessions alone bring them a lord's income quite apart from any regular job.

FRED AND "LIZZ" ELIZALDE.

Up to now we have only mentioned the stars on the E♭ saxophone. On the tenor, Jack Pettis is known to everybody in America as "the" star of Ben Bernie's Band. You should hear him on the Brunswick record of "I Love Her."

Then there are also Max Sturgiss and Frank Stoddard. Max has been a star for some time—he had his own band in Los Angeles—but Stoddard we believe is the coming genius. When we were in America he was with Charley Straight's Band, waiting to go to the California Ramblers.

We purposely left Bud Livingstone to the last because he belongs to the class that doubles on both saxophones and clarinet, being equally wonderful on both these types of instruments. For ensemble work he is in a class by himself on the clarinet. He is the most original player of the whole bunch, and although pedantic people may say his style is not too clean and clear, his ideas and phrases are wonderfully clever. His saxophone playing is good and full of technique, but does not reach the standard set up by Dorsey on this instrument.

Another fine player on both the saxophone and clarinet is "Chuck" Muller whom we have all heard over and over again in the "Cotton Pickers" records. He is not as good as Livingstone for ensemble work on the clarinet, but is better with the saxophone.

Leo Kronmann, another tip-top performer, belongs to the class which excels on the clarinet, with the saxophone making a comparatively poor second.

Before concluding, we want to say a word about one of the very few players who actually stands alone in the playing of his instrument. We refer to Miff Mole, the best trombone player that ever attempted to play a "hot" chorus, and the only man who has accomplished what, when dance music started, appeared to be seemingly impossible, namely, the combination of technique with a wonderful tone, wonderful style and, above all, the most beautiful phrases yet conceived for dance music. We think he is now with Roger Wolf Kahn, but these musicians in America

(Continued at foot of next column.)

natural for every band to wish to be bang up to date, it must be remembered that, particularly where holiday crowds are concerned, the musical director's choice must mainly be governed by his public's demand.

In the big pleasure resorts—particularly those of the north—the publisher has a special batch of holiday tunes which are marked down as being certain winners with the class of person in question. These are "plugged" in a variety of ways—in free demonstration-rooms, in concert parties, and in more elaborate shows controlled by the publisher himself. Thus, whether the M.D. fancies these tunes or not, they should find a place on the holiday dance programme.

The ballrooms of the gay holiday resorts cannot be likened unto the dance halls of the great towns, for holiday crowds do not pause to consider these finer points. More than any other audience do they want popular melodies they can easily memorise and sing—an interesting point about the psychology of holiday-makers which should be taken to heart. Holidayland and Songland are inseparably linked; and the M.D. whose pleasant task it is to cater for and please these thousands of popular music lovers must see to it that the tunes which are on everybody's lips shall be given due prominence from the orchestral angle.

The simple "melody" number is the pride of the publisher's heart during the summer months, because he knows that it will be readily taken up and sung, in spite of the fact that to the unthinking musical director it may appear to be unworthy of a place among the "hotter" tunes of his own choice.

But—the musical director who is fortunate enough to spend the summer months at the seaside must think of his public, who, quite rightly, expects its favourites to be played!

Co-operation—twixt the man who selects and the man who plays—should be the watchword in Holidayland.

A. QUAYLE-MOORE.

CLEM. LAWTON.



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OF

Jack Hylton's Piccadilly Revels Band

AND

ALF. FIELD

(Tuba)
OF

Jack Hylton's Kit-Cat Band



ALF. FIELD.

CLEM. LAWTON writes—

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I am,
Yours sincerely,
(Signed) CLEM. LAWTON.

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London Coliseum,
London, W.
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Yours faithfully,
(Signed) ALF. FIELD.

BREAKING THE RECORDS

By **GEOFFREY CLAYTON**

It is not really so very long since the making of records has assumed the proportions of a staple industry. A few years back it passed rapidly out of the stage of a hobby, and became a bad habit. From thence it has never looked back: a record often looks round and sometimes cylindrical, but it never looks back. In view of the importance now attached to all kinds of records from beer-drinking to weight-putting, I feel sure that you will welcome a little inside information on gramophone records from an absolute expert, and I am an expert: I know all there is to be known about it, and a lot more besides which I have made up.

Ever since I have held an important and difficult position with one of the leading recording orchestras (I am the man who turns over the music for the second sax), I have gathered enough information to write a book on the subject, or even to run a correspondence course. I am certain that a little brochure such as "How to cut a Hot Wax," or "Masters of the Mike," or the "Studio from Inside out" would be sure of a ready sale. But with a generosity entirely foreign to writers in the MELODY MAKER, I have decided to place the whole of my knowledge at the disposal of my readers (if any) for a purely nominal sum down and the balance spread

**Artist's (?) Work by
REG. HARRISON**

over twelve trifling monthly payments. (And will the Editor kindly note that this is only really a figure of speech, because I have every intention of trying to click for the twelve monthly

kind of hissing noise and 5 per cent. music. If this is revolved, by means of a mechanical device, in a certain manner, the stylus acting in conjunction with the chatsby, operates upon the doings by means of a sort of thingummy, and produces noises of varying quality. So much for the purely scientific side: I do not wish

to talk above my readers' heads, or through the back of my own neck. The attraction from the public's point of view lies in the fact that you can buy a record for 2s. 6d. containing two tunes already played for you, whereas it would cost you 4s. for the sheet music, and then you would have the trouble of playing them yourself. So do you wonder that the poor publishers are starving. Only the other day a well-known publisher was forced to telephone a song from America in order to save the cost of paper and ink. It is pitiful to see them in their cars with faces as long as a bank roll.

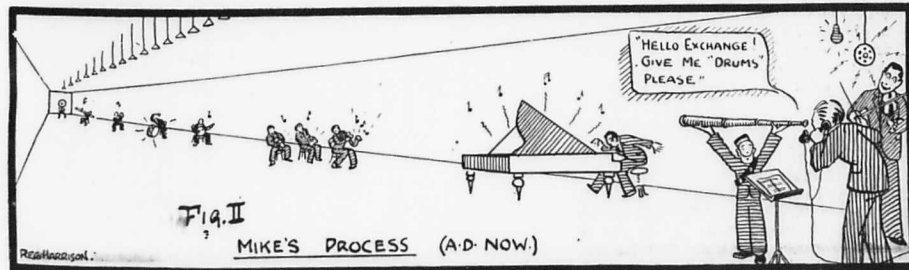
However, I digress. (I borrowed this sentence from a book by Mr. Oliver Onions, because his name sounds so strong.) Records, then, can be made in the following ways:

- By trumpet,
- By microphone,
- By mistake,
- By light ray, and
- By sheer nerve.



payments to-morrow, together with the nominal sum down.)

Now you all know what a record is. But for the benefit of those who may not have seen one, I might explain that it is a round, flat, black affair, something like a large, charcoal biscuit, and is composed of about 80 per cent. shellac, 15 per cent. of a





Of these processes, the second is the most used, but there still seems a great bias in favour of the third.

With records, you should always aim for the best. If you should happen to hit it, it only costs a few bob to get another. By far the best records are made by _____, followed closely by _____, and _____.

Now, the trumpet process of recording, known as the survival of the loudest, is almost obsolete, although for sheer simplicity it was hard to beat. All you had to do was to get twelve very large men and put them in a very small room; close all the doors and windows, place a glass of water at one end and a trumpet at the other and let them go to it. Owing to the cramped position of affairs, anything might happen. It generally did. Once a saxophone player slipped right down the trumpet and got mixed up with the machinery and came out on the record. The makers catalogued this particular effort as "having a human quality almost impossible to describe." The trumpet process is fully shown by my talented, but thirsty, colleague in Fig. 1.

But the microphone or electrical method of recording is an entirely different matter. It works on the general principles that distance lends enchantment, and the less we are together the more likely we are to come out on the wax. For this purpose a studio about the size of a cathedral, or large saloon bar, is used, and the orchestra is deployed in one long line, very much in the same way that the front was held in the early days of the war. There is, of course, a very definite reason for this; I don't know what it is, but there must be a reason. Anyway, the general effect looks very much as you may see it in Fig. 2.

For those keen experimenters who are anxious to do

their own recording, and who don't give two hoots for such trifles as the copy-right act or the patent laws, we have prepared a diagram of the actual circuit used in the electric recording studios of the _____ Company (space forbids giving the real name). The parts can be purchased for a few pence at any reputable grocer's, and the whole thing can be knocked together in a couple of hours with the help of Providence and a penknife. Fig. 3 should be carefully studied, when the whole process should be as clear as mud.

The light ray process employs a different principle still. Very little is really known about it at the moment; so little, in fact, that I can say what I like without fear of contradiction. My readers are all familiar with the ordinary wireless valve; when I tell you that this has nothing whatever to do with it you will realise without further explanation on my part that the—er, the—er— Well, I mean, that is to say, if you see what I am driving at.

Now I feel sure that a few hints on the actual recording will be more than welcome. First of all, get hold of a good vocalist. If one is not obtainable, then just get a vocalist. Select your tunes with great care; be sure they are in a safe key (see Fig. 4), and make certain your songster is not suffering from Frothblowers' throat. Our last session turned out very unfortunately, because it was not until our arrival at the studio that we discovered that our baritone had developed an acute attack of H.M.V.

(His Master's Vice—see Fig. 5).

As soon as you get into the recording-room, you will see a notice which says "No Smoking." Ignore this, try all the pianos you find there, complain about each one in turn, and ask in a loud voice why you can't have a drink. All this, together with the non-arrival of half your boys, is calculated to promote a friendly atmosphere and to give the impression that you are used to the work and have done it hundreds of times before. About two hours after the time fixed for beginning the session you may reasonably expect all the orchestra to have assembled. Count them carefully to make sure, then go out and have a drink.

On your return, sit still till a green light shows. This means that they are non-stopping at Covent Garden and Hyde Park Corner, and will probably be the signal for the banjo player to announce that he has left his part at home. Send him back to get it and proceed without him—it won't make any difference anyway. As soon as the red light flashes, count "one-two" in a loud voice, stamping your foot at the same time, and you will have spoilt the first wax. Don't answer the recording engineer back, remember that he is doing his best. Start off again on the red light, and attempt to get through three minutes without making a mistake. You will find this rather difficult, but you may be able to bring it off after trying for three hours or so.

In the event of your being unsuccessful, postpone the session, sack the orchestra, and go out and borrow a few boys who are used to the work and have done it before. This latter is the most usual method and has met with approval—from some parties.

It only remains for me to hope that you have a fine day for it.—GEOFFREY CLAYTON.



A WARNING TO AMATEUR SONG WRITERS

Traps for the Unwary

THE MELODY MAKER AND BRITISH METRONOME regularly carries a very large number of trade and professional advertisements, and all possible steps are taken by our advertisement department to enable us to vouch for the bona fides of these announcements. There would be no hesitation, therefore, in closing the facilities of this publication to any advertiser who might come under suspicion. The reader's confidence in this magazine is to-day 100 per cent., and there it must stay.

Now here is the case of an advertiser whose announcement we have refused to publish any more. True, it was only a "small" advertisement in our classified advertisements section, but the principle here is just as rigid, particularly as there is more likelihood of such an announcement being well covered up against investigation by such devices as box numbers, etc.

The firm styles itself the International Music Agency, and in addition to inviting authors and composers to write for its free booklet, "Song Writing as a Profitable Career," offers to edit original compositions and says "it is a fact that we receive an offer for nine out of every ten songs we send out, first time!"

We found a reader who had submitted a composition to this agency, and was informed in reply that there were "marketable possibilities" in his work, especially if he would pay a modest fee for "improvement of melody and embellishment of accompaniment" by the advertisers' unnamed expert. So far, so good. This did not look suspicious on the face of it, but our experience with the publishing trade could not be reconciled to the request for cash. Our experience is that publishing houses which see marketable possibilities in songs will, and do, improve the melody and embellish the accompaniment if and as necessary. They have their own musical editors to do this work, therefore why should an outside firm be paid for doing it?

(Continued at foot of next column.)

PERSONAL vanity shows itself in many remarkable ways, but one of the commonest forms with many of us is the ardent desire to see our literary flights of fancy in print.

This does not necessarily indicate a desire for personal publicity, for, in writing to the mighty press to the effect that "we have heard the premature call of the cuckoo," we often modestly enough append merely a *nom de plume*. No! The result we seek is the stimulating gratification of turning informer to the world at large.

Another very common form of this particular kind of vanity is even more often seen in the desire possessed by so many to bless the world with a musical composition, although sometimes this is animated by the less altruistic purpose of coining a handsome return.

These would-be composers of "colossal hits" have inspired a regular trade which has sprung up for the purpose of exploiting the works of those who, though they have more than once experienced utter indifference on the part of the regular publishing houses, remain just as optimistic in the belief that they possess a wonderful talent for writing those easy looking popular songs of the day which undoubtedly reap a golden harvest for their successful composers. True, the amateur song-writers may go so far as to admit that their work needs a final touch up, but that only makes them all the more willing to pay for having it edited by a presumed expert.

Therein is the trade.

However we decided to go further and, in order to test this agency service, certain of THE MELODY MAKER AND BRITISH METRONOME staff were instructed to write and compose a purposely most unlikely song, in fact, one so impractical as to be deserving, in their opinions, of spontaneous rejection by the veriest tyro. This effusion was duly posted to the International Music Agency (with incidentally an application for their free booklet), and in due course a reply was received—and a very nice reply it was, too.

First of all it included the very imposing booklet which was entitled "Bars of Gold," but better than this a covering letter declared that our song—"Joyous Spring," as we had called it—had been played over at the Agency's audition meeting, as a result of which it was declared "acceptable and well up to publication standard" [sic]. "This number is distinctly original and refreshing" [sic], said the Agency, and that was not all. "You show that you can write lyrics that lend themselves naturally to effective musical treatment, and are of commercial worth" [sic] the writer added.

Let us pause a moment and consider the lyric which was so "original and refreshing." Here it is:—

"JOYOUS SPRING"

- Now the Spring will soon be here
Sing a tune, sing a tune.
It's a time of great good cheer
Harvest Moon, Harvest Moon,
And the birds and bees and flowers
Will play hide and seek 'mid the showers
We're all so glad to know that Spring is here.

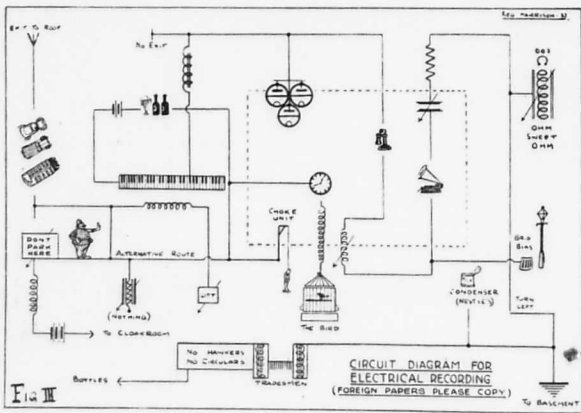
Refrain

Joyous Spring, Joyous Spring
And the gladness you bring, makes the
gentle loving swain
Sigh again, sigh again.
Cupid gets ready a bow for a target we
all know
Pulls it tight and lets it go
And then we buy the ring,
Joyous Spring, Joyous Spring.

The melody to this egregious balderdash was also declared good, "but," said the writer, "the music accompaniment lacks professional polish" [sic]. Undoubtedly the music accompaniment certainly lacked this, inasmuch as there was no accompaniment at all, only the melody line having been submitted.

Apparently, however, this lyric with its melody, plus the professional "polish," was all that was necessary, in the opinion of the Agency expert, to warrant him declaring the song "to stand a very good chance of acceptance" [sic].

Following this, the crux of the situation unfolded itself. For the



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LOW IN CAIRO**

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"MOONLIGHT ON THE GANGES"

**BANDY
BANDOLERO**

(SIX-EIGHT FOX-TROT or ONE-STEP)

BETTER AND BIGGER THAN
"BARCELONA"

**SUNNY
SWANEE**

(FOX-TROT)

**DREAMING OF
BROWN EYES**

(WALTZ)

**DREAMY
DEVON**

(WALTZ)

**NOT VERY
LONG AGO**

(WALTZ)

JUST ISSUED

TWO NEW FOX-TROTS

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WUN LUNG**

(COMEDY CHINESE FOX-TROT)

YOU SAY THAT YOU LOVE ME,

PROVE IT

(FOX-TROT)

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London. W.C.2.

modest inclusive payment of two and a-half guineas this "polishing" would be provided, said the Agency in its letter, together with an extra copy of the setting for the composer's own use and gratification. After this, the experts would be prepared to negotiate the placing of the whole effort on a 10% (ten per cent.) commission basis, with some unwary publisher. The word "unwary" is, of course, our own.

The letter wound up on the high hope of receiving the composition back again together with instructions (and presumably the £2 12s. 6d.) to proceed with the revision.

* * *

On reference to the "Bars of Gold" booklet, one can find some real twenty-two carat statements. Here are a few taken at random.—

"The aims and service of the International Music Agency have been submitted to eminent authors and composers, as well as well-known publishers, and have received their enthusiastic approval and the promise of their support."

(Enquiries amongst the well-known publishers, authors and composers known to ourselves have failed to find anybody aware of the existence of this agency.)

"The International Music Agency further claims that it is the ONLY music agency in Great Britain at the present time which makes no preliminary charges, and which relies on commission from sales for its remuneration."

(We find no claim in "Bars of Gold" for the success of any number negotiated by the agency at all, certainly not for any number which has produced anything in the nature of a remunerative commission.)

"It is the business of the International Music Agency to fully acquaint itself, and keep itself continually posted, with

the requirements of all reputable publishers."

(Although we have found publishers who are prepared to laugh at "Joyous Spring"—indeed some are still laughing—we have not found one whose "requirements" it meets.)

"Publishers . . . are naturally likely to give preferential treatment to MSS. that are submitted by the only Music Agency working on a straight commission basis."

(Are they; and if so, why?)

"Let us make it clear that the International Music Agency ACCEPTS A COMPOSITION UPON ITS MERITS ALONE, and not because it bears the autograph of some already well-known author or composer. It is its business and aim to give new writers the publicity necessary to enable them to become known and popular."

(Apparently the foregoing proves that "Joyous Spring" has merits, though we, and others to whom we have shown it, have not been able to think so.)

"We would point out that we only open negotiations with leading, reliable and well-known publishing firms. There are so many 'mushroom' firms open to consider beginners' MSS. that amateur writers would be well advised to tread warily in dealing with firms whose methods are questionable. The International Music Agency knows the various pitfalls. . . ."

(Apparently it does!)

"The strength of the International Music Agency lies in the fact that it has unique knowledge of the music market, and refuses more MSS. than it accepts. Indeed, it can be truthfully stated that only 20 per cent. of the MSS. submitted are accepted by the Agency for negotiation."

(The long arm of coincidence is apparently strongly at work in our experience of this Agency's activities,

inasmuch as the only three compositions we know to have been submitted have all been accepted. We have mentioned two; the third is a pretty little *dénoûment* to follow.)

"We are practically able to guarantee that in most cases we will obtain an offer from a publisher for any MSS. we may accept for negotiation."

(The underlinings are, of course, our own. Despite the ambiguous nature of these words we are quite sure that the average person would construe them as almost a promise to get published any composition accepted as "suitable" by the Agency.)

"The International Music Agency, with its vast experience, is not likely to send the wrong type of MSS. to speciality publishers."

(The speciality publisher who specialises in songs like "Joyous Spring" is certainly very "special" in every sense of the word.)

"The International Music Agency is in a stronger position to deal with publishers than any song writer, because it combines on its staff men of vast musical experience. . . ."

(We like the word "vast," especially in its juxtaposition to "Bars of Gold.")

"Perfect candour is one of our big points."

(It is one of ours, too!)

"Publishers buy from us because our work is so carefully sorted out and the trash rejected. It makes it easier for publishers when preliminary 'weeding' has been so thoroughly done. They only receive from us MSS. that we consider saleable. As they know we are qualified to judge, any work we send receives careful consideration. It is a fact that we receive an offer for nine out of every ten songs we send out, first time!"

(It would be very unfortunate,

BEN DAVIS

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therefore, if "Joyous Spring" happened to be the one exception in ten, but we suppose it would be quite all right "second time."

So much for the words from "Bars of Gold."

Still, despite our doubts, we thought we would have two-and-a-half guineas' worth, and our rare and refreshing fruit was sent back for its "spit and polish."

"Joyous Spring" travelling its well-worn road, ultimately returned to its composer in a nice blue jacket and glorified with an embellishment to the accompaniment which never existed. We do not complain of the work done in this direction; not a word of the lyric was altered, not a note of the melody, but an accompaniment was certainly written to it and in a competent manner.

Now, in case it could possibly have been deduced that "Joyous Spring" might have justified itself by making a success as a "cod" number, we decided that a second effort of an even more incredible nature should be submitted to these people to see if it would also come within their 20 per cent. margin.

In this case we feel that with "So Call Me Back Again," another effort by our staff geniuses, the limit of absurdity and technical impossibility was reached, not only in the lyric, but in the melody.

The lyric speaks for itself, but, so that our readers may have a thorough appreciation of the whole composition, it is reproduced here direct from the actual MSS. submitted. You, dear reader, will note with interest the great possibility in the title—"Soak All My Back Again," as our office boy says it.

No doubt its vocal register of two octaves will also strike one as curious, but then if

PURCHASING INSTRUMENTS

"The Melody Maker and British Metronome" is prepared to purchase all instruments of any make advertised in this publication for its readers.

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

No additional charge is made for this service.

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

there is anything about this concoction of words and notes which is not "curious" we are quite prepared to eat our editorial hats. Apart from anything else, the accents are on impossible beats. In fact, the whole thing is sheer impossible drivel.

Truthfully, we never expected that the International Music Agency would

- So call me back again -
Waltz Song.

My heart is ach-ing, I feel so blue my heart is break-ing but
its beat is true I feel so lone-ly, The stars won't give me more
Why are they cru-el? My bruised heart is sore, Shouldn't me go
I want a - way shall I come back? Think but to say
Refrain
So call me back, so call me back, Don't let me live a -
way So call me back, So call me back, back to my tears of
pain The skies are grey, the sun's over cast The dull winds
mean with i - a - blast! So call me back with soul a -
- flame. So call me back a - gain

do aught but say that we were d—d fools.

But it was not so. By no means "not so," for in due course we were informed by letter that the active committee of the International Music Agency was again "very favourably impressed" [sic] with this song, and would again be delighted to undertake the slight revision necessary. (Another £2 12s. 6d.) * * *

We have given this matter considerable space, but we feel that such effrontery cannot be too strenuously exposed. We have set out with the one intention of demonstrating to all amateur song-writers in general, once and for all, that there is only one straight path to becoming a professional composer, and that is through the orthodox media of approaching direct reputable publishers. These publishers accept songs on their merit alone, they do not require any financial support from the composer. They are not infallible, of course, and sometimes fail to see the possibilities of quite good songs. But, generally speaking, if two or more say "No,"

it should be recognised that the composition is not worth while.

The art of song-writing is not possessed by the million: it is the monopoly of an elect few.

Incredible as "Joyous Spring" and "So Call Me Back Again" may appear to our readers, we do assure them that many of equal futility are submitted in full hope by many simple souls who imagine themselves to be inspired.

At two-and-a-half guineas a time to have them edited it is a criminal waste of good money, while the fact that it enriches certain people who talk of "Bars of Gold" only goes to show that there has been a distinct need for THE MELODY MAKER AND BRITISH METRONOME to give every inch of space to the matter which has been the subject of this article.

The More They Are Together——! Or, Safety in Numbers

1. IF SAXOPHONISTS NEED SO MANY INSTRUMENTS TO PERFORM WITH —

2. WHY NOT THE TRUMPET? —

3. AND WHAT ABOUT THE BANJO? —

4. LIKEWISE THE TRIANGLE —

5. TO SAY NOTHING OF THE PIANIST .

6. PROVIDING THE QUESTION OF TRANSPORT CAN BE GOT OVER —

— I FEEL SURE THE RESULT WOULD BE 'WELL-FILLED HOUSES' EVERY NIGHT — AT LEAST ON ONE SIDE OF THE FOOTLIGHTS .

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(ONE LONG LAUGH!)

ZONOPHONE ELECTRICAL RECORDS ARE THE LAST WORD IN GOOD VALUE—HEAR THE DANCE RECORDS

: EVOLUTION OF ENTERTAINMENTS :

By H. CHANCE NEWTON

No. V.

It was certainly about time that the love-lorn lutanists, cheerless chirrupers and woebegone warblers who formed the entertainment of the late Plantagenet period and the early Tudor time, showed a welcome change by veering to the more vivacious form of songs and shows.

Of course, during the reign of the boy Edward the Sixth, and later of his sanguinary sister Mary, England was too full of political and especially theological upheavals, burning of martyrs at the stake, and so forth, for much attention to be paid to entertainments of any kind.

With the accession of Elizabeth, however, there came that outburst of hearty virility and quenchless optimism which could only come from a reign of which our country's slogan was virtually (if not verbatim-ly) "Safety First."

Very naturally this boundless ebullience of national pride, hope and faith, this wholesale defiance of alien armies and navies, and of a unanimous resolve to see and to conquer sundry parts of the world, affected in a very marked degree the entertainments of the people of these Islands.

It is as unnecessary, as it is impossible, to treat with any detail in these entertainment articles, the mighty outflow of Drama and Poesy, which marked Elizabeth's reign. All these things are known, or can be known, to all and sundry.

In a dramatic sense also, it is inadvisable to attempt any description of Shakespeare's entertainment output or of the more or less wondrous works

of his contemporaries. What does fall into our scope, however, is the fact that in addition to the mighty plays and poems called forth by this period, there did arise a memorable form of entertainment in song and dance; in fairy plays, in fantastic allegorical stage work, and especially in the matter of masques.

That this mixed spectacular class of

From Good Queen Bess
to
Bad King Charles II.
(A.D. 1560-1660)

entertainment was judged to be of great importance is shown by the fact that these very masques were written by many of Shakespeare's greatest contemporaries. Also that these masque-writers were wise enough to follow in the Bard of Avon's literary and dramatic footsteps by imitating, not only his matchless lyrics, but also his marvellous fantastic playwork as shown in "Love's Labour's Lost," "The Tempest," "A Midsummer Night's Dream," etc.

Ben Jonson alone wrote forty of these masques, and I have them all within my grasp. The titles of these, together with those of the hundreds of similar works which engaged the genius also of Marston, Dekker, dear old Drayton (the poet of our English rivers), to say nothing of the masques of the euphuistic John Lyly, with those of his many imitators would fill a page or so of these mens.

It should be said, however, that these mixed entertainments not only started the craze (which has grown worse than ever) for over spectacular display, but also contained in great profusion many deathless lyrics, some of which have come down to the present time. Among these might be mentioned those great songs, "Drink To Me Only With Thine Eyes" (by Rare Ben himself), and "I will Love Her Till I Die," by Nicholas Breton.

Strangely enough, the respective airs of these lyrics and several similar songs, were soon used by hymn writers of the period, and this became increasingly popular in the Puritan times when (as will be shown later), most secular forms of entertainment were suppressed for a good many years.

The composers of the great lyrics of Elizabethan, Jacobean and Carolian times, included, of course, those famous music providers Dowland (who is immortalised in one of Shakespeare's poems), Robert Johnson (who set to music some of Shakespeare's songs and Ben Jonson's), and later the famous Harry Lawes, who provided the music for one of the last great masques—in fact the greatest—of the period which I am now covering, namely Milton's "Comus."

It was of this last named composer that Milton "returned the compliment" by putting him into a sonnet, all to himself, which he described as "To Mr. H. Laws on the publishing his Airs."

Not only joyous but exceedingly jazz-like were the songs, and especially the dances, in these magnificently produced masques, the staging of which employed Inigo Jones, and many other famous artists and designers.

Of course these masques started firstly in the Tudor days, continued in increased abundance throughout the reign of James the First and Charles the First. Among the lyricists who should be mentioned as "flourishing" in the Jacobean and early Carolian periods were such sweet singers as the glorious Robert Herrick,

with his delightful ditties, such as "Cherry Ripe," "Gather Rosebuds while ye may," and "Come, Corinna, Let Us Go a Maying."

Much fine work of the sort also came from the then young Edmund Waller, especially with his exquisite lyric "Go, Lovely Rose." Also from James Shirley, who nowadays is perhaps better known as a songster than as a dramatist,



The new Spring Gardens (afterwards Vaux-hall Gardens) as they appeared during the reign of Charles I.

although his ambition was always to shine in the play-writing line.

Even as the just-named lyrics won renown by the songs I have indicated, so Shirley who, with his wife, died of starvation while flying homeless, penniless from the Plague of London, will ever be immortal by reason of one of the many songs he wrote for plays and masques.

Lovers of lyrical poetry will not be surprised when I quote for this purpose Shirley's majestic lyric entitled "Death's Final Conquest." Its chief lines are as follows:—

"The glories of our birth and state
Are shadows not substantial things;
There is no armour against Fate,
Death lays his icy hand on Kings,
Sceptre and crown
Must tumble down;
And in the dust be equal laid
With the poor crooked scythe and
spade."

It only needs to add the memorable finish.

"All heads must come
To the cold tomb.
Only the actions of the Just
Smell sweet and blossom in the dust."

By the way, Shirley had another link (and a novel one) with the evolution of entertainments, for it was he who wrote a play which I heartily commend to the gentle reader. That play is entitled "Hide Park," and it is remarkable for the fact that in depicting the races which were given there at that time (before Epsom Downs was utilised for that purpose), real horses were used for the first time on any stage!

There soon arose another change in entertainment evolution, and it took the shape of certain forms of these revelling shows being moved, as it were, from the Palace to the People.

From Elizabeth's time, on for a hundred years or so, a series of booths and fairs began to loom more or less large, as *al fresco* entertainments, and in them were performed sundry specimens (somewhat coarsened as a rule) of the go-as-you-please merry-making mixtures of the masquing and singing and dancing kind.

Foremost among these *al fresco* variety shows (as one might call them) was the famous Bartholomew Fair, where not only masques and other mummings were given, but also plays and portions of plays ghostly, gory or giddily gay, such as turned up late



PASSES FOR THE PLAY
Types of "Season Tickets" used during the Restoration Period. These were made in various metals, the better class ones being in ivory

in the Eighteenth Century in Richardson's Show, etc.

Those who want to know anything about Bartholomew Fair will find all necessary details in two very contrasted great authors, one is Ben Jonson himself, whose play "Bartholomew Fair" is very valuable, not only from a character-drawing point of view, but also as an historical document of priceless use, as a work of reference. Strangely enough it was in this play that Rare Ben went in still more for satirising those canting Psalm-smiting types of so-called Puritans, who in after years, indeed not long after, helped to smash up Jonson, and all his plays together with those of his said to be "pernicious" play writing contemporaries.



WHITE CONDUIT HOUSE
Celebrated in song and story, as it appeared in the time of the early Stuarts

Cont. Mag. Sept. 1923. Pt. II. p. 217

The other author who has drawn Bartholomew Fair, evidently with the accuracy of a photograph, is John Bunyan, whose *Vanity Fair* in the "Pilgrim's Progress" is borrowed bodily from Bartholomew Fair—and in fact owes a lot to Jonson's plays.

It may not be known to many that, contrasted as Ben and John may seem as authors, J. B. himself started the "Pilgrim's Progress" as a play! And as you will find he has left traces of his dramatic purpose in sundry scenes and dialogues in that *Immortal Allegory*.

By way of conclusion to this article (taking us up to the end of Charles the First), it is only fair to give some mention of the beautiful lyrics, pictorial and otherwise, in dear old Izaak Walton's fascinating idyll "The Compleat Angler."

These "composures"—as Izaak calls the various song-hits which he quotes, and which he uses, as he says, to "sing away sadness"—include, of course, those beautiful ballads sung by the pretty Milkmaid, the daughter of the hostess at that delightful roadside Inn, near Tottenham High Cross.

And herein may ye see a contrast between Tudor and Stuart habits passed through by the eventually aged Walton, as compared with the present times. Nowadays, if your Gentle Angler *does* have a song sung at him, it is mostly hurled at his head per the gramophone of some gliding punt or motor boat!

With the execution of the ill-fated, gentle but much misled Charles the First, that second Stuart king's fall was followed by the hereinbefore-mentioned entertainment prohibition period of the Roundheads. During that period, play-actors, masquers and mummers were alike mute, and only songs with scarcely a dance to their name, bobbed up through the general gloom.

These songs, of course, were mostly political, and were confined to the Cavaliers, whose effusions included such famous loyal lyrics as "Here's a Health Unto His Majesty . . . with a fal la la!" and that brightest and best of all satires against disloyalty the immortal ditty, called "The Vicar of Bray."

In our next it will be my pleasant duty to present you with some of the facets of a merrier time, at least, as far as concerns Entertainment Evolution.

H. CHANCE NEWTON

SONG-PLUGGING THRO' THE AGES

By K. FOSTER

Now that the open season for song-pluggers is rapidly approaching, it has occurred to me that an authoritative history of this gentle art will serve two useful purposes. Firstly, the history itself will prove of interest to the uninitiated, inasmuch as many of the chronicled facts will be new to most readers; and, secondly, song-pluggers will be inspired with a realisation of the nobility of their allotted task, and will be spurred to greater efforts by a consideration of the great deeds of their illustrious forbears.

The first song demonstration on record took place at the Winter Garden, Eden, where the efforts of Adam and Eve to popularise the original "fruit" song were somewhat hampered owing to the lack of an appreciative audience, and it was many years before the art was revived and imbued with something approaching modern ideas. (If anyone doubts this statement, I am prepared to withdraw on production of the necessary evidence.)

The so-called Trojan War marks a most important stage in the development of song-plugging. This "war" was really more of a trade dispute, the Corporation of Troy having banned any form of song demonstration on the sands. A Greek publisher, named Ulysses, determined to defeat this edict, and to this end he instructed William Hercules Klarkson, a noted theatrical costumier of Athens, to construct an enormous wooden horse, and inside this he secreted his whole army of pluggers. The horse was deposited upon the beach near the Central Pier, and the pluggers burst forth to the strains of "Horsey, Keep Your Tail Up."

When Helen of Troy heard this chorus she exclaimed "That's all Greek to me," and spent the evening learning the extra couplets.

Subsequently, Helen achieved fame and fortune as a demonstrator, her most successful number being: "I'd Leave my Homer for You."

A coal strike in the Hellenes retarded the development of song-plugging for several thousand years, and apart from the ruse adopted by Diogenes, who took up his abode in a barrel in the market place at Athens, in order to popularise his song entitled

"I wouldn't Leave My Little Wooden Hut for You," no memorable incident occurred until a young Roman named Horatius conceived the novel idea of selecting a bridge across the Tiber for his pitch. Taking his stand in the middle of the bridge, he held up the traffic while he demonstrated an early Roman version of "Am I Wasting my Time?" The Etruscans, who lived on the Surrey side, and wanted to get to the office, shouted in unison, "Horatio, you're Wright," and applauded loudly when the demonstration was concluded with a high-diving act.

Rome was also the scene of another incident which, although not strictly within the scope of this chronicle, is of sufficient interest to musicians generally to warrant inclusion. I refer to the grief of Nero at the burning of Rome. The popular fallacy that Nero callously performed on the violin while the city was being reduced to ashes must be exploded once and for all. The actual fact is that the Emperor, smitten with sorrow at the fate of his beloved Rome, expressed his soul-rending anguish on the saxophone, in much the same manner as saxophonists to-day interpret the agonies they suffer as a result of contemplating the evils of the Charleston.

Song-plugging was first introduced to England by King Arthur. The country had been invaded by hordes of musicians from across the seas, the *Camelot Courier* had run a series of articles on the subject "Is British Music Dead?" and the leader of a prominent band had offered a prize for the best orchestration for nine harps by a British composer. The attention of the King was attracted by this widespread publicity, and he founded the Order of Knights of the Round Table. These knights were distinguished by the mystic symbol A.O.F.B., which was quartered on their shields, and they were pledged

to sing the anthem of the Order on every conceivable occasion.

Probably the greatest of all British pluggers was Blondel, who rose to the dizzy height of Song-plugger by Appointment to His Majesty Richard the First. Many readers will recall that, returning from the Crusades, Richard was arrested by the Duke of Austria and thrown into a dungeon. At this time Blondel was travelling in Europe on a song-plugging tour, and he chanced to arrive at the castle wherein Richard languished, on the particular evening set apart by the Duke for the distribution of largesse to the villagers. Under the pardonable delusion that it was the local Theatre Royal, Blondel commenced to entertain the queue with a little ditty very popular with the Crusaders. Richard, listening in his dungeon, recognised the familiar tune, and added his stentorian voice to the chorus. He had just reached the first "Inky Pinky Parlez-Vous" when he was hailed before the Duke, who, having heard the evidence, recommended him for immediate deportation.

August 15 is a red-letter day in the song-plugger's calendar, as on that day in 1620 the first troupe of pluggers sailed from Southampton for America, where, styling themselves the Pilgrim Fathers, they gave vocal demonstrations to the natives.

America has been carrying out reprisals ever since.

In recent years the art has progressed and developed to such an extent that the thanks of the nation are due to the brave and patient hearts who torture their tonsils and lacerate their lungs in order that their fellow-citizens may be informed of the winter habitat of flies and the correct shape of the humble banana.

Much as I would like to conclude this brief history with an item of topical interest, my passion for veracity compels me to admit that there is no truth in the rumour that Mr. A. J. Cook has been retained by a leading publisher to plug a patriotic ballad entitled "England, Land of the Free." I understand, however, that Mr. C. is prepared to consider offers in connection with "Don't go Down the Mine, Daddy."

KAY FOSTER.

Have You
INSURED
That Instrument?

THE USE OF A LEADER

By ALAN C. GRAHAM

THE difficulty in obtaining a good ensemble in a small band is probably completely explained by the fact that the leader is generally himself

Impressions gathered when assisting to judge a recent dance band contest have inspired me to pen the following words which, I hope, may be of some assistance to leaders of smaller dance bands.

ALAN C. GRAHAM.

a melody maker, and so has little time to hear and attend to the actual "noise" that the remainder of the orchestra is making. Thus, the various members are permitted to give full scope to their individual ardour and play their parts as they each interpret them. But the temperament of every musician is different; consequently, a lack of cohesion is apparent and the result is only mediocre.

The obvious solution is, then, to elect as leader a musician who is not only of sufficient ability that he can perform his own part while giving necessary attention to that which every other member of the band is playing, but who can also decide when it is right for him to play himself and when it is better that he desist and devote his efforts to keeping order amongst the remainder of the ensemble. The idea that a syncopated band can perform equally well without a leader placed in a point of vantage for directing operations is a worn-out fallacy.

It is amazing, too, how many otherwise good musicians play out of tune. To hit the "middle of the note" is essential, but so few appear to realise it (at least they don't manage to do it), also there is a general tendency to sacrifice tone for rhythm and effect.

Practically anyone, with a little practice, can "blow" a brass instrument or saxophone to the extent of getting a tune out of it, but how few have even an averagely pleasing tone! How few can emulate the human voice on their instrument and talk to the audience as does a singer! The nearest approach to the human voice on "strings" is said to be the cello, and on "wind" the tenor saxophone, but there is no reason why brass instrumentalists should not get very near to this imitation, at least as regards intonation and phrasing, if not in actual colour of tone. At any rate, it should be their endeavour.

When "stunting," one may be ocular on any instrument but, as

tricks in orchestration or instrumentation. They appear to think that so long as the general output of the band is more or less harmonious and strongly rhythmical all other points will look after themselves.

Actually this is by no means so. It must be remembered that each member of an audience, whether seated merely to appreciate the music aurally, or dancing, constitutes to some extent a musician. That is to say, each one has some sort of an ear for music, but the average person's comprehension is chiefly centred on the melody; therefore, the melody should be the predominant feature of every rendering. Bands must remember that subconsciously every dancer in a ballroom is listening for an air, and if the air is not, as one might put it, driven into their heads, they get no especial pleasure out of any particular number. They might just as well be dancing to a drum accompanied by a melodious noise.

In selecting new numbers, leaders should make certain that they are tuneful; and in presenting them that their tunefulness is conveyed to the audience. In new numbers particularly, too much stunting should be avoided so that every chance may be given for the audience to appreciate the melodies.

Individualism, in the case of the leader, if properly directed, co-ordinates all these points. Let the leader of any small orchestra stand back and listen to the efforts of not only his own band but also of other bands, and he will soon appreciate the significance of my view. He will generally hear a fairly harmonious and rhythmic sound but with no particular individuality, and as one syncopated number follows another he will be at a loss to differentiate between the character of the various tunes.

A NEW COMPETITION FOR VIOLINISTS

(See page 463)

How to Listen to a Dance Band

or A Hint for Dance Teachers

By
CARROLL GIBBONS
(Conductor, The Savoy Orpheans)

A GOOD many people, when they learn a new dance, or even when they first learn to dance the recognised ballroom dances of the day, are merely taught the principal steps of the dances by their teachers. To my mind this is a great mistake, as the principal thing is not the steps but the rhythm which comes mainly from the body. Briefly, it is no use to do a step, no matter how perfectly, if you cannot adapt this step to the general body movement the music inspires, or even to the various tempos of the music. For this reason, it is vital that teachers should take much more trouble to teach body movement as applied to rhythm as distinct from mere steps.

I have noticed also that a great many people do not know how to listen to a band. They are inclined to take the tempo from the melody instruments of the band. Of course, this is extremely dangerous, as the melody instruments extemporise in syncopated orchestras, thus their rhythms may vary constantly. Rhythm should be taken from the rhythm section of the band. This is an ensemble of instruments composed of piano, banjo, drums and bass. These instruments maintain a straight rhythm, and perhaps the easiest to catch and follow in this ensemble is the beat of the bass drum with which is always coupled the notes by the bass and the pianist's left hand.

A great many people, too, can dance only to a certain tempo, say 48 or 50 bars per minute. They have taken to the habit of dancing to that tempo mechanically. If they do not pay sufficient attention to the rhythm section of the band they get lost as the band increases the tempo, to say, 54 or 56. The only remedy for this is to get the habit of rhythm as distinct from mere tempo, which, briefly speaking, is to express with your feet and body in combined motion the rhythmic swing of the music.

It may be argued that an appreciation of rhythm is just as much a gift of nature as is an ear for music, but no matter how little may be this gift, it can always be developed by practice.

: DAILY PROBLEMS AND ANSWERS :

EXTENSION OF LICENCE FOR PRIVATE PARTIES

(Reply by our Legal Expert.)

G. M. H., BRADFORD.—If a dance is held in a licensed dance hall, and the bill for hire of the room and band is paid by one person, no charge being made for admission, the whole party being quite private, such as a 21st birthday, silver wedding, etc.; and if the hall is only licensed to 11 p.m., and the party carried on until, say, 1 or 2 a.m., is an extension of licence for music and dancing necessary?

It is not possible to answer this query definitely without knowing whether the dance hall is in the Metropolis or elsewhere, as different considerations apply. Speaking generally (and although there are decisions of the Court which might possibly be relied upon in answer to a complaint of breach of the licence), it would certainly be safest, in the circumstances stated, to apply for special extension for this occasion (whether the hall is or is not in the Metropolis).

For your further information, I might add that as regards licensing, the Metropolis is covered by the Public Health Act, and Middlesex has an Act of its own dealing with the licensing. All other places outside the Metropolis and Middlesex can either adopt the Public Health Act, and thus be subject to the same law as the Metropolis, or, alternatively, the licensing authorities, instead of adopting such Act, can deal with the licensing under their own local Act, so that you will realise that it is impossible fully to deal with an inquiry without knowing the locality of the hall in question, and thereby ascertaining under what Act the licence has been granted in the first place.

PIANO ACCOMPANIMENTS TO MSS. SUBMITTED TO PUBLISHERS

(Reply by the Editor.)

A. C. M. LEWIS, N.B.—Recently I composed a fox-trot, which I would like to submit to a publisher. I would like to know how it should be arranged: I mean by this, should it be sent in the form of an ordinary 2s. number with words and piano accompaniment, or just melody only with the words? I might add that I am not an expert at writing music, but as the melody and lyric of the tune are fair I would like to try my luck.

It is better to submit a composition to a publisher complete as you have suggested in your letter—that is to say, with the proper piano accom-

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

THERE IS NO CHARGE

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

absolute master of the one which he normally uses.

If you consider it essential that you should double, I would suggest a banjo or guitar; your experience as a violinist should help you in fingering the instrument, also the bowing by the right hand will doubtless have trained your nerves and muscles to enable you to wield the plectrum without undue difficulty.

A FEW POINTS ABOUT SOUSAPHONES

(Reply by Mr. J. Bellamy, of the Savoy Orpheans.)

J. C. EDINBURGH.—I am going to take up the sousaphone.

1. I would be playing with bands of six to 10 players. Would a full size BB2 not be too heavy for a small band such as six?

2. What about an E2 Bass. Would it be too small for a big band, or would a medium sized BB2 be best. What size of bell?

3. I would have a lot of shifting about (i.e., a lot of carrying). What about that?

4. Pianos in halls are terrible, some low, some high pitch. I suppose one could get tuning slides to suit?

5. To play Bass parts on a BB2 sousaphone one plays an octave lower than written. Is this correct?

6. What about an E2 Bass? I mean as regards reading the music.

7. Your own general opinion.

1. It is not usual to use a sousaphone in such a small band (6), a string Bass is more useful, but it is certain that one or the other is a great acquisition, and not a wasted instrument to any combination over five strong.

2. An E2 would not be too small for a big band, but a BB2 would be more effective on account of deeper and rounder tones. The size of bell is not so important—the usual size is E2 20-24 in., BB2 24-26 in.

3. The sousaphone is made with a detachable bell, and when packed in canvas cover is quite handy to carry.

4. Two slides are usually supplied, one high and one low pitch.

5. Yes.

6. Decide which instrument would answer your requirements best. For E2 Bass get Tutor for E2 Bombardon; BB2 Tutor for BB2 Bass (Bass clef). These will explain how to read from Tuba parts as printed.

7. An E2, if you have to move about, as it is smaller and lighter to carry; BB2 has advantages though. Read remarks in reply to Query 2.

paniment and the voice line above. If, however, you do not feel confident to make the piano accompaniment, you can submit just the melody line and the words to the publisher. Submitting it in this way will not prejudice it, providing the words and melody are really good enough to merit publication.

THE 23 in. SCALE BANJO

(Reply by Mr. Len Shevill.)

E. C. SALOP.—I notice in advertisements for banjos: "Tenor banjos made in 23 in. scale." Could you inform me if the 23 in. is from the nut to the bridge, and is the bridge in the same position as on a G banjo?

Yes, 23 in. is the measurement from the nut to the bridge. A 23 in. scale tenor banjo would be an ordinary full-sized model, possessing 19 frets. Cheaper models sometimes have 16, 17 or 18 frets, which, in conjunction with a smaller vellum would, of course, constitute a shorter scale—probably 20 in. or 20½ in. scale. "23 in. Scale" is, I believe, an American way of describing an instrument. To me it would seem more understandable to describe an instrument as possessing, for example, an 11 in. vellum and 19 frets. A full-sized "G" banjo should have 22 frets. Cheaper models have 19 or 20.

The correct position for a banjo bridge is exactly the same distance from the 12th fret as the 12th fret is from the nut.

DOUBLING

(Reply by the Editor.)

"DOUBLE," S.E.17.—I am a Violinist in a Dance Band. Is it necessary to double on another instrument? If so, what do you recommend?

Of course, there is no doubt that doubling is an advantage, as a player should certainly not try to play a second instrument until he is an

PARAS FROM THE PRESS

Did You See These?

FAMOUS MUSICIANS WHO LIKE JAZZ

Only Musical Snobs Dislike it

"I certainly do not think good modern jazz dance music is harmful. On the contrary, most of the best living 'classical' composers I know are also lovers of jazz."

This confession, says the *Manchester Chronicle*, was made to a Press representative to-day by M. Ernest Ansermet, the Swiss musician, who recently conducted the B.B.C. National Concert at the Albert Hall, London.

"Stravinsky knows by heart all the good jazz dance music," M. Ansermet added. "Honegger and Ravel, among others, are extremely fond of it."

"When I was conducting for the Russian Ballet in London and at symphony concerts in America, I used to go to listen to jazz bands after my own performances whenever I could get away."

"Much of the modern dance music from America is based on negro tunes developed by the negroes as a result of their period of slavery, and instead of harming 'classical' music gives it new matter to develop."

"Highbrows who dislike jazz are, I think, musical snobs."

"If they cannot appreciate good jazz they certainly cannot understand good 'classical' music. They simply pose in a superior manner—that is all."

SCHOOLBOY'S FOXTROT

To have composed a foxtrot ("Charleston Girl") which has been played by bands on two Continents and been broadcast in England and Germany is the claim of Ronald Hill, a schoolboy at the Leys School, Cambridge, says the *Daily Mail*.

[How does the *Sunday Chronicle* reconcile this with its presumed song-writer ring?—**EDITOR.**]

WAGNER AND JAZZ

As the son of one great composer and the grandson of another, Siegfried Wagner is the inheritor of a splendid tradition in music, and it is no great matter for wonder, says the *West-*

minster Gazette, that he should appear enveloped and almost lost in the folds of it.

By his own admission Siegfried Wagner has never been able to move with the times—he is still, in all that relates to music, at the point where Wagner and Liszt left it. He has heard, he says, no modern French, German or British composers. The only modern music which has been able to penetrate the muffling folds of the Wagnerian tradition has been Jazz—from which, of course, there is no escape for any man short of the grave.

It is a curious juxtaposition, for, continues the *Westminster Gazette*, upon not a few of the musicians of Richard Wagner's day the composer's work made an impression not wholly dissimilar from that made by modern jazz upon sensitive musical minds to-day.*

Siegfried Wagner's own position in this matter, however, seems a little obscure. In one breath he states that he likes to hear jazz music. In another, apparently, he contends that we have no need of the "jazz noise," and that it is merely the short-lived hysterical whim or craze which often follows a great war.

Some larger generalisation is clearly needed to reconcile both positions, and it may perhaps be found for him in a recognition of the fact that while the bulk of jazz compositions are almost unmitigated trash, they have yet been contributing to the music of the future many valuable suggestions in the matter of syncopated rhythms and new instrumental colour.†

[*It is the same with all new arts. They never are appreciated (probably because they are not understood) until they have existed some years. Modern dance music is proving no exception to the foregoing statement.]

† These last few lines so completely vindicate our past claims for modern syncopated music, that, coming as they do from a "die-hard," but nevertheless authoritative quarter, one must acknowledge them as yet one more milestone in our progress.—**EDITOR.**]

"HOT" MUSIC FOR ENGLAND

"Hot" music, which has taken America by storm, will soon be the rage in London, where it has just been introduced. Regular dancers, a little

wary of straight melodies which tend to become monotonous, are already enthusiastic about it.—Mr. Bert Ambrose, of the May Fair Hotel, as reported in the *Weekly Dispatch*.

THE ANCIENT ORDER OF FOXTROTTERS

The Empress Dance Rooms, Kensington, W., were invaded at 10.30 last night by a number of girls and men in evening dress, who sampled the drinks, tested the floor, and rebuked the conductor of the band for "serving" foxtrots out of time, says the *Daily Mail*.

"We demand the slow foxtrot," they cried. "All right, I consent," replied the conductor, who complied with the request.

These energetic young people were members of a newly formed society, "The Ancient Order of Foxtrotters," consisting of many of the best-known dancers, professional and amateur, in London.

The association has been formed to try and persuade dance bands to return to the old smooth foxtrot of 48 bars to the minute. A badge is issued to members for 5s., half of which goes to charity, and members are entitled to ask conductors of any band to play the slow foxtrot.

Similar raids are to be carried out at many of London's leading dance rooms.

ANOTHER REVIVAL

"Much better news is the announcement that the waltz is definitely returning," says a contributor to the *Leeds Mercury*, apparently inspired by some remarks of Mr. Bert Ambrose, which were fully reported in the *Weekly Dispatch* of April 10. "I should like to see also a revival of the 'Washington Post,' the 'Lancers,' the 'Three-step,' and the 'Galop.' We need more variety, both of tempo and steps."

[Presumably the writer of the above does not wish to be taken seriously, in which case we admire his pretty wit.]

We ourselves are eagerly awaiting the re-introduction of the Pas-de-Huit, The Camel Hunt, the Eighty-two Step, the Snidgits Patrol, The Dragons, Ring-a-Ring o' Roses and Sir Roger de Coverley.—**EDITOR.**]

WORDS ON WIRELESS

This section commenced last month and will continue regularly. It deals with broadcast syncopated music.

Plugging Out the Pluggers

SONG pluggers are—as many have good cause to know—vocalists lent by the music publishers to the dance bands just for the nights on which these bands are due to broadcast, and, of course, sing only their employer's numbers.

Whatever may be the merits or demerits of song-plugging in this manner on the wireless—and, of course, there are vastly more of the latter than the former, one must agree that if it is to be permitted at all, it should not be merely tolerated, but assisted, so that the listener may be served rather than imposed upon.

My principal objection to song-pluggers in broadcasting bands is that their object is usually far too obvious and their renderings usually thoroughly bad. One hears some shockingly uninspiring choruses bellowed into the ear by some thoroughly—well; so as not to hurt their feelings. I'll merely say—"commercial" voices.

It is not surprising in a sense that these song-pluggers should, therefore, be treated as necessary evils, and I hear of cases where obstruction is put in their way. Whatever it is meant to do, this, however, only makes the evil worse than it might be. Besides that, there are "grades" in song-pluggers as well as in bands, and although, as I have said, the average is bad, a few are quite worthy of inclusion on the strength of their vocal abilities. Yet even the superior ones are treated as the common herd.

Inasmuch, however, as they have, one and all, to earn their livings, it is churlish in the extreme, in view of the fact that the B.B.C. permits them to perform, to make their work more onerous, and I ask, therefore, for a little more ordinary civility by band leaders to these song-pluggers. Either "forbid them the bands," altogether or else treat them as artists (whether good or bad), and they will at least give of their best. Some band leaders, of course, have been so bred that they will never acquire politeness, but others know better, and really should remember that they do.

Quite apart from band leaders, however, I have heard of cases where the B.B.C. mechanics themselves have presumed to adopt a similarly intolerant attitude towards the song-

pluggers—though what the deuce it has to do with them we all would like to know. Is it the bureaucratic instinct breaking out in a new Government enterprise? It certainly looks like it. This is what happens.

For an outside broadcast (viz., outside the studio) two microphones are generally installed; the first suspended in front of and for the band, and the second amongst the musicians for announcing titles. The latter "mike" is also available for incidental singing, and thus is often used by the song-pluggers who, by arrangement with the M.D., are to render certain choruses.

Now, the B.B.C. mechanics who are always in attendance at the premises from where the broadcasts take place, can cut out the announcing "mike" at will, thus they are advised when vocalists are going to sing at a particular moment. In spite of this advice, the song-pluggers often afterwards learn, to their astonishment, that the mechanics have acted at their own discretion and cut them out.

This has happened so frequently of late that one wonders what it all means. It seems incredible that these mechanics should be acting on instructions from B.B.C. headquarters, but it seems also incredible that they should be vested with discretion to act as censors as well as mechanics. If the B.B.C. objects to this singing of choruses with dance bands, let it say so boldly and regulate the practice in an open and above-board manner, so that all parties interested may know how they stand. If the Corporation does not know what is going on, let it look into it. If, however, it has instructed its mechanics to censor programmes, then the time has come when we are at last servants to our own attendants, and some of us would prefer, under such a régime, to go in for the "simple life."

Ronnie Munro and His Florida Club Orchestra

On April 5 we had the first broadcast of the above band, and it is to be hoped that it will now feature regularly in the wireless programmes. The acoustics of the Club allow, for once, of a clear and fair impression of what

the band really sounds like, and I am glad they do, for this combination puts over some really good up-to-date "stuff."

In many ways a small band such as this is more satisfactory for broadcasting purposes than is a large one, both in the matters of equality of tone and in the distinctness of the individual instruments. Of course, Ronnie's famous piano solos are much appreciated features, and the highest praise that can be paid to the other performers is to say that they are more than worthy of their leader. It was a pity, in some ways, that the broadcast was interrupted by the relay from America, though I enjoyed very much the few minutes given over to our Transatlantic brethren. There is good technique and style on every instrument at Ronnie's disposal, and I feel justified in saying that if any English band is to be broadcast with a view to it being picked up in America, then let this band be chosen for the purpose, and the "Yanks" will find that we are not so far behind them after all.

More Davis Sax-Solos

Ben Davis sounds to fine advantage over the ether, and saxophonists had an opportunity of hearing his solo recital from Daventry on the morning of April 19. Listen carefully to his phrasing and accent in subsequent broadcasts, and it will prove a free object lesson of how the instrument should be played to-day.

Norah Blaney in an Extremity

On Wednesday, April 13, an unique misfortune befel Norah Blaney in a 2LO broadcast. Rarely can it have happened to a "star" artist in singing to an audience of a million to commence a song twice and to break down in each case by forgetting the words.

This happened in Miss Blaney's character song of a "Little London Working Girl." The artist was obviously distressed, and one really cannot help but imagine her feelings in the deathly silence of studio broadcasting, which was fortunately relieved to a certain extent in this instance by the covering applause of the B.B.C. studio "claque." But why on earth any artist should find it undignified to have her words and music ready

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WHY?

Waltz

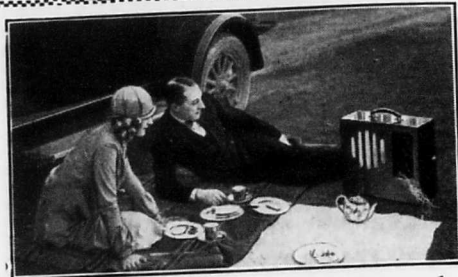


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IN THE PRESS
"MARCH OF THE ROBOTS"

Jack Strachey



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in such privacy is beyond me. Better this private confession to weakness than such a public breakdown, surely!

For the rest, Norah Blaney sings prettily, and from the general point of view of the public, effectively no doubt. I am bound to say, though, that her renderings of syncopated songs capture nothing of the subtlety of style without which they are, to me, sheer boredom.

The R.A.C. Band from the Royal Automobile Club

Theoretically, nothing but praise and encouragement should be given to the B.B.C. for introducing us to new and little known bands, such as club bands, which would, in the normal way, only be heard by the select and comparatively few club members.

In practice, however, the result is not always so praiseworthy. Some of the bands, while no doubt quite adequate for the purposes of the clubs, fail rather lamentably when they enter into competition with their more experienced colleagues and rivals over the wireless. The R.A.C. band has now been broadcast on several occasions and, even with all due allowance for faulty transmission, the kindest critic cannot pretend it has "set the Thames on fire." It surely does no good to the much-abused cause of jazz in this country to amplify the misconception of modern dance music created by bands in small and innocuous establishments, by broadcasting it at large.

The Nesbitt Brothers

Yid Nesbitt, the banjulele expert, assisted by his brother Harry, took part in a variety programme broadcast from 2LO on Wednesday, April 13. It must be confessed that virtuosity, however much its technique can be admired, is only likely to appeal to the student listener. Especially so is this the case when the instrument happens to be one belonging to the plucked string family. It is possible to get most effective "breaks" with a banjo, banjulele or ukulele, and even more with a steel guitar, but these instruments are not the happiest choice for solo passages of more than one or two bars, from the large public point of view. I may be accepted, therefore, as voicing only a personal opinion when I state my admiration for this act. Clever things should be admired, and I am hopeful that the public were alive in this case to the technical merits of the performance.

The B.B.C. must continue to employ

these brothers who, in their own line, and particularly as far as the employment of banjulele and ukulele is concerned, are ahead of anything yet broadcast in England.

Newcomers to the Ether

I am glad to be able to announce that the arrangements to broadcast the Embassy Club Orchestra are now nearly completed, and the first broadcast will take place on May 3. Lou Rederman, being the brilliant violinist that he is, will be much beyond a mere speculation.

I understand that there is also the possibility of another new band being introduced to the wireless audience during the month, but at the time of going to press, nothing more definite can be stated. My expectation leads me to imagine that it will prove to be Bert Ambrose's Band from the May Fair Hotel, though I confess it is a case of the thought being father to the wish.

Ciro's

I regret to say that there has been no improvement in the quality of transmission from Giro's during April. I am strongly of the opinion that Debroy Somers himself should investigate the position. All the pains he has dispensed upon his band will be entirely negated if the uninstructed public imagines the fault of his poor broadcasts to rest with his musicians instead of with the acoustics.

Dance Band Accompaniments

The London Radio Dance Band has its admirers, I know. It also, I expect, has its critics. It is not so

perfect that it hasn't a great deal to learn. Who amongst us is?

There is, however, one feature in Sid Firman's outfit which I admire a great deal. That is its orchestral accompaniments to the various artists who sing from the B.B.C. studios. The band is exceptionally well handled from this point of view and, as much of it is probably unrehearsed, I think it more than counterbalances other faults which I shall therefore not dwell upon here.

"Lady Luck"

On a relay broadcast from Newcastle, I was staggered by an accompaniment to some of the "Lady Luck" numbers, provided by three pianos. One good one would have been far more effective, better even than two dozen played without style, as in the above case.

From a Correspondent

An interesting letter from Mr. Irving L. Holmes of Kettering, on this new "Words on Wireless" feature, contains one or two instructive viewpoints. His first call is for more broadcasting bands, so that the listener may hear a larger range of varying styles. I think I know what he means. He wants to hear bands which have a style that is not monotonous. There is only one worth-while style and that is "the modern." This provides for a constant introduction of novelty and effect—of a true musical nature—so that each successive number played portrays a new rhythm, a new tone colour and a new form of harmony. I am afraid that as we are deficient in this country of bands with such qualifications, the addition of new combinations to broadcasting would not give us the varying styles for which my correspondent looks.

Of course, Mr. Holmes specifies some perfectly sound additions in Jack Hyton's combinations, including his own No. 1 Band, the Kit-Cat Band and the Piccadilly Revels. These, of course, are not broadcast, the explanation possibly being partially to do with matters of policy on the side of the Piccadilly Hotel people. The B.B.C. would jump at the chance, one imagines, of broadcasting these bands. Perhaps if they were prepared to pay for the privilege it might be consummated. There is much in this letter in the way of sound criticism, and it finishes suggesting that other readers should be invited to write and express views. I hope they will. "DETECTOR."

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Standard*

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The Scheme in a Nutshell

The scheme has already been explained in previous issues of this publication, but, for the benefit of those who are unfamiliar with it, we repeat that the British Oak Insurance Co., Ltd., will

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ALL RISKS

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Up to a Value not exceeding £30

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

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

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 inconvenience and expense.

This Free Insurance will cover you 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 may be necessary to discontinue it at any time should the participants reach the maximum number we can accommodate.

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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.

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

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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.

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.....Signature.

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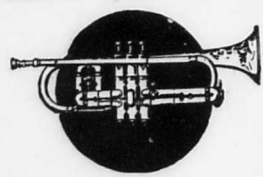


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SYNCOPATION & DANCE BAND NEWS

OUR NEXT CONTEST

The Alexandra Palace

ON Friday, May 27, the Wood Green and Southgate Branch of the British Legion will hold a Dance Band Contest and dance at the Alexandra Palace, in an endeavour to raise funds for one of the most deserving charities of the day.

THE MELODY MAKER AND BRITISH METRONOME is lending its heartiest support and assistance to this event, and strongly urges all old contesting bands and ambitious newcomers to vie for the honours and valuable prizes which can be won.

Arrangements are well under way for securing some really worth while prizes and THE MELODY MAKER AND BRITISH METRONOME is initiating on this occasion a new policy of making the first prize in the form of a trophy which will spell honour wheresoever shown. It will consist of an emblazoned banner, in royal plush and gold embroidery, suitably inscribed with the winner's name, and the occasion when it was won. The recipients will thus be able to have it permanently hung over their bass drum or in some other suitable position, so demonstrating to all and sundry that they are a prize band and have carried off important contesting laurels in open competition.

Immediate application for entry should be made to Mr. H. C. Spooner, Branch Secretary, The British Legion, Wood Green and Southgate Branch, 36, Trinity Road, Wood Green, N.22.

Only ten bands can be accommodated, and as no restrictions are made as to combination claimants are anticipated in considerable number. The judging, it is hoped, will be in the hands of England's leading dance-band director, namely, Jack Hylton, if his services possibly can be secured, but in any case, a number of famous authorities will be secured for so important a competition.

Thus there will be excellent prizes, famous judges, important venue and a charity to assist, features which will appeal to all newcomers as well as our many old friends.

"THE MELODY MAKER" DANCE BAND CONTEST at East Ham Town Hall

THE second contest held at the East Ham Town Hall and organised by Mr. Ernie Rutt under the aegis of THE MELODY MAKER AND BRITISH METRONOME, duly took place on All-fools' Night.

Full advantage of the opportunities afforded by the legend of this day was taken by Mr. Jack Howard who, having definitely undertaken to assist in judging this contest, and having been well billed locally in that capacity, disappointed the organisers by failing both to turn up or to inform them of his inability to do so. The attractions of the Riviera were apparently too strong to be subordinated to such a professional obligation. His defection might, of course, have meant considerable disappointment to the seven hundred visitors present, but fortunately, THE MELODY MAKER AND BRITISH METRONOME was able at the eleventh hour, to obtain the services of Mr. Yid Nesbitt to assist Messrs. Herman Darewski and Edgar Jackson in the adjudication, and as he, and his brother Harry, received permission from Alvin Keech to present their brilliant stage act, the public got a deal more for their money in the way of entertainment than they expected, and were rapturously pleased with their show. Moreover, Alvin Keech, in introducing the Nesbitt brothers, gave some fireworks on the "Banjulele" banjo himself, and their combined efforts proved a thoroughly enjoyed *divertissement*.

The contest, though not startling in point of standard, proved very interesting, inasmuch as the four best bands were so close to each other in ability. The judges' task, therefore, was no easy one, and only after these bands had played off again could the positions be allocated.

Ten bands in all competed and, particularly in view of the close fight, the first prize winners in the person of the Vaudeville Band of East Ham (G. W. Clark, Secretary, 89, Denbigh Road, E.6), had reason to be well pleased with themselves. Playing in rather too fast a tempo and with a tendency to get a little ragged in

rhythm, this band otherwise had few faults as an ensemble, being "snappy" and possessing good tone colour and balance. The band received, as a prize, a silver cup presented by the Arcadian Musical Supply Company.

Second place went to the Carnation Dance Band of Earls Court (C. C. Stock, Secretary, 63, Longridge Road, S.W.5), only a shade behind the winners. Rather poor phrasing and insufficient lilt in the renderings probably cost that combination the verdict.

The "Fol-de-Rols" of Leytonstone (S. J. Day, Secretary, 44, Barclay Road, E.11), secured third place by the same narrow margin. Here the banjo was rather too heavy, and with a little raggedness in tempo and rhythm, they just failed for second place after a nice, clean and "improved" showing, that is to say, "improved" from the last time out in a contest.

"Leonard Blitz and his Band" (L. Blitz, Secretary, 106, Rutland Street, E.1), which was again a good fourth, lost partly on the replay, by failing to reproduce the form of the first-time renderings. But even so, it is questionable if the result would have ever been otherwise. This band, although one cannot say much against it in any one feature, was insipid, compared with the first three.

The prizes for best instrumentalists took the form of gold autographed cuff-links, and were kindly donated by Jack Hylton. These handsome links bore the image of "Jack's Back" and were much prized by their talented recipients.

Three such prizes went to the Vaudeville Band for best pianist, drummer and saxophonist. The Carnation Band provided the best banjoist. The Fol-de-Rols claimed the best trumpeter, and the Princip Dance Band furnished the best violinist of the evening.

The latter band, incidentally, had a large number of ardent supporters present who appeared to anticipate a better result for their favourite. The band certainly had no need to be ashamed of its performance, which was good in many essentials, but its *ff* passages were blurred and fierce

(Continued overleaf.)

Further Proof

Open Dance Band Contest
CHELSEA TOWN HALL,
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At the "Era" Dance Band Contest held
at the Astoria Dance Salon on April 8th,
the winners (Drayson Marsh's Second
London Band) used Lewin "True Per-
fection" Saxophones.

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SAXOPHONE IS TESTED BY MR.
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and with the pianist using too much
pedal, and the drummer being too
heavy, the cleanliness of the renditions
was questionable. By clearing up
in these directions, and by a little
more restraint in trumpet stunts of
an old-fashioned style, the Princip
Band should win a future contest.

A member of George West's Dance
Band having requested criticism for
future guidance, one finds on reference

to judges' notes
that this band was
inclined to be out
of pitch, especially
in its waltz. Colour
—or light and
shade—was not
particularly good
for a band of this
size, and banjo and
drum were too
heavy. The band
needs to give
attention also to
better phrasing and
greater restraint in
the ensemble. The
saxophones were
better individually
than as a team,
and the tenor was
noticeably out of
tune when doubling
on violin. This
criticism may sound severe, but so
popular a band locally has only to
gain this kind of experience. By
acting upon it, it may quickly extend
its fame to larger areas.

"The Era" Dance Band Contest Results and Special Report

EARLY last month *The Era*, the
prominent theatrical weekly,
which also pays attention to musical
matters, gave *THE MELODY MAKER*
AND *BRITISH METRONOME* a handsome
gesture by tying up to its policy of
promoting contests amongst dance
bands. *The Era* was assisted by
Messrs. B. Feldman & Co. who had
a big finger in the pie.

It was, as a maiden enterprise by
our contemporary, quite an ambitious
organisation and the promoters thor-
oughly merit congratulation on the
reasonable success of an initial effort,
which success, we see no reason to
doubt, should be increased as a result
of further efforts should *The Era* decide
to follow it up with other contests.

Preliminary heats having been held
previously on consecutive nights at
the East Ham Palais de Danse,

Sixteen Palais de Danse, the Kew
Pavilion and the Salon de Bal, Har-
ringay, five bands were passed forward
to the final held on Friday night,
April 8, at the Astoria Ballroom,
Charing Cross Road, W.C. The same
judges in the persons of Messrs.
Debroy Somers, Percival Mackey,
Dave Arram (the well-known orches-
tral agent), Victor Sylvester (the
champion ballroom dancer), and W. L.

Third place went to "The Embassy
Six"; a surprise verdict to lay
opinion, but one sound to the critic.
The surprise seemed to be in placing
this band above Teddy Dodd's Brook-
lyn Band, which was rapturously
applauded and, although only coming
fourth, yet received four of the nine
prizes awarded for individual instru-
mentalists. This is quite reasonable
however; for a band, to win such

a contest, must
necessarily have
ensemble, as well as
good individuality,
but in this former
feature the combi-
nation was not too
strong. Moreover,
it played at a fast
tempo and, con-
sidering its numeri-
cal strength, which
provided for two
pianists, did not
produce the results
possible to such
instrumentation.

Generous prizes
were awarded to
the winning and
placed bands, a
week's engagement
at some London
Music Hall, yet to

be announced, being part of the first
prize.

Drayson Marsh's band, the winners,
took also three instrumentalists'
prizes, "The Girls" two, and "The
Embassy Six," one. The awards
were well and truly distributed.

One of the rules of the competition,
namely that members of competing
bands must have played together for
at least six months, appeared to have
been waived in the case of the "Brook-
lyn Band," unless those members
in it who have a strong likeness and
affinity to other professional musicians,
are merely "doubles" of them. The
rule is "idealistic" but, like all other
ideals, difficult to maintain. These
contests attract, in the main, "gig"
bands, and the majority of them are
constantly changing their personnel
for various causes.

The Disappearing Trick

AL SIEGAL, the well known Zono-
phone solo pianist, suddenly dis-
appeared from the Coliseum. It was
learnt that the Home Office had
refused to extend his permit, and
shipped him home in a tramp steamer
to America.



The New Sylvians

Reading from left to right:—Sidney Kyle, Pete Mandell, John Helfer,
Roy Whetstone, J. Everts, Ronnie Gubertini, Howard Jacobs (Leader),
and (seated) Frank Herbin

Since the above photograph was taken the well-known London Saxo-
phonist, Laurie Payne, has joined this combination

Trytel (M.D., the Astoria), who had
shared duty in the heats, were officia-
ting again.

Drayson Marsh's Second London
Band was always a convincing winner,
thus it was somewhat surprising when
the judges called for a replay between
it and "Evelyn Hardy and the
Girls" before giving the men first
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The winning band scored, as did
Drayson Marsh's First London Band
at *THE MELODY MAKER* contest at
Kew last year, in being the most
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that they did, no one could quarrel
with the verdict; they put up as good
a performance for ladies as one could
reasonably wish.

Further Proof

Open Dance Band Contest
CHELSEA TOWN HALL,
18th March, 1927
won by

The Telford
Adams Dance Band

Pianist :

ERIC ADAMS,

a student of

The Billy
Mayerl School

who says :

"I attribute my success
to your tuition."

This is the second Billy Mayerl
student who has won a first place
in a competition during the last
twelve months.

You, too, can learn
and win!

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postal training in modern syn-
copation for the piano together
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"TRUE PERFECTION"
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With your skill and a Lewin "True Perfection" saxophone, with its easy blowing, full mellow tone, smooth responsive action and beautiful appearance, you can shine in the limelight of success.

Take the first step NOW, and call or write for Price List.

At the "Era" Dance Band Contest held at the Astoria Dance Salon on April 8th, the winners (Drayson Marsh's Second London Band) used Lewin "True Perfection" Saxophones.

EVERY "TRUE PERFECTION" SAXOPHONE IS TESTED BY MR. BEN DAVIS (Solo Saxophonist, Ronnie Munro's Band, Florida Club), and GUARANTEED FOR 20 YEARS.



LEWIN BROS., 17, Moor St., Cambridge Circus, W.1
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and with the pianist using too much pedal, and the drummer being too heavy, the cleanliness of the renditions was questionable. By clearing up in these directions, and by a little more restraint in trumpet stunts of an old-fashioned style, the Princip Band should win a future contest.

A member of George West's Dance Band having requested criticism for future guidance, one finds on reference

to judges' notes that this band was inclined to be out of pitch, especially in its waltz. Colour—or light and shade—was not particularly good for a band of this size, and banjo and drum were too heavy. The band needs to give attention also to better phrasing and greater restraint in the ensemble. The saxophones were better individually than as a team, and the tenor was noticeably out of tune when doubling on violin. This criticism may sound severe, but so popular a band locally has only to gain this kind of experience. By acting upon it, it may quickly extend its fame to larger areas.

"The Era" Dance Band Contest Results and Special Report

EARLY last month *The Era*, the prominent theatrical weekly, which also pays attention to musical matters, gave THE MELODY MAKER AND BRITISH METRONOME a handsome gesture by tying up to its policy of promoting contests amongst dance bands. *The Era* was assisted by Messrs. B. Feldman & Co. who had a big finger in the pie.

It was, as a maiden enterprise by our contemporary, quite an ambitious organisation and the promoters thoroughly merit congratulation on the reasonable success of an initial effort, which success, we see no reason to doubt, should be increased as a result of further efforts should *The Era* decide to follow it up with other contests.

Preliminary heats having been held previously on consecutive nights at the East Ham Palais de Danse,

Weston Palais de Danse, the Kew Pavilion and the Salon de Bal, Harringay, five bands were passed forward to the final held on Friday night, April 8, at the Astoria Ballroom, Charing Cross Road, W.C. The same judges in the persons of Messrs. Debroy Somers, Percival Mackey, Dave Arram (the well-known orchestral agent), Victor Sylvester (the champion ballroom dancer), and W. L.

Third place went to "The Embassy Six"; a surprise verdict to lay opinion, but one sound to the critic. The surprise seemed to be in placing this band above Teddy Dodd's Brooklyn Band, which was rapturously applauded and, although only coming fourth, yet received four of the nine prizes awarded for individual instrumentalists. This is quite reasonable however; for a band, to win such

a contest, must necessarily have ensemble, as well as good individuality, but in this former feature the combination was not too strong. Moreover, it played at a fast tempo and, considering its numerical strength, which provided for two pianists, did not produce the results possible to such instrumentation.

Generous prizes were awarded to the winning and placed bands, a week's engagement at some London Music Hall, yet to

be announced, being part of the first prize.

Drayson Marsh's band, the winners, took also three instrumentalists' prizes, "The Girls" two, and "The Embassy Six" one. The awards were well and truly distributed.

One of the rules of the competition, namely that members of competing bands must have played together for at least six months, appeared to have been waived in the case of the "Brooklyn Band," unless those members in it who have a strong likeness and affinity to other professional musicians, are merely "doubles" of them. The rule is "idealistic" but, like all other ideals, difficult to maintain. These contests attract, in the main, "gig" bands, and the majority of them are constantly changing their personnel for various causes.

The Disappearing Trick

AL SIEGAL, the well known Zonophone solo pianist, suddenly disappeared from the Coliseum. It was learnt that the Home Office had refused to extend his permit, and shipped him home in a tramp steamer to America.



The New Sylvians

Reading from left to right:—Sidney Kyte, Pete Mandell, John Helfer, Roy Whetstone, J. Evetts, Ronnie Gubertini, Howard Jacobs (Leader), and (seated) Frank Herbin

Since the above photograph was taken the well-known London Saxophonist, Laurie Payne, has joined this combination

Trytel (M.D., the Astoria), who had shared duty in the heats, were officiating again.

Drayson Marsh's Second London Band was always a convincing winner, thus it was somewhat surprising when the judges called for a replay between it and "Evelyn Hardy and the Girls" before giving the men first prize and the girls second.

The winning band scored, as did Drayson Marsh's First London Band at THE MELODY MAKER contest at Kew last year, in being the most up-to-date in style. When first playing this combination put up a really excellent performance, the feature of which was a "Black-bottom" number which produced tremendous acclamation from a bigish attendance. On the replay this band was so far guilty as to be slightly out of pitch in a waltz number, but nevertheless had to be given the decision.

Whether or no "Evelyn Hardy and the Girls" received a sex handicap was not announced, but presuming that they did, no one could quarrel with the verdict; they put up as good a performance for ladies as one could reasonably wish.



1st Pro.—Hello, Jack! Where are you off to?
 2nd Pro.—Collecting Band Parts.
 1st Pro.—You've heard of the new place, I suppose?
 2nd Pro.—What new place?
 1st Pro.—BRON'S! You can get the Band Parts of ALL the publishers there.
 2nd Pro.—Gee! What a saving of time. But I suppose they charge you more?
 1st Pro.—No they don't. They allow you full professional discount and you can buy complete sets or just single parts.
 2nd Pro.—H'm, sounds all right. Do they keep up to date with the new stuff?
 1st Pro.—I should say they do. If the number's orchestrated you can bet on getting it at BRON'S.
 2nd Pro.—American orchestrations as well?
 1st Pro.—Yes, more than anyone else. That's their speciality as a matter of fact.
 2nd Pro.—That's good enough for me. What's the address?
 1st Pro.—47, GERRARD STREET, W.1 (behind the Shaftesbury Theatre), quite handy.
 2nd Pro.—Well, I'll go right up there. So long, old chap, and thanks for the information.

SAVE TIME AND MONEY
 GET YOUR BAND PARTS

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*Phone: FINCHLEY 0526.

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Mr. Julien Vedey, having returned to town after his vaudeville tour, is prepared to give personal and private tuition to a limited number of pupils, amateur and professional.

Write early, enclosing stamped envelope for appointment, to:

JULIEN VEDEY,
 69, CARLETON ROAD,
 TUFNELL PARK,
 LONDON, N.7

Jack Hylton's many Engagements

JACK HYLTON, during the latter half of April, was back in town again and, despite the fact that he was doing five shows a day, looked thoroughly fit and recovered from his accident.

His many engagements take him to the following places:—
 Week commencing May 2, Victoria Palace, London.

Week commencing May 9, The Empire, Cardiff.

Week commencing May 16, King's Theatre, Southsea.

Sunday concert May 22, Devonshire Park, Eastbourne.

Week commencing May 23, New Theatre, Oxford.

Week commencing May 30, Chelsea Palace, London.

Jack Hylton's Kit-Cat Band is on the threshold of many interesting enterprises. There is an air of mystery about it which ordinary enquiries cannot penetrate. But, as the Kit-Cat Restaurant is due to open on May 9, we unofficially forecast an association in this direction. The two pieces of the puzzle dovetail beautifully.

MESSRS. BOOSEY & CO., LTD.

have just issued a new catalogue of dance band instruments. The booklet, which is tastefully produced in two colours and profusely illustrated, contains full particulars of a splendid range of instruments for the dance band and a fine list of accessories.

A post-card addressed to Messrs. Boosey & Co., Ltd., 295, Regent Street, W.1, will bring you a copy.

A New Genius

FRED ELIZALDE, of whom mention was made in these columns last month, and who sprang suddenly into prominence by the great success he made of his amateur band at Cambridge and the brilliant arrangements he scored for it, is likely to obtain considerable fame in this country.

He has been commissioned to make a number of orchestrations, which Bert Ambrose's May Fair Hotel Band will record for Brunswick records, and Mr. Julian Wylie, who has been responsible for so many theatrical successes in this country, is seriously considering retaining Elizalde to write the music for his next big show. By the time these words appear in print the contract will probably be signed, which will mean that, in addition to composing the score, Elizalde will also orchestrate it, and be responsible for engaging and rehearsing the orchestra; thus we may expect a really up-to-date pit orchestra at last.

Fred Elizalde is a member of the most advanced school of modern syncopated music. He has studied the style of every famous band and musician in America, and then combined what he has learnt with his own original ideas. His appreciation of all that is best in syncopated music of to-day becomes startlingly apparent from but a very few minutes' conversation with him, and a perusal of his own compositions and orchestral scores proves that he has a very thorough knowledge of the technical side of the game.

Of course, Elizalde has had a thorough training in all branches of

legitimate music; in fact, no one, even though he were a natural genius, could reach his standard without having delved deeply into the theory of harmony and other laws on which the great masters based all their works. Elizalde is a most accomplished pianist, equally at home with the classics or the most up-to-date syncopation.

New Saxophonist for the Embassy Club

JACK CLAPPER, the well-known London saxophonist, has once again come into the limelight by joining Louis Rederman's Dance Band at the Embassy Club, London. This is certainly a feather in Jack's cap, as the band, considered one of the very best in this country, only features "star" soloists.

In Rederman's Band Clapper is playing tenor saxophone, thus proving his versatility. Originally he was a violinist, which instrument he used when he first entered the dance band business some years ago. Later he changed over to alto saxophone, which instrument he played chiefly until quite recently.

ON our "Paras from the Press" page last month, under the heading "Jazz too 'difficult,'" we erroneously gave the impression that F. Spinelly was the leader of the dance band at the Carlton Hotel. It is well-known that Leslie Norman and his band supply the dance music at this exclusive London resort.

**The "VOCALTONE"
 SAXOPHONE MOUTHPIECE
 A BEN DAVIS PROPOSITION**

After months of exhaustive experiment, a new saxophone mouthpiece of revolutionary design and principle has been evolved, and is offered to discerning instrumentalists by

BEN DAVIS

in any specified lay or in BEN DAVIS'S IDEAL LAY.

PRICES:

SOPRANO	-	-	15/-
ALTO	-	-	19/6
C MELODY or TENOR	-	-	21/6
BARITONE	-	-	24/6

Can be obtained from usual dealers, or direct from:

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“SONG OF SIAM”

The Great Ballad Fox-Trot

“SING”

The Comedy Fox-Trot Furor

“THERE’S A SOMEBODY”

Valse Song Hit

These BIG THREE dance hits offered to prospective members of our ORCHESTRAL SUBSCRIPTION CLUB at the purely nominal price of

2/3

for three NAT LEWIN ARRANGEMENTS

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Send Card with Remittance.

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A Scientific Achievement!

THE “BURNS” SAXOPHONE MUTE

(PATENT APPLIED FOR)

The first “SAXOPHONE MUTE” invented which operates on the right end of the instrument, viz. the mouthpiece. It is simply attached to the ligature and need never be removed.

Does not choke the Lower Register, and is perfectly HYGIENIC. Does not alter the true SAXOPHONE TONE-COLOUR.

PRICE 7 6 each, in case, with instructions.

The Mute “Set”

Enriches the Low Notes and Sweetens the Top Register.

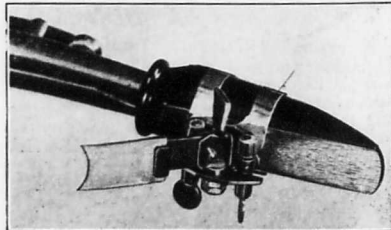
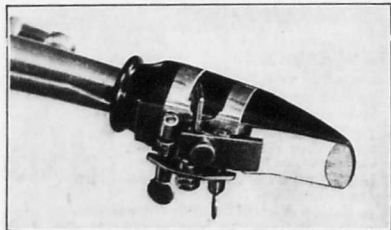
The use of the Mute eliminates metallic tone and rectifies the performer’s tone on the un-muted saxophone.

Call and hear it demonstrated.

A real boon to novice and expert alike.

Supplied only for E♭ Alto and B♭ Tenor.

The Mute thrown off, but “ready”



ALEX BURNS, LTD., Palace House, 128/132, Shaftesbury Avenue, London, W.1

THE HOUSE OF “BURNS” for “HOT” Players.

Phone: Gerrard 5796.

A Huddersfield Band

EVERY provincial town now possesses its regular dance band combinations. Where there is no Palais there is at least a Town Hall where dances are held regularly.

In Huddersfield dancing is as popular as anywhere else, and many of its private dances are entrusted to The Melodic Dance Band.

This is directed by J. S. Thirkill (banjo), who is supported by piano, violin, drums and trumpet. Many such bands as this write us in acknowledgment of the assistance found in our monthly series of technical articles, which enable these bands to keep up to date.

Mr. J. Thirkill writes in particular praise of the banjo articles, naturally.



Alan Green's Pick o' the North Orchestra

Juggler Turns Musician

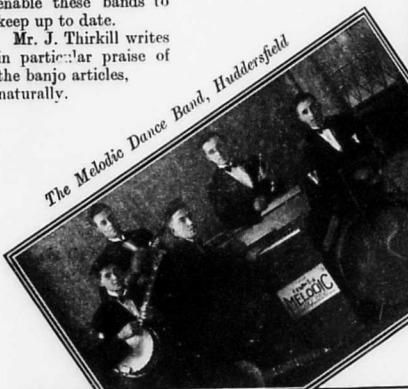
ALAN GREEN, originally a “juggler,” is now leading his own dance band (one and the same thing, according to some funny critics of dance music) at the Victoria Pier Ballroom, following an engagement at the Sunderland Palais, at which venue the above combination appeared. Alan Green is the percussionist.

“Miami Keeps on Walking”

A COMBINATION which claims that it has never yet been out of an engagement is Leon Whiting and his Miami Dance Band, which has just opened at the Embassy Club, Edinburgh, after a third engagement at the Dunedin Palais de Danse.

The band, which goes in for singing and comedy specialties, comprises Leon Whiting (leader, piano and arranger), Tommy Johnstone (saxophones and violin), W. Scott (saxophones and banjo), L. Chilli (trumpet and baritone saxophone) and Tommy Shiels (drummer).

The Melodic Dance Band, Huddersfield



Leon Whiting and his Miami Dance Band



Still Going Strong

THE London Sonora Band, under the direction of Bobbie Hind, was one of the earliest stage dance bands and is still going strong.

According to Bobbie, it was the first syncopated band to appear by Royal Command.

The combination is ten strong and consists of Malcolm Ives (piano), C. Asplin (sousaphone), T. Thomson (drums), C. Grayson and T. Miles (trumpets), Percy Hind (tenor saxophone), Billy Quarton (saxophone), R. Betts (trombone) and J. Llewellyn (banjo).

Bobbie Hind, who directs this band, is an old Kneller Hall man, being an academically trained saxophonist of distinction.



Bobbie Hind and his London Sonora Band

SYNCOATED BREAKS BY FAMOUS PLAYERS

50 SYNCOATED BREAKS
FOR EACH OF THE FOLLOWING
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VIOLIN

by REG. BATTEN

LEADER

SAVOY HAVANA BAND

B^b TRUMPET

by MAX GOLDBERG

of the

SAVOY HAVANA BAND

TROMBONE

by LEW DAVIS

of

JACK HYLTON'S BAND

E^b ALTO SAX.

by AL. STARITA

LEADER

JACK HYLTON'S Kit-Cat Band

B^b TENOR SAX.

by RAY STARITA

SAXOPHONIST to

THE PICCADILLY BAND

TENOR BANJO

by DAVE THOMAS

BANJOIST to

SAVOY HAVANA BAND

XYLOPHONE

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XYLOPHONIST and CONDUCTOR
CAFÉ DE PARIS BAND
(NOT YET READY)

CYMBAL & DRUMS

by ERIC LITTLE

DRUMMER to

JACK HYLTON'S Kit Cat Band

PRICE 1² Net EACH INSTRUMENT VOL.

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are on our teaching staff—

Frank Gueranti, Rudy Starita
Eric Little, Pen Tucker, Bruce
Merryl, Bert Hadley, J. Van Straten
Wilbert E. Blincoe (Arranger)

AL. STARITA
(Leader Jack Hylton's Kit-Cat Band)

Will give another fine Lecture
on the Modern Style of
Saxophone Playing, on May 7th
(Saturday) at 1.30 p.m.

Tickets - - 3/6 each

THE ACADEMY OF
MODERN DANCE MUSIC
52, Shaftesbury Avenue,
London, W.1

Cecil Elgar to Open Ryde's New Pavilion

THE Ryde (I.O.W.) Corporation's
Parks' and Amusements' Com-
mittee have made a wise move in
engaging Cecil Elgar and his dance
band to open, and appear during the
coming season, at Ryde's new Pavilion
in the Eastern Gardens. The Com-
mittee made no secret of the fact that
they were determined to have the best
music available, and, having had
previous experience of Elgar's band,
their choice fell upon it.

The name of Cecil Elgar is by no
means new to our readers, as we have
been happy in the past to be able to
record the progress he has made. He
is sensible to the honour the Ryde
Corporation has conferred on him and
his band by selecting them from other
more expensive combinations which
were trying hard for the job, and we
feel sure that he will prove conclusively
to the Corporation that it was wise
in choosing "quality"—even though
it has to be paid for.

New Style of Dance Club

ON April 11 Capt. J. Russell
Pickering, the general manager for
Bertram W. Mills, proprietor of Olym-
pia Dance Hall and the Royal Opera
House Dances, faced with the necessity
of finding a new venue for their
unlimited thousands of patrons, opened
the Portman Rooms, Baker Street, W.,
in the form of a new style dance club
—the professed objectives being to
provide a social and dancing rendez-
vous strictly within the law. This is
fairly unusual in itself, but the con-
stitution of the club is quite unique
in that it is inaugurated for middle-
class folk to whom a pound note is
much more than a pipe lighter.

Membership to this club is secured
for the modest sum of 5s. for a term
of twenty-six weeks, and the facilities
extend to the two large ballrooms at
the Portman Rooms with accommoda-
tion for two thousand dancers. In
addition there is a nice ante-room
for refreshments, dividing the two
ballrooms.

The club was opened by a seven-
piece combination, directed by Tommy
Band, late 1st Trumpet of the Cold-
stream Guards. It is formed from
the nucleus of Jack Howard's Band,
which is having a few weeks off prior
to its summer season at the Villa
Marina, I.O.M. The seven include,
in addition to the leader, Pat
O'Rourke and Cyril Coombes (saxo-

phones), Bridge Hodgson (drums),
Joe Kerslake (piano), Jack Fowler
(Sousaphone), and a banjoist. It was
assisted on the opening night by one
of Gwen Rogers' four-piece ladies'
bands, under the direction of her
sister Agnes.

The institution is to be open nightly,
including Sundays, with matinees on
Saturdays and Sundays and other
week-days as the indications appear
to justify.

For the time being, at any rate,
there will be no regular licence,
though on special occasions alcoholics

KITCHEN of LEEDS

Yorkshire's Representative House
for

SAXOPHONES:

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TRUMPETS:

The K Super Grade
Hawkes XXth Century
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LEEDS

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"For Everything a Band Requires"



may be served—but only with very
particular discretion.

The committee, having introduced
a soda fountain, feel there need be
no alarm bells rigged to sound
a warning note to members and
musicians.

Jan Ralfini on Tour

JAN Ralfini's Band is making rapid
progress since it first opened at
the Regent Palace Hotel. In the
first place it was not long before
the combination was promoted to the
Empress Rooms, and now it is doing
the Halls.

During the week commencing April
11, it played at the Chiswick Empire,
and on May 22 it commences a
provincial tour, covering in con-
secutive weeks the Hippodrome, Liver-
pool, the Hippodrome, Birmingham,
and the Hippodrome, Manchester.

John Whittaker to stay with Hal
Swain

IN the April issue of THE MELODY
MAKER AND BRITISH METRO-
NOME it was stated erroneously that
John Whittaker, Tuba player of Hal
Swain's Orchestra, had joined Leon
Van Straten's new band for the
Riviera Club.

It was true that such a suggestion
had been made to John Whittaker,
but he did not see his way clear to
accept the offer, being quite satisfied
with his position in Hal Swain's Band.

Since our last issue Leon Van
Straten has informed us that he is
not placing a band in the Riviera
Club after all.

Success of New Orchestral Club

CHAPPELL & CO., who, after
holding aloof for many years,
last month inaugurated their new
orchestral subscription scheme, have
had a great reception.

The fact that the first parcel was
to include the new sensational suc-
cesses of "The Desert Song" at
Drury Lane was, of course, the great
attraction.

Chappell's have always a big cata-
logue of "show" successes suitable
for dance as well as entr'acte numbers,
and now, for the first time, orchestras
will be able to acquire them all on
the basis of a nominal annual sub-
scription.

A line to Mr. Walter Eastman at
52, Maddox Street, W., will assure
that gentleman's usual courteous
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A

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AN INSTRUMENT
WHICH
REVOLUTIONIZES
SAXOPHONE TONE
NO REEDY NOISE,
BUT
PURE POWERFUL
VOLUME.



**Syd Roy's Lyricals Cabaret Band
at the Alhambra, London**
(From our Special Correspondent.)

IT is now no exaggeration to regard an appearance at the Alhambra, London, as the crowning achievement for all or any dance bands which seek stage glory. Sometimes even the Alhambra gets a "dud," but not often.

Nor is it an easy matter to be worthy followers of Jack Hylton, Al Starita and Debroy Somers, therefore the greatest credit is due to Syd Roy and his Lyricals Cabaret Band for the success that attended their recent appearance at the famous variety hall. A great deal of the credit must go to the dancing of Miss Beryl Evetts; and the two saxophone dancers must not be omitted.

But, quite apart from dancing and other stage effects, the band is an excellent one. The combination, if not entirely original, is uncommon (two saxophones, two trumpets, piano, banjo, bass and drums). To avoid a too-"brassy" tone, demanded—and obtained—very judicious trumpet playing. To these two players, in fact, the chief honours of the performance must go. The combination is best suited to "snappy" numbers, and the most successful ones in the programme were "Who Taught You This?" and the Charleston and Blackbottom numbers with which they accompanied Miss Evetts. The comic "Bolshevist" business was too obvious to be funny, and in "Shepherd of the Hills" the melodic phrases were broken up and jerky. The setting, in the best Alhambra manner, was excellent.

V. N. L.

Miss Ivy Read and Her Ladies' Band at the Metropolitan Theatre,
W.

(From our Special Correspondent.)
THE world of jazz has been no more free than has any other of our modern institutions from the effects of the emancipation of woman. In jazz the effect has shown itself

(Continued at foot of next column)

Youth will be Served

ONE of Newcastle's favourite broadcasting bands is located at Fenwick's Terrace Tea Rooms, and is directed by a very promising young musician, Jos. Q. Atkinson. He is a recruit from the rare ranks of those young geniuses who at such incredible ages as twelve or thirteen years blossom out as professional musicians.

Originally a solo organist, Joe has now advanced (or should it be declined?) to the leadership of a dance band of seven, having, at the age of nineteen, abandoned the distinction of conducting a French symphony orchestra.



Fenwick's Terrace Tea Room Orchestra

most clearly in the growth in numbers and popularity, during recent years, of all-ladies' bands. We are glad to welcome, as a new addition, Miss Ivy Read and her Ladies' Band, which, after delighting the audiences at several of the provincial halls, reached the metropolis, via the Metropolitan Theatre, on April 4.

This is an eight-piece band, led most vigorously by Miss Patience Pax (violin). Miss Read is herself responsible for the pianistic support, and the rest of the combination consists of two saxophones, trumpet, trombone, banjo, and drums. As a matter of fact, the band is not unknown to readers of THE MELODY MAKER, as it was the winning band (under the name and direction of

Yvet Miles) in the open London Dance Band Competition, held at the Hammersmith Palais de Danse last January. Miss Read, who was the pianist in that victorious combination, has since taken over the band, the personnel of which remains the same. She is to be congratulated for the excellent standard of playing which, under her direction, the band has kept up, also for the new and becoming costumes which she has provided.

If a word of advice would not be taken amiss, it is to the effect that the players should aim at a little more restraint in their playing. To put it crudely, they are apt, at times, to be merely noisy. The intonation, also, is not always quite in the true pitch.

There are such excellent possibilities in the band that it is well worth while taking a little trouble to correct these rather obvious faults, and thus to bring the performances nearer that stage of perfection which, I am sure, is the ideal which Miss Read seeks—as do all of us—to attain.

V. N. L.

Brightwell Ladies' Orchestra

(From our Special Correspondent.)

ANOTHER, but smaller, all-ladies' orchestra, that has recently been appearing at Sunday League concerts, is the

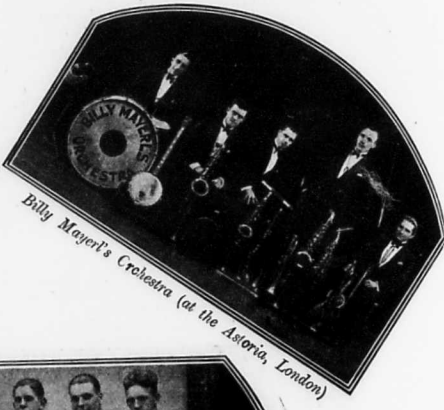
Brightwell Ladies' Orchestra. This small, but vigorous, quintet is made up of a violin, saxophone and 'cello, banjo, piano, and drums. The greatest credit goes to Miss Nora Brightwell, on the piano. Miss Claribel Lucas (a sister, by the way, of Jack Hylton's famous arranger), who is in the combination, has a nice saxophone tone, and, with a little more experience, should be a valuable acquisition to any of our ladies' orchestras, the value being enhanced by her very excellent 'cello playing.

V. N. L.

AL LEVER and his band, of Princes Restaurant, opens May 9 at the Palace Hotel Ballroom, Southend-on-Sea.



Californian International Dance Band



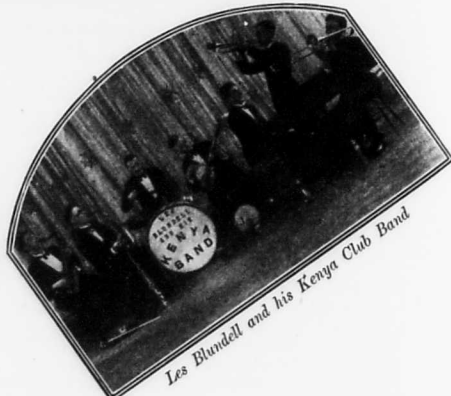
Billy Mayerl's Orchestra (at the Astoria, London)



Raynes' Melody Sheiks



The Edinburgh University Dance Band



Les Blundell and his Kenya Club Band

Leslie Jeffries to go from Glasgow to Edinburgh

LESLIE D. JEFFRIES, who is making a great success amongst the canny Scots with his band at the Locarno Club, Glasgow, was recently presented by Sir Archibald McInnes Shaw with a gold and tortoiseshell-mounted violin bow in appreciation of his first three months' work at the Club.

Sir Archibald, who, jointly with Lord Blythswood, is mainly responsible for the running of the Locarno, endeavoured to renew Jeffries' contract for next season, but this was impossible owing to the fact that he had previously signed up to take his band to the Fountainbridge Palais de Danse, Edinburgh. Jeffries, however, has agreed to supply the Locarno with a substitute band while he is in Edinburgh, after which Glasgow will doubtless have the chance of welcoming him once again.

Jeffries claims that his band is the highest-paid outside London. Probably this is true. Certainly it is one of the most popular.

Another Undergraduates' Band

ON the page facing appears a photograph of the Edinburgh University Dance Band, presumably an amateur combination, but good enough evidently to vie with professional outfits, inasmuch as it occasionally appears at such "particular" places as the Palais de Danse, Fountainbridge and the Embassy Club, Edinburgh.

The personnel is as follows:—L. Ratazzi (violin and leader), F. Adams, M. McNeill, and J. R. Morrison (saxophones), N. F. McKenzie (banjo), Wm. Reid (drums), A. Hardie (first piano) and D. Ross (second piano). These names have a fine Scottish flavour—and we know that they are pretty discerning north of the Tweed.

More Manchester Melodians

A POPULAR "gig" band of the Manchester district, where there are very many others of course, is Raynes' Melody Six, a photo of which appears on the composite page facing.

The youthful personality of the band and its "style" of renderings evidently appeal to the "fans" of the locality and the band is kept very busy for private functions. Mr. Raynes, the leader of the combination, is a solo pianist of considerable ability.

Leslie Sterling joins the Florida Club Band



Leslie Sterling

RONNIE MUNRO'S dance band at the Florida Club, London, has justified all expectations by gaining a reputation amongst the critics of being easily the best for its size in London. This is not surprising when one remembers the famous artists it comprises—Ronnie Munro (piano), Ben Davis (saxophones), Frank Wilson (trumpet) and Len Shevill (banjo).

Originally Max Bacon (drums) was with the combination, but now that he is working for Bert Ambrose, his place has been most satisfactorily filled by Leslie Sterling, who, in addition to being a thoroughly up-to-date "velum puncher," is also a good vocalist.

Band Contest Winner's Progress

THE Californians International Dance Band, which, as our readers may remember, won our

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dance band contest at the Chelsea Town Hall last September—is now playing at the Tuesday night dances at the Grosvenor Hall, Victoria, S.W., as well as providing the music for the dancing at the Palace Hotel, Bloomsbury.

The band remains a six-piece combination, and the personnel is the same as when it won the competition, except that the banjoist has vanished, and in his stead the band has acquired Fred Hutchins (bass and tuba), a decided improvement to the tone colour of the ensemble. How they can spare the banjo, though, is another matter! Taken all round, however, the band is excellent, the saxophone tone, in particular, being unusually good.

It should be mentioned, in passing, that in spite of its transatlantic title, this combination is entirely British. A photo appears on the opposite page.

A "Hot" Band with a "Hot" Title

KENYA is a pretty warm spot in the universe, though whether Leslie Blundell had this in mind when he chose a name for his combination is not known. His band, however, is said to be "hot" (see picture on page facing).

This seven-piece combination does many "gigs" in S.E. London, but is hoping to secure a resident engagement at Leamington in the near future.

How Does He Find Them?

REGULAR readers will doubtless remember the occasion when Drayson Marsh's London Band won the Kew Palais Band Contest last year and earned the enthusiastic praise of the judges. The band, as a result, was taken up by Billy Mayerl and now under his name, as shown under the photo on the page facing, is at the Astoria Ballroom, Charing Cross Road.

Drayson Marsh, who was generously released from his contract at the Lewisham Dance Lounge by the management there, so that nothing might stand in the way of his progress, was faced with the task of providing a similar style band for that establishment. This he did, and the combination has just emerged winners of the Era dance band contest. The boys put up a fine "stylish" performance even on present day standard, and one naturally wants to know, how does he do it?

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**Mayerl and Farrar to Star
in West End Show**

THESE popular variety artists are supplementing their variety activities by a "star" appearance in the new "White Bird's" show shortly to be opened in London.

We have previously had cause to comment on the multifarious activities of Billy Mayerl—world famous as pianist, composer, music-hall artist, band provider and radio favourite—who has once again demonstrated his ability for syncopated composition and is not found wanting.

His latest work, shortly to be published (Keith Prowse & Co.; 2s. 6d.) is a syncopated suite entitled "Puppets," and comprises three piano solos, named respectively "Golliwog," "Punch" and "Judy." In his imitable manner, Mayerl has musically infused into each solo the gyratory antics conjured into the mind by the titles, incorporating as usual novel rhythmic phrases and modern harmonies.

The general consensus of opinion of those who have heard the suite is that "Judy" will prove the most popular, and whilst it is difficult to

differentiate between the three, all will surely admit this solo is certainly a gem. It is reminiscent in some ways of "Sleepy Piano," another of Mayerl's compositions, being of the slow movement type, interspersed with brilliant figurations and neat harmonic changes. "Golliwog" and "Punch," on the other hand, are vivacious and full of snap, and to hear them played by Billy is to realise in some measure his astounding digital dexterity, which is always a source of wonder and delight to those interested in piano-forte syncopation.

The art of composing easily is a gift possessed by very few, but Billy Mayerl appears to have rather more than his share of the talent, as he seems capable of this feat with almost the same lightning rapidity that he plays. It is indeed refreshing to know that there is an Englishman—and a Londoner—capable not only of holding his own, but setting such a pace that even American composers, to whom we usually hand the palm, find it more than difficult to emulate him.

At the time of going to press we are informed that the suite will be recorded by Billy Mayerl on Columbia records.

Another Swiss Success

IN Davos-Dorf, Switzerland, at the Fluela Sports Hotel, another English dance band of four musicians has been doing good business since the beginning of the year.

It is called Howard Jones' Band, and consists of Eddie Gordon (violin), Stanley Lewis (saxophones), Max Wood (drums), and, as leader, Howard Jones (piano). The latter will be remembered as accompanist to Alma Barnes when she appeared at the Coliseum and Alhambra last year, and as a one-time member of the old "Rag-pickers."

The band features two extremes in music—"hot" for dancing and "straight legitimate" for dinner—a useful accomplishment. In the summer of this year it will be taking up a resident engagement for the season at Whitby.

A "Double" Intention

DOUG FISHER, the well-known leader of the Arcadians Band, which has a regular "gig" connection in the East of London, is now doubling on "Commerce," doing business in dance band instruments as The Arcadian Musical Supply Co., of 2, Lisle Street, W.

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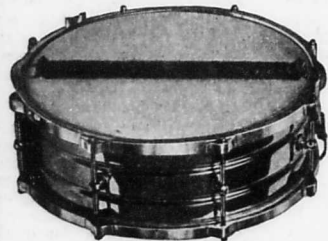
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A Combination of Soloists
NORMAN JACKSON, whose band commenced a contract at the Finsbury Park Palais at the beginning of this year, makes a claim that his combination is not only a fine ensemble but that every member of it is a soloist.

This finds support in the fact that the band regularly works two places a week, for not only does it appear at the above Palais, but is also a great attraction at La Bohème Ballroom, Mile End.

The average age of the band is only nineteen, so that a good future appears to lie before it. Norman Jackson, prior to last year, was with the Harmony Six on the Continent for two years, and on his return to England formed his present band, which first played at the Kew Palais.

The Editor, THE MELODY MAKER AND BRITISH METRONOME.

DEAR SIR.—Reference to Mr. J. G. Gilbert's article in the April MELODY MAKER on "What's Doing Across the Pond," I should like to impart a little information in connection with the paragraph headed "Industrial Dancing."

I am employed by the Metropolitan-Vickers Electrical Co., Ltd., Trafford Park, Manchester, which is one of the largest engineering concerns in the North of England, employing well over 10,000 people. A matter of about seven years ago an orchestra was formed (not a dance band). As they improved they started giving concerts in the various canteens as often as three times a week, and during the summer they found this warm work, so decided to have a bandstand erected in the main thoroughfare, and in fine weather gave concerts there.

The point in question, which I am now coming to after the above necessary information, is that three years ago we started playing

dance music in the programmes, and found the workpeople getting up to dance. Since then, twice a week in the summer, weather permitting, we have lunch hour dances, and in a week or so from now we are expecting



NORMAN JACKSON AND HIS BAND.

Left to right:—Sol Ratner (Drums), Luigi Gallo (Banjo), Eric Millmore (Piano), Josh Ratner and Syd Leavey (Saxophones), and, seated, Norman Jackson (Leader, Violin).

to launch our "Fourth Season." So England is not so sleepy as people are sometimes led to believe.

In conclusion, I should like to say that I am a very interested reader and hearty supporter of THE MELODY MAKER, as I play the violin, E♭ alto

A Challenge Accepted
J. CHEETHAM, the Birkenhead teacher of saxophone and wood-wind, has written in reply to the challenge in our March issue (thrown out by Mr. Stevens of Leicester), to the effect that he has a saxophone band of ten. Moreover, all but one are double-handed.

Their names are as follows:

John Cheetham, B♭ soprano doubling flute; Bert Howarth, B♭ soprano doubling clarinet; John Davidson, E♭ soprano doubling E♭ clarinet; Miss Molly Maddocks, E♭ alto doubling piano; Mr. Pearson, E♭ alto doubling drums; Mr. Pennington, E♭ alto doubling drums; Mr. W. Dodd, E♭ alto doubling flute; Mr. A. Hilton, B♭ tenor doubling clarinet; Mr. A. Maddocks, E♭ baritone doubling C melody; Mr. Plaice, B♭ bass, doubling BB♭ valve bass.

In addition, Mr. Cheetham has a saxophone quartette which he is willing to augment with promising candidates. He has been playing the saxophone for twenty-five years and time does not appear to have dampened his enthusiasm for "the accursed thing."



Teddie Westfield and His Band

WEEK-END dancing at the Criterion Restaurant, Piccadilly, provides for the appearance, on Saturday and Sunday afternoons and evenings, of Teddie Westfield, violinist, who leads Stanley Page's Band. At other times he works private dances with his own snappy five-piece combination. This consists of Teddie himself, T. Peterson (saxophones), E. Staves (piano),

B. Wilford (drums), and H. Barnes (trumpet).

At a recent Lawrence Wright Social Club gathering the band was in attendance and invited criticism. It passed with honours.

and B♭ soprano saxophones, and I find the majority of your articles highly instructive, and all of them very interesting.

I am, yours faithfully,

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“MELODY MAKER” COMPETITIONS

New Contest for Violinists

JANUARY BAND-NAMING COMPETITION

Jack Hylton's Decision

In the January issue of THE MELODY MAKER AND BRITISH METRONOME, Jack Hylton offered a prize of £10 for the best suggestion for a title for his new Piccadilly Band, called at that time temporarily (but now permanently) “The Piccadilly Revels Band.”

The result, which should have been announced in an earlier issue, was unavoidably postponed owing to the serious motoring accident which befell Mr. Hylton.

We have now, however, received from him the following letter:—

42-43, Cranbourn Street,
 London, W.C.2.
 22nd April, 1927.

THE MELODY MAKER, 19, Denmark Street, W.

DEAR MR. EDITOR,—I am sorry that a little delay has taken place in announcing the result of your competition. It has been due chiefly to the unfortunate accident I had some time ago, and I hope that in the circumstances your readers will extend to me their kind indulgence.

The competition was remarkably popular, and nearly five hundred letters containing suggestions were received.

It proved a very difficult task to select the best name, as many of them were exceedingly clever. A large number of entrants suggested the name “Hyltonians” apparently unaware that this name was already in use.

In order to give everyone a fair chance, each letter as it came in was given a number. The enclosed suggestion was then listed against this number, the final choice being made from this list without reference to the names and addresses of the entrants. I came to the decision that the following name was the best submitted:—

“Jack Hylton's ‘Rhythmagicians.’” To my mind this name is a clever combination of two very good ideas. It was sent in by—

E. A. Hamblin,
 59, Forest Range,
 Levenshulme,
 Manchester.

I am enclosing herewith a cheque for £10 as promised, which I shall be glad if you will forward to the winning competitor with my compliments.

I am hoping to make use of the name he has suggested in the not distant future.

Kind regards,

Yours faithfully,

JACK HYLTON.

[The cheque, together with our congratulations, has already been forwarded to Mr. Hamblin.—EDITOR.]

RESULT OF BANJO “STOP” CHORUS COMPETITION

(No. C/6, March, 1927.)

Composition:

“RHYTHM IS THE THING”

1st Prize £2 2 0
 2nd Prize £1 1 0

Judges:

Messrs. Len Fillis (of Hylton's Kit-Cat Band), and Len Shevill (of the Florida Club Dance Band).

Closed on

Monday, April 4, 1927.

The usual large number of entries was received in this competition and the judges, after careful consideration, found it impossible to decide between the first three. Thus the first and second prizes have been added together and equally divided between:—

W. L. MORSE,
 of 11, Sydney Street,
 Basford Park,
 Stoke-on-Trent;

JOHN SOMMERVILLE,
 of 6, Victoria Drive,
 Renfrew, Scotland;

and
 SAM WARWICK,
 of “Winton,”
 Houghton-le-Spring,
 Durham,

who will each receive a cheque for £1 ls.

The winning entries were of a high standard. In general style all were good. Warwick had three fair breaks but his middle phrase was good. Somerville in general style was the best of the three, but against this, for one excellent break, he had two with good ideas but clumsily constructed, and his middle phrase was poor. Morse had three good breaks and his middle phrase was good, but his general style, though good, was not up to the standard of the others. Each of the three had two short

passages which required awkward fingering, and each had three wrong notes or mistakes in harmony.

From the remaining entries, however, one gathers that the British banjoists are not very advanced at writing original transcriptions of this sort. The majority had made merely an ordinary part such as one would find in any publisher's orchestration with no attempt at embellishment. They also made many of their “breaks” a full two bars instead of only five beats, which caused the breaks to “foul” the melody leads-in to the following phrases. Not even the winning entries were free from errors in harmony and other smaller mistakes, probably due more to carelessness than anything else. One or two had arranged their parts as a melody solo instead of accompaniment to st chor us by the band, as was required.

In spite, however, of the foregoing defects, there is no doubt that a great keenness pervades our banjo players and with this spirit we are bound to reach the top ladder in due course. Another similar competition will be run shortly.

HARMONISED SPECIAL CHORUS FOR THREE VIOLINS

Competition (No. C/7, May, 1927.)

Composition:

“SIDE BY SIDE”

1st Prize £2 2 0
 2nd Prize £1 1 0

Judges:

Messrs. Reginald Batten (leader of the Savoy Havana Band) and Fred E. Bentley (Musical Editor, The Lawrence Wright Music Co.)

Closing date:

Tuesday, June 7, 1927

On page 440 will be found the piano song copy of “Side By Side” by Harry Woods.

You are required to write an original “hot” chorus of this number for three violins in harmony. The harmonies of your arrangement must conform to the harmonies in the said piano song copy, and your arrangement should be written with the assumption that it will be accompanied by the rhythmic section only.

Do not forget the closing date—

(Continued on page 471, col. 3.)

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THE GRAMOPHONE REVIEW

Edited by

"Dance Records that Are Not"

How the Public is Misled
A Solution to the Problem

DISSATISFACTION with the so-called "dance" records on sale to-day is rife amongst gramophone enthusiasts. If anyone doubts this statement he has but to take a glance at the large number of letters I have received recently from all parts of the country. They continue to pour in.

These letters voice complaints of all kinds—from every one extreme to every other. Some say the renderings are too "hot," others that they are too "legitimate"; some say they are lacking in rhythm, while others complain that everything is sacrificed for rhythm, so that, while the dancer is satisfied, the listener is not catered for. Again, there are others whose grievance is that there is so much messing about (as they put it) with the melody that they can't hear the tune, while those of opposite tastes say they are sick of "straight" melody performances and ask for more original extemporisation. Also, there is a section of the public which praises only the very symphonic renderings, "scored up, ambitiously enough for a concert at the Queen's Hall," as one correspondent put it. This type of rendering is stated by others to ruin the rhythm. "When I want to hear that sort of stuff I'll buy records of proper classical compositions" said another writer. Then again, I have a score or so of letters kindly calling my attention to the finest record ever made—"Washboard Blues" on Brunswick. To balance this, I have about the same amount of epistles wherein the writers hope I'll say in the next issue something about "those worst of hideous noises ever heard, which are in "Washboard Blues" on Brunswick."

Personally I agree with everyone of my correspondents, except that I don't think they go far enough in expressing their sentiments. I feel the same as they do, only more so,

"NEEDLEPOINT"

but I think the fault is not in the way the records are played, but that the public is misled by the way they are classified.

This classification, as we all know, consists of calling every recorded rendering of a "popular number," which has been played by any of the various combinations of instruments we have come to call a "dance band," a dance record, no matter in what style it is played. This has muddled the public, because, while some of these so-called dance records, being wonderfully orchestrated and featuring some extraordinarily fine musicianship, are simply delightful to listen to, they are hopelessly uninspiring for dancing, being too symphonic to be rhythmical. That "peppy" rhythm would only ruin them cannot yet come into the argument, because the makers call, or rather mis-call them dance records, quite oblivious to the fact that although they are played by modern rhythmic combinations, their real appeal is to the listener. I might almost say they are too good to be wasted by dancing to them even if one could.

And not only is the public muddled. The bands, too, are in a hopeless position because they have to try to cater for both keen dancers, or others who can appreciate the most up-to-date style of "hot" playing, and the non-dancers, or those who

(Continued top of next column)

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.

want just the simplest of renderings—in the one record. This, to my mind, is impossible, and only results in "neither my Aunt nor my Uncle."

What we need is a new form of classification for records by modern rhythmic combinations. These renderings can no longer be covered by the mere words "Dance Record" or "For Dancing."

They must be split into at least two designations, but preferably three, and I suggest the following:—

- "Hot" Style Dance Record.
- Popular Dance Record.
- Rhythmic Concert Record.

Probably the first argument advanced against this system would be that it would be difficult to know under which heading to classify some of the renderings which are about to-day. Actually that conundrum would never arise, because, if a record does not clearly show under which of the headings it belongs, it is obvious that it is because it is neither one thing nor the other, and such types of record, because they can never wholly satisfy any one section of the gramophone loving public, would cease to be made. Future records would be rendered in such a manner that they would definitely come under one of the above heads, and thus, not only completely satisfy the section of the public devoted to their particular style of playing, but allow each style to develop unhampered by association with other phases of the art, which really are all as distinct from each other as chalk is from cheese.

I am sure my suggestions will become accomplished facts sometime in the future. They would increase the sales of records, because, instead of having adverse criticisms, which must be detrimental to the manufacturers, levelled against every record that is made, by those who, being misled by the classification of the record, expect to find something in it which is not intended to be there, all record purchasers would know the truth about a record before they ever bought it. Thus there would be no disappointment.

"NEEDLEPOINT."

"NEEDLEPOINT."

BRUNSWICK - CLIFTOPHONE (BRITISH BRUNSWICK, LTD.)

THE welcome news is now to hand that the British Branch of this Company is not only on the point of completing the installation of its electrical recording plant at the Cavour Restaurant, London, which it will use as a recording studio, but has also made arrangements for the exclusive recording of well-known bands of home origin. It has been successful in obtaining a contract with Bert Ambrose's New May Fair Hotel Dance Band, which combination consists of the "cream" of dance musicians in this country, picked from the leading bands. It is hoped that the first batch of records by this brilliant ensemble will be issued very shortly, and so we can look forward eagerly to some more of the excellent examples of dance music for which the Brunswick Company is famous. The British Company, in addition to its English recordings, will also have the call on the whole of the American catalogue of the American branch, thus it should be in an exceedingly strong position to supply the "goods" for all tastes.

The two best records of the month are in this catalogue, and it is more than interesting to note that they portray absolute extremes in style.

The first is "Washboard Blues" (†) (3407A) [42 at 80]. This is played by **Red Nichols and his Five Pennies**, a purely recording combination in America. These Pennies are evidently old friends under a new name. **Fud Livingstone's** clarinet and **Arthur Schutt's** piano playing are easily recognisable, while **Eddie Lang** is certainly responsible for the guitar chorus and the cymbal work reeks of **Bennie Pollock**. This record, which is about the "hottest" thing that ever happened, is full of novel ideas all through; the piano solo is exceptionally brilliant, but its main features are the wonderful phrases on which the trumpet, trombone and clarinet build their extemporisations, "hot" breaks taken on tympani and beautiful guitar work in the intro.

"That's No Bargain" (†) [64 at 80], which is on the reverse side, has every feature to be found in "Washboard Blues"—only more so. Altogether a disc no one should miss.

The other outstanding rendering is "Blue Skies" (†) (3426A) [54 at 80] by **Vincent Lopez and his Casa Lopez Orchestra**. Anything more beautiful

I have never heard in a dance record. The arrangement (probably Arthur Lange—sounds like him) is full of the most delightful harmonies and has colour and charm in every bar. It is beautifully played and the vocal chorus is full of allure. What fools it makes the would-be critics of so-called jazz look!

"Blue Skies" is backed by "Since I Found You" (†) (3426 B) [55 at 80], another fine record having a delightful vocal chorus, but **Arthur Schutt**—about the finest dance band pianist in the world—is not quite up to his usual standard in his piano solo.

I shall be most interested to receive readers' opinions on the various points raised in this review, and also to answer queries concerning records and gramophones.—
"NEEDLEPOINT."

"Everything's Made for Love" (†) (3415A) [58 at 80] and "Song of the Wanderer (Where Shall I Go?)" (†) are two more examples of **Vincent Lopez** at his very best. The opening vocal quartet in "Everything's Made for Love" is beautifully harmonised and there are two particularly neat single string guitar breaks in the last chorus. Soprano saxophones, which really are in tune and display, for once in a way, fine tone, are a feature of "Song of the Wanderer."

Ben Bernie and his Hotel Roosevelt Orchestra have contributed four numbers this month—they don't seem to be quite up to the usual standard. "Lonely Eyes" (†) (3401A) [58 at 80] has a rather poor arrangement, thus not showing Ben Bernie to the best advantage and the "sigh" effect seems a little too exaggerated. "Who'll Be The One?" (†) (3401B) [58 at 80] has a very clever introduction and good vocal duet, but the voices could be better balanced. The harmony in the vocal coda is very pleasing. "Muddy Water" (†) (3414A) [40 at 80], and "Hello, Swanee, Hello" (†) (3414B) [60 at 80] are quite ordinary. The rhythm break in the last chorus of "Muddy Water" is clever, but Bernie has given us far better dance renderings than this, and I feel that here he has not made the best of a wonderful number.

* Denotes vocal chorus.

† Denotes recorded in America.

The **Savannah Syncopators** display a very strong nigger atmosphere and an old-fashioned style in "Sugar Foot Stomp" (†) (3361B) [56 at 80] and "Snag It" (†) (3361A) [32 at 80]. In the latter number the rhythm in the last chorus is undeniably clever, but there is too much "wow-wow" on the brass side, and lack of good phrases, to conform with modern dance music standard.

A good example of really "snappy" dance music combined with good tonal balance is afforded in "Berry-thing's Peaches" (†) (3359B) [60 at 80] by **Ernie Golden and his Hotel McAlpin Orchestra**. On the other side is "Lonely Acres" (†) (3359A) [60 at 80]. The tone is nice all through, although the sopranos, as is so often the case, have proved a trap for the unwary.

"When Day is Done" (†) (3399A) [60 at 80] has an air similar to a number entitled "Panama" which was popular here about a year ago. This is played by **Harry Archer and his Orchestra**, and though, generally speaking, a good dance record, has nothing conspicuous about it.

The **Six Jumping Jacks** record this month for the first time since last December, and the numbers played by them—"Where do you work-a, John?" (†) (3374A) [64 at 80], and "If you can't land'er on the old verandah" (†) (3374B) [64 at 80], fully uphold their reputation as good comedy number renderers; their "hot" playing, however, is not altogether pleasing. By the way, "Where do you work-a, John?" is called a fox-trot, but is in very definite six-eight time. In the last chorus of "If you can't land'er" the banjo is particularly brilliant.

There are four vocal numbers this month, and the duets by **Macy and Smalle** seem to me to be the best. They are "Deed I do" (†) (3398A) and "Hello, Swanee, Hello" (†) (3398B) and show up **Ed. Smalle's** "confidential" tone to great advantage.

I have heard **Nick Lucas** to better advantage than he is in "When you're lonely" (†) (3367B), but the piano accompaniment by **Sammy Stept** is as good as ever and this record displays **Nick Lucas's** technique on guitar very convincingly. "Because I love you" (†) (3367A) on the other side is an excellent waltz rendering such as we expect from this talented singer.

COLUMBIA (THE COLUMBIA GRAPHOPHONE CO., LTD.)

This month's records from the Columbia Company do not seem to have as much interest as those of some previous months, and although I don't altogether like saying it, I nevertheless feel that it is because again the best of the American combinations are missing.

The **Piccadilly Revels**, who made their recording "début" in March, have given us four numbers this month—they are well played and there is little to criticise about them. They certainly seem to come up to the very high standard set by this band in their first issues. "Rhythm is the thing" (4313) [57 at 80] has a good arrangement, and individual performances are conspicuous. On the other side is "Chérie, I love you," waltz [46 at 80], which is rather marred by excessive tenor saxophone tremolo. An original and very effective rendering is given by the trumpet and bells chorus. "Cuckoo" (4312) [55 at 80] has a beautifully balanced first chorus by the saxophone section, and the theme is kept snappy all the way through. "All's well that ends well" (59 at 80), on the back, is a well-played sweet melody number with an ordinary arrangement.

"The music of a mountain stream" (4314) [56 at 80] by **Percival Mackey and his Band** is a good melody number, and Mackey's piano solo is as good as any he has done in the past. The harmony rendered by soprano saxophones is a feature. On the other side is "Drifting and Dreaming"

(Continued middle of next col.)

WILL IT HAPPEN ?

FOR months it has been rumoured that Jack Hylton's Kit-Cat Band would be transferring its services for recording from the Gramophone Co. (H.M.V.) to the Columbia people. These rumours were at one time so prevalent that it was then found necessary, because nothing whatever had been settled at the time, to correct in these columns a statement by an esteemed contemporary that they were a fact.

I am now informed, however, that negotiations are again under consideration by certain interested parties, and that in the early or middle summer there is a strong likelihood of Columbia records by this very famous combination being placed on the market. At any rate, some may consider it significant that no more records under the name of the Kit-Cat Band have been included in the recent H.M.V. lists, although a number by Hylton's Hyltonians have made their appearance.

[57 at 80], a good sweet melody number with a fine arrangement. Two further pieces by **Percival Mackey and his Band** are "I might have kissed one girl" (4315) [55 at 80], and "John a' dreams," waltz [52 at 80], both from the musical show "My Son John." The rhythm in the former is not sufficiently pronounced—the waltz is conspicuous by beautiful tenor saxophone and trumpet solos, and there is a decided musical comedy flavour about the two numbers.

"Brotherly Love" (4311) [54 at 80] and "Yiddisher Charleston" (56 at 80) are by the **Gilt-Edged Four**.

(There are at least six instrumentalists this time, perhaps even seven!) This band consists of the nucleus of the **Piccadilly Revels**, with **Ray Starita** (tenor saxophone), and **Rudy Starita** (drums). The personnel is entirely different from the original **Gilt-Edged Four** which recorded "Honey Bunch." "Brotherly Love" is played in a drag lilting fox-trot tempo and is conspicuous by vivid contrasts in tone colour. The tune has a "hot" atmosphere running all through, and illustrates good modern style. In "Yiddisher Charleston" the "goofus" with its weird accordion-like tone, is heard, and there is a novel "yid" (not "cod") chorus.

The **Charleston Serenaders** have recorded "Idolizing" (†) (4310) [56 at 80], and "I've got the girl" (†) [56

at 80]. Both these tunes have good snappy dance rhythms and the trumpet is conspicuous for a good modern style. In "I've got the girl" the change to a minor key in the clarinet chorus is an idea that might be utilised more by our bands.

A very subdued **Ted Lewis** renders "If you see Sally" (†) (4309) [55 at 80], and the tone is a wonderful improvement on Ted's previous efforts. Unfortunately he goes back to his fiercest clarinet work in "Tiger Rag" (†) [50 at 80] on the reverse side. This record is so loud that it nearly blew the valves in my Panatropé.

The first records by **Debroy Somers and his Band** for this company are now available. Somers fully upholds his reputation as the leader of one of the finest of the "legitimate" style dance bands in the country. I think "I would like to fondle you" (4302) [59 at 80] is the best of his batch. This has a sparkling lilt and features breaks by nearly every instrument. The waltz on the other side is "Rainbow of your smile" [56 at 80], which is beautifully played but at a rather fast tempo. Further good "straight" numbers conspicuous for tone and good but orthodox arrangement are "Baby" (4301) [60 at 80], and "Lantern of Love" [61 at 80]—both from the musical show "Castles in the Air."

Layton and Johnstone have again given us records of their unique singing and I am pleased to see they have put far more rhythm and lilt into most of their numbers which you will remember

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were tending towards the "legitimate" side. "Blue Skies" (4306) is an exception in that it is not treated rhythmically, but Layton and Johnstone render it in a style which is more suitable for this kind of number. "Meadow Lark," on the reverse side, has a wonderful lilt which few but coloured artists can portray with sufficient "pep." There is little to choose between any of these great artists' works this month, and it depends upon which tune you like the best. The other numbers are "Because I love you" (4304), and "Bye-bye, Blackbird," also "Babyin' you," from "Princess Charming" (4303), and "Black Bottom."

The Ramblers record two beautifully harmonised numbers in "In our love canoe" (4305), and "Dreaming of Broken Eyes." This vocal quartet has only recently sprung into well-deserved fame, probably due to the popularity accorded to its broadcasting. It is quite as good as any other vocal quartet recording.

H.M.V.

(THE GRAMOPHONE CO., LTD.)

We can generally be sure of hearing the latest ideas in "hot" dance music by the American bands who record for this company, but this month nearly every number by our friends "across the pond" has been played quite "straight," and the tendency towards symphonic arrangements, ordinary harmonies and strong tone-colour contrasts is very marked. We know very well that these bands can give us the very "hottest" dance records if they like, but it so happens that the tunes they have chosen for recording this month are most effectively heard in the styles that the bands have adopted.

"Half a Moon"*(†) (B5225) [55 at 78], by Nat Shilkret and his Orchestra, has a short orchestral opening before the first chorus, which is taken mostly by two pianos. A novel idea is displayed in the verse, where the melody is rendered by the piano and banjo. By clever uses of instruments, a continuously differing tone colour is portrayed all through. This is a particularly clean and well-recorded fox-trot beautifully played.

On the reverse side, "Looking at the World Through Rose-Coloured Glasses"*(†) [57 at 78], by Waring's Pennsylvanians, is of similar style, but has a "hot" fiddle movement

and saxophone break in the last chorus.

Nat Shilkret has not chosen a good dance tune in "The Riff Song"*(†) (B5233) [56 at 78], with male-voice chorus. The atmosphere of grandeur and effective accentuation do not make up for the absence of dance lilt. If this record had been called a "concert" rendering, I could not have voiced these complaints, but we have the usual words on the label: "For dancing."

On the other side is "One Alone"*(†) [56 at 78]—a beautifully-played melody fox-trot. Both these numbers are out of the musical show "The Desert Song."

Another sweet melody number, very well played, but mainly conspicuous for a simply beautiful open trumpet solo, is "Tenderly Think of Me"*(†) (B5223) [55 at 78], by Roger Wolfe Kahn's Orchestra; this is backed by "What's the Use of Crying"*(†) [54 at 78], in similar sweet melody style.

The International Novelty Orchestra has recorded two numbers from "The Vagabond King," "Only a Rose" (B5224) [56 at 80], and "Song of the Vagabond"*(†) [60 at 78], which latter has an excellent male-voice chorus, but is more of a march than a fox-trot when considered from the dancers' standpoint.

Coming now to the English bands, the Savoy Orpheans have also recorded "The Riff Song" (B5324) [60 at 78] and "One Alone" (60 at 70), but the former has no lilt, and the arrangement is not as suitable for this style of number as that in Nat Shilkret's record. The symphonic

orchestration of "All Alone" gives an effective atmosphere, but is not very suitable as a dance tune. "The Sphinx" (B5229) [60 at 78] is a good Eastern atmosphere number, and "Dearie Mine" (B5222) [47 at 78], a waltz, is beautifully played.

"Tell Me To-night" (B5222) [58 at 78], by the Savoy Havana Band, is a beautiful melody number with a very full tone clarinet passage, and on hearing this band yet again I am still convinced that it is one of the best genuine dance bands recording for this company.

Further records by the Havana Band are "Crazy Words, Crazy Tune" (B5229) [59 at 78], a real "dancy" record with brilliant intonation and balance, and a "hot" lilting rhythm all through; "Prove It"*(†) (B5231) [57 at 78]; and "Oh! Marie" [62 at 78], a one-step in tempo and rhythm, although called a fox-trot—which has particularly good saxophone phrasing and clarinet chorus.

Jack Hylton's records are as interesting as ever this month, and not so "military bandish" as some of them have been in the past. "It All Depends on You"*(†) (B5232) [55 at 78] is a good melody number, but Jack's voice seems to have got a little weaker than usual. (Three times round Regent's Park any morning you like, Jack!) On the other side is a new waltz by Irving Berlin, "What Does it Matter?"*(†) [50 at 78], which is rather more original than the majority of waltzes we hear nowadays. Jack Hylton and his Orchestra are heard at their best here.

"A New One for Two"*(†) (B5210) [57 at 78], composed by Arthur Young and John Raitz—both members of Hylton's Band—is a good melody played in snappy style. The brass rhythm during the vocal chorus is noticeable, and good syncopated rhythmic effect is obtained with temple blocks in the "stop" chorus. A good "hot" style saxophone and fiddle passage in the last chorus by Pogson and Hugo Rignold respectively are further features of a record which should be in every keen dance-music enthusiast's gramophone library. On the other side is "Always Some New Baby"*(†) [57 at 78], a very ordinary sort of fox-trot with good work by two pianos.

Three further records by Jack Hylton and his Orchestra are "Flat-tired Papa"*(†) (B5221) [46 at 78], "The Desert Song" waltz (B5325)

[52 at 78], and "If," from "The Desert Song" [60 at 78], which I have endeavoured to put in order of merit for dancing purposes. The former is composed by Lew Davis, the famous trombonist of the band, and he does some good work to show off his own composition to its best advantage. Trust good old Lew.

Jack Hylton's Hyltonians further enhance their reputation as a first-class dance band in "Dreamy Amazon" (B5221) [58 at 78], which is an Eastern melody number played with a "straight" and nicely-accentuated fox-trot rhythm. The good arrangement of this piece is worthy of the excellent balance and intonation displayed all through.

A very fine piano solo in modern style and with cleverly constructed harmonies, by Frank Banta (many apologies to Mr. Banta for spelling his name B-a-n-a-t-a in our April issue), is "Sweet Man"*(†) (B2431) [39 at 78], which displays interesting ideas and an original style. This is backed by "Queen High" medley fox-trot, by Edgar Fairchild and Ralph Rainger(†) [57 at 78] playing two pianos.

The Gramophone Co. have issued more vocal numbers than usual this month, but I think those of Gene Austin are outstanding for sheer interest and fascination. These are: "I've Got the Girl"*(†) (B2422) and "Sunday"*(†) (B2432). Suffice to say they are Gene Austin at his best. "Deed I Do"*(†) (B2422), by Johnny Marvin, has a good accompaniment by piano, ukulele and fascinating work by two clarinets. Four numbers by Melville Gideon, "I Realized" and "Each Little Day" (B2428) and "In a Little Spanish Town" and "Because I Love" (B2421), are well sung but rather too much on the "legitimate" side to detail in this review.

A newcomer with a lovely soprano voice which she knows how to use is Gladys Rice, who sings "Chérie, I Love You"*(†) (B2432).

ORIOLE—MESSRS. LEVAPHONE, LTD.

This month I have pleasure in introducing readers to some records which are marketed by Messrs. Levaphone, Ltd., of 19, High Street, Whitechapel, London, E., an English concern, under the name "Oriole."

I believe they are a little difficult to obtain, as most ordinary dealers do not stock them, but have to (and will, I know) get them to order.

In view of the fact that many of the records which were mentioned in last month's Gramophone Review were largely on the symphonic and tuneful melody side, these "Oriole" records will come as a revelation to those who want "hot" dance rhythm, and I am sure that the very "meanest" of jazz fiends will be fully satisfied when they hear some of these very "blue" examples.

The combinations recording are all composed of coloured artists, and are mostly of the small "hot" variety, with up to six instrumentalists. Like all coloured combinations, what they lack in subtlety of musical appreciation they make up for in "pep," and although sometimes the phrases are rather crude, yet the rhythmic attack gives a real inspiration for dancing.

"Struggling" is the title of the first record I played (No. 1008-A) [44 at 80], being in slow and lilting fox-trot tempo. The instruments are piano, clarinet and washboard. The washboard is, as far as I can gather, simply what its name implies, and is played upon with an ordinary drumstick—another novelty which may or may not become fashionable, according to the imagination and ability displayed in the performances of those who are introducing it to us.

The rhythm of this record is of a very unusual order, and although the idea of four beats in a bar is retained all through, the washboard superimposes "hot" rhythms, which are at times very up to date, clever and inspiring. The piano break in the middle is very neatly executed, but the tempo is lost slightly here. In little details such as this and the phrasing of the clarinet passages, which, though "hot" are somewhat old-fashioned in style, fault might be found, but these are points of which those who are looking for this style of record may readily forgive. There are many good points to balance them, the chief being that this record has a really snappy dance rhythm.

On the other side is "Little Bits" (1008-B) [60 at 80], in which the rhythm is again "put over" very strongly, and the lilt very pronounced. A few solo breaks might have given a little more zest to this number, but as a "hot" dance record the rendering takes some beating. The band records

under the title "Jimmy Bertrand's Washboard Wizards."

Two records, "29th and Dearborn" [46 at 80] and "Sweet Muntax" [56 at 80] on No. 1003-A and B respectively, which are by a somewhat larger combination—Russell's Hot Six—will appeal to the lover of the truly "mean" dance tune, but some of the full band passages are rather too much on the "blue" side, although the solos are very clever if somewhat lacking in tone. The rhythm, though more legato than in the renderings by the "Washboard Wizards," is well portrayed.

"Drop That Sack" (No. 1009-B) [38 at 80] and "Georgia Bo-Bo"*(†) (No. 1009-A) [48 at 80], have about reached the limit in "blueness," and may appeal to some who like this feature, but it is not easy to bestow sincere praise on Lill's Hot Shots (as the band is called). The vocal chorus is particularly blatant and unmusical.

"Here Comes My Baby" (1003-B) sung by Rosa Henderson, accompanied by the Three Hot Eskimos (piano, clarinet and cornet), has all the qualities of coloured artists. The voice is rather harsh, but its rendering is full of rhythm and that elusive quality I can only call style. The best part of this record is the piano solo, which is well played and affords a pleasing contrast to the rather fierce wind instruments.

On the other side, "She's Crying for Me"*(†) (1006-B) [45 at 80] is of better tone, the trumpet and trombone using mutes to good effect, and novel tango type of rhythm is introduced. This is played by Dewey Jackson's Peacock Orchestra.

Two piano solos by Jelly Roll Morton are on No. 1007 [both 45 at 80]. These are called "The Pearls" (1007-A) and "King Porter's Stomp" (1007-B), and are not wonderfully conspicuous in any special direction. The rhythm is quite good, but the style of playing savours of several years ago, and the phrasing is by no means brilliant.

"Nobody Else Will Do," sung by Edmonia Henderson, with piano and clarinet accompaniment (No. 1005-A) has a pronounced nasal ring, and the clarinet tone is somewhat quavery; on the other side is a duet by Della and Gene Collins with ukulele accompaniment, entitled "Sadie Green." While neither of these numbers appear to show up American talent at its best, they have a rather

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intriguing lilt about them, and again
are full of style, even if it is a little
crudely portrayed.

ZONOPHONE (BRITISH
ZONOPHONE CO., LTD.)

"Brown Sugar" (2908) [60 at 78], by
Bert Firman's Dance Orchestra,
was the first Zonophone record I
heard this month, and I decided that
this band had deteriorated at playing
dance music in the "hot" style. But,
on hearing the other side, "Stampede"
[62 at 78], I at once changed my
opinion. The alto-saxophone chorus
is very fascinating and the movement
by two pianos is good. Both these
numbers would have been better if
played at a slower tempo, but this is
compensated for by a good lilting
rhythm and really excellent recording,
which has produced a clear, full tone
right through.

Other numbers by Bert Firman's
Dance Band are good "straight"
melodies in which the tone and nice
style of the solo instruments is
conspicuous. They are, "Ain't She
Sweet?" (2907) [58 at 78], played
rather too "straight"; "Sheila
O'Shay," waltz (2905) [56 at 78],
trumpet and tenor-saxophone solos
excellent, but the piece was played too
fast; "Indian Butterfly" (on the
back of 2907) [60 at 78], a sweet
melody, but has been rendered more
as a concert than dance number;
"I'm looking for a Girl named Mary,"
waltz (on the back of 2905) [60 at
78], spoilt by being played too fast;
"Somebody's Lonely," foxtrot (2906)
[57 at 78], nice, clean melody, but not
much lilt; "Because I Love You,"
waltz [47 at 78], an ordinary arrange-
ment and not conspicuous in any
special direction.

The Devonshire Restaurant
Dance Band is a very versatile
combination and can be relied on to
give a good rendering in the "hottest"
or the "straightest" style. The
"hot" saxophone obligatos to the
vocal choruses and the invigorating
dance lilt are features of the following:
"You Should See My Tootsie" (2904)
[58 at 78] and "Pretty Little Thing"
[58 at 78]. The difference between
"hot" playing heard in this country
and that as exemplified by the
niggers is very apparent in this record.
Two melody numbers played by this
band, "Caring for You" (2903) [60
at 78] and "Blue Skies" (2903) [58 at 78],
are well recorded, and the latter has a

particularly fine arrangement and an
effective change of key before the vocal
chorus.

The popularity of "Because I Love
You" appears to be still as strong as
ever, and Deslys and Clark have
made a very fine vocal duet of this
number. The refreshing absence of
the nasal twang associated with many
who sing this style is noticeable. On
the other side is "Sunday," sung by
Leo Deslys, which is one of the
finest vocal recordings I have ever
heard. The piano has a depth of
tone which is lacking in so many
records of this nature.

(Continued from page 463)

June 7, 1927—and that entries are
only accepted on the understanding
that competitors agree to abide by
the following rules and conditions:—

- (1) The coupon issued herewith must be
completed and pasted on to the MS.
- (2) Competitors may submit as many
attempts as they desire, but each
attempt must be accompanied by a
separate coupon (see Rule 1).
- (3) The decision of the Editor and judges
is final and legally binding.
- (4) No correspondence can be entered
into, and unsuccessful entries will only
be returned to competitors who enclose
3d. to cover cost of return postage.
- (5) No liability will be accepted by the
organisers or judges for loss of or damage
to any entries.
- (6) The copyright of the winning entry
becomes, *ipso facto*, the property of the
Editor of THE MELODY MAKER AND
BRITISH METRONOME, to use as, when
and how he may at any time decide.
- (7) The judges reserve the right to make
at any time such additions and/or
alterations to the above rules as they
may think fit.

Competition No. C/7 (May, 1927).

To the Editor,
THE MELODY MAKER AND
BRITISH METRONOME.

I/we desire to enter this Harmonised
Special Chorus for Three Violins on
the refrain of "Side By Side" for the
Competition as announced in your
May, 1927, issue.

I/we agree to abide by all rules and
conditions, whether stated or implied.

Signature(s)

Address(es).....

.....

Date

Postage enclosed for return.....



Boring the Public

IT is the turn of Southend to face the question of what kind of music the public wants, and will pay money to hear. The profit of 1911, which stood at £812, has dwindled and disappeared and in its place stands a loss of £2,825. One highbrow apostle leading the attack on bands wants to put in their room and stead in a £60,000 (sixty thousand pounds) pavilion, an orchestra, believing the people who won't pay threepence to hear a Guards' band will queue up to pay from one shilling upwards to hear Bach and Beethoven!

We don't like to be disrespectful to classical composers, and perhaps it is not their fault that Southend has such a fatuous admirer of their works; but Southend, except for perhaps this one ultra-enthusiast, is not exactly an academic centre, neither is it Bath nor Bournemouth, and Bach and Beethoven won't synchronise very well with winkles.

The frequency with which these adverse balances on account of band performances are making their appearance should make bands bestir themselves to help solve the problem. "The price of safety is eternal vigilance," and, though the bands cannot control the weather, they can, at least, by observation, ascertain what is the kind of music which brings the public. Similarly the music that drives the public away could be noted with a

view to its being absolutely barred from seaside programmes.

Bands which play the hackneyed junk and jumbled up, ponderous selections of Victorian days may wake up one day to find that they have killed the goose that laid the golden eggs. There are so many counter-attractions these days that bands as a whole or individually cannot afford to risk boring the public.

In this connection many experienced bandmasters will agree with Sir Dan Godfrey when he says that "my business instinct has convinced me that it is fatal to give nothing else but highbrow music. Most people go to seaside concerts to be entertained, and if the inclusion of occasional jazz numbers is going to bring to my concerts people who otherwise would stay at home, then I shall play them!"

The fact that the Bournemouth municipal band and orchestra has endured for over thirty years proves the soundness of Sir Dan's policy. He recognises that the conductor of a municipal band or orchestra should be a servant of his public, and not a dictator. From a liking for occasional "trifles" the public can be lured to care for modern light music, and eventually to help solve the problem. "The general public does not wish to be always assailed with musical problems on exercises in musical classic form, but by the judicious mixture of the "light" and the "heavy" is musical appreciation developed.

A Deal in Futures

THE last of the "winter" contests (North Middlesex Solo and Quartette) will be as a book that is read before this issue is printed, and we shall come into the open air at Walthamstow on Saturday, May 7. That contest may attract some of the bands which are not satisfied with the awards at Kennington.

Later in this month—on May 28—Hanwell crops up. This band festival is well established as the most popular of London's local affairs, but its energetic organiser never rests satisfied, and by securing an entry from Headington Silver Band, he has greatly increased the interest in this year's event. It is unfortunate that Luton Band will again be missing. It has an engagement for that day, so the long-anticipated clash between it and Callender's Cable Works Band is to be denied us.

Mr. J. Jennings is the adjudicator, and we shall have a third opinion on the playing of Handel's "Acis and Galatea."

Tilbury comes on June 4, and those bandsmen who do not sport the motto "Floreat Etona" will go down the river to this festival.

The others may go up the river to Eton for the Fourth celebrations!

Anyhow, the "clashing" of these two events cannot be raised as an excuse for the non-success of either.

What ought to be one of the best and biggest events of the season is in course of organisation, and is due to take place on June 18 at the Crystal Palace. The entries close on June 4, but it is desirable that would-be competitors should send in their entries at once, as the number of acceptances must of necessity be restricted owing to the fact that the contest must finish before a certain time—6 o'clock, we believe—in order to fit in with the time-table of the day's events.

The prizes are very substantial, and entries are being sought from outside as well as inside the Home Counties.

The affair is being financed by the League of Nations Union in connection with a "Festival of Youth." The day's doings, apart from the band contest, will be well worth witnessing, and an additional musical attraction will be the Scots Guards Band.

Further on in the calendar, Northfleet Contest, originally arranged for June 25, has been postponed to July 30.

Childish Prejudice

THE brass band world has for many years been looked upon as a closed profession. A man was

supposed to spend many years in a band before he could be allowed to express an opinion upon brass band matters; and we have often heard people say that they would take more notice of the opinion of a second cornet player in a band than of a qualified musician outside.

Of course, such an expression is ridiculous. Of all instruments, those played by valves are the easiest to master.

It is also said by many who ought to know better that brass band playing is an art in itself, and is only understood by those who "blow." This is another senseless remark. Any man who has the ability and tenacity to become a competent string or woodwind performer could learn to play a valve instrument equally well in a third of the time. After all, what is there which is mysterious about a valve instrument? In the first place, one must learn the method of tone production; then he must practise scales and arpeggios until he acquires technique. He must also use his ears to secure correct intonation. If he can do these things properly he can hold up his head among bandsmen.

whether he plays in a brass band or not.

Shakespeare said: "Home-keeping youths have ever homely wits." By this he meant that those who have never heard anybody play better than themselves imagine that nobody is better.

This illusion has been enjoyed (!) by a great number of bandsmen for a long time, but a change is slowly coming about. Of late years a very considerable amount of new blood has found its way into the brass band world, and the brass band is all the better for it.

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BROWN EYES (WALTZ)

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A Royal Favourite

THE visit of the Prince of Wales to Woolwich for the Co-operative Exhibition was another leg-up for St. Hilda Band, for the publicity department of the exhibition put in excellent work and made quite a feature of His Royal Highness's chat with Bandmaster "Jimmy" Oliver and Lawson Woods, the band's own tenor singer.

Bandmaster Oliver is a man of the plain, unvarnished direct style, which seems to make a special appeal to Royalty, sickened as they must often be by slavish servility and sycophantic flattery.



BANDMASTER J. OLIVER.

On his first visit to Buckingham Palace Bandmaster Oliver was the "star" of the band, and the Queen especially was much amused by his direct manner and plain speech. Unaffected, and with Tyneside dialect as usual, and not trimmed up for the occasion, "Jimmy" makes an appeal of his own, and her Majesty, together with the ladies of the Court, gave him more attention than they did the rest of the band (including the band's professional conductor, Mr. W. Hallowell) put together. The famous pro., indeed, said he "hadn't a look in" with the Queen—it was all for "Jimmy."

The Prince and Bugle

THE bands of the West Country have again been honoured by the Prince of Wales, who has given his patronage to the Bugle Band

Festival. The hon. sec., Mr. F. J. P. Richards, has received the following letter from Sir Walter Peacock:—

I beg to inform you that the Prince of Wales is graciously pleased to give his patronage to the West of England Bandsmen's Festival. His Royal Highness is glad to recognise the splendid effort that has been made to promote the musical development of West Country bands, and sends his best wishes for the continued prosperity of the Festival.

Living Up to It

WHILE there is no question that the brass band movement is steadily raising itself out of the slough, one cannot help wishing that the standard of secretaryship were a little higher.

The crude missives which are an offence to the eye; the tactless phraseology limning a policy of rudeness, still form too big a percentage of brass band correspondence.

Doubtless many of these offending scrawls are the handiwork of men enthusiastic in their labours. Indeed, it is only on these grounds that one bears with them so long.

Yet it is so apparent that a man who cannot write a grammatical—much less a tactful—letter is the last man to whom to entrust a band's correspondence. Yet, amazing though it is, many bands do it, and without appearing to give the matter a scrap of consideration.

A letter and a postcard have been brought to our attention. They are from band secretaries, and deal with business matters. The phraseology is bad, and in this case, though obviously unintentionally, almost to a point of rudeness.

We call attention to this so that other scribes may not unwittingly fall into the trap.

Canny Cumberland

AMID a perfect welter of trouble and grief, complaints and all uncharitableness one turns with thankfulness to a fine sporting action on the part of Cumberland bands.

At an association meeting held at Whitehaven it was decided to alter the date of the championship contest so that Carlisle St. Stephens could attend. As Carlisle St. Stephens are the most probable winners of the event it was an action which redounds to the credit of the Cumberland Association and its bands. The decision was unanimous, and we therefore have pleasure in awarding to the following bands who were represented

at the meeting "honourable mention": Cocker-mouth Mechanics, Workington Town, Workington United, Dalton Town, Aspatria Town, Carlisle Buffaloes, Cleator Moor and Moor Row.

A Phenomenal Euphoniumist

A CRITIC who is not known for his profligacy in the use of superlatives, when he heard Mr. Bert Sullivan play at Belle Vue contest last September, wrote of him, "An artist of the first water." This young Scotsman, whose beautiful tone and artistic expression received this high praise, is but a young man just past his majority. He is not so well known in England as many who do not possess his natural abilities, for he does not boast a long record of public work. He has been in great demand, however, as a soloist with concert bands, and is a favourite with Scottish audiences. As a result of about a dozen contests, he is the proud possessor of seven gold medals.

Mr. Sullivan, a native of Motherwell, is now with Horwich R.M.I. Band, and more Englishmen will have more opportunities of hearing this silken-toned soloist, for the band has a good list of engagements to fulfil this summer.

It is a sign of Scotland's musical awakening that she should supply a leading Lancashire band with its



BERT SULLIVAN, HORWICH R.M.I. BAND.

euphoniumist. May Mr. Sullivan continue the tradition which says the Scot never goes back again except to fetch a brother Scot! ❧

Who Can Tell Us

WHY the military band is the only form of music officially recognised by the British Government?

If the recommendations of the L.C.C.'s musical adviser will be wrecked by the Parks Committee?

How Mr. J. R. Markham, the band Barnum of Leicester, appreciated General Spears' glowing tribute to his great work?

What's wrong with London's police bands?

Why some conductors, when posing for a photograph, hold the baton as if it were a prize baby?

If they are afraid of losing their identity?

What the Musicians' Union will do about the Kneller Hall Band's engagement at Ranelagh?

If band associations cannot do more than condemn the growing practice of allowing professional players to compete with amateur bands?

Is not more resolution and less resolutions needed?

When the teaching of brass and wood-wind instruments will form a part of the schools curriculum?

Why military bands are being supplanted by good amateur brass bands?

How many gallons of tea (etc.) were consumed at the Kennington Band Contest? And—

By whom?

How does Edward Grayson, of the Seaforth Highlanders, like being called "the most handsome Army bandmaster"?

Why "Acis and Galatea" has been sacrificed in order to make a Festival for the "Billy Blouchards"?

If music feedeth the disposition of spirit which it findeth?

The name of a bandmaster who is more popular with his band than Mr. Charles Godfrey?

And whether Charley's knowledge of men as well as music is not a large factor in the enduring success of his Royal Parks Military Band?

Whether Mr. Denis Wright's remarks, in awarding the prizes at Chichester contest on Easter Monday, were not very much to the point?

Why the military bands of Glasgow are sore about broadcasting?

Why a player is said to be "borrowed" when he is bought and paid for?

If there is a more enterprising ladies' committee anywhere than that attached to Hanwell Silver Band?

Who was the cynic who said Sussex bands were like a certain make of motor car—plenty of them about, but few of them any good, except for kicking up a noise?

If some of the bands who signified their intention of winning the cup at Chichester only got nasty jars?

Why some bandmasters speak as if the mysteries of their craft were beyond the reach of orchestral musicians?

If their besetting weakness, musically, is not such a tendency to aloofness and specialisation?

If the anti-military music Labourites of Sheffield will carry their opposition to its logical conclusion?

Whether any other military band has a more distinguished musical president than the Birmingham Legion of Frontiersmen's Band have in Dr. Granville Bantock?

Did Robbie Burns foresee "Jack" Cotter and his Kennington Contest when he wrote "A Cotter's Saturday Night"?

WHAT THEY SAY

Lieut.-Col. Shaw.—"The bandmaster is the only man I cannot do myself, of, and whose job I cannot do myself."

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(See page 442)

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HOW TO BECOME A GOOD SAXOPHONIST

By BEN DAVIS (of Ronnie Munro's Florida Club Band)

It seems that the answer to the above question is bound up in another query—what constitutes a good saxophonist?

The answer to this latter question, though it may surprise many by its ambitiousness, is nevertheless open to no argument. A really good saxophonist *must* possess all the following qualifications 100 per cent. developed:—

- (1) He must have a thoroughly good tone.
- (2) He must have a good technique.
- (3) He must be a sight reader.
- (4) He must be able to render a sweet melody correctly phrased and as though his soul were in it, without a trend to exaggerate sloppy sentiment.
- (5) He must be able to render a "hot" chorus or figures, as written, but with good attack, correct accent and phrasing, and no appearance of blataney.
- (6) He must be able to work out in advance, or extemporise on the spur of the moment, a "hot" transcription of a given movement. This requires:—
 - (a) A knowledge of the most up-to-date "hot" style.
 - (b) Original ideas which he can base on that style.
 - (c) A thorough knowledge of the theory of elementary harmony.
- (7) He must be able to transpose at sight.

Of course I cannot, in one short article, give even hints on how to obtain all these qualifications, but I think I can help a little with the first two—tone and technique.

The production of tone and technique depend mainly on practice. There is a very old adage which says "Practice makes Perfect," which is very true, but only providing that the practice is on the right lines.

What I mean by "the right lines" is by the method of practising. Let me try and make this point a little clearer if possible, by giving an example. For an instance let us take a skilled trade. Before a man can be classed as an expert engineer, he has to attain more or less a set standard of knowledge and ability, and, to attain that standard, he must

study certain subjects, set out more or less in a mechanical way. At each stage of his progress, he sets out after an object, and works towards it by degrees, and, when he has reached his object, he methodically goes after the next.

I do not wish to imply that the word "mechanical" should in any way be connected with anything musical or musicianly, but, in the question of practising a musical instrument, we must be methodical, which, in a way, means mechanical.

When practising, we should always aim to reach a recognised standard, but, unfortunately, the saxophone is still a novelty in this country, to the extent that we have not (apart from the rarest of cases) produced any virtuosos on the instrument. In fact, the general standard is so low that we are apt to think we have become sufficiently advanced long before we are even reasonably efficient musicians, and simply because we compare favourably with performers in other neighbouring bands. We only realise our own shortcomings when someone a little better (who is thus wrongly hailed as a super-man) crosses our path.

But it is quite obvious that the saxophone is the instrument of the future, not only in dance bands, but also in symphony orchestras (mainly on account of its beautiful tones and colour effect, not to be obtained on any other instrument), and so a much higher standard of playing will not only have to be, but will be reached by those who wish to survive.

For this reason alone, we must never be content to rest, however good we may be. The necessity of this is amply proved if one calls to mind the many musicians who, once considered good, cannot even hold a second-rate job to-day, and so have drifted almost out of existence when it comes to assessing their employable value in hard cash.

I suppose the experience I have gained during the length of time I have been teaching the saxophone allows me to claim that I am some kind of an authority on tuition and practice, and, if my judgment goes

for anything, I can promise students of the instrument that this higher standard is never going to be reached if the present slipshod method of practising is continued. In fact, most musicians stop practising at all once they get a job. *When their practice stops, so does their progress.* I know playing with an orchestra is more or less all experience, and with experience comes improvement. But this improvement is extremely slow in comparison with that obtained by definite practice to obtain just one definite object. Here is an illustration of what I mean:—

A pupil who applied to me for advanced tuition arrived for his first lesson with a batch of saxophone parts, under the impression that we were going to commence right away on orchestral playing. I thought I would try him out, and in his first few bars this is what I found. His tone was foreign to the instrument; of attack he had none; his technique and phrasing were very poor, and he breathed just where he thought he needed breath, regardless whether the musical phrases would allow it.

Now, if you think of this player's early practising, you can soon realise how much method he used, and how slipshod the whole thing was. He knew none of the essentials necessary to commence an advanced lesson, and yet I learned he was playing in a band.

The whole trouble is that the study of the instrument is not looked at in a serious enough manner, and I add, in suggesting the following few hints of the line of attack, I am doing my little bit to help raise to the higher standard.

Assuming that the instrument is a good one, you must next get the mouthpiece to suit you (see article "The Saxophone Mouthpiece" in April issue). Embouchure should next be studied. My article "Saxophone Embouchure, and Why" in November, 1926, issue explains the best one to adopt, and when you are satisfied that this is progressing in the correct manner, learn the scales of the instrument, including chromatics, and at the same time paying strict attention

o your tone and finger technique. My article "The Secret of Success" in the August, 1926, issue may be of some help to you in this.

You cannot be too careful in your studies, and the more methodical you are, the surer your progress will be. "More haste, less speed," should always be in your mind, because the student is always inclined to hurry through his studies. One has to learn to walk before one can run, and the better one walks, the faster will be one's running.

Another point you must be careful about, is not to avoid trouble, but look for it. Half-an-hour practising on a weak spot is more beneficial than six times that amount on a strong one.

I would also warn students about passing over exercises if they are found a little too difficult. When you come across anything particularly difficult in your tutor, always realise that the exercise was especially construed because it covers some technical passage that will often occur in the music that you will play, and which requires a special study.

And yet no exercise, if attacked in the correct manner, should be too

difficult. I will tell you another little story to prove this.

I was commencing an advanced pupil on a lesson in triple tonguing, and when I demonstrated it he immediately remarked that he did not think that he could ever do anything so difficult as that. I promised I would teach it him in 30 seconds. I asked him to articulate tu-tu-ku, with the tongue drawn back far into the throat, taking a full second for each syllable. He did this, and my promise to him was fulfilled.

The same thing applies to reading music. It does not matter how slowly you read and play it at first, providing you do it correctly. Speed will come with practice. Remember that Rome wasn't built in a day.

Any time you attempt anything fresh on an instrument, always play it very slowly at first—you cannot be too slow—and, when you are sure the notes, phrasing, and articulation are absolutely O.K., then very gradually get quicker. If, after continuous hard practising in this way, you still cannot master any special passage, then pass it over for a short period, but do not

forget to make a note of it and return

to it after a few weeks. You will be surprised how much easier it then is.

The early studies are always the hardest, but, by practising them in this way, you will build yourself a solid foundation for your playing.

When selecting a tutor, buy one that is progressive. Just run your eye over it; no exercise should appear too difficult and out of its turn.

Remember the first impression you create when you commence professionally goes a long way. Do not apply for and accept an engagement unless you are certain you can give value for money.

You can only call yourself a saxophonist when you are proficient in all the qualifications I enumerated earlier.

You should be equally at home in all registers on your instrument, whether they be high, middle, or low.

Your practising should never cease, irrespective of how hard you are working. The greatest virtuosos of to-day still practice three or four hours a day.

There are always new recruits to the profession, and you must bear in mind that it will always be a case of the "survival of the fittest."

BEN DAVIS.

TIPS FOR TRUMPETERS

By

MAY I please be allowed to introduce myself—this being the first article I have the pleasure of writing for THE MELODY MAKER—by offering a few general hints to trumpet players in dance bands?

Though some of the points I raise have, I believe, been mentioned before, I feel that their thorough mastery is so essential to enable players to produce that which I will simply cover in two words—modern style—that no apology is needed for any repetition I may unwittingly make.

When to use Pressure and when No Pressure

The way to play a trumpet is to acquire the ability to blow the "open" notes when the trumpet is merely suspended by a piece of string from the ceiling, and without the aid of the hands to hold it any steadier. Red Nichols, the famous American trumpet player, can hit E above high C in this way. So can I. (I didn't add that for swank, but merely to show it can be done.) I believe this method is known as the non-pressure system, but the title is not quite accurate. Some pressure must always be used. It is only non-pressure as compared with the old-fashioned way of producing notes.

Now although this manner of playing a trumpet (which was admirably explained by Mr. Frank Wilson on page 269 of the March issue of this book) should be aimed at in 99 occasions out of 100, there are times when it is quite impossible to get enough accent to emphasise sufficiently certain beats. In some cases, I, at any rate, have to force certain notes. By "forcing" I do not mean "blasting," but giving the notes enough "kick" or "boost" to make them stand out, and so produce rhythm and effect.

Take, for instance, the following example:—



The accented notes need to be attacked with plenty of power, and, unless a certain amount of forcing is used, it is difficult to produce that preciseness of intonation so necessary to get a perfect swing into the rhythm.



Photo by HENRY LEVINE (Hume) (Bert Ambrose's May Fair Hotel Band)

In such case more pressure than the non-pressure school of players will allow is necessary.

Playing Staccato Notes

I think you will find that you will get a much sharper, and consequently better effect, if, when playing notes that are marked, or which you desire to be, staccato, or short, you strike the top part of the mouthpiece with the tongue, that is to say, tongue from the upper lip, not equally between the two lips or near the bottom lip. In this manner you can get a really crisp and snappy note.

Vibrato

Vibrato should be slow—about 16 "vibrations" to the measure* in ordinary fox-trot tempo—and absolutely even.

There are many ways of producing a vibrato. Max Schlossberg, the famous teacher of New York under whom I studied, advised me to get my vibrato by moving, perhaps I might say slowly shaking, my right wrist backwards and forwards, that is to say backwards and forwards when judged from the way the player faces, or from side to side if considering the hand itself, since, of course, the

*In a reply to a query under our "Daily Problems and Answers" last month, Mr. F. Pitt was reported as advising 16 vibrations per minute. This was a misprint. He stated 16 vibrations per measure.—EDITOR.

hand is sideways to the body when actually playing. Personally, I still find this to be the best way of producing an even vibrato, and I recommend it to all who have difficulty with any other method.

Slurring

Slurring is very important in modern dance playing. I do not think I am exaggerating if I say it forms the basis of the legato modern style of playing as distinct from the staccato style. "Hot" figures and the like have a different and much better sort of swing when the right notes are slurred instead of all being played staccato. It should always be remembered that, when slurring upwards, the lips must contract, and, when downwards, open. When slurring intervals of a few tones apart, care should be taken to keep the movement of the lips steady, or the notes will waver and become out of tune. Too much practice in slurring cannot be done. Here is a good exercise with which to commence:—



The notes should be held for four very slow beats, and decrescendos made as the slur is produced. Proceed in tones up the scale, increasing the intervals above those I have shown. Then do the same exercise in semitones, and slur every interval from each new basic note. This should not have taken up too much of your life to prevent you from reversing the exercise and slurring down instead of up, after which, if it happens to be a wet Sunday, and you've nothing better to do, devise more difficult exercises in slurring for yourself.

Mutes

The best thing I can say about these things is use them as little as possible. Play open as often as the style of the movement you are playing will permit. The most pleasing muted tone is when using a bowler hat.†

When putting a mute into the trumpet, or taking it out, push it

† See "The Hat Trick with a Trumpet," by Frank Wilson in the January issue.—EDITOR.

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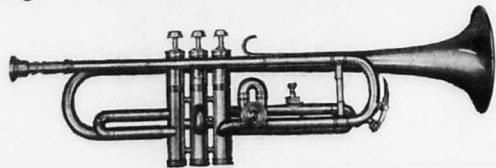
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straight in or take it straight out. If you screw it round, you will sooner or later tear the corks off. See that the corks on the mute are all of the same height. They should stand out roughly about one-eighth of an inch above the mute itself. If one cork is higher than the other, the mute cannot be central in the bore, and

this will upset your tone and intonation. Another very important, but not generally realised point about mutes is that if you continually play with a mute you will quickly ruin your "open" playing. For this reason alone at least 50 per cent. of your playing should be open. Finally, to keep in the fashion,

I have scored a hot chorus—it is of "Rhythm is the Thing," and will be found below. I hope in future articles to have a word to say on style, but, as there is no room this month, you must all use your own judgment in rendering this chorus. I am sure you will play it well.

HENRY LEVINE.

RHYTHM IS THE THING

FOX-TROT

"HOT" TRUMPET SOLO
by HENRY LEVINE
of BERT AMBROSE'S
May Fair Hotel Dance Band

This copyright transcription conforms to the harmonies in movement C in the printed parts issued by The Lawrence Wright Music Co.
It is most suitable for performance as an extra chorus after said movement C, and when inserted as such it should be preceded by only 31 bars plus 1 beat of movement C. The remainder of the 32nd bar of movement C is taken up by the Trumpet lead-in as shown in this Trumpet solo after which rhythmic section instruments return to C and repeat the movement C as accompaniment to this chorus. Remaining instruments come in again 12 bars before D.

By JOHN RAITZ
& ARTHUR YOUNG
(Both of Jack Hylton's Band)
& EVERETT LYNTON.

Orchestral Parts Arr. by
RAY NOBLE.

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I remain,
Yours sincerely,

Ted Gubertini

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Photo of Mr. Ted Gubertini by Forum.

A NEW USE FOR TYMPANS. ::

By JULIEN VEDEY

THERE has been much controversy concerning the practical use of tympani in the dance band, and many dance drummers have, owing to the infrequency of tympani passages in dance arrangements, regarded them as instruments unnecessary for dance work altogether.

But tympani parts played "quasi-tymp" on the bass drum, as they are mostly done in the dance band, have neither the colour, quality nor tone expected from them, and for this reason, and others I intend to state here, I think tympani of considerable use, if not essential, in the dance combination.

On the other hand, I must admit that it is disappointing to the proud possessor of a handsome pair of tympani to see them idle for the most part of the session.

But why let them be idle? The dance band is not the symphony orchestra, and the dance drummer may extemporise within reason, if he so chooses. Why, then, shall we not extemporise on the tympani as we would on the sidedrum, or the cymbal? A little careful thought is, of course, essential. If we couple with this a little initiative, we can surely bring those tympani into action even in spite of the arranger himself?

As an example of the excellent use for tympani in the dance band as apart from waltzes and symphonic arrangements, I would draw your attention to the Brunswick Record No. 3407 of "Washboard Blues," as played by "Red Nichols and His Fine Pennies." In this record the

drummer plays six breaks on the tympani. He uses three notes for these breaks, which signifies that he either uses the full set of three tympani for the work, or possesses automatic tympani, i.e., the pedal-instantaneous-tuning type.

I have scored these breaks from the record to the best of my ability so that my readers may grasp the full significance of these excellent effects.

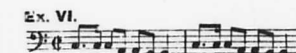
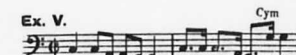
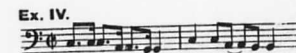
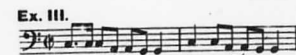
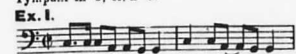
There is, unfortunately, no means of verifying the key in which this number is played on the record, that is to say—with any accuracy, so, for the sake of illustration, let us take for granted it is in "C." This will make those three notes C, A, and G. The top space, of course, represents the cymbal. The tympani tunings would vary, of course, according to the key the number is played in, in other words, the break must be transposed according to the key in which the number is played. This is absolutely essential, as the notes which go to make up these breaks are actually in tune, that is to say, they are definite notes of the scale in which one is playing, and if they were not, about 75 per cent. of their allure would be lost. This is more fully illustrated in the number "That's No Bargain," on the reverse side of the record of "Washboard Blues," played by the same band and wherein the tymps actually take a modulation from one key to another.

Few drummers, however, possess three tympani, and fewer still are fortunate enough to possess a pair of the pedal-tuned type. I myself use a

pair of symphony-model hand-tuning tympani, which I find answer my purpose, and, although the breaks in "Washboard Blues" would require more than two ordinary tymps, I need hardly say an excellent variety of breaks may be created for two kettles only, tuned tonic and dominant. Here is a chance for your own originality.

As regards the "breaks" in the record, I have scored these out in case any drummer may like to introduce them. Here they are:—

Tympani in C, A, & G.



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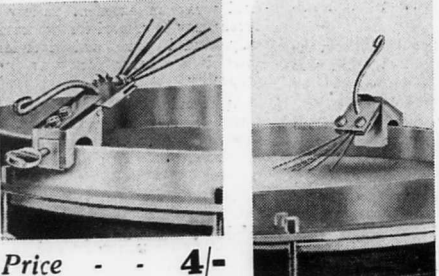


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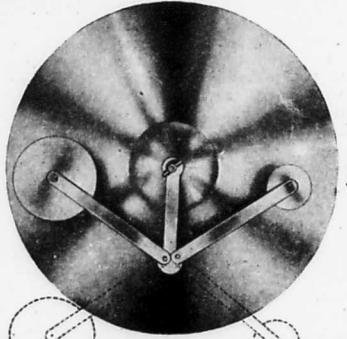
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The following explanation may also help:-

The first break is comparatively straightforward, and you will hear the piano come in on that last quaver in the second bar, in unison with the large tympan.

In the second break a cymbal crash is introduced with considerable effect just at the end—not on the beat, you will notice, but just before the first beat in the next bar!

Break No. 3 is the same as No. 1, and No. 4 needs little comment, but No. 5 is a little unusual. In the second bar of No. 5 the cymbal is again introduced in two successive crashes, the first lasting a semiquaver and the second a crotchet. Break No. 6 is, of course, straightforward.

It is well to keep the cymbal close at hand for work of this kind, a cymbal stand being very useful, because you can move it wherever you want it.

If you feel you would like a good substitute for tympani, upon which to play these breaks, I can recommend tom-toms of the tunable type, i.e., with rods like a sidedrum, and tunable to several notes.

These may be obtained from,

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(See page 442).

amongst other manufacturers, Messrs. John Dallas & Sons, Ltd., in sets of three sizes, 8 in., 10 in. and 12 in. respectively, mounted complete on a nickel stand with a "rocker" top, combining an excellent cymbal stand with the tom-tom holder. The price complete is, I believe, under £2!

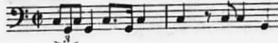
For the benefit of those drummers who are using two tympani of the hand-tuning type, I offer the following breaks as a suggestion:-

Tympani in C & G.

Ex. VII.



Ex. VIII.



Ex. IX.



It is, of course, essential to have the cymbal near at hand for Nos. VII and IX, particularly in No. IX, for in the second bar we have two cymbal crashes preceded by the small drum and followed by the large one.

The breaks are, beyond doubt, worth trying for their novelty, and show clearly that tympani have uses other than in the symphony orchestra. I would also like to add that the breaks possible with automatic tympani are unlimited.

While I was playing at the Kit-Cat Club last year, it was my privilege to hear a very clever tympani break played by my esteemed friend, Mr. Eric Little, drummer with the Kit-Cat Band.

It consisted of a number of chromatic runs which he very dexterously executed on his automatic tympani. Remember it, Eric? How did it go?

Between you and me, dear readers, I shouldn't be surprised if he keeps it a secret; it certainly was too good to give away! JULIEN VEDEY.




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FROM BRAIN TO BANJO

By H. LEONARD SHEVILL

Embellishment for the Dance Banjoist

In opening the subject of this month's article, may I remind all fellow banjoists that, as I stated at some length last month, our main object is to *clothe* the mere skeleton that is given us in such printed banjo parts as we generally get to-day, sufficiently and in such a manner that, while preventing "ear weariness," the insistence with which the banjo is required to perform its primary duty, i.e. the dispensation of rhythm, will not be in any way impaired.

I feel I cannot over-emphasise that this clothing of the skeleton must never descend to the mere interpolation of meaningless "twiddly bits" which sound every atom as crude and vulgar as the expression itself. It should always have a definite meaning and end in view.

To obtain the best results from the banjo, it is imperative that we should spend a little time and thought upon its capabilities. We must possess an accurate knowledge of its advantages, disadvantages, special qualifications, limitations, etc., when compared with the other instruments comprising the dance orchestra. To explain this, let me use a little simile.

The saxophone, speaking broadly, one terms a melody instrument, since it is most generally used for the performance of melody or counter-melody: whichever is required of it at the given moment.

Now both melodies and counter-melodies have melodic form, that is to say, the monotonous straight line, which, for this verbal illustration, we will consider as representing the sustaining of just one single note, becomes by the introduction of other notes an interesting curve, the contour of which is governed by the pitch and sequence of the notes the composer has employed to make his melody or counter-melody. This is, perhaps, better explained by a glance at examples 1a and 1b.

Also melodies and counter-melodies have rhythmic form, that is to say, the monotonous continuation of equal length spaces (see example 1f), which in this case, again for the sake of verbal illustration, we will consider

as representing a number of crotchet beats, become by the lengthening or shortening of these beats into semi-breves, minims, crotchets, quavers, etc., an interesting pattern (see example 1c), the size of the spaces in which is governed, this time according to where, and in what sequence, the composer has placed the various length beats.

From the foregoing, it will be seen then that the saxophonist has naturally both a melodic curve and rhythmic pattern which it is only necessary for him to play his part to produce. In other words, his melodic line and monotonously even rhythmic pattern are naturally embellished into what one might term ready-made curves and interesting patterns respectively, simply by the duties for which the instrument is used. Of course, the lines and patterns may be embellished still further into even more interesting curves and patterns if the performer wishes to extemporise, but our argument is complete enough without going further by discussing that aspect.

The drummer, on the other hand, is purely a rhythm producer. It is true that he forms a slight melodic

EX. 1 MELODY INSTRUMENT PART

a. Musical notation showing a melody line with notes and rests.

b. A graph showing a smooth, wavy line representing a "Natural 'Melodic Curve'".

c. A graph showing a series of vertical lines of varying heights representing a "Natural 'Rhythmic Pattern'".

Type of Banjo Part for above melody usually found in commercial orchestrations

d. Musical notation showing a banjo part with many notes, mostly eighth notes.

e. A graph showing a straight line representing a "showing lack of 'Melodic Curve'".

f. A graph showing a series of vertical lines of equal height representing a "showing lack of interest in 'Rhythmic Pattern'".

EX. 2 Melodically embellished Banjo part

g. Musical notation showing a banjo part with notes and rests, including some longer notes.

h. A graph showing a smooth, wavy line representing a "Showing improved 'Melodic Curve'".

curve as distinct from the straight line, by employing variously toned instruments, i.e. cymbal, wood-block, wire-brush, etc., but this melodic curve has no proper sequence; that is to say, if one translated it, the translation would never convey an air, it would merely show a change of tone colours, which would have no tune-forming relation to each other. But that does not matter, since, as I have said, the drummer is only required to produce rhythm, and his change of tone colours, though slight and having no tune form, is sufficient for the purpose, viz.:—simply to ameliorate the tendency to monotony.

We then come to the drummer's rhythmic pattern. No self-respecting drummer plays his parts as written, as most of them are, I suppose, only meant as cue sheets, and would not produce anything like a suitable design. Thus, the drummer extemporises on his part, and his pattern is embellished according to his ability.

Now the banjo comes, for the purposes of this argument, midway between the saxophone and the drum. That is to say, it has less melodic importance than the saxophone, but more than the drum, because while, when used to its best advantage in the modern dance band, it is neither a melody nor a counter-melody instrument, it nevertheless plays actual tones as distinct from mere beats. Against that it will be admitted, without taking space here to give the obvious reasons, that the banjo has more rhythmic importance than the saxophone, and less rhythmic capabilities, and thus importance, than the drum. In fact, the banjo may be classed as a rhythmic-harmony instrument, and, if only because, as I have said, it plays tones as distinct from mere beats, the banjo must have some sort of a melodic curve.

Now Euclid tells us that a curve is a line which is neither straight nor made up of straight lines, but if we play our parts as they are usually written (see Example 1d), we get, if not one straight line, at least a number of straight lines (see Example 1e), which do not make a curve. Melodically speaking, then, we must make ourselves a curve. In other words, even if we do not make a tune, we must have varying notes which will give us a melodic

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curve, instead of a mass of straight lines: we must embellish our melodic lines into a curve.

For like reasons too, we must embellish our rhythmic pattern into something more interesting than that which the part gives us, even though it must not be as elaborate a design as that produced by the drum.

The foregoing has been somewhat of an abstract treatment of the subject. We now become practical.

The Use of Chord Inversions to Give Melodic Interest

We must in practice embellish our part to give it a melodic form and rhythmic pattern which will be interesting instead of monotonous.

Now, in practice, this is probably much more simple than is the understanding of the abstract, or foregoing part of this article, as, to form an interesting and suitable form of melodic curve, all we need do is to invert some of the chords shown in our parts instead of merely playing them all as written.

Now I think most of us know what an inversion is. For example, let us take the common chord of G. The root position of this chord is as in Example 3.



We get inversions by using the same notes but placing them in different positions on the staff. The first inversion, of any chord, for instance, is obtained by taking the note which is at the bottom when the chord is in its root position, and placing it at the top, as shown in Example 4, and the second inversion is obtained by placing the note, which is at the bottom of the first inversion, again at the



top, as shown in Example 5.



In the case of four note chords (such as dominant 7th chords, etc.), a third inversion may be obtained by placing the bottom note of the second inversion at the top.

Now these inversions can be used when, as, where, and how the performer thinks fit. There are no laws about the order or sequence in which root positions and the various inversions can or cannot follow each other, and all that is necessary is for the musician to use his own judgment concerning what order will sound good, while being easy of performance.

For further explanation, let us take another brief survey of the examples.

(Continued top of third column)

The Banjo in the Orchestra

Tone or Noise

By DAVE THOMAS (of the Savoy Havana Band)

The tone of the banjo in the orchestra has been the subject of much discussion amongst the banjo fraternity lately. Some advocate a loud tone, others a quiet tone.

The banjo is an accompanying instrument (except on rare occasions, when playing a chorus, filling in or playing a break), and it is generally understood that an accompaniment should always be underneath the melody. Some players seem to forget this, and bang away without caring who isn't heard as long as they are in the picture. Can you imagine anything sounding worse than a saxophone section playing a nice ligato movement and the banjo plonking away for all he is worth, near the bridge of the instrument, and killing the good work of the saxes.

A friend of mine (who happens to be a keen banjoist) recently returned from the States. During his stay he heard all the famous bands in New York (and there are a few). Without exception, he said, he had to listen intently for the banjo. If he hadn't listened he wouldn't have known there was a banjo there, yet the moment the banjo stopped he missed it. Like the old Welsh proverb of the clock, "You never hear the clock until it stops ticking." This is as it should be—both with clock and banjo.

The tone of the banjo should always be more subdued than prominent in the ensemble. In solo choruses, stop choruses or breaks, of course, it should be louder, but not too loud, so as to be forced. The tone of any instrument when forced sounds bad. Noise is not tone. DAVE THOMAS.

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(See page 442)

Example 1d is an instance of the kind of banjo part we get in any ordinary orchestration, such as is issued by the publishers. We have two bars consisting of the first inversion of the common chord of "G," followed by two more bars, both consisting of three out of the four notes which comprise the second inversion of the chord of the dominant seventh in D. The resulting melodic "curve" (see Example 1e) isn't a curve at all, but merely straight lines.

We can, however, make the lines into an interesting curve by using inversions of the given chords, because the inversions will give a different note at the top of each line—thus a different air. This I have done in Example 2a. I have given for the first two beats of the first bar the first inversion (as they originally were); these are followed by two beats of second inversion, then two beats of root position, then again two beats of second inversion, thus completing the first two bars. The last two bars are made up as follows:—Two root positions, then two third inversions, then two second inversions, and finally again two third inversions, thus completing the whole four-bar phrase.

(I have not used the first inversion here because the twisted nature of its fingering would cause it to make the performance of the passage very difficult.)

The same theory of treatment can be given to any passage in any composition, and, although I have gone rather a long way round in order to produce, I hope, the right atmosphere, it will be seen that the putting of the theory into practice is really very simple. There are but two secrets in it.

The first secret is the ability to recognise instantly at sight the various chords in the parts from which you play.

The second is to know so thoroughly that you can use the knowledge instinctively, the position on the finger-board of all the inversions of all the various chords used in modern dance music.

You can obtain the information from my course.

So much for the melodic curve. Next month I will deal with the rhythmic pattern. LEN SHEVILL.

[While the small examples in the above article have been scored for the G, the whole theory is equally applicable to, and suitable for, the tenor banjo.]

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THE MELLOPHONE

Its Use in the Dance Band

By



BILLY SHAKESPEARE

(of Albert Kendall's Savanah
Band, at the Hammersmith
Palais de Danse)

In these days of continual search for something new in dance music, it is surprising that so little attention has yet been given in this country to the Mellophone.

The Mellophone has a distinct tone of its own; mellow, as its name implies. In colour I can only liken it to a cross between the tone of the French horn and trombone.

It looks the instrument, which is known in this country as the Tenor Cor, closely resembles a French horn with the less apparent difference that it has a shorter length of tubing and so does not, to a layman, appear to be of so intricate a design, and the more obvious difference that it is built the opposite way round to enable its keys to be fingered with the right hand instead of the left, as is the case with the French horn.

Normally, the Mellophone is built in F, and most makers supply it equipped with slides, or crooks, to change it into E \flat , D and C. The slides fit into the tubing, thus making no change in the relative position of the mouthpiece, which would be the case if a shank were employed.

The register of the instrument is the same as that of the trumpet, normally from F \sharp below to C above the staff (about two and a half octaves), though this register can be increased the same as can that of the trumpet by those with a sufficiently trained embouchure.

The Mellophone is, I believe, chiefly played "open" in the States, but I have been experimenting with a number of mutes of the design used for trumpets and trombones, and have obtained some very good results.

Trumpet players in particular should find the Mellophone very simple to master. The fingering is the same as the trumpet, and as it does not require the more difficult embouchure necessary with the narrow throat mouthpieces used on regular French Horns, and differing from those of the trumpet, there should not be much difficulty in producing a good tone, or

fear of harming the presumably already acquired trumpet embouchure. Also the Mellophone requires but little blowing, in fact, to overblow it ruins its sweet mellow tone.



THE MELLOPHONE
OR
TENOR COR

Photo kindly lent by Messrs. Hucks & Sons, Ltd.

So far I have found the Mellophone best suited for "hot" choruses, and have not met any special difficulty in extemporising suitable transcriptions to best suit its style. Sometimes I just play straight, sweet melodies on it. In such cases I use the E \flat slide and play from the first alto saxophone part to prevent the trouble of transposing. I have also found it very useful inasmuch as, as we only have two saxophones in our band at the Hammersmith Palais, we cannot produce a full three-piece saxophone section—at least, we could not until I had the Mellophone—but now I play on it the second alto part (again by using the E \flat slide, and reading from the proper second alto part), and owing to the very satisfactory manner in which the tone colour has blended with that of the saxophones, our saxophone choruses are then three instead of two-part.

For those who would like to hear on their gramophones a really good example of the Mellophone as a stunt instrument, I recommend the Actuelle (Pathé) record No. 11280 of "Mellophone Stomp" played by Goof Meyer. This record was mentioned last month in the "Gramophone Review" when Needlepoint said:

"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."

The Mellophone can be obtained through any good musical instrument dealer in the country by ordering a Tenor Cor.

BILLY SHAKESPEARE.

MODULATING—FOR PIANISTS

By AL. DAVISON,

M.A., Mus. Bac. (Cantab), F.R.C.O.

We have all heard the complaint of those who look for features other than rhythm and stunt effects, that modern dance music is monotonous. Whether the complaint is justified is an argument I do not propose to enter into, but one simple way of instilling further variety into a rendering is by more frequently changing the keys of the various movements.

Now playing a movement in a different key is a fairly simple matter, because those musicians who cannot transpose at sight can always, I think I can safely say, write out a transposition on paper of their original part, since, as we all know, transposing in this way is very easy—it is almost mechanical.

But a much more difficult feat is how to get from one key to another—how to make the change sound good. The scoring of a good modulation requires some little theoretical knowledge and all of us do not possess it, particularly when it comes to arranging modulations for the whole band.

Modulations, however, can be very satisfactorily carried out by piano alone, and if this method is adopted we are over at least one of our difficulties, since we have only one instrument, instead of many, for which to cater.

It then becomes a question of how the pianist can best modulate from one key to another, and this is where I hope in this article to be of some assistance.

When a modulation to a new key is made the very first need is to introduce definitely and without any doubt the new note (or notes), i.e., accidental(s), which belong to, and form, the scale of the new key.

For example:—The key of G major has one sharp—F♯, the key of D major has two sharps, F♯ and C♯. To make plain a change from key G major to key D major, a C♯ must enter somewhere, before the change is aurally apparent. Instinctively the mind and hands of the player call for and give the C♯, but often, I imagine, without the actual knowledge of what theoretically has happened. While we all recognise that instinctive or spontaneous extemporisation, when we are playing solo, generally sounds and feels the best, it is a gift only the few possess. The majority, for whom this is written, however, can easily apply a few "rule of thumb" methods by

giving a little thought and care, and achieve results hardly, if at all, inferior to those having the greater gifts.

The lath which opens the door to, or actually introduces, the new key into which it is desired to modulate, is the chord of the dominant seventh of the new key. In case any dance pianist does not recognise this chord (it is also, and perhaps chiefly, known as the plain "seventh"), I give an example (Example 1) of the dominant seventh in, or of, the key of C major. The bass note is the fifth of the scale (G, in this case), and as you listen to the whole chord you will feel that, aurally, it absolutely demands that the following chord shall be the common chord of the key of C major, as shown in Example 2, in other words, it very firmly establishes the key of C major as can no other means.

Ex. 1



From the foregoing, then, we have our first rule for modulations from one key to another, and a very simple rule it is:—

Ex. 2



Rule 1.

Find the dominant seventh of your new key and you have definitely made the modulation.

A "first" or "second time" movement usually occupies two bars. It is best to take modulations at first to the nearest related keys. These are the keys, the tonics (or key notes) of which are the fourth and fifth respectively of the scale of the key in which one was originally playing. For example, in key C major the easiest modulations are to the keys of F major (the fourth of the scale of C major) and G major (the fifth of the same scale.) To establish the modulation to the key of F major from C major, a B♭ must be present and, to use Rule 1, in the form of a dominant seventh. This chord of the dominant seventh, in the key of F major is as in Example 3. The bass note is C (fifth note

Ex. 3



of the new scale) and the whole chord makes plain that we have passed into the key of F major.

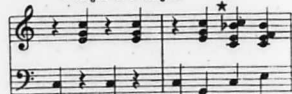
To establish the modulation to the key of G major, F♯ must be introduced. The chord of the dominant seventh in G major introduces this F♯ (as in Example 4) as did the same chord in the previous key. The bass note is D (fifth of the new scale of G major), and as in the previous example it definitely establishes the new key, in this case the key of G major.

Ex. 4



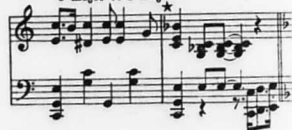
In the two bars allowed for the modulation it is enough to give the modulating chord half of the second bar, filling up the previous bar and a half with chords or figures in the original key (as shown in Example 5).

Ex. 5 Simple modulation from key of C major to F major.

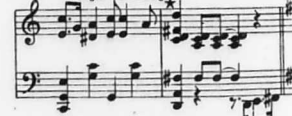


though it is stronger to use the whole second bar for the modulating chord (as in Examples 6 and 7).

Ex. 6 Simple modulation from key of C major to F major.



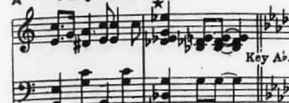
Ex. 7 Simple modulation from key of C major to G major.



We have thus discovered how to modulate in a simple manner to any key having just one flat or one sharp more than the key in which we were originally playing. This same method can also be employed to modulate to keys having more than one sharp or one flat extra to the key in which we

were playing. Examples 8a and 8b are instances and show:—

Ex. 8 Simple modulation from key of C major to A♭.



Ex. 8 Simple modulation from key of C major to A1.



Take a word of warning here:—This method of "slamming the dominant" while reasonably satisfactory in most cases does not give a solid feeling when modulating from the key of, for instance, C major, to the key of B major, (i.e. the key a semitone below the original key), and also is not as good as it might be when passing to the keys of E, D or B. The reason will eventually be apparent as we discuss the subject further.

Rule 2

Two or more dominant sevenths may be used consecutively.

[At the moment I am not dealing with sequences of chromatic sevenths which go up or down by semi-tones. These will be dealt with in a later rule.]

How this rule is arrived at is explained as follows:—

There are several ways of using "continuous" ("continuous" sounds better for my purpose than "consecutive" since the latter term is closely associated with the chromatic variety) sevenths, and before showing some of the methods I want to make a common analogy in modulation.

When you add a flat or knock off a sharp in a key signature a sensation of falling, or getting lower, is experienced. When adding a sharp or knocking off a flat, the sensation of rising is experienced. Now, as it is easier to fall than rise, so it is easier to add a flat or knock off a sharp than to add a sharp or raise a flat to a natural.

In explanation of this "higher" and "lower" feeling in keys:—Take key C (the natural key) as a mean level. Raising the signature does not mean playing it in the key a semi-tone or a tone higher, it means the addition of one sharp, i.e., the

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notice, prove so conclusively the same definite sense of "arrival" as each new key is reached.

Ex. 11a



Ex. 11b



This difficulty is overcome as follows:—

Corollary to Rule 2

When raising flats, or adding sharps, by means of the dominant seventh methods of modulating, go first to the dominant seventh of a key, the key signature of which is one sharp higher than that of the key ultimately required, and then fall to the key you really desire to reach.

For example, if you intend modulating from the key of C major to G major, to establish definitely the key of G, the dominant seventh (marked (b) in Example 12) is necessary, but instead of proceeding direct to this chord we use first the dominant seventh built on the key, the key signature of which is one sharp higher than that of the key at which it is eventually desired to arrive.

As the chord of the dominant seventh in the key of G major is built on the note D, go first to the chord of the dominant seventh of the key of D (which is one sharp higher than G), i.e., the chord built on A—and then drop down to the dominant seventh of the key of G. The sequence of dominants is thus A to D to G.

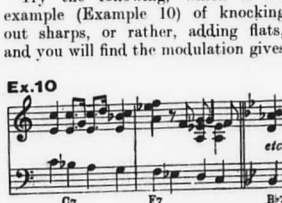
Ex. 12



Ex. 9



Ex. 10



a very definite sense of "arrival" as each new key is reached. The following, which are examples of adding sharps, do not, you will

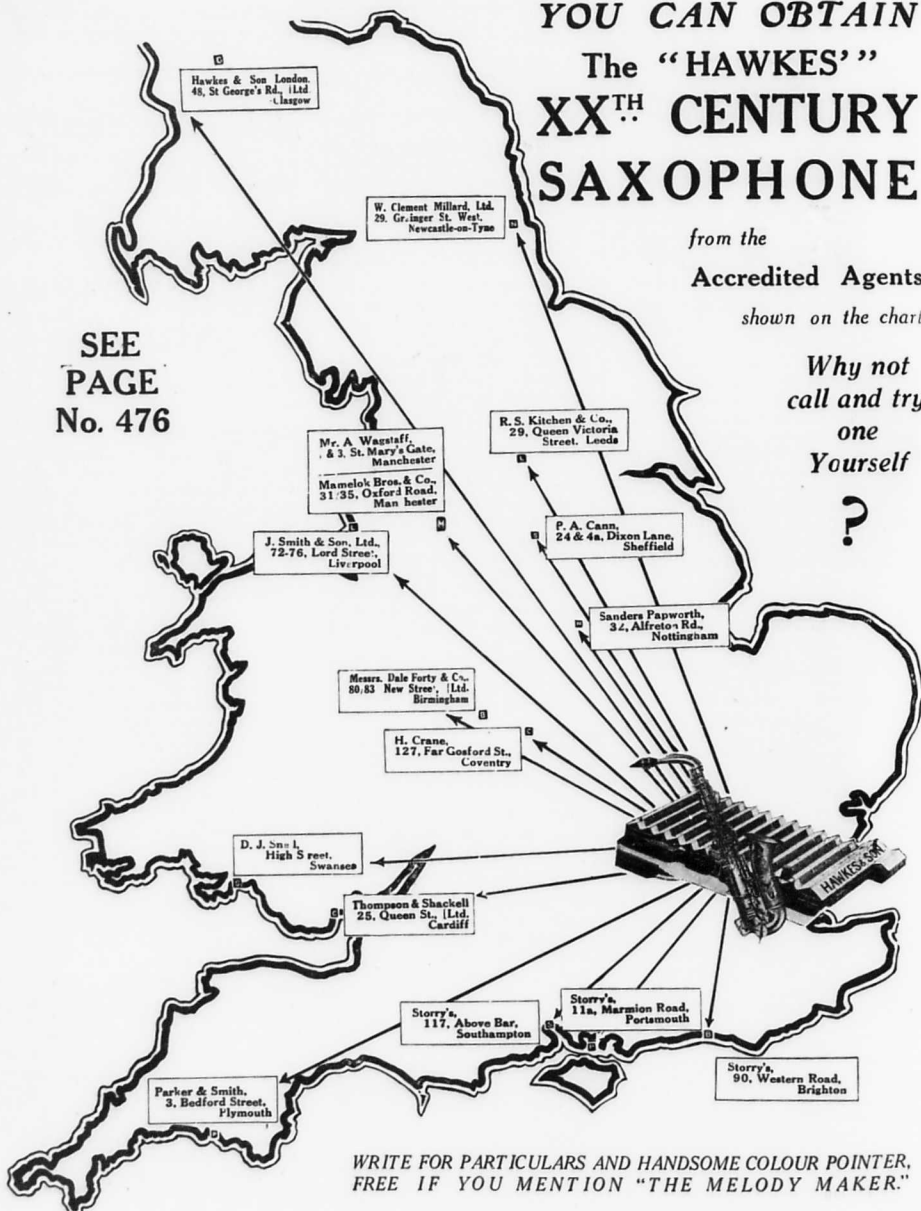
*Denotes where the chord of the dominant seventh is introduced, and thus the modulation effected.
(To be continued.)

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PAGE
No. 476

:: MODERN RHYTHM ON THE SAX. ::

By



Photo by [] LOUIS MARTIN []
(of Bert Ambrose's May Fair
Hotel Band)

Those with a keen ear and appreciation of modern style have been greatly interested by the last few notes of "Hebbie Jeebies" as played by the Redheads on the Actuelle (Pathé) record (No. 11289), because, although, on first hearing the record, most people believed that the notes (which are played by trumpet, clarinet and trombone, and the rhythm of which has been likened by an original-minded young friend of mine to Morse code) were simply tongued as separate notes, closer investigation has proved that it is not so. In consequence, the passage has occasioned quite an amount of argument by enthusiastic members of many of the London dance bands.

Actually the notes are all played in the one breath without being tongued. In fact, as far as the blowing of them is concerned, they are played as though they were one sustained note.

But in sound, as you will aurally observe, the long note is broken into a number of shorter ones, and how the breaks, and the fact that each note sounds staccato and yet not as though it were tongued, are obtained is what I now propose to explain.

If the subject were simply an explanation of that one passage, the article would be hardly worth the space I am devoting to it, as such a passage is merely a "stunt" and is hardly suitable for continual use in every number. But the effect itself is one which is being used very frequently by American star recording artists in their original "hot" choruses, and is highly suitable for incorporation when it is desired to play in the latest style. In fact, it forms part of the style.

To return to the effect itself, it is obtained by using fake fingering; that is to say, the notes of the passage (which, excepting the last five, are all of the same pitch) are obtained by blowing the instrument as though you intended to play one long note, but during this long note, changing the fingering alternately from "legitimate" (or recognised) to fake fingering, thus breaking the said long note into a number of shorter ones. This fake fingering must, of course, be such as

closed. Or alternatively, use legitimate fingering for low B₂ with the octave key open.

FOR B BELOW MIDDLE C:
Use legitimate fingering for low B with the octave key open.

FOR MIDDLE C:
Use legitimate fingering for low C with the octave key open.

FOR C[#] (OR D_b):
Use legitimate fingering for low C[#] with the octave key open.

FOR D ABOVE MIDDLE C:
Finger high D with the left hand but with the octave key closed.

FOR D[#] (OR E_b) ABOVE MIDDLE C:
Finger high D and D[#] keys with the left hand with the octave key closed.

FOR E ABOVE MIDDLE C:
Finger high D, D[#] and E keys with the left hand with the octave key closed. Or alternatively, finger B, A and G plates with the left hand and F, E and C plates with the right hand with the octave key open.

FOR F ABOVE MIDDLE C:
Use legitimate fingering for low B₂ with the octave key open and slightly tighten the embouchure.

FOR F[#] (OR G_b) ABOVE MIDDLE C:
Use legitimate fingering for low B₂ with the octave key open and slightly tighten embouchure.

FOR G ABOVE MIDDLE C:
Use legitimate fingering for low C with the octave key open and slightly tighten the embouchure.

FOR G[#] (OR A_b) ABOVE MIDDLE C:
Use legitimate fingering for low C with the octave key open and slightly tighten the embouchure.

FOR A ABOVE MIDDLE C:
Finger A and B plates with the left hand and D, E and F plates with the right hand with the octave key open.

FOR A[#] (OR B_b) ABOVE MIDDLE C:
Finger B and B₂ plates with the left hand and D, E and F plates with the right hand with the octave key open.

FOR B ABOVE MIDDLE C:
Use legitimate fingering for low B with the octave key open and substantially tighten the embouchure.

FOR C ABOVE MIDDLE C:
Use legitimate fingering for low C with the octave key open and substantially tighten the embouchure.

will produce the same note as that of the "legitimate" fingering, but the change over from the "legitimate" to the fake fingering and back again causes breaks; thus, as I said, instead of the one long note we get a number of shorter ones. The rhythm of these shorter notes is of course governed by the rhythm of the changes from the "legitimate" fingering to the fake.

Incidentally, notes obtained by fingering them in the fake way have a slightly different tone colour to when they are obtained by legitimate fingering. This is an added advantage to the effect as it lends tone colour variety to the rendering.

Now this fake fingering is possible on saxophones, trumpets, clarinets and probably other like instruments. In this article, however, we are dealing with the saxophone, and I give below the alternative fingering for all notes from A below middle C to D above high C.

TO OBTAIN BY FAKE FINGERING A BELOW MIDDLE C:

Finger the A and B plates only with the left hand, and D, E and F plates with the right hand. Octave key closed.

FOR A[#] (OR B_b) BELOW MIDDLE C:
Finger B and B₂ plates only with the left hand, and D, E and F plates with the right hand. Octave key

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FOR C \sharp (OR D \flat) ABOVE HIGH C:
 Finger the G and A plates only with the left hand and E and F plates only with the right hand with the octave key open and slightly tighten the embouchure. Should this method put the C \sharp out of tune, try fingering the same plates with left hand but altering the fingering of the right hand to either the F plate only, or the D and E plates only, or even all three plates, D, E and F.

FOR D ABOVE HIGH C:
 Finger the G and A plates only with the left hand and F plate only with the right hand with the octave key open and slightly tighten the embouchure. If this should put the note out of tune again experiment with the D, E and F plates either in conjunction or separately with the right hand.

It is possible to obtain fake fingering on notes both above and below those which I have mentioned, but as this necessitates much alteration of the embouchure, I think that for all practical purposes we can leave it at such notes as I have given. They comprise more than an octave, so should be quite sufficient at all times.

Now there are a number of small points I want to mention about this fake fingering. They are:—

- (1) Do not endeavour to use this fake fingering in ordinary playing; that is to say, if you are playing a "straight" sweet melody and just have to play any note once, it being part of the actual tune, use the legitimate fingering. My reasons for this advice are:—
 - (a) Fake fingered notes are, as I have said, generally different in tone colour.
 - (b) They are difficult to "hit" unless the same note made by legitimate fingering has preceded them.

- (c) They are not always perfectly in tune.
- (d) They are often muffled in tone.
- (2) Some fake fingered notes are very easy to obtain, others require quite a little juggling with the embouchure to produce them, and require practice on the part of the player.

(3) The make and design of a saxophone have a great effect on these notes. Whereas on one make of saxophone, all or any one of the notes may be perfectly in tune when obtained by fake fingering, on another they may be quite a little out. This says nothing against the saxophone on which they don't sound good. It just happens that way and can be rectified quite a deal by means of control of the embouchure, when you have acquired the knack.

(4) When fake fingered notes are out of tune it doesn't matter much. This seems to be a startling assertion as, of course, our first duty is to play in tune. But it must be realised that notes so made are only of short duration, and only used when it is desired to repeat a note which has already been, or will immediately be, played by legitimate fingering; thus, when the faked note is out of tune, it only gives the effect as though we were using a wow-wow mute in a trumpet or had slurred up or down slightly prior to bringing the note back to proper pitch as we do when we immediately play it again (as we must) with legitimate fingering.

Now, next month, dear reader, I am going to score you a special "hot" chorus where you will be required to use this fake fingering. I shall intimate on the part which notes are faked, but I want you first to swot up playing notes in this faked way, so that you will have no difficulty when the time comes.

The best way to practise is to

start by taking in turn all the notes I have mentioned above as being capable of being played by faked fingering. Start playing with the legitimate fingering and then, without stopping blowing, and keeping an absolutely even flow of breath into the instrument, change over to the faked fingering and then back to the legitimate. Do this very slowly at first and gradually quicken up as you acquire proficiency.

Here is a score of some suitable exercises. They should be practised on every note for which I have shown above a method of fake fingering.

Ex. I.

Ex. II.

Ex. III.

Ex. IV.

Ex. V.

Ex. VI.

Having performed the above exercises, repeat them as though the letters L and F were reversed—that is to say read all L's as F's and all F's as L's.

Note:— L=Legitimate fingering.
 F=Fake fingering.
 LOUIS MARTIN.

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: REINTRODUCING THE GUITAR :

By
LEN FILLIS
(Jack Hylton's Kit-Cat Band)

It has become an emphasised and pronounced fact that the guitar has proven itself a vital part of modern dance music. This can perhaps be attributed to the fact that so many gramophone dance records feature some sort of guitar work, particularly in the way of accompaniment to vocal efforts.

It certainly must be admitted that the guitar is an instrument ideally suited to accompanying work, whether the accompaniment be to vocal or instrumental movements. Then, of course, the remarkably novel solos which have been transcribed, and from time to time, played on, the instrument have all helped to give it a big boost in the dance business.

The tenor guitar has greatly assisted in proving the value of guitar tone

colour, but it is my firm conviction that the time is not far distant when the tenor guitar will be laid aside and the guitar proper will hold dominant sway. I also believe that it will not be long before the guitar will be demanded even more often as a banjoist's doubling instrument, and every enterprising banjoist will consequently have to own and play one. For years the banjoist has been seeking a suitable instrument on which to double, but now the problem is solved, and to those who are disposed to take a timely word of advice, I can only say: "Get busy on the guitar proper

immediately, for by doing so you will be ready to 'pick the plums' whilst others are still only wondering about it all."

When purchasing a guitar be careful of your choice of an instrument, for one can easily be put to great discomfort by purchasing an instrument which at the time might be thought to be a "snip." The discomfort of which I speak, is caused principally through abnormally deep necks and peculiar types of frettings and fret markings. From what I can gather, the old masters of guitar manufacture catered little for the comfort of the player, but concentrated entirely on tone production. They accomplished this end without the slightest vestige of doubt, but it is the modern manufacturers who have combined tone with

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accompaniment

by

LEN FILLIS

Banjoist, Hylton's Kit-Cat Band

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JACK YELLEN

Crazy Tune by

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There are times, however, when we all feel we are on the track of a big bargain, and lots of people say, "Oh, a second-hand cheap instrument is good enough on which to learn." Let me hasten to dispel this fallacy, by pointing out that the better the instrument at the outset, the better will be the results, and so the more disposed the learner will be to redouble his efforts.

However, there are bargains to be obtained, very particularly in guitars, because, being an instrument which has been in existence for some time, there are many second-hand models about, the value of which the dealers are not always aware. A little knowledge before plunging is all that is necessary to prevent those who have little experience of what to look for in a guitar being "had." I will make a brief survey of the points which should be noted and considered:

- (1) See that the tone is good, i.e. deep, solid and in no way twangy.
- (2) Examine the machine head and see that it is in good working order. I am not partial to the guitar which has pegs. A machine head facilitates easy and accurate tuning.

- (3) "Feel" the neck of the instrument, and beware of the one which is too thick. By thickness I do not mean to imply width—I am referring more to depth, although width is also an important consideration.

- (4) See that the frets do not stand too high—or lie too low, and that they are perfectly straight in their settings. Many guitars have crude fret work, the various types of which are too plentiful to enumerate. Crude fretwork is not confined entirely to old instruments; many modern mass production instruments show this fault.

- (5) See that the nut is low enough to allow the strings to be stopped with comfort to the fingers.

- (6) Guitars are more or less like violins—beware of imitations. Also do not be unduly attracted by a flashy looking instrument.

All this, by the way, is a digression from what I really intended writing on; my intended subject being that of bass string accompaniments. I skimmed over this phase in a previous article, but as this type of work is becoming the vogue, I would like to cover the subject more fully. (N.B. The following is written for the tenor guitar and banjo—not for the guitar proper.)

As an inducement to banjoists and guitarists to develop the bass string accompanying style, I have written a simple conception of a suitable accompaniment to the chorus of "Crazy Words, Crazy Tune." If this is studied, a deal of explanation will be rendered unnecessary.

The fundamental idea of bass string accompaniment is simple: i.e. a single bass string note on the first and third beats of the bar, and full chords on the second and fourth beats. This accompaniment is apt to become monotonous after a while though, so at intervals the accompaniment should be varied. For example, at times the bass string should be allowed three and sometimes four of the beats of the bar, working up to a chord in the next bar, or working down to a chord as the case may be. See Bars Nos. 6, 14, 16 and 20 in chorus illustrated. Efforts should be made to avoid playing the same bass string note twice in one bar; this should not be hard if one has found the perfect four note chord, for then the third string can be utilised for bass string work, although it is not ideal as it does not give a very deep note.

LEN FILLIS.

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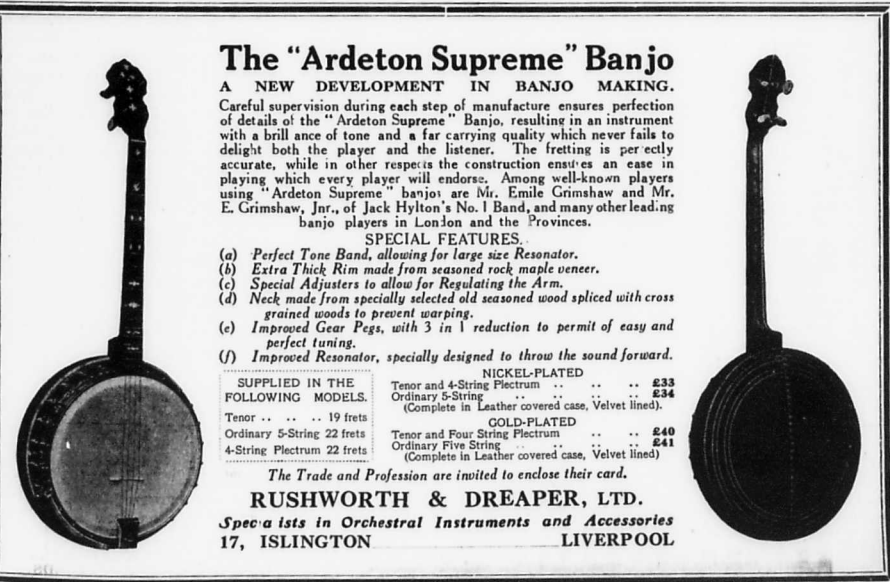
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THE CLARINET IN THE DANCE BAND

By

II.

"Tricks."

The clarinet is probably the most adaptable instrument for making queer noises.

In this article I propose to explain as clearly and concisely as possible some "trick" stuff on the clarinet—viz., slurs, slap-tonguing, laughs, etc. The clarinet is probably the most adaptable instrument for making noises of all descriptions, and in my time I have been called upon to do some funny things on the old "gob-stick."

I remember once working in a revue, where they ran a weekly "Felix" competition, when youthful members of the audience were invited to contest their abilities in imitating that famous quadruped on the stage, and, to give the competitors some idea of how Felix acted, a short film was thrown on a screen, portraying him in all his comical antics. Not content with this, however, the stage-manager hit upon the brilliant idea of, while the film was showing, getting somebody to imitate the howlings of a midnight feline on a wall. I think the trombone player was selected first, but, as he didn't meet the requirements, the stage-manager went through the whole cast, including the leading lady, the juvenile lead, the comedian, and so on down to the call boy, before, with the aid of my trusty (No! I did not say rusty!) clarinet I meowed to the film, and was able to solve the situation, much to the amusement of the audience. However, as this is an article, not a biography of my life, I had better get to business.

First, let me expound some good advice. "Tricks" are very clever; it is very nice to be able to laugh like a hyena on the clarinet, and slur and slap-tongue until you split your reed; but do not overdo these stunts—even if you can do them—while you are playing in the dance band, as it is "not done" in modern dance clarinet playing.

"Then," say you, "why waste good time explaining how to do these tricks if they are not the thing?" My answer is that the knowledge of how to slur and slap-tongue correctly



JACK MIRANDA
(of Bert Ambrose's May Fair Hotel Dance Band)

is essential. Both produce technique by helping you to have a complete command of the instrument, and, although, as I say, they are "not done" to excess in the dance band to-day—that is to say, in the old-fashioned exaggerated form they form no part of modern dance playing—there are occasions when, in a modified form, they can be employed, if artistically carried out. Even such licence, however, must be used very sparingly, as we in England base our style of playing on what comes from America via the gramophone records, and I don't suppose that one "hot" record in a thousand contains a heavy slur, a laugh, or a slap on the clarinet.

One of the few occasions where a heavy slur has to be used in clarinet playing is in the opening of Gershwin's famous "Rhapsody in Blue," where the slur is actually scored into the part. The reason for this slur is that there is some sort of a story attached to that masterpiece; it is the evolution of modern dance music, from the very earliest days, and the slur occurs at the beginning, and portrays jazz when it was in its infancy.

The heavy slur, such as is found in the "Rhapsody," is really a chromatic scale upwards, but played in

such a manner that it seems to be a slide and with no break discernible between the notes. A perfect slur should have the same effect as a violinist sliding his finger up the finger-board; absolutely one note just sliding into the next.

For a small slur over an interval of say, a tone or so, the making of the second note by means of the fingers, operating the keys or holes need not be done, lip pressure alone is sufficient. It is simply necessary just to relax the pressure of the lower lip, which will cause the note to become flat, or gradually tighten the lip, which will cause the note to become sharp—according to which way up or down the scale it is desired to slur. Sometimes it is desired to slur up to a note, such as shown in Example 1. This is accomplished by attacking the note flat—i.e., with as relaxed an embouchure or pressure of the lip as you possibly can, and then gradually tightening the embouchure until you come into tune. If you wish to slur down to a note, reverse the process.

To slur larger intervals, however, it is necessary to employ the fingers, to actually "make" the notes through which it is desired to slur. Lip pressure also comes into it; in fact, it necessitates synchronising the lips and the hands. The best way to practise is to hit open C₄, both hands off the note keys and holes, and holding the instrument in place by the thumb rest, and, of course, the octave lever open. Then try to slur alternately as flat and as sharp as possible by relaxing and tightening the lips respectively. It is possible with practice to come down as low as G by relaxing the lips only and without using the note keys.

The next thing to try, and incidentally the most important, is slurring with the note keys only—that is to say, without relaxing the lips at all, but holding an even embouchure. This is done by gradually and with very even movement closing all the fingers, one after the other, over the key holes. This exercise will help you: First play open C. Then slowly let your first finger cover B, then your second finger A, third finger G, and so

on down to D. Remember the slower and more evenly you let your fingers down over the holes the better the effect will be. In slurring upwards, the movement is naturally the opposite—viz., lifting the fingers one after the other off the holes.

The next thing to master is lowering the fingers slowly, at the same time relaxing the lips, getting, in fact, two slurs at the same time, one with the lips and one with the hands, but, of course, synchronising them, to make the perfect slur. The effect will be helped a lot if you use a slight movement of the chin. When slurring upwards, move the chin forward slowly, at the same time tightening the lips. When slurring down, reverse the procedure. You will have a little difficulty at first, but it will come easily after a time.

How to slap-tongue is not the easiest thing to explain in words. However, here goes. I'll do my best to make it as lucid as possible.

For your first attempt, select a soft reed, as it is easier to produce the effect on it than with one which is hard. Having done this, place about half the mouthpiece in the mouth. Grip the mouthpiece firmly with the lips—much more firmly than you would for

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ordinary playing—and press the tongue firmly flat up against the reed, so that it covers at least half of that much of the reed which is above the ligature. The tongue should be pressed against the reed hard enough almost to close the aperture. Next turn the under-lip slightly outward, and almost as you do this sharply withdraw the tongue from against the reed with the articulation "tuh," which should be made with as much of a "click" as possible, and the cheeks drawn inwards. It is of great importance that the instrument be held tightly in the mouth, and the lip muscles held taut. Your first attempts will probably produce very little "slap," if any, and even squeaks may occur; but do not despair,

everything comes with practice. Practice slap-tonguing, at first, on the lower register, as it is more difficult on the higher; in fact, take as your first note low E—the lowest note on the clarinet.

Control, or, perhaps, I should say manipulation of the lower lip is all that is necessary to produce the laugh.

Blow the note on which you desire to produce the laugh with the lower lip slack at first, so that the note is actually very flat. Gradually tighten the lower lip in time as you wish the note of the laugh to raise, and as soon as you have thus brought the note up to its proper pitch (that is to say, into tune), or even a little sharp, sharply drop the under lip (by dropping the lower jaw) right away from the reed, so that the note flattens very suddenly, and almost immediately ceases to sound altogether.

As in slap-tonguing, it is necessary to have the mouthpiece held firmly in the mouth, and the instrument should be kept still. Commencing on B above middle C on the instrument the laugh should be practised on every semitone down the scale to get that Ha! Ha!! Ha!!!

JACK MIRANDA.

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BLUE SKIES; Irving Berlin (American); F. & D.

CHILLY BILLY WUN LUNG; Wallace and Rose; Ronnie Munro; Lennox.

CHINATOWN; Maurice Yvain; Max Irwin; Chappell.

CLOSE TO MY HEART; Christopher Bishop and Murry Spiegel; Nat Lewin; Hamilton.

DON'T BE ANGRY; Walter Donaldson (American); F. & D.

FORGIVE ME; Yellen and Ager; Milton Ager; L. W. Mus. Co.

GOO-GOO-LY EYES; Leslie Franks; L. Franks; Dix.

HONOLULU SONG BIRD; Leslie and Stone; Nussbaum; L. W. Mus. Co.

I'M GONNA GET MARRIED; Bennett Scott; Fred Godfrey; F. G. Beck; Feldman.

I'M TELLIN' THE BIRDS, TELLIN' THE BEES HOW I LOVE YOU; Friend and Brown; F. & D.

I WOULDN'T FOOL A LITTLE GIRL LIKE YOU; Meyer and Conrad; Joseph Nussbaum; K.P.

"IT"; Sigmund Romberg; Max Irwin; Chappell.

IT MADE YOU HAPPY WHEN YOU MADE ME CRY; Walter Donaldson (American); F. & D.

JUST LOOK AROUND; Idris Lewis; Max Irwin; Chappell.

MISTER WATERHOUSE'S HOUSE; Ted Waite; Lew Stern; K.P.

ONLY A ROSE; Rudolf Friml; Arthur Lange; Feldman.

PROVE IT!; Tilsley and Evans; Mark Fisher; Lennox.

SONG OF THE VAGABONDS; Rudolf Friml; Arthur Lange; Feldman.

SHE HAS TO ASK HER MOTHER; Lee Stuart; Nat Lewin; Hamilton.

TAKE IT ROUND TO UNCLE'S; Douglas Graham; M. Williams; Cavendish.

TAKE YOUR FINGERS OUT OF YOUR MOUTH; Schuster and Yellman; Frank Skinner; L. W. Mus. Co.

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THE VAGABOND KING; Rudolf Friml; Bob Haring; Feldman.

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The first name after each title is that of the composer: the second the arranger of the orchestration.

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MAY, 1927

Edited by
J. C. MORTON HUTCHESON

To all our Readers

On page 509 you will find a concise report of the Conference held at Birmingham. Get in touch with your Provincial M.D. on the Committee, and give him every support.

On page 515 appears the first of a series of articles supplied by Cinema Managers.

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:: :: TOO OLD AT FORTY :: ::

By the CINEMA EDITOR

IT is only a few years ago—pre-war, to be exact—when there was a great outcry in the lay Press about a man being too old at forty for his job! Then came the War, which put a totally different complexion on everything, and no man was too old, at any age, for some form of service during the Great Cyclone, provided he was "sound in wind and limb!" Now that we have, to a certain extent, settled down to civilian life again, the old saying is once more becoming prominent, and particularly is this fallacy prevalent in the Cinema Trade and the musical profession generally.

Let me quote two cases which have come before me within the last few weeks.

The Case of an Experienced M.D.

The position of Musical Director at a certain West End Cinema was vacant quite recently. Amongst the many applicants for the post—some good, some bad, and more indifferent—there was one who is not only a musician of indisputable ability, but a man with many years' experience in all branches of the musical profession, and who for several years occupied "the chair" in one of our principal suburban cinemas. This gentleman, as one of the applicants for the vacant post, gave an "audition," and from all accounts his "fitting" and general rendering of the music gave satisfaction to "those that matter," but the verdict was pronounced "he looks too old for the job!"

The Competent Cornet Player

The second case I heard of was a very excellent cornet player. This man was playing a few mornings ago in a certain office, and playing top B's, C's and D's with perfect ease and clarity. A gentleman in the next room enquired who was the splendid cornet player, as he was just the man he wanted for a dance band. Then he saw the player of the instrument, and at once his face dropped, and he said, "Sorry, old man, but you are too old!"

The performer in question is a man of 68 years of age, and I am prepared to back him against dozens of cornet players half his age. He was called by Lieut. Dan Godfrey (father of Sir Dan, of Bournemouth), "The King of cornet players."

Now, all this is a very serious and debatable problem, and it resolves itself into this question,

"When is a Musician Too Old to be Competent?"

I have no desire, or aim, in writing these lines to impede the progress of the younger men, but I do not understand this obsession of the proprietor or manager for a youthful face in charge of his orchestra. Why is it?

Is it a mere pandering to the feminine or "flapper" portion of the audience?

Is Experience to Count for Nothing?"

Surely the musician with years of experience behind him is the man most urgently needed in charge of the musical arrangements in a cinema to-day, with all its many "calls" for every form of accompaniment—dramatic, operatic, variety, etc., etc.

Of course, the man with the years of experience must move with the times, and keep up to date, otherwise he becomes not only old in years, but in ideas also. Provided, however, that he does keep pace with the present-day requirements, I cannot see why his application should not be entertained even more favourably than the young man who has only served a "post-war" apprenticeship in the cinema trade, and has no knowledge of any other forms of musical entertainment.

We must all advance in age, and years, but, if the capable musician is to be "turned-down" when he gets to the 40 stage, or over, then it becomes a very serious problem, for at that age he has no other business to which to revert, and what then is to be his future? Youth must be served, but, on the other hand, age must be respected, and I do know of cases where proprietors have been badly "let-down" through engaging "the handsome young man," because he plays the violin, or other instrument well, but who can not conduct an orchestra, can not control his men, and has no ability and little experience in arranging the correct accompaniment to a film.

Let us rid ourselves of all this hypocrisy and slavery to fashion, and in engaging Musical Directors, or musicians in the rank and file, select a man solely on his merits and expe-

rience, leaving out entirely the question of age. If the man is "sound in wind and limb," steady, respectable and reliable, that musician is entitled to a "shop," whether his age be 20 or 50, and in all cases experience should count first, before either good looks or age!

If this age question is to be considered at all in the cinema trade, then there are several managing directors and managers who should have disappeared "out of the limelight" a long time ago. Do they consider themselves still young enough for their positions? If they are, then why is the M.D. not placed in the same category?

Benefit Performances for Stage Artists, why not for Musicians?

I cannot conclude without remarking on a curious custom which has existed in the entertainment world for years past.

When an artist—male or female—who, for many years, has been receiving a large salary on the theatre or variety stage, arrives at the retiring age, one would expect that he or she had by then put aside a certain amount of that salary annually for his or her own benefit in the "autumn" of life. Such, however, does not appear to be the rule, for as soon as their "retirement" is announced, immediately machinery is put in operation to give these artists a benefit, sometimes running into thousands of pounds! But does one ever hear of such a benefit being arranged for a musical director, or one of the orchestra, who has served the public well, and who, incidentally, has contributed a large measure of the success attributed to an artist on the stage?

If there is to be an age limit for musicians in cinemas, theatres or music halls, then I for one will advise every young man or woman who contemplates taking up music as a profession to turn it down, and look elsewhere for a remunerative and secure employment.

"'Tis well to give honour and glory to age,
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J. M. H.

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MUSICAL DIRECTORS IN CONFERENCE

Splendid Meeting at Birmingham

Music Scores for all Films?

THE cinema musical directors' first social luncheon, organised by our cinema editor and held in London last January, had its sequel in a conference of principal London and Provincial cinema M.D.s in Birmingham, this city being chosen as a centre which would be within most convenient reach of all.

The conference opened at 2.30 p.m. on Friday, April 22. A large number of telegrams from prominent M.D.s all over the Kingdom, also one from Sir Dan Godfrey of Bournemouth, were read, expressing regret at their inability to be present. A letter from Mr. Ralph Hawkes of Hawkes & Sons, the pioneers of British photo-play music, was also read, in which he expressed his regret, but promising his support as a publisher to any recommendations that might be arrived at.

Mr. J. Morton Hutcheson then opened the debate with a discussion on the glaring inaccuracies and pitfalls in many of the present day musical suggestion lists, which are issued to film exhibitors by the renters. Quoting various examples, he demonstrated how some of these cue lists are so impractical as to make them worse than useless to the provincial M.D. who, not having had facilities for viewing a film in advance, and with only a few hours to prepare for the opening presentation, finds the utmost difficulty in fitting his pictures from the information so supplied. Cases in which as many as nine themes to one picture were recommended, brought laughter from the whole gathering.

In his address Mr. Hutcheson covered many of the outstanding difficulties in connection with present-day film fitting, which are so frequently inspired by the London fitters who appear not to have experience of the obstacles facing their provincial colleagues. Concluding his criticisms, he stated that he wished to make a recommendation to the effect that the conference should vote a resolution that a small select committee be formed actively to carry on propaganda with the various film Renting

and Exhibiting organisations so that in the future musical suggestions and/or scores sent out after the principal London trade shows might conform to a more practical standard.

Having criticised some of the musical suggestions sent out under the names of Mr. Hakim, Mr. Horace Shepherd and Mr. Louis Levy, Mr. Hutcheson called for replies from the two latter gentlemen who were present.

Many members of the Conference then spoke with considerable earnestness and at some length on the matter, but a short précis of the speeches will serve to indicate the serious nature of the whole discussion.

Mr. Norman Austin, of La Scala Theatre, Glasgow, who was present as a delegate from the Scottish area, expressed himself as being in complete agreement with Mr. Hutcheson's complaints about the cue lists, and stated that in his opinion they were totally inadequate for provincial M.D.s. He attributed the blame to the renters who, in some cases, at provincial or secondary trade shows, even went so far as to forget to send a musical score at all, although, in all probability, a very efficient one had been prepared. He stated that an attempt should be made to prevent the publishers from exploiting suggestion sheets for the sale of their own particular music which might not always be apt to the situation.

Mr. Lionel Falkman, M.D., the Capitol Theatre, Cardiff, was next called upon to make observations, as representative of the cinemas in Wales. He agreed with the general trend of the remarks so far made. Although a believer in close fitting, he thought that many of the scores sent out from London were too close, but that often, when more simply arranged, they were of greater assistance to provincial M.D.s. He supported the Chairman's suggestion that cue sheets should be printed in larger and deeper type, as frequently they were so lightly printed as to be illegible in the subdued light of the orchestra pit. He looked forward to the time when alternative suggestion sheets would be

sent out to the provinces so that both large and small combinations would be equally assisted. He complained that many of the suggestions made in cue lists were impractical from the point of view that they stipulated compositions which were unobtainable and often even out of print.

The Chairman interposed with the observation that the London presentation man could hardly be expected to send out two suggestion sheets when he was only commissioned and paid for one. He thought that his proposed select committee might use its influence with the British Motion Picture Advertisers' Association to agree that the London fitters should be paid an additional sum to provide alternative cue sheets.

Mr. C. Callum, M.D. of the Scala, Sheffield, was next called upon, and he commenced by thoroughly endorsing all the observations of the Chairman's opening address. Speaking as director of a small orchestra, he found that the average musical suggestion lists contained too many numbers, and he thought that this applied to all small orchestras, from trios to octets. He was of opinion that these orchestras would be better served by being recommended to play simple music, rather than heavy classical compositions, which were often beyond the abilities of the instrumentalists. Moreover, his class of audience preferred light music.

Mr. A. Van Dam, M.D., Queen's Picture House, Wolverhampton, referring to the cue sheets put out by the "Universal," thought that they represented an object lesson in the sense that the suggestions made were accompanied by a few bars of the music, which gave a good indication of the style of composition recommended. He wondered why Mr. Levy, who used to send out such cue sheets, had discontinued the practice.

Following a brief interval for tea, the Chairman called upon the meeting seriously to consider the question of

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the formation of a Cinema M.D.s' Association, which should provide advisory members for service at every branch of the Cinema Exhibitors' Association.

* * *
Mr. Cyril Smith, M.D. of the Picture House, Dennistoun, Glasgow, was next called upon and pointed out the fact that pictures in the provinces were run at a much faster speed than in London, and that, therefore, suggestion sheets were often rendered useless. He recommended that the compiler should state on his suggestion list the time the complete film took at the original trade show and also its running speed, in case it had been cut. He made a further point that some of the excellent musical scores sent out by the film renters never reached the provincial M.D.s as their respective managers or proprietors so seldom agreed to the payment of £2 2s. or so asked for a copy. These scores, he said, would be of considerable value, but it should not be expected that the M.D. should hire these out of his own pocket. He thought, therefore, that the film renters might be persuaded to include the hire fee in the rental price of the picture, and, if this were done in connection with every film hire, the cost would be brought down to a matter of a few shillings only. He agreed that it was unwise to time the cue sheet unless this sheet had been re-edited after any cutting of the film subsequent to the original trade show. It seemed to him that some of the gentlemen in the publishing trade had too much interest in some of the cue sheets, with the result that they were often of less value than they might be, with the indirect result that the provincial M.D. was recommended to purchase more "plug" numbers than he could afford. This reference brought rather a stormy interruption from the representatives of the trade present, and Mr. Smith admitted that there were certainly many points from the publisher's view which had to be taken into consideration, but he insisted that it was obvious exploitation when a cue sheet recommended the numbers solely of one publisher.

* * *
Following Mr. Cohen's remarks the Chairman called upon Mr. Louis Levy, of the Shepherd's Bush Pavilion, to reply to the criticisms against the musical suggestions put out by London M.D.s. Mr. Levy, commenting upon a certain cue list which bore his name, and which had been adversely commented upon by the Chairman, stated that he was thoroughly ashamed of this piece of work. "But," said he, "I can only say that I have never seen it, nor am I responsible for it in any way." Mr. Levy made it clear that he only accepted commissions to compile scores which he personally conducted at London Trade Shows, and he did not supply suggestion lists. If the renters, who had commissioned him to fit the music at a trade show, used his (Mr. Levy's) notes for the purpose of putting out cue lists based upon them, it was done without his knowledge or consent. He thoroughly disagreed with the suggestion list, in any case, and would like the Conference to resolve that this should be abolished and substituted by complete musical scores.

* * *
This suggestion brought considerable applause from the members present. Continuing, Mr. Levy stated that he had brought the good news with him that British Gaumont Corporation had authorised him to say that they would, as far as lay in their power, do their utmost to put into practice any recommendations made at this Conference, and Mr. Levy thought that would be of great help. (Applause.)

lishers and compilers of cue sheets. He thought that it was a habit with some of these compilers to recommend numbers simply by virtue of the fact that their titles fitted the situation without regard as to whether the music was equally appropriate. He quoted hypothetical instances and conjured up a picture of Eve about to be tempted by the Serpent. The obvious selection of some such compilers would be "Eat More Fruit," whilst to meet the situation of a hero sticking out his tongue at the villain he suggested that the "Prelude to Gerontius" would be obvious. These instances, he asserted, were just as apposite as some of the things he had seen himself, and he thought that that cheap form of selection might well be cut out. As to the repetition of particular themes in cue sheets, since the ordinary musician was not a Cinquevalli, he thought it far too much to expect.

* * *
This finished the debate, and the Chairman brought the conference to a conclusion by submitting a resolution in the following terms:—
That a committee of Messrs. Louis Levy, Horace Shepherd, Albert Cazabon, Alex. Cohen (Birmingham), Norman Austin (Glasgow) and Lionel Falkman (Cardiff), with himself as honorary secretary, be formed for the purpose of communicating with the renters and their publicity departments, in London, requesting them to attend a meeting, when the views expressed at this Conference be fully reported to them and an endeavour made to arrive at some improved form of cue list or for a musical score to be sent out with all Feature films. This resolution being seconded by Mr. Cyril Smith, of Glasgow, was carried unanimously.

* * *
Undoubtedly everyone felt the sincerity of purpose which pervaded the entire discussion, and after a formal vote of thanks to Mr. J. Morton Hutcheson for his able organisation, the meeting concluded at 5.30 p.m., to be followed by a dinner at 6.30.

(Continued overleaf).

The complete list of M.D.s present is as follows :

1. Louis Levy, Pavilion Cinema, Shepherd's Bush, W.12.
2. A. Orgelst, The Capitol, Haymarket, S.W.1.
3. P. Moulder, The Rivoli, Whitechapel, E.1.
4. A. Filer, The Marlborough, Holloway, N.7.
5. A. Fryer, 35, Bonham Road, Brixton Hill, S.W.2.
6. H. Shepherd, 164, Sutherland Avenue, Maida Vale, W.9.
7. Alex. Cohen, The Futurist, John Bright Street, Birmingham.
8. Louis Lewis, West End Cinema, Suffolk Street, Birmingham.
9. Dr. Tootell (organist), West End Cinema, Suffolk Street, Birmingham.
10. H. Timperley, Kingsway Cinema, King's Heath, Birmingham.
11. M. Seener, Coronet Cinema, Small Heath, Birmingham.
12. H. Stringer, Ideal Picture House, King's Heath, Birmingham.
13. M. Goldman, Scala Theatre, Smallbrook Street, Birmingham.
14. A. Van Dam, Queen's Picture House, Queen's Square, Wolverhampton.
15. C. Callum, Scala Cinema, Winter Street, Sheffield.
16. N. Austin, La Scala, Sauchiall Street, Glasgow.
17. C. Smith, Picture House, Dennistoun, Glasgow.
18. L. Falkman, The Capitol Cinema, Cardiff.
19. G. Mortimer, Park Hill Cinema, Park Place, Cardiff.

Messages received from absentees :

20. J. Reynolds, The Tivoli, Strand, W.C.2.
21. A. Dulay, Avenue Pavilion, Shaftesbury Avenue, W.1.
22. G. Williams, The Kensington, Kensington Road, W.8.
23. W. Richardson, The Palladium, Brixton Hill, S.W.2.
24. W. Pierrey, 74, Castle Bar Park, Ealing, W.5.
25. W. E. Hodgson, Marble Arch Pavilion, W.1.
26. Fred. Kitehen, New Gallery, Regent Street, W.1.
27. Frank Tours, The Plaza, Piccadilly, W.1.
28. Max Hayman, The Rialto, Coventry Street, W.1.
29. Louis Vos, West Kensington Cinema, W.14.
30. J. Gallard, Scala Super Cinema, Lime Street, Liverpool.
31. M. Elder, Kinema House, Sheffield.
32. H. A. Turner, Cinema De Luxe, Walsall.
33. J. Cooper, 218, Ocean Road, South Shields, Co. Durham.
34. R. Mathews, Agricultural Hall, Wolverhampton.
35. C. Tyson, The Picturedrome, Northampton.
36. E. Roloff, Picture House, Granby Street, Leicester.
37. A. Fletcher, Morley Street Picture House, Bradford.
38. F. Austin Davis, New Savoy, Hope Street, Glasgow.
39. M. Luna, Grosvenor Picture House, Byres Road, Hillhead, Glasgow.
40. W. Painter, St. George's Hall, Bradford.

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P. M. B.

GIVE HIM AN INCH, AND HE'LL TAKE AN ELL.

The Curse of Deputies.

THERE is a phase of our profession which, since it appears to have produced a thoroughly unsatisfactory position, requires some explaining. It concerns the all-important subject of deputies. I have had many complaints about it, and may say that I am so much in sympathy with the M.D.s' side of the question that I am prepared in this journal to do all I can to help them to combat it.

In general the position is as follows: A musician gets a permanent engagement in a cinema. He is a thoroughly competent and reliable musician, but when accepting the engagement he knows perfectly well in his own mind that he has no intention of fulfilling it to the letter. He simply looks upon it as a safe and secure "stand-by," which he can attend when no other and more lucrative employment comes his way. But as soon as a more remunerative job presents itself, whether it be for an hour or a week, he sends his permanent deputy to fulfil his permanent engagement.

That on occasions his permanent deputy has also booked a more remunerative job, and so the M.D. in the cinema has to take who is left on the disengaged list, does not make matters any better.

Now this is all wrong. If a job is worth taking, it is worth attending to regularly and fulfilling to the best of your ability.

I had not intended writing upon this subject just at the moment, notwithstanding the fact that I have had many cases brought to my notice recently, and have experienced the same troubles myself, but the following circumstances have brought the matter into renewed prominence.

Within the past few weeks there has been a change in the musical arrangements at a well-known West End cinema, involving the engagement of a new Musical Director. This new M.D., a promising musician of considerable ability, was faced, right at the start, with the deputy trouble. New faces appeared not only each day, but at nearly every performance. In fact, although at time of writing this new M.D. has been in command for five days, he has not even yet seen one particular player who is on the permanent salary list. On making inquiries he was always informed that

the originally engaged musician was on some other job. And this is a man who has been on the salary list for close on three years!!

I am very sorry to say it, but there is a clique of musicians in the West End of London who hold several positions—that is to say, are on the regular salary list of several distinct jobs—and always attend that which at the moment may be the most remunerative, sending deputies to the others. Is it any wonder then that there are many very capable musicians wandering around Archer Street and elsewhere looking for a job, but, because they are not in this circle, are having a very lean time?

I have now sufficient evidence before me, and I am really tempted, in my endeavours to help the M.D., to use it by approaching their respective managements and putting the cases before them, so that, in all cinemas concerned, a hard and fast contract may be drawn up, and enforced in every way possible, making deputies only acceptable in cases of illness and other sufficiently good causes. The agreement would provide that, as soon as it is proved that a musician fulfils another engagement, while under contract to any one particular cinema, he immediately and automatically breaks his contract and terminates his engagement.

You never find a clerk in a commercial house, or elsewhere in business, accepting an engagement, and, because he can earn a few shillings more elsewhere, absenting himself from that business for a whole day, or half a day, while doing some work in another business. Why is it permitted in the musical profession?

The Musicians' Union have done a great deal of excellent work in putting a stop to their members working seven days per week. I only wish that they would be as keen on putting an end to a few of their members holding the pick of engagements, and just dishing the jobs out to a few selected pals. In this way the "disengaged list" would very soon become unnecessary, because there is plenty of work for all their members, if it were one job, one man.

This is probably one reason why so many members of the Musicians' Union take no interest in its affairs, and are members only through force of circumstances. They know of this "circle," and until it is broken down, and every member stands the same chance the officials cannot expect anything else. J. M. H.

PROMINENT MUSICIANS IN THE CINEMA WORLD

Mr. M. LUNA, Musical Director, Grosvenor Picture Theatre, Glasgow.



Mr. M. LUNA

THE subject of our "Gallery of Notabilities" was a well-known personality in London cinema circles during his long occupancy of the conductor's chair at the West End Cinema, Coventry Street (now the Rialto), under the proprietorship, at that time, of Mr. George Sexton.

Resigning that position in 1921, Mr. Luna held the important post of M.D. at the Pavilion Theatre, Newcastle-on-Tyne, for two and a-half years, transferring from there to the Stoll Picture Theatre, in the same city, for two years. This was followed by an engagement with the B.N.O.C., and a year ago he was appointed musical director of the Grosvenor Picture Theatre, a palatial cinema in the Hillhead district of Glasgow.

With his long experience in London and the Provinces, both with trade shows and ordinary programmes, Mr. Luna's remarks on "Music in the Cinema" are specially interesting, as he has had opportunities in London, Newcastle and Glasgow of playing to different audiences and judging their respective views and tastes regarding music.

Relation between M.D. and Employer

"Providing that a musical director enjoys the confidence of his employers in regard to his abilities," says Mr. Luna, "the M.D.'s next duty is to please his audience in every way possible. A continuous exchange of ideas should therefore take place so as to get acquainted with all criticisms and suggestions.

"In this way I am sure the employer would be pleased to know that, in return, his M.D. takes the utmost interest in the success of the show by presenting stunts and originalities.

The M.D. and his Orchestra

"An important factor in the duties of an M.D.," continued Mr. Luna, "is that he should trust, and make comfortable, the members of his orchestra, as it is not the M.D. alone who does all the work, or makes the show a success, but the collective efforts of every member of his orchestra.

"We are often told that an M.D. 'fitted' a picture very well, because it

refinement if it were performed with only the necessary amount of temperament due to the action—quite irrespective of the size of the orchestra. The size of the theatre and acoustic properties should be a guidance to the M.D. as to the volume of tone required.

Lack of Interest by Proprietors and Managers

"It cannot be denied," states Mr. Luna, "that many of these gentlemen show very little interest in their orchestras' performances for the simple reason that they have absolutely no musical knowledge or taste for music, and they will sometimes argue that their patrons are just as ignorant. This is an absolute fallacy. Cinema audiences are not only very musical, but during the past few years have become highly critical. This is evidenced by the patronage which any cinema throughout the country has—where good music is played. Admitted, tastes differ in nearly every town, and even in some districts of the larger cities there is a great difference, but one cannot get away from this fact, that music in the cinema during the post-war period has done a great deal to advance and popularise good music.

Musical Suggestions

"Fortunately, I have not had to rely upon these very much as I am lucky in being able to see my films before presentation, but I must say that many of those I have seen have been of very little use, and I can quite imagine how the M.D. in the smaller towns is harassed. Knowing as I do your great interest and experience, dear Mr. Hutcheson, in this matter, I sincerely hope that your efforts to improve this very vexed question will meet with the reward which they deserve. You have a thorough and practical experience of many years' standing and no musician has done more to assist and help the 'small' man than you have. I wish you and the Journal with which you are now connected every possible success."

I feel sure that Mr. Luna's article will be one of great interest to all our readers this month.

J. M. H.



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FROM THE MANAGER'S VIEWPOINT

No. I.
By Mr. JAMES FORSYTH (of The Pavilion, Shepherd's Bush)

NOT so many years ago a large percentage of cinema owners and managers seemed to look upon the orchestra as a necessary nuisance to the performance. Perhaps they were to some extent right, as it does not seem to me so very far back when, as I remember, musical directors used to come in at twelve o'clock on Mondays, take out from their library half-a-dozen "agitatos," a few waltzes, one or two so-called flowing melodies and a love song—which were carefully given out to the orchestra with the instructions that the first violin would lead the tune required as the picture went along and the other musicians could join in accordingly as soon as they found their parts. In consequence, the first performance was a wonderful game of "follow my leader"—much to the detriment of the picture.

But now things are different. To-day the value of the orchestra to the modern cinema is quite fifty per cent. of the attraction to the public, which realises the value of good music to the films. This is proved by the fact that there are several decidedly good cinema orchestras in London and the places at which they perform are all doing good business.

The Importance of Music to a Film

The value of a good musical fitting to a film is enormous. I know of a case which proves this. Some time ago I happened to see a certain film at the private show given previous to the trade show. In this private show I saw the picture without music and formed the opinion that it was quite an ordinary film. I should have only booked it as a second feature, and then only if there was nothing else available. Later I saw the actual trade show of the same film for which a very clever musical director had arranged an excellent fitting. The difference was astounding. Even I, a hardened film critic, sat spellbound. Eventually, I recommended that the film should be booked, and, I may add, it was a public success with the same musical accompaniment as I had heard. I am sure, however, that my decision to



Mr. JAMES FORSYTH

give the picture a show was only based on the opinion I had formed which was influenced as much by the music as by the film itself. On the other hand, not long ago, I saw another picture privately, without music, and thought it a wonderful achievement. Again, as before, I went to the trade show of this picture, when, in my

It is not only the desire and aim of this Section to obtain the views and ideas of musicians engaged in the cinemas, but also to get expressions and opinions from others in responsible positions. There is an old saying that "onlookers see the most of the game." With this in view we cordially invite suggestions, and criticisms, from the managerial side, provided, of course, that these managers, or proprietors, have some knowledge of music and know the difference "between a B and a bull's foot," and do not look upon music or musicians in the cinema as a necessary nuisance.

The first of a series of interesting articles is given to us by Mr. James Forsyth, who has for many years now occupied important positions as manager, both in the West End of London and later on at Shepherd's Bush, where he has been in command since the palatial Pavilion was opened there some few years ago.

Jimmy, as he is known by a large circle of friends, has always been a keen enthusiast for nothing but the best in music, and I only wish every manager throughout the country was as sympathetic and willing to support his M.D. in his endeavours to give patrons the best accompaniment, with the best orchestra obtainable. It is only by harmonious working between manager, M.D. and operator that a show can become a success, which is amply demonstrated at Shepherd's Bush.

This popular and exceedingly competent and artistic showman-manager has given some illuminating and instructive views which will, I feel certain, be of great value and interest to all readers, whether musicians, managers, renters, or publicity managers. J.M.H.

opinion, the musical fitting was not suitable. I can assure you that the picture did not hold my interest nearly as much as it did on the first occasion. Such is my personal opinion of the value of musical accompaniment. The value to the box office of good music is, in my opinion, precisely the same as that of a super-film—and most managers know what they pay for the latter.

Ultra Modern Orchestras

Three considerations make, to me, the good cinema orchestra: (1) The fitting of the film; (2) the general manner of rendering; (3) the balance of the music, which is governed more by balance of instruments than anything else. I have known a band which was good in every other respect to be spoiled by bad balance; perhaps the brass was overpowering, or the strings too weak, or no wood-wind and a preponderance of strings. It all comes to the same thing when judged by the public who look for general tone without considering the reasons for any faults which may be apparent in this respect.

Featuring the Orchestra

There is an additional use for the cinema orchestra to its more generally recognised scope of activity in this country. The time has now come when every cinema of repute will have to present from the stage a short selection of popular music between the films. This means that the members of the orchestras of the future will have to be shown as well as musicians and the more modern theatre the more modern must be the manner of the presentation.

The day of the old-fashioned interlude in the pit has passed away, and in its place comes the orchestra cum cabaret show, or the *melange* of music, singing, dancing and lighting, all woven together in an artistic manner, and presented to the public in what one might call revue-form. All this calls for close co-operation on the part of the musical director and the producer, which latter rôle will probably have to be enacted by the manager of the cinema. This class of entertainment is much featured in America

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where the function of the orchestra is mainly to perform upon the stage and play in the pit only for the second feature film, which, in that country, is equivalent to our *Pahé Gazette*. This featuring of the orchestra on the stage calls for a special type of musician—the man who can play two instruments, or what is known as a double-handed man. The reason for this is that the public nowadays is likely to demand a certain amount of synopated music and it seems to me essential that this should be rendered on instruments which are considered to-day to be essential in a band playing this class of composition.

Versatile Musical Directors

As a ship at sea cannot sail unless it has a good skipper, so a band cannot perform unless it has a good leader. Now this, of course, applies to any band no matter what class of music it is featuring; thus, we immediately come across a difficulty, because a leader who is good at directing his orchestra in classical music and at fitting pictures can be an utter failure on the stage where showmanship may be required, and it may also be necessary for him to direct his band in the performance of the afore-mentioned synopated music when he is only skilled in legitimate. It is most interesting to note, however, that many cinema leaders are preparing for the future by trying their hand at performances by their orchestras of both classes of music. Also managers are presenting little shows on such stages as they may have and thus the leader of the band is acquiring the art of showmanship.

As regards the size of cinema orchestras, it is my firm belief that this will increase, probably to the extent of 100 per cent. and that in the largest of the best cinemas the orches-

tras will number at least from forty to fifty musicians.

More Care in Musical Fitting

Now, although we have discussed the orchestra and the possibility of featuring it in a manner other than as an accompaniment to the picture, we must not lose sight of the fact that this changed state of affairs has not yet come about in this country, and as it may be some few months before it does, it is still the duty of the cinema orchestra to perform with the feature picture and consequently the great importance of musical fitting cannot be too strongly emphasised. In this respect it would be most interesting to consider how far the renters help the musical director to "put over" their films. I think the answer is "not much." I know of one firm which does not allow its films to be sent out for rehearsal and in consequence the M.D. does not see the film until the morning of the day on which it is to be shown in the afternoon. Now, how on earth can a musical director possibly arrange anything approaching a suitable fitting in such a short time? The film, therefore, is not presented in the best possible manner, and the film renter by his own pig-headedness in not assisting the exhibitor has the dissatisfaction of knowing that the public is seeing his film, if not at its worst, decidedly not at its best, which will be apparent to all, and is certainly no advertisement, to either the renter, the cinema proprietor or the musical director. This particular renter spends thousands of pounds per annum upon advertising, yet it would seem that all this may be considered as wasted; after all, you may talk about everything in advance as much as you like, but the proof of every pudding is in the eating.

Glorified Office Boys

I may be calling for comments by my following remarks, but nevertheless I am going to say that, in my opinion the theatres where the music is always the worst are those controlled by big circuits which own a number of houses. These concerns are controlled mostly from a headquarters where art is considered as nought, and individualism is not permitted; every manager is considered as nothing better than an office boy and the musical director as his junior. With this effacement of individual brains, any efficiency that there may be can only be obtained by sheer cut-and-dried routine. How does this routine work? The manager gets his film Monday, as per schedule, and the musical director just has time to put out a handful of the same old stuff which the band plays in the same old way. Everything is commercialised. It is the scream for machine work which results in nothing to attract the man in the street away from the more artistically, and so one may say better, run houses.

Actually there are two men who can make or mar a cinema; they are the manager and the musical director. These two men should have complete charge in their own departments, as any attempt to squash their initiative is detrimental to the theatre. In fact, it should be the other way round. Initiative should be encouraged in them as much as possible, so that above all else they may be able not only to make their own department perfect, but by a combination of their efforts, and working together in the closest of harmony, be able to use their joint brains to make not only their own living, but to give a solid return on capital invested by the proprietors.

JAMES FORSYTH.

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THE outstanding feature in the cinema trade during the past few weeks has been the floating of the Gaumont British Picture Corporation, under which company the well-known Davis Circuit of cinemas: Pavilion, Marble Arch; Pavilion, Shepherd's Bush; Pavilion, Lavender Hill; and, the Avenue Pavilion, Shaftesbury Avenue, have now become merged at a purchase price of £550,000.

It is gratifying to record that the policy of management at these cinemas will not be altered.

With the purchase of these four cinemas, there are now twenty-one theatres under the control of this new corporation, and in addition it has a controlling and directing interest in the Gaumont Film Co.: the W. & F. Film Service Ltd.; and, the Ideal Films, Ltd.

"Metropolis" at Marble Arch

THE extraordinary interest which this stupendous and marvellous production has aroused has exceeded the highest anticipations of all concerned. It is a matter for great congratulation that Mr. W. E. Hodgson, the esteemed M.D. at this cinema, overcame in such a masterly manner the great difficulties with which he had to contend in connection with the music.

Using the original score, specially composed for the film by Gottfried Hupperty, with all markings, etc., printed in German, and the film cut from 18,000 ft. to about 10,000, nearly broke Mr. Hodgson's spirit. Not only was the film as I say, cut, but it was reassembled and retitled by the Americans, so the score had to be literally torn to pieces, and the broken ends rejoined up with some numbers interpolated by Mr. Hodgson.

With eight days in which to do the work, and carry on his normal duties at the Pavilion, our friend nearly gave up in despair, and it is a matter for special congratulation that he has come out of the ordeal with great credit, as anyone who has heard the music at Marble Arch must agree.

This trouble in which Mr. Hodgson found himself is only one other instance of how little renters consider the musical side of the cinema trade. Here we have a score specially composed for a film of four hours duration, but which was cut, retitled and re-

assembled to run two hours, and no corresponding cuts made in the specially composed score. It was all left to the poor M.D. to get out of the mess as best he could in but a few days before the public showing, although, no doubt, weeks and months have been spent in cutting the film about!

New Cinemas

THE cry is "still they come." From a reliable source I have received a list of 60 cinemas being built, or re-constructed, throughout the British Isles. Of this total 15 are in the London area, all of large seating capacity, with ample stage accommodation for prologues, variety turns, etc.

It is almost safe to assume that within the next five years there will be very few purely variety halls left, and the entertainment of the future will be films—variety and instrumental interludes all combined in the super-cinema. This form of programme will create a great demand for first-class musicians.

The Panatrope

I HAVE heard this wonderful instrument, the working principle of which was explained in "The Gramophone Review" section of this publication last month, and closely examined it—particularly the design built for cinema use. While it is truly a perfect machine, I am not for one moment going to agree that such an instrument is going to do a musician out of his job, although I know many musicians are already very antagonistic towards it. The same antagonism was prevalent when the pipe organs were first installed in cinemas, but I never heard of many, if any, musicians losing their jobs because an organ was installed. The panatrope will be a decided acquisition to a cinema where there is no possibility, owing to lack of space, of a pipe organ being erected, and where, at present, the music during the orchestra's intervals is supplied, in most

cases, by a very inferior relief pianist. Even then the relief pianist must not be dispensed with, because the Panatrope, if it is to provide an accompaniment to a film, must be worked by a musician, and not left to the "tender mercies" of the chocolate boy, or someone with no knowledge of music.

I will not say more at present, as certain important alterations and improvements are being effected in the instrument suitable for cinema work. When these are completed I shall show to my readers and the trade generally its great capabilities.

Sunday Opening of London Cinemas

IN our February issue Mr. B. Newton-Brook, the London District Organiser of the Musicians' Union, contributed some very sane remarks on the important question of cinema musicians working seven days a week.

We are glad to notice that at a recent meeting of the Theatres and Music Halls Committee of the L.C.C., when an important resolution dealing with the subject of the Sunday opening of cinemas was submitted, whereby licencees who apply for permission to open on Sundays must give an undertaking to pay to an approved charity a sum in respect of each prohibited day on which an entertainment is given, the committee pointed out that Sunday entertainments were only allowed on the understanding that employees were not engaged on Sundays who had been working in connection with the Cinema exhibitions for each of the previous six days.

Attention was also drawn to the fact that this understanding had not been observed by many licencees, and numerous complaints had been received. These had been dealt with by strong warnings, and in four particular cases the Council had ordered the closing of four cinemas on Sundays, for periods of one to two months.

There are still many cases where the rule is not observed to the letter, and we sincerely hope the L.C.C. will investigate amongst the musicians, and find out how many of them are still working seven days a week. I am sure Mr. Newton-Brook can give several concrete cases with which it is necessary to deal.

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A Talented Lady Organist

THE cinema entertainment has been a great source of employment to many brilliant organists, since the advent of organs into the cinemas. Amongst the number we have a few ladies, but none, I think, of greater experience and capability than the talented "organist" who assists Mr. Reginald Foot at the popular cinema in Regent Street.

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Photo by

Mrs. DE JONG

Reborn

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instrument with its vast possibilities for cinema use. Whether or not the feeling of the audience in the auditorium I am not aware of, a significant fact that at the opening of the organ recital, when Mr. de Courcey and his orchestra commenced playing, there was an enthusiastic round of applause from the regular patrons!

Mr. de Courcey has a fine orchestra, and his "fitting" accompaniment was always appropriate and well-timed, with one exception—the music was a little too "brassy" and owing to the balance of tone, the front section would only keep down even in the forte passages, though would be greatly improved.

The following is a complete specification of this fine instrument, supplied by Hill, Norman & Beard:—

A. GREAT ORGAN.—Compass (CC to C) with following STOPS: 1, Violoncello C up; 2, Open Diapason; 3, Hoh Flute, 8 ft.; 4, Dolce, 8 ft.; 5, 4 ft. COUPLERS: Great octave great, including octave couplers; great; swell reads to great organ; a.

B. SWELL ORGAN.—CC to C. STOPS: 1, Quintation, 16 ft.; 2, Diapason, 8 ft.; 3, Harmonic, 4 ft.; 4, Aeoline, 8 ft.; 5, Voiz celeste, 4 ft.; 6, Harmonic flute, 4 ft.; 7, Trumpet, 16 ft.; 8, Harmonic, 4 ft. (these last three set on heavy swell); 9, Oboe, 4 ft.—12 pipes, with 12 derived from harmonic trumpet; 10, Humana, 8 ft. COUPLERS: Swell sub-octave; swell unison off; and C. ORCHESTRAL ORGAN.—CC to C. notes. STOPS: 1, Rohr flüte, 8 ft.; 2, Orchestre, 8 ft.; 3, Clarion; 4, Orchestral oboe, 8 ft.; 5, Orchestre piccolo, 2 ft.; 6, Harmonic piccolo, 2 ft.; 7, softly for accompanying. COUPLERS: Orchestral sub-octave; 2, Orchestral unison off; 3, swell; 4, tremulant.

D. PEDAL ORGAN.—CCC to C. placed in orchestral swell. STOPS: 1, Acoustic bass, 32 ft., 32 ft.; 2, Violone, 16 ft., 32 pipes; 3, Bourdon, 16 ft., 12 notes, derived from bourdon, and 20 notes derived from flute; 4, Bass flute, 8 ft., 32 ft.; 5, Double trumpet, 16 ft., 32 notes; 6, swell. COUPLERS: Great to pedal; swell; and orchestral to pedal.

SPECIAL EFFECTS.—1, X resonators C to C, 25 notes, sub-octave; 2, Glockenspiel, 21 C to C; 3, Motor horn; 4, Tambourine and Castanettes; 5, hooter; 6, Bass drum, tap and drum, tap and roll; 7, Teleph; 8, Chinese Block.

ACCESSORIES.—Three pistons for orchestral organs; three pistons for recital; piston for great to pedal; three combination pedal pistons for great to pedal; three combination pistons to swell only; half swell; balanced pedal to crescendo pedal.

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Mr. de Courcey has a very fine orchestra, and his "fittings" are always appropriate and well played, with one exception—the brass is much too "brassy" and overpowering for the balance of tone. If this section would only keep down more, even in the forte passages, the ensemble would be greatly improved.

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A. GREAT ORGAN (placed in orchestral swell box).—Compass C₂ to C₆₁ notes, with following STOPS: 1, Viola, 16 ft. from tenor C up; 2, Open Diapason, 8 ft.; 3, Hohl Flute, 8 ft.; 4, Dolce, 8 ft.; 5, Octave, 4 ft. COUPLERS: Great octave; swell to great, including octave couplers; orchestral to great; swell reeds to great organ; and tremulant.

B. SWELL ORGANS.—C₂ to C₆₁ notes. STOPS: 1, Quintation, 16 ft.; 2, Horn diapason, 8 ft.; 3, Harmonic flute, 8 ft.; 4, Aeoline, 8 ft.; 5, Voix celeste, 8 ft.; 6, Viols, 4 ft.; 7, Harmonic flute, 4 ft.; 8, Double trumpet, 16 ft.; 9, Harmonic trumpet, 8 ft. (these last three voiced on heavy wind pressure); 10, Oboe, 4 ft.—12 pipes, with the remainder derived from harmonic trumpet; 11, Vox humana, 8 ft. COUPLERS: Swell octave; swell sub-octave; swell unison off, and tremulant.

C. ORCHESTRAL ORGAN.—C₂ to C₆₁ notes. STOPS: 1, Rohr flute, 8 ft.; 2, Viol orchestre, 8 ft.; 3, Clarinet, 8 ft.; 4, Orchestral oboe, 8 ft.; 5, Orchestral flute, 4 ft.; 6, Harmonic piccolo, 2 ft.; all pipes voiced softly for accompanying. COUPLERS: 1, orchestral sub-octave; 2, orchestral octave; 3, orchestral unison off; 4, swell to orchestral; 5, tremulant.

D. PEDAL ORGAN.—C₂ to C₃₂ notes (placed in orchestral swell box). STOPS: 1, Acoustic bass, 32 ft., 32 notes, derived soft; 2, Violone, 16 ft., 32 pipes, large scale; 3, Bourdon, 16 ft., 12 notes, derived from great bourdon, and 20 notes derived from bass flute; 4, Bass flute, 8 ft., 32 pipes; and 5, Double trumpet, 16 ft., 32 notes, derived from swell. COUPLERS: Great to pedal; swell to pedal; and orchestral to pedal.

SPECIAL EFFECTS.—1, Xylophone, with resonators C to C, 25 notes, single stroke and vibrato; 2, Glockenspiel, 25 notes, mid. C to C; 3, Mello horn; 4, Fire bell; 5, Tambourine and Castanettes; 6, Steamer's hooper; 7, Bass drum, tap and roll; 8, Side drum, tap and roll; 9, Telephone bell; and 10, Chinese Block.

ACCESSORIES.—Three pistons to great and orchestral organs; three pistons to swell; one reversible piston for great to pedal coupler; three combination pedal pistons to great and pedal organs; three combination pedal pistons to swell only; balanced pedal to swell; balanced pedal to orchestral; and, crescendo pedal.

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ORGAN ACCOMPANIMENT

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

ARTICLE V "Rhythm"

IN all music, rhythm is a matter of absolutely vital importance, and in no case more than in that of organ-playing in the cinema: music played with faulty rhythm or with no rhythm at all is utterly unsatisfying.

Apart from instruments of the Wurlitzer type—with a modern electric action and really sensitive swell boxes—the organ, by its very nature, is terribly unrhythmic, and yet the cinema organist's work simply demands extremely rhythmic playing. So, the less your organ helps you, the more earnestly must you aim at getting rhythm into your playing.

The first thing to tackle is obviously the fox-trot. This type of composition forms by far the greater proportion of all the popular music of the day, and fox-trots not only occur frequently in feature pictures to accompany dancing (when they must, of course, be accurately played to the screen), but they make an ideal accompaniment to the majority of the scenes in the gazettes and pictorials as well as to comedies of the slap-stick variety.

In these days of broadcasting, the audiences in the smallest provincial towns are just as up to date as in any West-end theatre and they always enjoy hearing the latest fox-trot well played, so it is up to the cinema organist to keep his repertoire right up to date. Present-day audiences would much rather listen to a fox-trot than to a march and the latter should be avoided by organists, except when accompanying actual marching on the screen.

It is, therefore, vitally important to cultivate that distinctive, snappy 1, 2, 3, 4 rhythm of the fox-trot and to get as near the effect of the modern dance-band as possible. Make a point of listening-in frequently to the first-rate dance-bands which broadcast, and try to copy their rhythm and speed. The fox-trot now-a-days is played very fast and gives the impression of being played even faster than it is; so, when you listen in, time 60 bars with the second hand of your watch, get the speed thoroughly clear in your mind, and then test yourself, against your watch, next time you are playing.

On the organ, it is necessary to get quite clear in your mind the essential difference between the march and the fox-trot. The distinguishing feature of the march is bass-notes alternating with accompaniment chords, thus:—



while that of the fox-trot is bass-notes on the first and third beats of the bar with an accompaniment chord on every beat—four chords in every bar, thus:



Put in pedal notes in imitation of a sousaphone or pizzicato double-bass on the first and third beats and the four chords in every bar with the left

hand, and you have the basis of the fox-trot as played on the organ.

The pedal notes must not be too short or the big pipes will not have time to speak; on the other hand, they must not be too long or they will tend to approach the church organ effect. The point is to get the happy medium, a kind of semi-tenuto; this must be practised until it becomes second nature, so that your foot will go on doing it sub-consciously. The left-hand chords must be as snappy and staccato, and with as rigid a rhythm as you can possibly make them.

I recently had to give several recitals on an organ with rather slow tubular-pneumatic action, and my fox-trots pleased the audience much better than anything else I played; on another occasion, I even ventured to play some fox-trots on the Albert Hall organ! So, you see, fox-trots can be played quite satisfactorily and rhythmically on almost any action. The features indispensable to success are the rigid rhythm and the staccato left-hand chords; then the right-hand can play the tune and "jazz" the time with additional accompaniments. The ideal to aim at is, undoubtedly, to feel that you are making your audience's feet long to start dancing.

Now I want to talk a little about a more subtle kind of rhythm, the rhythm of the pictures themselves; I use the word "rhythm" now almost in the same sense as artists talk about the "rhythm" of a painting or a piece of sculpture.

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To take a simple example. Frequently on the screen, one will see a man with a peculiar walk. To reproduce this accurately in the musical accompaniment will almost invariably have a striking effect. To obtain this effect it is not always necessary to improvise—the right piece of music will usually fit perfectly if played *rubato* enough. Horace Shepherd put up a good example of this in his fitting of the "Sea Beast," where, right at the end of the picture, Barrymore was stumping along on his wooden leg, and the orchestra played "Trouble extreme"—very *rubato*—the 'cello solo exactly synchronising with the actor's steps, resulting in a perfect musical reproduction of the action on the screen.

Where this is achieved once in a hundred pictures with the orchestra, the organist can do it with ease in practically every picture he plays. I had a good example in my picture a week or so back, "The Lunatic at Large," where Errol, trying to creep out of the asylum gate, was dogged, step for step, by a keeper: they took five steps, finishing on the left foot, paused for a look round, and then continued, *again with the left foot*; I copied their steps thus, getting the

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effect of starting off with the same foot by starting again with the same note:



This type of accurate fitting, so easy to do on the organ, simply makes a picture, especially a comedy scene, when it frequently brings the audience to the verge of hysterics. Nothing delights me so much as to feel that I am helping to make the world a happier place, by assisting my audience to have a jolly good laugh.

The majority of scenes will suggest instantly a rhythm of some kind and it is up to the organist to cultivate sufficient sensitiveness and subtlety to get exactly the right piece to play. For any given light scene, any one

of hundreds of pieces could be played but the probability is that one of them will have a more suitable rhythm than the remainder for just that particular scene.

Take the case of a man on horse-back; he may be standing still, or ambling about, or walking along, or trotting, or cantering, or galloping; each of these six movements is quite distinctive and demands a totally different treatment in the accompaniment. *It is not so much a question of speed, or even the fact that it is a horse moving, as of getting exactly the right rhythmic effect into the music, to fit the special kind of movement the horse is doing.*

This business of trying to reproduce in music the rhythmic feeling of each scene depicted on the screen is most subtle and fascinating, and success in this direction will very greatly add to one's reputation for close fitting. As long as you are keen enough to aim at getting it perfectly with each different scene you accompany, you will always find some interest in even the poorest picture. My own motto is: The poorer the picture, the better you have to play it to "put it over."

Next month, I shall discuss the subject of Phrasing and registration.

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“HOT”

THERE can be no one who has any association with dance music—who has not noticed the changes which have taken place in it.

From the crude manner in which melody and harmony were sacrificed to make way for rhythm which, though the negroes, was in reality closer to that which has inspired the movement in the heart of man ever since the human race was born, we have in 1927 arrived at a new stage. Well! What have we got at present?

MANY of the lovers of legitimate music who are so pleased that jazz, as they are pleased to call it, is everything bad, but I feel that is only because they do not understand it.

I do not make the mistake of being sarcastically.

“Legitimate” music is the beauties of this world, and those who have either the taste or the ability to take it to us, or who, by their own efforts, can appreciate it to the greatest degree.

BUT I must repeat that anyone cannot understand syncopated music can only be understood by those who cannot comprehend it.