



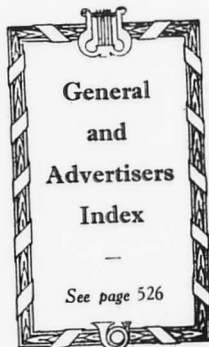
# THE MELODY MAKER

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. 18

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## “HOT” MUSIC TO THE RESCUE

### Why it is Essential

**T**HERE can be no one who has had any association with modern dance music—no matter how slight—who has not noticed the great changes which have taken place in it.

From the crude manner in which in 1914 melody and harmony were sacrificed to make way for rhythm—rhythm which, though the blame for it has been laid at the door of the negroes, was in reality closely linked with that which has inspired rhythmic movement in the heart of man probably ever since the human race existed—we have in 1927 arrived at—

Well! What have we arrived at? . . .

**M**ANY of the lovers and devotees of legitimate music will tell you that jazz, as they are pleased to call it, is everything bad, but, honestly, I feel that is only because they do not understand it.

I do not make that statement sarcastically.

“Legitimate” music is one of the beauties of this world, and one can have nothing but reverence for those who have either the talent to render it to us, or who, by their understanding of it, can appreciate, and so enjoy, it to the greatest degree.

**B**UT I must repeat that the reason anyone cannot enjoy modern syncopated music can only be because he cannot comprehend what is going on.

The critics will, of course, say there is nothing to appreciate in it.

Let us see what there is to appreciate in legitimate music.

**L**EGITIMATE music consists of certain fundamental components, viz:—

*Melody*: which may be in any grade, from simple to complicated, from apparent to more or less hidden.

*Harmony*: which may be in any grade, from ordinary, inasmuch as it is obvious, straightforward, expected, to unusual, inasmuch as it is unexpected, complicated.

*Rhythm*: which may be of the simplest, up to the most complicated.

**N**OW these features in themselves would mean nothing were it not that either singly, to a lesser degree, or jointly, to a greater degree, they have the power, not only to please or displease us, but also to convey a certain effect, certain ideas to us according to the way in which the composer has employed, and the musician interpreted, them.

From which it will be seen that the work of the composer and musician is judged entirely by the effect it has on us.

According to how great an extent the composer and his mouthpiece, the musician, have succeeded in conveying to us the idea of the former, and to what extent the conveyance has pleased us, so do we decide to

how great an extent their work is good or bad.

**B**UT are we always to blame the composer and the musician if we have failed to comprehend the former's message to us?

*Is it not possible that our lack of sympathetic comprehension may be our own fault for failing to understand that which is being told to us?*

**MUSIC** is a language. Like all languages we must understand it before we can translate what is being said.

**SOME** people, of course, can be pleased, or displeased, by music without understanding it.

They are like those who listen to a foreign language without understanding a word of what is being said. Such effect as it has on them is produced entirely by the quality of tone and intonation of the speaker's voice, coupled with the sounds which go to form the words of the language.

For instance, a man with a harsh voice speaking, say, a guttural language like German would be displeasing. A man with a sweet voice speaking a soft language like, say, Italian, would be pleasing.

Why?

Simply because, the human temperament being what it is, our instinctive feelings, as distinct from our educated senses, react to sounds,

(Continued overleaf.)

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SUPPOSING, though, the harsh-voiced man speaking the guttural language were telling a beautiful story, would not that cause those who understand the language to forget to some extent the mere sounds themselves? Would not the story then become the vital factor?

Of course, the ideal is the beautiful story told in an euphonious language by one with a delightfully pleasing voice.

NOW the euphonious language may be likened, musically, to the note of the instrument, the delightfully pleasing voice to the quality of tone the musician produces on his instrument, and the story itself to the tune he is playing.

THE foregoing are the factors which govern legitimate music and our like, or dislike, of it.

EXACTLY the same remarks apply to modern so-called syncopated music.

As in legitimate music, assuming we understand it, we look in syncopated music for perfect musicianship in rendering compositions which have melody, harmony and rhythm 100 per cent. good.

THE musicianship aspect we can pass over quickly. Everyone knows that the musicians devoted to dance music are (because they have to be!) on the average even more skilled than those who only perform "legitimate."

BUT, while in legitimate music the famous composers offer us in their compositions melody, harmony and rhythm of a sufficiently high quality (there is no need for us to alter or enlarge on what they write, their work is complete in itself), we are never given a sufficiently good standard in these features in the commercial, or popular, music that is available to us.

A word as to the reasons for this may be interesting.

COMPOSERS are, like the rest of us, not in business for their health. They have to live, and to make money they must give the public something it will buy.

The public only buys that which it likes.

To like anything you must appreciate it.

The public apparently only appreciates the very simplest of melodies. It also appreciates most tunes which

inspire it to sing. Thus the very great majority of the tunes played by dance bands were originally written as songs—popular songs for the public.

WHICH brings me to the point that the composers of these tunes not only know that others will, but probably actually themselves would, if they were in charge of a dance band, have them rendered quite differently.

THIS aspect is conclusively proved in the case of "The Hurricane," composed by that famous genius of modern dance music, Red Nichols, the American trumpet player. In his record of this number (Actuelle, No. 11331) Nichols himself embellishes his own melody to such an extent that it is not at all times even easy to recognise its relationship to the simple air as he originally wrote it.

TO a great extent the same remarks apply to arrangers, who have to be what is known as commercial—commercial apparently being another word for old-fashioned, stereotyped, ambitionless, lacking in imagination, hopelessly orthodox and generally being unable to present anything new for fear that it will not be appreciated by the public.

FACED with such a state of affairs, what are bands which believe the public is not so uneducated or lacking in a desire for something better to do?

There are two courses open: (1) To compose their own numbers; (2) to re-orchestrate entirely existing compositions.

THE former course, if carried to any length, is impracticable, because what chance would the majority of such compositions have of gaining recognition, however good they might be, against the over-supplying of the markets with the class of "popular" composition which their publishers advertise heavily in every conceivable way?

THE latter course, then, has to be, and is very extensively, adopted.

THE good bands—more in America than here, 'tis true, but the best English bands now have their own arrangers—employ the cleverest orchestrators they can find to re-score the popular compositions to make them as interesting as possible without being over-highbrow.

That they lean more towards the modern school than the earlier established cuts no ice one way or the other.

THE arrangers, however, sometimes find themselves faced with what at first sight would seem to be an insurmountable barrier.

Having used all their ingenuity to produce good rhythm and orchestral effects, the result has still fallen short of requirements in such of the numbers—and they form a very large percentage of those available—in which the melodic phrases of the actual airs have not been of sufficiently good quality to stand the elaborate treatment they have been given. There has, in the original construction of these numbers, been no column of sufficient strength to stand up against the weight of the decorations which the arrangers have found it necessary to hang on it to cover its nudity.

IN such cases the orchestrators have resorted to embellishment of the actual melody instead of leaving it as the composer wrote it and simply supporting it with what we may term "legitimate" orchestration. This embellishment of the melody does not necessarily imply, speaking broadly, alteration of the main outline of the melodic phrases—that is to say, the melodic phrases are not destroyed and new ones put in their places. The notes which make up the broad outline of the composers' original phrases can be retained, but by the introduction of additional notes—the notes of the harmony and correct passing notes—many of the melodic notes are amplified into short melodic phrases complete in themselves.

THUS, instead of having phrases which comprise the complete air composed of just the original melodic notes, we have them composed of a number of minor phrases, based on, and inserted in place of, these melodic notes.

IN such cases—and it must be understood that we are only considering numbers which have been treated in this manner as distinct from the few where the melody is good enough left as originally written—whether the orchestration (or extemporisation if the parts have not been scored in advance) can be considered good or bad depends on how cleverly and pleasingly, remembering that melody, harmony and rhythm must all be catered for, the new phrases have been made up.

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(Continued on page 532.)

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(Continued on page 532.)

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"hot" being intended to convey liting, dance-inspiring rhythm with the accents irregularly placed but strongly portrayed, modern, or as some call them, extreme harmonies, and phrases based on these harmonies worked round the melody.

THIS is where in 1927 we have arrived, and there is nothing in this style of application which breaks any of the laws of legitimate music or which should sound offensive to the educated ear, provided it has been musically carried out.

NOW, it is my claim that in good examples of renderings of this class, such as are mentioned on page 585, the idea has been musically carried out. Nevertheless, these are the very examples which have been most severely criticised by the lovers of legitimate music. Why?

THE answer is simple. Those who set themselves up as critics and thus have to say something to justify their existence, are not accustomed to modern close harmony when the chord is played in arpeggio form, and the notes do not follow in expected sequence, and also are portrayed with a subtlety which leaves much to the imagination. If they were, or would become, accustomed to it, they would be able to appreciate that which to them now sounds a meaningless conglomeration of notes, but which is nevertheless often a very cleverly and subtly executed, and at the same time beautiful, phrase.

That these phrases, as well as having beauty of melody, display rhythmic ingenuity, that is to say, inspire the desire to dance, while at the same time having irregular and thus unexpected accents, makes them none the worse.

It is true that, on first hearing, these phrases are, by their intricateness difficult to appreciate, but the best of legitimate music often requires much study before it can be understood.

WHY do not those who in their ignorance profess to dislike modern "hot" music at least give it a chance by spending on learning to understand it just a small portion of the time they gave to the study of "legitimate" music, so that they may comprehend its meaning?

EDITOR.

[On page 585 you will find a technical article on modern phrases, how to build and employ them.]

**WHO'S WHO IN AMERICAN BANDS**

By **FRED & "LIZZ" ELIZALDE**

ARTICLE II

LAST month you may remember we had a chat about some of the star musicians now playing in dance bands in America. Not necessarily were these artists the best known, at least, on this side of the world—in fact, probably some of them were quite strangers to you, both by name and reputation; but amongst their brother musicians in their own country they are acknowledged as masters in their own way. Some are great technicians, some are lauded for their ingenious and original ideas which find expression through wonderful extemporised renderings; others may be noted for the sheer beauty with which they can tell you the story of the melody they are rendering, and yet again, there are those who, while not being extraordinary soloists, nevertheless are such thoroughly first-rate musicians that their presence is the back-bone of the combination lucky enough to possess them.

But no matter in what particular feature these stars are outstanding, all have something to show us, something to give, which, if we can acquire it, will place us a few more rungs nearer the top.

Of course, there are many more of these great artists than we were able to mention last month. Take for instance, Tom Dorsey. He is the brother of Jim Dorsey, the famous saxophonist whom we spoke about in our first article. Now Tom plays the trombone, and if you ask the famous master of that instrument, Miff Mole, who is the world's best trombonist, he'll say Tom Dorsey. This is no idle compliment or mock modesty on Miff's part. It is the admiration of one great artist for another, and though it may be an exaggeration to say anyone can be better than Miff, yet there isn't so much to choose between the two of them.

Tom Dorsey hails from California. He played with the famous California Ramblers (probably the best "hot" band there has ever been—it included such stars as Red Nichols, Jim Dorsey, Adrian Rollini, Harold Brodsky and Frank Davis), and also the Goofus Five. He is now with Vincent Lopez and his band, and of course you can hear him on Brunswick records by that band. He is still young—probably not more than twenty-three. He

often, too, plays with such bands as the Red Heads and other small "hot" combinations.

Adrian Rollini, while playing about every instrument you have ever seen, stars on the B♭ bass saxophone and the goofus. He plays just about as much of these instruments as there is to play, and is so far ahead on the bass saxophone that no one ever attempts to live up to him. He is the originator and present leader of the California Ramblers and the Goofus Five. You cannot mistake his playing on the Parlophone records by that latter combination. He has the doubtful asset of being one of the hand-somest youngsters in the dance band game.

The first saxophone in the California Ramblers is Frank Davis. He is renowned for the extraordinary neatness of all his work and wonderful style. You can hear him on the Columbia record of "To-morrow Morning"—stated on the label to have been played by the Denza band, which, in that case, was merely another name for the California Ramblers.

Coming to violinists—Joe Venuti, now with Roger Wolf Kahn's band, is absolutely outstanding. There are some near him but none has his wonderful style, exceptional technique and thorough appreciation of the real meaning of dance music. He is also a concert legitimate player and has performed in symphony orchestras. He is Italian. Not so long ago he was with Paul Whiteman. Whiteman used to feature him in all kinds of solos in front of his orchestra, including four-string-stopping — at least, until Venuti told Whiteman he was leaving the band, when Joe's "stoppings" were completely stopped from then onwards, until Roger Wolf Kahn, by giving Venuti a job in his band, started them again, much to the despair of all American fiddle players, whose "stoppings" even to-day stop at the standard where Joe started "stopping" years ago.

But good as is Joe Venuti, he is being run fairly close by a 23-year-old Denver boy—Matt Malneck. This youth started playing "tripe" for picture producers at Hollywood—where he was discovered by Gene James, a pianist who had a dance band at the Palace Hotel, San Francisco. Now, in James' band was Randall Miller (the trombonist whom we mentioned last month). Randall took young Malneck in hand and taught him to play modern dance style so well that something under a year later, Whiteman, during his tour of the States, heard young Matt play, took him into his band, made him assistant concert master, and brought him here with him during his visit to this country this time last year. Malneck is also a fine arranger. He arranges all the harmonised vocal choruses for Whiteman's band, as well as occasional numbers for the whole combination.

Now you may think that tuba players haven't much scope to excel one over the other; but you are wrong. This instrument is of the utmost importance, and the search for good artists on it goes on in America with the same feverish anxiety as with other instruments. Herb Herndon is the big noise on the tuba to-day. He has played with so many good-class bands that we cannot remember them—and he is likely to play with as many more, for practically every band in the States is after him, and offers of jobs roll in daily. In fact, he has so many telegrams asking for his services that he has made a library of them. When we last heard from him he was with Bennie Pollock.

Herb, too, is quite a baby, probably about 25 or 26 years old. In spite of this he is married. He has an instrument which cost \$2,000 (£400 approximately). It is so big that it has to be fixed on a stand for him to play it, and he has a long pipe from it on to which he fixes the mouth-piece. He has the most beautiful tone, and the sweetness of his sustained notes when playing his part in "organ" harmony is a sheer delight. He hails from Alabama and is a real good sort—one of the best hearted fellows in the profession.

FRED AND "LIZZ" ELIZALDE.

# BEHIND THE SCENES :: ::

By  
**W. DE MORNYS**

*The popular producer of the Savoy Hotel Bands here tells of a number of amusing and interesting but, nevertheless, true, experiences which have befallen him during his association with the Savoy Hotel.*

Some seven years ago we had at the Savoy a very successful Hawaiian Band, which was playing on a stage. In front of the stage there played an equally successful white band, at least, white excepting for a nigger drummer. Unfortunately, the Hawaiian leader and the nigger drummer hated one another.

One day I heard a terrible row behind the stage, and found a fight about to start. The darkie had called the Hawaiian "a dam nigger."

The Hawaiian was furious, the nigger was frantic. On my asking the trouble the nigger blurted out: "Mr. de Mornys, isn't he blacker than I am?"

To settle the argument we had to get rid of the nigger.

\* \* \*

In 1922 I decided to put the Havana Band on the stage. No dance band had ever played on a theatre stage before, and everyone said that it was madness.

But, on March 13, 1922, the curtain duly fell on the preceding act and the huge revolving stage with the Havana Band on it moved towards the curtain.

An optimist said to me, "Goodbye, there goes the Havana Band." . . . Indeed, they went, but not to disaster. A success they were—a tremendous success. The public was clamouring for more encores every night, and poor Bert Ralton, the leader, had regularly to make speeches to say that they really could not play any more, there were other acts to follow.

Everyone congratulated me and said how wise I had been. . . I hadn't, I had been a fool, for after two weeks the musicians were so satisfied with themselves that they all wanted an increase of salary. And I had to pay!

\* \* \*

When we started broadcasting, our dear friends, the experts, once again predicted dire failure, the ruin of the bands, etc.

A few weeks after we had commenced broadcasting, a well-known gentleman was running an exhibition at Olympia. His committee had heard the Orpheans on the wireless and very much wanted them to play at the Exhibition. As the Orpheans could not possibly be released from the Savoy, it was suggested that they should appear

at the concert through the medium of wireless.

All arrangements were made, a special loud speaker was installed, people came in and the hall was soon filled.

The concert started and the bands were wonderful.

I must here mention that in charge of the operations was a well-known operator whom we used to call "Drunken Bill."

The bands played for five minutes—ten minutes—and it was so good that "Drunken Bill" could not resist the temptation of having one at the nearest pub, so out he went.

Unfortunately there was an announcer, and this announcer was a clumsy fellow. He knocked the loud speaker, disconnecting it in some way.

The loud speaker started to howl—the announcer looked, tinkered about and then tinkered some more. But still the loud speaker howled and howled.

The announcer searched for "Drunken Bill" but he could not be found. Disaster! Nobody to repair the loud speaker, which continued to howl and howl and . . .

After goodness knows how long, somebody found "Drunken Bill."

For the cause of the howling he looked, the perspiration dropping from his forehead.

Eventually he fixed the loud speaker, but the wretched thing had howled for so long that there was nobody left in the room. This was really the one and only time that the Savoy Orpheans played to an empty house.

\* \* \*

At four o'clock one afternoon, the Orpheans were due to start work . . . No trumpet player . . .

Passing through a corridor I saw our friend of the cornet, shouted to him, "They are waiting for you, hurry up."

The answer was, "I can't."

"What's the matter with you?" I said. "Are you mad?" "No!" he replied, "I can't. Please come here."

Thinking one of us had gone tippy I went up to him. Out stepped a gentleman who introduced himself like this—"I am a tipstaff, and I very much regret that Mr. . . . is under arrest."

On enquiries I found that Mr. trumpet blower had been rather careless and had neglected a little matter of £400 income tax.

But the tipstaff was a very kind gentleman and offered to release my musician willingly if I would simply give him—£400!

The trumpet player laughed—I laughed—we had about £7 between us. The tipstaff didn't laugh, and marched my blue blower off to Brixton prison.

I started running about—went to Somerset House with a loaded pocket book—met some very charming gentlemen—passed through a lot of offices, and more offices, and at about half past nine at night, having raked up the doings, obtained my jazz-monger's release.

That night he appeared on the stand with a broad grin on his face. What was he laughing at? Me, of course, I'd forked out £100 for him.

\* \* \*

One night when the Savoy Bands were broadcasting, and their music was being relayed to Pittsburg, in America, a Mr. Carr rang me up at the Savoy from his home in Norfolk.

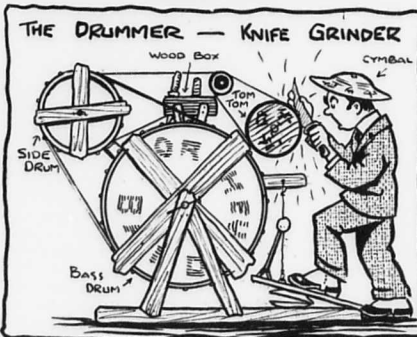
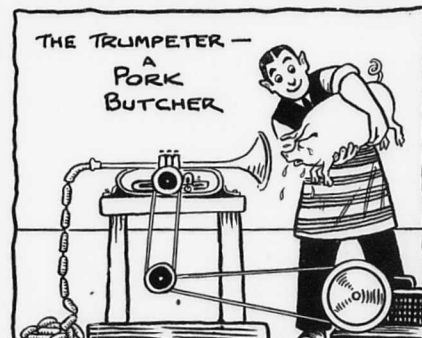
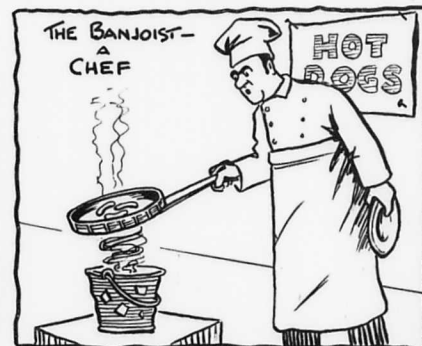
Mr. Carr, it transpired, was the owner of a very powerful wireless set, and from his home in Norfolk was picking up Pittsburg. He invited me to hear over the 'phone, via Pittsburg and Norfolk, the music which was being played in the very next room.

"I will put my loud speaker near the 'phone mouth-piece," he said. Sure enough, the music sounded, but I must confess that I was rather sceptical until the transmission was interrupted and I clearly heard the announcer at K.D.K.A. announcing our bands.

Although the music was being played a few yards from me, I heard it after it had travelled over 5,000 miles!

## WHERE DO FLIES

### WHAT DO MUSICIANS DO IN THE SUMMER TIME?



# PARAS FROM THE PRESS

Did You See These?

## A FEW HOME TRUTHS FROM BOURNEMOUTH

There was a blare of trumpets, the clash of cymbals, the tinkle of tumblers (empty) and other horrific noises at the weekly luncheon of the Bournemouth Rotary Club at the Grand Hotel, recently, when, says the *Bournemouth Daily Echo*, a momentous debate took place on "Jazz versus high-brow music." The contestants were Mr. C. G. Harris, who, in the words of the Scottish ballad, "took the low road," and Mr. Hamilton Law went the other way.

Mr. Harris laid about him with might and main, and delivered a succession of heavy blows on the heads of high-brows. He began provokingly by declaring that by being put up to speak on that occasion he was being "sacrificed on the altar of musical conceit and snobishness." "However," he went on, "I can console myself with the thought that I am defending a cause which has the advantage of being broad; for, whilst the low-brow is capable of appreciating and rendering the music of the high-brow, the latter, poor fellow! is so narrow-minded that he absolutely refuses to acknowledge the existence of the low-brow; and, moreover, is incapable of doing justice to low-brow music."

"Surely," he said, later, "music is as natural as the sea, the wind and the sky, and one does not need to study in Italy, or take degrees in London to love it. To acquire a taste for high-brow music is to desert the natural inborn love of sweet sounds for the artificial labourings of professors and leaders in rival schools of thought."

The word high-brow suggested to him "a sneering at the simple joys of life, a striving for the complications of excessive knowledge, conceit, snobishness, a preference for those things created and decreed by leaders of Society and convention, rather than those things unassuming and pleasing to the senses." For this reason he was proud to be dubbed a low-brow. "Come right out into the open," he challenged his hearers, "and say that you prefer the lighter and brighter charms of low-brow music to the dull and heavy wanderings of high-brow music-playing."

## AUTO-SUGGESTION?

Owing to the curious formation of the human mind, says the *Morning Post*, it is said that the more you cram a tune into people's heads the more likely are they to buy a gramophone record or the printed score of it on the way home.

## B.B.C. REFUSES TO PAY

Hopes of listeners that De Groot will shortly be heard again by wireless have been raised by a report which proves to be groundless.

Both the B.B.C. and the violinist recently informed the *Evening Standard* that nothing has been arranged. "There are not even any negotiations to that end," an official of the B.B.C. stated.

"I have not been approached, directly or indirectly," said De Groot, "with a view to broadcasting again. If, as you say, listeners will be sorry to hear it, I am sorry, too."

"My position, however, remains absolutely unchanged. The B.B.C. do not want to pay me, and I am not going to broadcast for nothing."

"It is all very well to say, as some people have said, that it is a good advertisement for me. That might be said of any occasion when I perform at a variety theatre, but I am paid for that."

"I cannot pay my butcher or my baker by advertising them, and I do not see why I should be paid in the same way."—(From the *Evening Standard*.)

## JAZZ BANDS IN THE PARKS

Dancing and community singing, says the *Morning Post*, are among the attractions on the summer parks programme of the London County Council, as outlined by the Earl of Haddo, the chairman of the Parks Committee.

Dancing, strangely enough, fell off to a considerable extent last year. But that may have been due to the conditions that prevailed during the summer months. Jazz bands will be introduced for the first time this season, a feature which will probably meet with a certain amount of support in dancing circles.

"The clamour for community singing is to be coped with by proper

arrangements. During the intervals in the band programmes the listeners at some of the performances will be given an opportunity to join in favourite choruses."

## WALTZ COMING BACK?

"The waltz is coming back to its own on the Continent," Herr Strauss declared, says the *Glasgow Evening Times*, "and one does not know how long it will be before the pendulum swings back here."

A few weeks ago in Berlin a famous jazz band and an orchestra under his conductorship both played in a big dance hall, and the public were invited to say which class of music they preferred.

Two-thirds of them voted for the Strauss waltzes.

Jazz he describes as "ear-splitting, barbaric noise which is a mockery to melody and harmony."

[One can quite understand the audience preferring the Strauss waltzes to modern dance music as some German Jazz Bands render it. Everyone admits that German orchestras are masters at playing such music as waltzes of the Strauss period, but when it comes to popular music for dancing as it is played to-day . . . !!!—EDITOR.]

## WHEN JAZZ IS RIGHT

### Mating Music to Incident

Mr. George Antony, the conductor at the Stoll Picture House, takes a strong personal view of the problem of fitting music to the film, says the *Daily Mail*. He insists that good music can be just as much out of place as bad. It is quite true that music-lovers, instead of being gratified at hearing some favourite composition, are often irritated by the incongruity of the scene for which it has been requisitioned. Mr. Antony maintains that jazz and the saxophone, against which serious-minded musicians so often fulminate, should not be banned, but should be reserved for use at points where they are most appropriate. Just as a clever orchestrator such as Tchaikovsky knew exactly where to make the most effective use of the bass-clarinets, the musical director at the cinema should know at what point of a film a saxophone would supply the right timbre.

# EVOLUTION OF ENTERTAINMENTS :

By H. CHANCE NEWTON

No. VI

1660-1760 A.D.

At last, happily, we have left behind us the dour doings of the Puritans or Roundheads, who, as we have seen, were quite opposed to the evolution of entertainments, favouring rather their entire prohibition.

The merest schoolboy knows that the Puritans, as Macaulay used to say, abolished bear-baiting, not so much because of the pain it gave the bear, but because of the pleasure it gave the spectators. Why any spectators should take any particular pleasure in the sufferings of even these ursine animals is a moot point, but let it pass.

There were two special swager or West End-y Cockpits which finished up about this period. One was in Whitehall, and was eventually merged into part of some Royal apartments; the other was in Drury Lane. Out of the Cockpit in the "Lane" a house of varied entertainment was built, and was soon burnt down. It was rebuilt under the appropriate name of the Phoenix, but that, too, soon disappeared.

Just three years after the Restoration, when Charles the Second came to the throne, the first actual Drury Lane Playhouse was built. It was then called The Theatre, and was opened in 1663, with that exceedingly clever, but none too clean, Beaumont and Fletcher comedy, "The Humorous Lieutenant."

It is interesting to note that the name part in this was played by a very popular comedian named Clun, who, like his fellow gagster Scum Goodman, of some thirty years later, filled in time by doing a little highwayman-ship after his theatrical business hours.

Poor Clun, on going home one night from the "Lane," was murdered by some boon companions or brother bandits, and thrown into a ditch and left there. As this, however, is not a part of our actual entertainment scheme we will leave it at that.

The cause of popular enter-



The stage of Punch's Theatre at the upper end of St. Martin's Lane, during the performance of "The Four Indian Kings" at the end of the seventeenth century.

A=The Emperor Tee Yie Nien Ho Ga Row.  
B=King Sa Ga Year Qua Rah Tow.  
C=King E Tow Oh Koam.  
D=King Oh Lie Yeath Tow No Row.

tainment, however, was very much "evolved" by Old Drury's first manager, the dramatist Sir William Davenant, who, as most people are aware, claimed, apparently without sufficient proof, that he was an illegitimate son of the great William Shakespeare himself!

But besides being evidently an accomplished liar, Sir William did indeed do a good deal for the stage. He introduced into his productions at that historic theatre a good deal in the shape of *mise en scène* as we now know it. Also he embodied much musical entertainment in those pro-

ductions. Even in the plays of his putative pa, Sir William blended much music and singing. For example, it was he who brought on to the stage the long famous Locke music to "Macbeth," concerning which score there is still rampant a very strange form of stage superstition.

Ever since Mathew Locke wrote that music, actors and actresses have considered that any singing, whistling, or even humming any portions thereof, must of necessity bring disaster to the theatre and company where it is thus murmured!

"Believe me or believe me not," as that great little entertainer, Dan Leno, used to say, it was only a little while ago that I found this particular superstition still existing, as I knew it to exist all through my own long stage experience.

For example, I was mentioning this foolish idea to my friend Granville Barker recently, and he assured me that a few days before he had been in effect thrown out of a dressing room for having started to whistle one of Locke's "Macbeth" airs!

I mention this because in a manner it is concerned with entertainments; and, indeed, to the saner minded, this superstitious idea is quite a little entertainment in itself.

Apart from the then arising varied musical and other shows in the theatres of which Old Drury remained so long head and front, al fresco entertainments began to rule lively in a double sense, with the accession of the so-called "Merry" Monarch.

The principal form which these outdoor amusements took was singing and dancing around the maypole. These maypoles were erected all over the country, two of the more famous London specimens being respectively in the Strand, about where the Law Courts now stand, and the other at Charing Cross, which had not long before been known as the truly rural village of Charing.

Sometimes a return was



Brandenburg House and Theatre, Hammersmith, as it was when established about 1650. Here it was that many of the famous Masques mentioned in this article were presented. In later years (1700-1800) this was the rendezvous of all the chief amateur actors and actresses of the aristocracy.

made by the maypole merry-makers to sundry examples of those masques, which I have mentioned in connection with the specious days of Queen Elizabeth and of James I and Charles I.

Among these revivals were a couple written by that sometimes idyllic but generally savagely bitter satirist, John Marston. His chief specimen in this line was entitled "ENTERTAINMENT" and it was described as "For the Lorde and Ladye Huntingdon's Reception for their Right Noble Mother Alice, Countesse Dowager of Darby. The firste Nighte of her Honor's arrivall at the house of Ashby."

Another one of Marston's masques of the kind, revived more for civic purposes, was called "A City Pageant," which was full of strange songs and quaint dialogue, the latter of which was mostly in Latin. The ditties, however, were certainly more or less fitted for such a form of entertainment, but as a rule, merrier masques were given, when they were given at all.

Usually, however, the singing part of the Maypole-ish mumming was confined to separate songs, madrigals and choruses, the principal numbers being, "Come Lassies and Lads," that strange song "Phyllida Flouts Me," "Dame Durden," and of course that very melodious dancing ditty "My Lady Greensleeves."

It is noticeable that the last-named song, which the late sweet singer Florence St. John sang so beautifully in the comic opera called "Nell



Sadler's Wells Theatre and Gardens, as it was when established in 1683.

Gwynne" has formed the basis of a good many "period" songs and dances since that time.

Whatever the warbles that were used by the Maypole Merry-makers, they footed it fealty (as their poets would say), and in fact, quite bore out the statement in the famous song, in the ballad opera "Midas" which musical moreau runs as follows:—

"All around the Maypole how they trot  
Hot,  
Pot,  
And good ale have got;  
Routing,  
Shouting  
At you flouting,  
Fleering,  
Jeering  
And what not!"

I marvel why this "Midas" burletta by Kane O'Hara has not been revived of late years. Although it is a simple thing in the way of libretto, it is

smartly written and its music is of the most melodious kind. I used to see it revived here and therein my younger days, with some very beautiful singers, especially in the character of Apollo.

This part was usually played by a very handsome actress, and great scoring was wont to be made in that character with the song beginning "Pray Goody, Please to Moderate the Rancour of Your Tongue." A beautiful air this, and one in which the fascinating Madame Vestris, just before my time, used to draw

thunders of applause.

Vestris you must know, who has had many books written around her, was one of the most potent and popular entertainers and developer of entertainments that our stage has ever known.

The aforesaid Vestris must have been a really brilliant actress and singer, especially in such parts as the aforesaid Apollo, Captain Macheath, etc. From what I have heard, however, from my relations and friends who acted with her, the rage for seeing Vestris was a good deal due to the fact that she possessed a surpassingly lovely shape.

Even in my early days, when she had been dead some years, people used to talk about the famous "Vestris leg," and I have known and seen many examples of meerschaum pipes and ditto cigar-holders, shaped in imitation of and labelled as "The Vestris Leg."

# : IS THE BRITISH BARD BARRED? :

By  
**GEOFFREY CLAYTON**

"WHY is it we have to look to America for our dance music? Can't our English composers supply the demand."—Daily Press.



... the Editor spoke about a Ring!

This is the kind of remark which has been causing me a lot of sleepless nights lately. The newspapers never let a fellow alone. If they are not worrying about the raid on Arcos, they are frightening me about my royalties, or announcing "Heart's Desire" as the winner of the "big 'un" when my spring shirting had been put on "Allah's Holliday."

But surely the British song-writer is not dead? Can Weston have parted from Lee? Has Lawrence ceased to write? Will Damerell never more be seen with Hargreaves?—Oh, Sheila, shay not sho! No, No, a nosand times thou—beg pardon, I mean a thousand times no!

Then what can it be? Last month the Editor spoke about a "ring." Is there a ring?—There is: one moment while I slip downstairs and see who it is... (only the postman with another bill from my tailor).

But nevertheless, all this talk is very worrying; so to ease my mind, I have made a tour of the principal pubs—er, publishers in search of the truth—the inside information, the genuine dope, so much sought after before the result of the 2.30 comes in.

And I have returned much cheered, filled with beer and bonhomie. I have been looking at the world through rose-coloured glasses, and everything has got ruddier and ruddier. But all is well: Britain still

rules the staves. Everybody I called upon received me with open arms, specially those I owed money to. Everyone was emphatic in his opinions. What did that well-known composer Honitio Rachols say?—"Dead? Not a bit of it! The Sahara may sleep, but we are very much awake. I have shepherded so many British songs to the hills of fame, that I am convinced that whoever made such a statement is wrong. Crazy words? Of course they are! I can't get over a boy like you taking them seriously. But I must leave you now: it is lunch time and my cutlet's due at two to 2."

So I left him and strolled round the corner, where I was courteously received by Mr. Reg High.

"Finished? Not on your life" was his cherry opening. "These things go round in circles, that is all. We have had America's day, now we have France's day, and before very long we shall have England's day once more. But composers must work: I did not expect to see my (ukulele) dreams come true all in a moment. I have been climbing up the ladder for years, and how many times do we not meet with disap-

pointment! Just a bird's-eye view of the situation will convince you that this is so."

Mr. Bert Lucas's remarks on the subject consisted of one word only, which the Editor informs me cannot be printed here.

"I never like to commit myself" said Mr. Taginald Rebbush, when I interviewed him in his cosy little flat in Charing Cross Road, "but I would almost be inclined to say that the statement is somewhat exaggerated; you could not prove it. Take Elchard Tovans for instance: is he dead? True, he has just bought a car, but he is not dead yet. Then what about Tirrey Halsley? Don't look dead? I ask you? I think he is coming more to the fore every day. Just because lights are low in certain quarters, we must not take too gloomy a view. But I'm glad you called: if you could wait till 4.30 perhaps we could go out and have lunch together."

So, cheer up, you British Bards. Remember the old slogan "Five pounds down and 50 mechanicals" still lives. Model your ideas on the latest styles—you have an infinite choice. You can, for instance, learn the American slang, and beat our cousins overseas at their own game. Plunge right in—never mind about grammar or rhymes. Such a detail as the fact that "home" does not rhyme with "own" need not bother you a bit. Even the immortal Burns made an unsuccessful attempt to rhyme "before ye" with "Loch Lomond," so you should worry.



... through rose coloured glasses.



"How could Jack Horner live in a shoe, and still keep the bone from the dog?"

1877—FOR FIFTY YEARS—1927

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... now have France's day!

what's up with yer eyesight" (fox-trot ballad). That's the kind of stuff—good, strong, straight-from-the-heart ideas, set to a few of those bars of gold we heard so much about last month.

Or you can go to the other extreme, and be very English and "refined," as in "I'm so terribly in love with you." What about "I'm awfully convinced that you and I could make a jolly old match of it, what?" (waltz).



... has just bought a car!

It sounds much better than "What d'ya say we get together." Then you can search for ideas amongst what I call the "problem songs." They have been

"I'll tell you dog-gone bim-bos my candy's a wow—and how." There's a title for you! "If you ain't gonna allow that my baby's the cat's whiskers, then hell knows

very much to the fore lately. Such a number as "How could Jack Horner live in a shoe and still keep the bone from the dog?" would have a ready sale if set to a really haunting melody. And a song which asks a question always has. Look at the Frothblowers' song ("What can I say after I say I'm sozzled?"); or the card-sharper's lament ("Any ace to-day, Lady?")

You may also have noticed that there is a new vogue in songs about girls. Instead of telling them in 32 bars and a *ff* repeat, that you think they're lovely, you ask the other fellow, "Ain't she sweet?" or you say to the girl, "Where d'you get those eyes?" Well, of course, it may be a back-handed compliment, but what a wealth of material. "Who sold you that hair?" "Where d'you buy those rosebuds that bloom on your cheek?" (waltz—I think), "Who fixed your teeth so fine and dandy?" See what I mean?

Then we mustn't forget the frankly sob-ballad, as it appears in its newest version. The Americans have given us, "It made you happy when you made me cry." Very well, then; if that's the kind of thing they're after, what about "You were tickled to death when you broke my heart," or, "Now that you've left me all alone,

I'm splitting my sides over you."

And the railway songs that are in passing vogue must not be overlooked for ideas. "My sister should arrive on the 7.55" (sub-title, "unless she gets bumped on the track"); "Where do you work the most"—on the London, Brighton and South Coast" (6/8 one-step). Get the idea?

And, finally, "place-songs" have never been given a real chance in this country. We sing blithely enough about Dixie, Tennessee, and so on, but what about "My shack in Accrington," or, "Just a rose-covered cottage in Stepney," and "Down the winding trail to Salford of my dreams?"

I tell you, there's plenty doing. So, come on, boys—be a bit bright!

GEOFFREY CLAYTON.



... coming to the fore!



"My Shack in Accrington."

# : DAILY PROBLEMS AND ANSWERS :

## REVISING AMATEURS' COMPOSITIONS

(Reply by the Editor.)

F. J. K., CAMBRIDGE.—I have a number of original compositions which I would like to get published. Do you think it would help me if I sent them to one of the firms whose advertisements I have seen in the general press offering to edit, embellish and, if necessary, alter amateurs' compositions, prior to submitting them direct to a publisher?

I do not advise you to submit your compositions to any such firms. Some are bona fide, others are not, but even the bona fide ones are going to charge you for a service which, if it is worth while, the music publisher who accepts your work will do himself without charge to you.

All the best music publishers have on their staff employees whom they retain specially for this kind of work. If a first-class publisher considers that your compositions are not now, but could be made, by editing, embellishing and/or altering, into likely successes (and he alone is the best judge of this, having had the requisite experience) he will advise you, and, with your permission, undertake the work.

I advise you to submit your work direct to a reputable publisher (See "Popular Song Writing," by Herbert Rule, December, 1926, and January, 1927, issues of this publication).

## P.R.S. LICENCE

(Reply by the Editor.)

D. W. B., EDINBURGH.—Could you please let me know how I stand re Performing Right Society? This is a P.S.A. (Pleasant Sunday Afternoon) Orchestra, and we play intermezcos, entr'actes, light pieces and marches on Sunday afternoons at the Church service. We also play at charity functions and concerts during the winter. Of course, all our work is done gratis. Do we come under the scope of the P.R.S.?

To the best of my knowledge a licence to play music controlled by the Performing Right Society is not necessary, except in the case of public entertainment—i.e., entertainment for which admission is charged.

## UNEMPLOYMENT INSURANCE FOR MINORS

(Reply by our Legal Expert.)

R. H. J., MIDLOTHIAN.—Could you please inform me if I am liable for the State Health and Unemployment Insurance? I am now eighteen years of age, and am a Junior Student at a Secondary School, and will go right on to the University in October for four years. I am also a violinist, and have recently got fixed up permanently with a dance band, play-

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

ing every night from eight o'clock till eleven o'clock. The proprietor of the dance hall is, I presume, my employer.

A musician who is in employment is required to be insured in the National Health and Unemployment Insurance schemes unless he is paid at a rate exceeding 2s. 8d. per hour. The fact that he is a student at school or in the university is irrelevant for National Insurance purposes. With regard to the last sentence of your letter, the proprietor of the dance hall is not necessarily the employer. It may be that the leader of the dance band has made a contract with the proprietor of the dance hall to supply the band, and in that case probably the leader of the band would be the employer.

## TRUMPET THROAT WOBBLE

(Reply by Mr. F. H. Pitt.)

J. B., ROTFORD.—(1) I should be glad if you could assist me to play a trumpet without producing a throat wobble, as I think this, apart from affecting tone, is detrimental to one's health.

(2) Is there a way in which to ascertain the correct mouthpiece to use according to one's lips and teeth?

(1) Take breathing exercises every morning and evening, taking care to breathe in and out evenly. Jim Miller, one of the best trombone players in U.S.A. to-day, used to lie on his back, and place books and similar weights on his chest at the base of his lungs in order to develop even breath control, increasing the weight as time and his development would allow.

When you play, keep your elbows well away from your body, and hold your trumpet straight in front of you. Play softly without a mute, and kill all your nervousness by Coué system.

(2) Regarding the mouthpiece, the only safe way to pick a suitable mouthpiece is by trial. I would suggest that you get a dozen on approval or take a visit to a good instrument dealer.

## REMOVING LETTERING FROM BASS DRUM HEADS

(Reply by Mr. Julien Vedey.)

J. L., LEES.—Will you please tell me how to remove lettering done in Indian ink from a bass drum head?

Cleaning the head with oxalic acid should remove paint and ink from the head. The oxalic acid should be bought in crystal form, and a saturated solution made therefrom. It is advisable to take the head from the drum during the process, and re-assemble when the head is quite dry.

## HOW TO FLUTTER ON THE TRUMPET

(Reply by Mr. F. H. Pitt.)

C. A., LONDON, S.E.—At the risk of being accused of wanting "something for nothing," I should be greatly obliged if you could explain how the flutter is done on the trumpet.

I am pleased to offer you something, not for nothing, but in exchange for a kind word concerning THE MELODY MAKER. Produce the note as usual, and immediately put the tip of the tongue just above the ridge behind the teeth on the roof of the mouth. Then articulate the letter R, rolling it as though you were speaking French. This method should be rehearsed first without the instrument.

## REPAIRING HOLES IN BASS DRUM HEADS

(Reply by Mr. Julien Vedey.)

W. H., BEAMISH—I would be much obliged if you would tell me how to repair the vellum of my bass drum, which I have holed near the rim. Would a patch stand the strain?

Cut a patch from an old drum head sufficiently large to cover the tear, leaving a reasonable margin for sticking. If the patch is square care should be taken to round off the corners to prevent it from peeling off. Remove damaged head from the drum, and clean the parts of the skin adjacent to tear, and also the patch, with clean water and a rag. Dry off surplus water with a clean dry cloth, and while the head and patch are still soft apply any strong liquid glue to both. When tacky, and not before, stick the patch on to the head. Place in a press, or between, say, two boards with a heavy weight on top, to dry. When thoroughly dry, reassemble the drum. This should stand strain even though near the rim.

## A Few CHAPPELL

Successes:

- THE DESERT SONG
- SUNNY LIDO LADY
- ROSE MARIE
- NO NO NANETTE
- TIPTOES
- PRINCESS CHARMING LADY.
- BE GOOD
- QUEEN HIGH
- THE STUDENT PRINCE
- LILAC TIME
- WILDFLOWER
- SALLY
- THE BLUE MAZURKA

## URGENT REASONS

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If You are not already a Member.

1. It will be the only way that will entitle you to secure in future all our latest Dance Successes, etc., at the specially low subscription rates, as the old system of sending out lists of new publications at reduced rates is discontinued.
2. It will be the only means of your receiving all our popular new Orchestral numbers immediately they are obtainable and being kept right up to date.
3. If you do not subscribe to the Orchestral Club you will only be entitled to the usual professional discount off the list price for the new numbers bought separately.
4. By becoming a member of the Orchestral Club you will be saved the trouble of enquiring and sending for the newest successes, as these will be posted to you automatically as they are issued.

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## JOIN THE "CHAPPELL" Orchestral Club

THE JUNE PARCEL will contain The World-famous Number

## The Birth of the Blues

By RAY HENDERSON





... now have France's day!

what's up with yer eyesight" (fox-trot ballad). That's the kind of stuff—good, strong, straight-from-the-heart ideas, set to a few of those bars of gold we heard so much about last month.

Or you can go to the other extreme, and be very English and "retained," as in "I'm so terribly in love with you." What about "I'm awfully convinced that you and I could make a jolly old match of it, what?" (waltz). It sounds much better than "What d'ya say we get together."



... has just bought a car!

"I'll tell you dog-gone bim-bos my candy's a wow—and how." There's a title for you! "If you ain't gonna allow that my baby's the cat's whiskers, then hell knows

very much to the fore lately. Such a number as "How could Jack Horner live in a shoe and still keep the bone from the dog?" would have a ready sale if set to a really haunting melody. And a song which asks a question always has. Look at the Frothblowers' song ("What can I say after I say I'm sozzled?"); or the card-sharper's lament ("Any ace to-day, Lady?")

You may also have noticed that there is a new vogue in songs about girls. Instead of telling them in 32 bars and a ff repeat, that you think they're lovely, you ask the other fellow, "Ain't she sweet?" or you say to the girl, "Where d'you get those eyes?" Well, of course, it may be a back-handed compliment, but what a wealth of material. "Who sold you that hair?" "Where d'you buy those rose-buds that bloom on your cheek?" (waltz—I think). "Who fixed your teeth so fine and dandy?" See what I mean?

Then we mustn't forget the frankly sob-ballad, as it appears in its newest version. The Americans have given us, "It made you happy when you made me cry." Very well, then; if that's the kind of thing they're after, what about "You were tickled to death when you broke my heart," or, "Now that you've left me all alone,

I'm splitting my sides over you." And the railway songs that are in passing vogue must not be overlooked for ideas. "My sister should arrive on the 7.55" (sub-title, "unless she gets bumped on the track"), "Where do you work the most?"—on the London, Brighton and South Coast" (6/8 one-step). Get the idea?

And, finally, "place-songs" have never been given a real chance in this country. We sing blithely enough about Dixie, Tennessee, and so on, but what about "My shack in Acerrington," or, "Just a rose-covered cottage in Stepany," and "Down the winding trail to Salford of my dreams?"

I tell you, there's plenty doing. So, come on, boys—be a bit bright!

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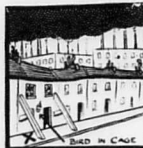
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I tell you, there's plenty doing. So, come on, boys—be a bit bright!

GEOFFREY CLAYTON.



... coming to the fore!



"My Shack in Acerrington."

# : DAILY PROBLEMS AND ANSWERS :

## REVISING AMATEURS' COMPOSITIONS

(Reply by the Editor.)

F. J. K. CARBIDE.—I have a number of original compositions which I would like to get published. Do you think it would help me if I sent them to one of the firms whose advertisements I have seen in the general press offering to edit, embellish and, if necessary, alter amateurs' compositions, prior to submitting them direct to a publisher?

I do not advise you to submit your compositions to any such firms. Some are bona fide, others are not, but even the bona fide ones are going to charge you for a service which, if it is worth while, the music publisher who accepts your work will do himself without charge to you.

All the best music publishers have on their staff employees whom they retain specially for this kind of work. If a first-class publisher considers that your compositions are not now, but could be made, by editing, embellishing and/or altering, into likely successes (and he alone is the best judge of this, having had the requisite experience) he will advise you, and, with your permission, undertake the work.

I advise you to submit your work direct to a reputable publisher (See "Popular Song Writing," by Herbert Rule, December, 1926, and January, 1927, issues of this publication).

## P.R.S. LICENCE

(Reply by the Editor.)

D. W. B., EDINBURGH.—Could you please let me know how I stand re Performing Right Society? This is a P.S.A. (Pleasant Sunday Afternoon) Orchestra, and we play intermezzi, entr'actes, light pieces and marches on Sunday afternoons at the Church service. We also play at charity functions and concerts during the winter. Of course, all our work is done gratis. Do we come under the scope of the P.R.S.?

To the best of my knowledge a licence to play music controlled by the Performing Right Society is not necessary, except in the case of public entertainment—i.e., entertainment for which admission is charged.

## UNEMPLOYMENT INSURANCE FOR MINORS

(Reply by our Legal Expert.)

R. H. J., MIDLOTHIAN.—Could you please inform me if I am liable for the State Health and Unemployment Insurance? I am now eighteen years of age, and am a Junior Student at a Secondary School, and will go right on to the University in October for four years. I am also a violinist, and have recently got fixed up permanently with a dance band, play-

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

ing every night from eight o'clock till eleven o'clock. The proprietor of the dance hall is, I presume, my employer.

A musician who is in employment is required to be insured in the National Health and Unemployment Insurance schemes unless he is paid at a rate exceeding 2s. 8d. per hour. The fact that he is a student at school or in the university is irrelevant for National Insurance purposes. With regard to the last sentence of your letter, the proprietor of the dance hall is not necessarily the employer. It may be that the leader of the dance band has made a contract with the proprietor of the dance hall to supply the band, and in that case probably the leader of the band would be the employer.

## TRUMPET THROAT WOBBLE

(Reply by Mr. F. H. Pitt.)

J. B., ROMFORD.—(1) I should be glad if you could assist me to play a trumpet without producing a throat wobble, as I think this, apart from affecting tone, is detrimental to one's health.

(2) Is there a way in which to ascertain the correct mouthpiece to use according to one's lips and teeth?

(1) Take breathing exercises every morning and evening, taking care to breathe in and out evenly. Jim Miller, one of the best trombone players in U.S.A. to-day, used to lie on his back, and place books and similar weights on his chest at the base of his lungs in order to develop even breath control, increasing the weight as time and his development would allow.

When you play, keep your elbows well away from your body, and hold your trumpet straight in front of you. Play softly without a mute, and kill all your nervousness by Coué system.

(2) Regarding the mouthpiece, the only safe way to pick a suitable mouthpiece is by trial. I would suggest that you get a dozen on approval or take a visit to a good instrument dealer.

## REMOVING LETTERING FROM BASS DRUM HEADS

(Reply by Mr. Julien Vedej.)

J. L., LEES.—Will you please tell me how to remove lettering done in Indian ink from a bass drum head?

Cleaning the head with oxalic acid should remove paint and ink from the head. The oxalic acid should be bought in crystal form, and a saturated solution made therefrom. It is advisable to take the head from the drum during the process, and re-assemble when the head is quite dry.

## HOW TO FLUTTER ON THE TRUMPET

(Reply by Mr. F. H. Pitt.)

C. A., LONDON, S.E.—At the risk of being accused of wanting "something for nothing," I should be greatly obliged if you could explain how the flutter is done on the trumpet.

I am pleased to offer you something, not for nothing, but in exchange for a kind word concerning THE MELODY MAKER. Produce the note as usual, and immediately put the tip of the tongue just above the ridge behind the teeth on the roof of the mouth. Then articulate the letter R, rolling it as though you were speaking French. This method should be rehearsed first without the instrument.

## REPAIRING HOLES IN BASS DRUM HEADS

(Reply by Mr. Julien Vedej.)

W. H., BEAMISH.—I would be much obliged if you would tell me how to repair the vellum of my bass drum, which I have holed near the rim. Would a patch stand the strain?

Cut a patch from an old drum head sufficiently large to cover the tear, leaving a reasonable margin for sticking. If the patch is square care should be taken to round off the corners to prevent it from peeling off. Remove damaged head from the drum, and clean the parts of the skin adjacent to tear, and also the patch, with clean water and a rag. Dry off surplus water with a clean dry cloth, and while the head and patch are still soft apply any strong liquid glue to both. When tacky, and not before, stick the patch on to the head. Place in a press, or between, say, two boards with a heavy weight on top, to dry. When thoroughly dry, reassemble the drum. This should stand strain even though near the rim.

## A Few CHAPPELL

Successes:

- THE DESERT SONG
- SUNNY LIDO LADY
- ROSE MARIE
- NO NO NANETTE
- TIPTOES
- PRINCESS CHARMING LADY.
- BE GOOD
- QUEEN HIGH
- THE STUDENT PRINCE
- LILAC TIME
- WILDFLOWER
- SALLY
- THE BLUE MAZURKA

## URGENT REASONS

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1. It will be the only way that will entitle you to secure in future all our latest Dance Successes, etc., at the specially low subscription rates, as the old system of sending out lists of new publications at reduced rates is discontinued.
2. It will be the only means of your receiving all our popular new Orchestral numbers immediately they are obtainable and being kept right up to date.
3. If you do not subscribe to the Orchestral Club you will only be entitled to the usual professional discount off the list price for the new numbers bought separately.
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THE JUNE PARCEL will contain The World-famous Number

## The Birth of the Blues

By RAY HENDERSON

# TAKE YOUR FINGER OUT OF YOUR MOUTH. I WANT A KISS FROM YOU.

Words by  
JOE SCHUSTER

F B<sup>b</sup> D G

Tune Uke as above

Music by  
DUKE YELLMAN

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

Moderato.

PIANO

Key E<sup>b</sup>

*ad lib.*

There's a cou-ple in our neighborhood they're oh! so good, so  
Ev-ry night you see this loving pair a - coo-ing there with -

good-y good And his Flo - ra Belle is oh! so shy, Oh! me oh! me oh! my — And ev - ry  
out a care But Miss Flo - ra Belle just winkshereye She knowsherbook, oh! my — She puts her

time he'd try to steal a kiss, you'd al - ways hear him cry  
fin - ger in her mouth this way and then you'll hear him say

*rit.*

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Cables "Vocable London." Telegrams "Vocable Westcent London" 1860

CHORUS.

Will you take your fin - ger out of your mouth I want a kiss from  
you — Will you take your fin - ger out of your mouth You know you're o - ver  
two — A can - dy kiss is sweet, you see, but wait till you get a  
kiss from me Will you take your fin - ger out of your mouth  
I want a kiss from you. Will you you.

*p-f*

*rit.*

D.S.

In A Lit-tle Span-ish, town. Twos on a night like this

**JUST A BIRD'S EYE VIEW**

**MEADOW LARK**

**IN A LITTLE SPANISH TOWN**

**KENTUCKY LULLABY**

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## :: :: WORDS ON WIRELESS :: ::

*This section commenced in April issue and will continue regularly. It deals with broadcast syncopated music*

I HAVE been seriously taken to task by the B.B.C. in connection with my last month's comments on the matter of cutting out song pluggers' vocal choruses in outside broadcasts.

The officials there strongly deny that any of their engineers (I apologise for having referred to them as mechanics in my ignorance, but I meant no offence) in attendance at these outside broadcasts have discretionary power of censorship over the programmes.

The official statement is that the engineers have instructions to attend to the transmission of the dance music and announcements only, and that they are not concerned with any unofficial additions to the programmes such as song pluggers' vocal choruses.

The chief engineer may, if he thinks the conditions favourable enough, allow these vocal choruses to come over, but, in such cases, he must make sure that the change-over to the announcing "mike" shall only be made when the singing is properly accompanied orchestally, so that the two "mikes" can be used satisfactorily in conjunction with each other, and when the voice is likely to come over, from a mechanical point of view, smoothly and pleasantly.

This, they say, does not constitute censorship, which is a word which suggests the power to ban or approve. I don't quite see how far this interpretation of the word is inapplicable to the circumstances which I described, but I do see the point that there may be technical and mechanical difficulties in transmitting vocal choruses through the announcing "mike," when insufficient warning has been given to the operators, and a proper orchestral plan of accompaniment to work well with the two "mikes" functioning together has not been conceived.

This explanation is satisfying to a great extent, but I was sorry to learn that the B.B.C. feel themselves in such a position that they cannot take any official control over the song plugging question generally.

They know, and freely admit, that much of this singing is, to put it mildly, loose and ill-conceived, but they say that they have no control over the programme, and cannot give definite instructions on the subject.

that, in a very short space of time thereafter, he had been offered a couple of increases.

That does not seem to reconcile with his more recent attitude. Even first-class temperamental musicians should be consistent in such matters.

### The Value of Publicity

But the outburst on the part of Mr. J. H. Squire has brought the question of "Publicity Values" once again to the fore.

Admittedly some artists owe much of their present fame to the fact of broadcasting. Conversely, others have marred their reputations by participating in radio when, failing to transmit their personalities at the same time as their voices, they have come a flop.

But it is my contention that any sort of public performance is conducive to publicity more or less, yet artists do not reduce their fees because of it. The B.B.C. has need of all the good artists it can get. If it is going to pay in terms of publicity instead of cash there will be a continuance of nonentity programmes and dissatisfaction amongst listeners.

Many of our readers will doubtless be offered initial engagements for future broadcasts. They must not be astonished if the B.B.C. suggests that "their first appearances should be recompensed by 'expenses' only because the subsequent publicity will mean so much to them."

This is the system which largely applies to-day, and should be countered by a direct refusal.

The B.B.C. cannot make bad artists famous; they can only enlarge the popularity of good acts which are always worth fair payment.

DETECTOR.

### Virtuosity Misapplied

THE last week of April and the first week of May were remarkable for the number of syncopation entertainers, and an even more remarkable fact was the large number of those entertainers who accompanied themselves on one of the plucked-string instruments. Banjo, "Banjulele" banjo, ukulele, guitar—all were used at various times and in many various grades of skill. As I pointed out last month, virtuosity in any of these instruments is apt to be tiresome to

My complaint is that they do not give any instructions at all.

To me it seems the simplest matter in the world that the B.B.C. should write to the proprietors of the outside broadcasting establishments, pointing out the mechanical difficulties against these vocal choruses through the announcing "mike," and suggesting that they should be eliminated, or, at least, carefully controlled and pre-conceived.

They do not like song pluggers at the B.B.C., and to a very considerable extent I sympathise with them in that, but I must reiterate my honest conviction that, if they are to be allowed to broadcast at all, then the song pluggers should be treated officially, so that their renditions, instead of being inflictions upon the listener, may be tolerable, if not exactly acceptable.

### The "Squire" Outburst

Last month, Mr. J. H. Squire, on behalf of his Celeste Octet, made an extraordinarily vigorous complaint against the B.B.C.'s payment of musical artists, indicating his own combination and that of the Daventry Quartette as the horrible examples. I am officially informed that the Quartette definitely repudiate the reference to themselves both in substance and in fact.

Nothing could give me greater pleasure than supporting musicians in such a case, because the time has come when good men are worthy of their hire, and the pittance ascribed to the above units would certainly require a lot of justification.

But can we really take Mr. Squire seriously in this matter? I am mindful of his attitude when, in November last, De Groot withdrew from broadcasting because the B.B.C. would not pay him a fee. Mr. De Groot then said that many orchestras of a similar type were either paid nothing at all or only miserably recompensed.

Mr. Squire at once rushed into print to dissociate himself from Mr. De Groot's allegation. He said that he himself had been offered quite acceptable terms by the B.B.C., and

any but the student listener, and I have not had occasion, in spite of all these many opportunities, to alter my mind. It is true that last month—*anent* the Nesbitt brothers—I expressed the opinion that the B.B.C. should continue to employ these banjulele experts, if only for the sake of their unusual cleverness; but I had no idea that the answer to my opinion would be so voluminous as it has proved to be. Unfortunately, all the later experts have not been so expert as Yid and Harry Nesbit, but a special word of commendation is due to Lee Morse—and her guitar—who has proved again the fallacy of man being the superior sex. I am glad to see that Miss Morse is due to appear again soon in the programmes from 2LO, as well as being booked for an extensive tour of the provincial stations.

Mario de Pietro, who broadcast on May 6 a series of lessons on how a banjo and a guitar should be played, is as clever as his name suggests. Incidentally, his performance will serve as a very good example of the dangers of virtuosity. The chief danger is that of aiming at technical perfection first and above all else. Obviously, technique is only a means to an end—a very necessary means, it is true, but decidedly not an end in itself. It is rather like setting up an elaborate system of electrical lighting, and then not turning on the power. There is no motive power in technique, and that is why, by itself, we can only admire the perfection of the handiwork but find no inspiration or real satisfaction in it.

Polly Ward, who broadcast the same evening, was far more pleasant to listen to, though nothing like such a virtuoso on her instrument. She did, however, use her ukulele chiefly as an accompanying instrument; and that is the only way in which such instruments should be used.

**New Syncopated Vocal Quartet**

On April 25 we had a syncopating quartet, calling itself "Just Four Fellers." It proved so successful that it again broadcast a week later, this time accompanied by Sid Firman and the London Radio Dance Band. Since the old Revellers started the habit of vocal jazz it has grown tremendously, and there is nothing

so original about the performances of "Just Four Fellers" that calls for special comment. Their work, however, was pleasing, and I hope that they will again be featuring in the wireless programmes before long.

**Embassy's First Broadcast**

The chief band news of interest during the month has been the first broadcast of Lou Raderman and his orchestra from the Embassy Club, as was announced in my notes last month. This broadcast, from Davenport, took place on May 3, and all those who were able to listen in that night will agree with me that this clever and original violinist and his orchestra will be very welcome as a regular feature of the wireless programmes.

I think I am correct in saying that we have not before had any band relayed from the Embassy Club, and it was pleasing to find that the acoustics—though not perfect, that would be expecting too much—yet were far better than is the case in so many of the clubs and dance halls. This problem of acoustics the B.B.C. still have to solve before they can begin to claim that broadcasting can give anything like a satisfactory reproduction of what a band sounds like. It is still in such a state of insolubility that the question of whether it is wise for a band to allow itself to be broadcast at all has been very seriously asked. My readers will remember that I recently referred to the broadcasts of Debroy

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THEN *The* BLACK BOTTOM

NOW *Everybody's* crazy about

*The* **DOLL DANCE**

Watch for it !!

A KEITH PROWSE PUBLICATION



Somers and his Giro Club orchestra as a case in point. There can be no doubt that Debroy Somers suffers very considerably from the appalling condition of the acoustics at Giro's Club. Fortunately, there is no other instance quite so bad as this one, and certainly the B.B.C. have improved the relaying conditions in many cases. My only point now is to remind them that there is still a tremendous amount of room for further improvement.

**Atmospherics!**

It was, I think, more a question of the atmospherics than of the echo that spoiled—for me, at any rate—the relay from Bournemouth of the dance music from H.M.S. "Majestic." Probably some oscillating amateur was fooling around in my neighbourhood. It was a pity, as I would like to have heard more and heard better.

**Prominent Provincial Relay**

An interesting relay from Glasgow took place on April 29, when we were privileged to hear the excellent music which is enjoyed by the patrons of the Locarno Dance Salon, and is provided by Jeffries and his Locarno Dance Orchestra. This is, of course, not the first time that the B.B.C. has given Londoners the chance of hearing one of the many excellent provincial bands, but the chances are, nevertheless, so rare that we always welcome them enthusiastically. It would not be amiss if the B.B.C. would give us more general relays of the best provincial bands. They are considerably better than one or two of the London dance club hands which it would be invidious to mention by name.

**A Loss to Radio**

Nothing else of outstanding interest has taken place during the last four weeks. Sorry I am that Ronnie Munro and his Florida Orchestra have left the Florida, for this band was a favourite of mine. Doubtless it will be transferring its highly competent activities elsewhere, and we shall renew our acquaintance over the ether.

His departure brings on the scenes a new band at the Florida Club, directed by that "mean" fiddler, George Hurley. I take it this band will carry on the broadcasts, in which case one "hot" band will be replaced by another. **DETECTOR.**

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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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for all our said readers, one or more, up to three, of their musical instruments against

**ALL RISKS**

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

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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 6s., 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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Full Name.....  
Full Postal Address.....  
.....  
Occupation.....

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Please write in block capitals in ink	Kind of Instrument	Name of Maker's Mark		Value
		Maker	or Number	
(1) .....	.....	.....	.....	.....
(2) .....	.....	.....	.....	.....
(3) .....	.....	.....	.....	.....

**JUNE**

Sirs,—

I enclose herewith....., value 2s. 6d., in payment of registration fee for insurance of above instrument(s) under THE MELODY MAKER AND BRITISH METRONOME Free Insurance of Musical Instruments Scheme. I understand this insurance is guaranteed by the British Oak Insurance Company, Ltd., of 63-64, Gracechurch Street, London, E.C.3, and I agree to accept and abide by the conditions published.

I declare that to the best of my knowledge and belief the particulars stated hereon are true.

To THE MELODY MAKER AND BRITISH METRONOME,

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

Date.....1927

.....Signature.

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

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

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

**CONDITIONS ON WHICH THE POLICY IS ISSUED**

1. Where the total value of the musical instrument(s) insured by any one subscriber shall be greater than the sum of £30 (Thirty pounds) then, unless additional premium has been paid to the company in respect

thereof, the registered subscriber shall be held to be his own insurer for the difference, and the company shall only be liable for the rateable share of any loss in the same proportion as the sum insured bears to the total value of the said musical instruments.

**WHAT YOU HAVE TO DO**

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

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

The insurance covers you for one year from date it is acknowledged to you by us.

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2. The registered subscriber shall immediately upon discovery of any loss or damage giving rise to a claim, give notice thereof in writing to the company, and shall deliver to the company a detailed statement in writing of the loss or damage,

and shall furnish all such particulars and evidence as may be required to substantiate the claim.

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

4. The company may reinstate, repair or replace the whole or any part of the property lost or damaged instead of paying the amount of the loss or damage. Upon payment of any claim the property in respect of which the payment is made shall belong to the company.

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

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

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

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

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

**BLACKPOOL'S MUSICAL WHIRLPOOL**



THE great annual musical festival of the North has commenced. Blackpool, with its thousands and thousands of holiday makers, has emptied Charing Cross Road of its song-pluggers, and, as usual, produced its inevitable heavy reserve list of song hits.

**"A Great Showman"**

Prominent amongst the many orchestras which will play for Blackpool enthusiasts must be found Herman Darewski, who, as a king of showmen, will be the attraction of the Winter Gardens Ballroom. As of old, Herman will be supported by an unusually large band of 16 performers. It will be a melody combination, since this is the style demanded by the dancers of the North, and, knowing Herman's tastes, we can already visualise his heavy brass section, with open instruments, giving a full-toned interpretation to the composer's melodic intention every time.

Last year Herman Darewski completed several successive seasons at Bridlington, where he was a great success. His is a wonderful personality. People are proud to be numbered amongst his acquaintances, and those who don't know him find themselves drawn to him irresistibly. He can rouse the coldest audience to enthusiasm, and, if things are not going too well, you may count on Herman putting over some stunt, with such telling effect that such troubles are quickly eliminated.

Put him amongst the kiddies, too—and they are, after all, a most important element at holiday resorts—and all is joy.

He is the round peg which snugly fits the round hole in such a place as the Winter Gardens.

**"Young Dan"**

Then, of considerable significance, is the advent of Dan Godfrey (junior) who has his Rhythmic Orchestra at the Tower Pavilion Ballroom. The family name in itself is enough to endow "Young Dan" with a wealth of interest, but his recent engagement with the B.B.C., which included the musical directorship of 2LO, has brought him personally before the whole country, and endeared him to all music lovers.

None would have ventured to forecast his association with modern dance music in those days, but, like his honoured father, Dan is broad-minded, and gives the public what it

does want, rather than what others might think it should want.

Moreover, he recognises the musical seriousness of the possibilities of dance music, and has brought his great training and experience to bear upon it. This is what we want. Such recruits are more than welcome, and we expect great things from his combination, which comprises the following instrumentalists: H. Brewer (violin), H. Yould (banjo), H. Baggeley, C. Sutcliffe, C. Farrell, F. Robinson (saxophones), N. Norris, F. Robinson (trumpets), H. Finch (piano and celeste), H. Blakely (drums, etc.), H. Richardson (sousaphone and trombone), W. Campbell (second piano).

This band is now, of course, the resident orchestra of the Tower Pavilion Ballroom, where it opened on April 4, and should enjoy a long and successful run under such a promising direction.

**"A Bevy of Beauties"**

A "good-looking" lot is doing the Palace Ballroom. We have this on the authority of Will Hurst himself, who has provided the dance band for this popular venue, and who informed us that his instrumentalists are a regular beauty chorus!

Will Hurst is a prominent figure in the North, and numbers amongst his past engagements St. Andrew's Hall, Glasgow; Midland Hotel, Manchester; the Ice Palace, Manchester (1920); Palais de Danse, Ashton-under-Lyne (three years); and the Winter Gardens, Blackpool (1922).

His present "good-looking" combination includes the following: Jack



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This is again a resident combination, having been established at the Palace since 1923, and "still going strong." Surely that speaks well for the band's musical popularity.

#### Dancing à la Militaire

On the Central Pier, Blackpool, folk dance to a military band—and like it. That is partly due to the adaptability of the band and partly a testimony to the evergreen popularity of S. Sanderson, who directs it.

S. Sanderson's Bijou Military Band has now entered its 16th successive season here where its chief function is to dispense music of the straight order.

From what we hear, however, his dance stuff brings him the "bigger hand," for, after all, they are all dancing folk up North. Our Blackpool issue in the year 1947 will doubtless report further on Mr. Sanderson's activities. At least, we hope so!

#### St. Anne's "Bright" Prospect

Around the corner, so to speak, a popular local broadcasting band does its bit in bringing a share of the Blackpool holiday crowds to St. Anne's-on-Sea.

The Hotel Majestic reaps the advantage, for it is here that Gerald Bright directs the band in question. Gerald Bright is permanently in residence here, with his popular combination of twelve performers. He is, in fact, anchored by success.

He is, of course, remembered in London where, a few years ago, he played in many of the leading West End hotels, but he went to St. Anne's from the Metropole, Blackpool, where he was M.D. for two years.

#### Jan Ralfini Again!

The North Pier this year again houses "On with the Show," 1927 edition, this being inevitable after the initial success of last year.



Photo by]

JAN RALFINI AND HIS BAND

[Hana

Among a galaxy of great artists engaged for this costly New-World production is one which interests us particularly in the persons of "Jan



S. SANDERSON

Ralfini and his band." Readers of this publication will remember his progress, first blossoming out from Nottingham at the Regent Palace Hotel, London, then quickly gaining promotion to that exacting Mecca of



JACK HOWARD AND HIS BAND

dancing, the Royal Palace Hotel, Kensington, then touring the halls with a "stage act." It was its success on the halls which brought this band to the attention of the producer of "On with the Show," with the result that Jan Ralfini is now to appear before Lancashire folk. They will be delighted. The band has not only to take its own share in the programmes, but has to accompany the

other artists, which demands an unusually high standard of all-round ability and conductorship.

Jan, with his past long experience in this class of work, will be thoroughly at home and soon be on thorough terms of popularity with his audiences. The band's business has been handled for a considerable time by the prominent London agent, Dave Arram.

#### A New Ladies' Band

The Winter Gardens is a big place, as most people know, and amongst its many attractions is the cosy and convenient Italian Lounge. In this attractive setting, and even more attractively costumed, "The Shalimar Girls" provide incidental music, their repertoire consisting in the main of modern popular melodies.

There are four girls in all, carefully selected, and made into a fine little unit, in which each instrumentalist is of considerable attainment.

Miss Ivy Read leads on the piano, and is supported by Miss P. Pax (violin), Miss Brightwell (banjo doubling saxophone) and Miss Sibruk

(drums doubling 'cello). They play afternoons and evenings in the Lounge, but also appear at the Palace Ballroom to accompany Mr. Nat Gould, the eminent tenor, who is featured there in song scenes.

#### Melodious Manxland

A few hours across the water, the Isle of Man wages fierce competition with the delights of Blackpool, and in musical combinations, though numerically weaker, may be said to be running neck and neck when it comes to a question of quality.

**From Colney Island to the Isle of Man**

At Onchan Head, the Pavilion Theatre is the venue for a new kind of show called "Sensations of 1927," in which production one of the chief sensations is F. Spredbury's Colney Islanders Band. This is, of course, the well-known touring stage dance band, engaged for a whole season to feature in the show and to provide the accompaniments. Originally a six-piece band, it is augmented for the purposes of this engagement to ten performers, and may be safely reckoned to cope with all demands put upon it. They can't wag tails in Manxland, so that the islanders will have to show their approval in other ways—for they will certainly want to.

**Douglas Lures Harry from Blackpool**

Harry Wood is one of the big men of the Isle of Man this year, having charge of the musical arrangements at the Derby Castle and the Palace, Douglas. Last year he was at the



GERALD BRIGHT

Winter Gardens, Blackpool, and one supposes that the island crowd covetous eyes upon him, so that this year he has crossed the water.

He's a safe man in any such position in Lancashire or thereabouts.

**The Basha of the Villa, back**

At the Villa Marina, as last year, Jack Howard wields the baton over his own band once more. "Bill Browne" is his deputy conductor and will, of course, be there too. There are no changes in the personnel as last reported in this publication.

On Sundays the band plays "straight" music. It was suggested last year that "Poet and Peasant" had to bear an undue proportion of the brunt of the attack, but notwithstanding, it is expected to be rendered again this year.

Dance bands which double on the classics are rare enough, and no one could envy them the task. It is to the credit of Jack Howard's Band, however, that it came out of the ordeal last year with such credit that it was booked again this year. "Could Baldwin do it? Could Winston do it? Could Lloyd-George do it? Why, no!"

SYNCOPATION & DANCE BAND NEWS

**Havana Band to Reappear on the Stage**

(From Our Special Correspondent.)

ON March 13, 1922, the Savoy Havana Band, which, under the leadership of the late Bert Ralton, was then known as the New York Havana Band, opened up at the London Coliseum. It was the outstanding turn of the programme and, as many will remember, achieved tremendous success.

Now, after a period of five years, it is to return to the scene of its former triumphs, and June 20 will duly see the Coliseum curtain rise on Reg Batten and his famous orchestra.

Certainly the Havana Band of 1927 is an entirely different proposition to the Havana Band of 1922. As I close my eyes I can picture the different stages through which it has passed to reach the present style.

Syncopated music as it was played in 1922 was extremely slow, the tempo of fox-trots never exceeding 44-46. It mainly depended on very clasy and heavy openings in order to show the public that a dance band could play symphonically and need not be merely the type of "Dixieland" jazz band as the public had been led to believe.

Then to secure success on the stage, the band had to depend upon individual stunts of each musician. Saxophone solos were a novelty in those days trombone laughs used to rapture the public, piano solos were considered wonderful, so were banjo solos. Muted trumpets were widely appreciated.

I believe the great success of the first Havana Band was due to the fact that dance bands, or jazz bands, as they were called, had been described

to the public as horrible things, only capable of rendering the most blaring and moaning music. The Havana Band showed the public that it could play musically, at the same time putting what I call "pep" and originality into its rendering, and the public became great enthusiasts of this type of music.

Since the Havana Band opened on the stage, a great many bands have followed, and some have done very well indeed. The 1927 Havana Band is to feature an entirely different type of music, not only to that of 1922, but even to present-day

**Six Years in one Job and the Reason**

(By our Special Correspondent.)

THE Clapper Brothers have always been congratulated on the dance music they have provided at the Castle Hotel, Richmond, ever since Arthur Howitt gave them the job in March, 1921, yet the way in which they keep up to date with the very latest that is happening in dance music must be an even greater source of continual wonderment to all who can appreciate these things.

On Sunday last, at the Richmond Dance Club's tea dance, I found this little three-piece outfit going strong with the most modern "Five Pennies" and "Red Head" styles, and, judging from the remarks I heard round me—the Richmond dancers do understand good dance music—I do not think I am alone in the belief that this is not only one of the most up-to-date, but also one of the very best dance combinations of its size on this side of the Atlantic.

The mainstay of the band is, of course, Lionel Clapper, who trots out the "hottest"

extemporisations on his alto, but played in such beautiful tone and with such fine technique that one really has to say "How delightful!"

Lionel also does fine work on the clarinet. He is most ably supported by Wilfred Mushawek on the piano and Jock Dixon on the drums, who both do their share of the good work.

The trio also plays for dancing at the Castle Hotel every evening.

Jack Clapper, it will be remembered, is at the Embassy Club, London, and so is no longer with his brother.



The latest photograph of REG. BATTEN and the SAVOY HAVANA BAND. Reading from left to right: Harry Evans (Bass), Anthony Thorpe (Trombone), Dave Thomas (Banjo), Laurie Huntington (Drums), Reg. Batten (Leader and Violinist), Harry Howard (Pianist), Max Goldberg (Trumpet), Leslie Bates (2nd Saxophone), Van Phillips (1st Saxophone).

standards. I am not going to spend more words describing that type of music, as the style of the Havana Band is very well known through the medium of the wireless.

Of course, it is useless appearing on the stage without introducing some novelties and new ideas. Of these, I am informed, there are going to be plenty.

The Savoy Havana Band is very anxious to meet all its friends at the Coliseum on its return visit, and I am sure, in return, everyone will offer it a hearty welcome and wish it every success. Don't forget—June 20.

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FORGIVE ME  
HONOLULU SONG-BIRD  
TAKE YOUR FINGER OUT  
OF YOUR MOUTH  
NEVADA  
ARE YOU LISTENING-IN-  
TO-NIGHT, MOTHER  
DEAR?

Issued in April, 1927  
SHALIMAR  
ONCE  
CRAZY WORDS, CRAZY  
TUNE  
AIN'T SHE SWEET?  
GOLDEN GATE  
RHYTHM IS THE THING

Issued in March, 1927  
SHEPHERD OF THE  
HILLS  
IF TEARS COULD BRING  
YOU BACK TO ME  
MOCK THE MOCKING BIRD  
LONELY EYES  
INDIAN BUTTERFLY

Issued in February, 1927  
BOLSHEVIK  
OH! HOW I LOVE  
BULGARIANS  
BLONDY  
WAITING FOR THE  
RAINBOW  
PERHAPS YOU'LL THINK  
OF ME  
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HOOD?  
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LIKE YOU

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WHILE THE SAHARA  
SLEEPS  
LAY ME DOWN TO SLEEP  
SHE KNOWS HER ONIONS  
LONESOMEST GIRL IN  
TOWN (Waltz)  
HAWAIIAN SURET (Waltz)  
I DON'T MIND BEING ALL  
ALONE  
TURKISH TOWEL  
I'VE NEVER SEEN A  
STRAIGHT BANANA  
WAY DOWN HOME

Issued in November, 1926  
YA GOTTA KNOW HOW  
LO-MAE (TO LOVE  
LONELY ACRES  
WAITING  
SLEEPY HEAD  
I WISH I HAD MY OLD  
GAL BACK AGAIN (Waltz)

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AM I WASTING MY TIME?  
MY CUTEY'S DUE AT  
TWO-TO-TWO TO-DAY  
HARD-TO-GET GERTIE  
SOMEWHERE  
I'VE GOT SOME LOVIN'

TO DO  
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(Signed)

**TEDDY BROWN,**  
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May I therefore not only thank you, but congratulate you?

Yours sincerely, (Sd.)

**JACK MIRANDA,**  
The May Fair Hotel.

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**FRED ELIZALDE** says:

Gentlemen,  
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It therefore came as a great pleasure to me when you introduced this famous make of instruments into this country, and, at my suggestion, the Cambridge University Quinquaginta Ramblers adopted them at once, with telling results.

To my mind, the tonal superiority and perfection of action of these instruments come from the little extra attention to manufacture and finish which means so much.

You may accept my opinion as an unqualified endorsement of "York" instruments.

(Signed) **FRED ELIZALDE,**  
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**Jack Hylton's New Programme**  
(From our Special Correspondent.)

NO higher praise could be given to the new programme which Jack Hylton gave us during his recent return to the Alhambra, than to say it takes a worthy place in the successive Hylton Alhambra triumphs.

It is indeed doubtful if he—and the band—have ever given more delight than that which I received from the number "Ain't She Sweet." As a tune, as playing, as stage business, this number was wholly delightful.

To compare either of the three groups of instruments which gave their "version" of how it should be played, with the others, would, for once, really be odious. I am more than content to let the praise fall equally.

The waltz "Ting-a-ling" was marred by the disproportionate tones of the tubular bells. A better effect would, I think, be obtained if the hammer were more thickly padded.

I have heard it said by some of Mr. Hylton's most sincere admirers that they do not feel that his choice of "Swords and Sabres" as an opening number is a very happy one. The objection seems to be that the rather military and, indeed, militant atmosphere that this number creates is not typical of Jack Hylton and his band. I do not share the objection, though I sympathise with those who do possess it. It is true that Jack Hylton and his band are not, as so many of the large bands are inclined to be, at all military in style. The band can justly be regarded as the greatest example we at present possess of what—for want of a better description—is called a stage jazz band; that is to say, it is neither symphonic nor military, as these terms are generally implied, but something new in the musical world, something that has grown directly out of the new jazz movement, with a style of its own, not necessarily on the American dance band lines—but still something new. For that reason it does not matter whether it plays military or symphonic music. The interpretation is always new and entirely individualistic.

For a finishing number, Jack Hylton introduces a picturesque setting for the "Little White House." The programme also included an old favourite in the "Good Old Songs," an

amusing and original "revival," which is known too well to need comment.

During the week at the Victoria Palace, following the Alhambra season, a new number, "Blue Skies," was introduced. This number is most noteworthy for its very beautiful orchestration. It is the kind of tune in which Leighton Lucas takes most delight, and few things which he has arranged for the band have been better than his arrangement of this tune.

V. N. L.



Harry Robbins and the Riviera Club's New Band.

**Riviera Club's New Band**

TO take the place of Leon van Straten's combination, which is now at the new Green Park Hotel, a new dance band is installed at the Riviera Club, Grosvenor Road, S.W. It is a six-piece combination, under the able direction and leadership of Harry Robbins, and its members are all soloists of repute.

Harry Robbins himself, although primarily known as a drummer, is an expert xylophonist, on which instrument he has recorded for His Master's Voice, Edison Bell and Columbia records. He also has a shot at the piano. One of his special stunts is to desert the xylophone during the progress of a number, continuing on the piano, hurriedly leaving that instrument for the drums, and finally coming back to finish up on the xylophone, which feat is always well received.

The photograph, reading from left to right, shows: Arthur Stanley (banjo and guitar), late of the "Romaine Five" from the Savoy Hotel; Harry Robbins, also late of the "Romaine Five"; Peter Yorke (piano and melodian), a broadcast favourite and

of Zonophone record fame; Douglas Foss (E<sub>2</sub> saxophone and clarinet), late of Jay Whidden's band; Pat Whelan (B<sub>2</sub> tenor saxophone), another of the "Romaine Five," and Cliff Garlick (trumpet), late of the London Club.

The band, which has a six months' contract, opened during April. It is broadcasting regularly and is booked for recording.

**Teddy Brown at the Coliseum**  
(From our Special Correspondent.)

**TEDDY BROWN** himself, alone and without his band, was sufficient to raise the audience at the Coliseum to a high pitch of enthusiasm when he appeared there during the week May 9-14. The performance showed how much of the success which he and his band have achieved at the Café de Paris and elsewhere is due to his own individual performances, and especially to those on the xylophone. His mastery of this rather unusual instrument is really amazing, though more from a point of technique than that he really plays modern American style.

Of him it can be truly said, that his is the art that conceals art. It is always interesting to hear any master of any instrument, if only to show the possibilities that all or any instrument possesses. V. N. L.

**Return of "The Revellers"**

**THE** New Prince's Restaurant are certainly not deterred by reports that nocturnal entertainments at restaurants and night clubs are losing popularity. They have entered into an arrangement with Major E. O. Leadlay to present "The Revellers" twice nightly, commencing June 6.

"The Revellers" are amongst the best-known recording artistes in America, and anybody who owns a gramophone in England knows and appreciates their records. This unique organisation has been recording for many years for the Victor Gramophone Co., known here as H.M.V. Its work was copied by many, but none of the copyists were successful, and finally an arrangement was made whereby the same five vocalists record for the Columbia Gramophone Co., under the name of "The Sophomores," and also under the name of "The Merry-makers" on Brunswick records.



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### "The Ramblers"

THE talented quartette of singers who style themselves "The Ramblers" (Supreme Singers of Syncopation) have leaped into considerable prominence of late as a result of their broadcasting, recording and stage activities. It is exceedingly pleasant to note that this essentially English quartette should have emulated the success of the original American "Revellers." This would not have been

possible had not the majority of them been properly trained academic singers with a thorough appreciation and instinct for syncopation, but doubtless the average listener who hears their renditions does not stop to consider the enormous amount of painstaking rehearsal and orchestration which is necessary before their songs may be presented.

"The Ramblers" are very lucky in having the services of George Instone to make their arrangements. He is an American of considerable fame in his own country and certainly possesses a rich fund of clever ideas on which he draws for "The Ramblers" repertoire.

It used to be the boast of "The Revellers" that they could sing for dancing for a couple of hours continuously, if necessary—no mean performance, considering the extraordinary memory required for even a few such songs. "The Ramblers" recently went one better when, at a society dance, they took the place of the ordinary instrumental orchestra and, accompanied by two pianos only, provided the music for the whole affair! In this great task they sang over fifty numbers, not only a feat of endurance, but also a technical performance of extraordinary merit.

In the photograph published herewith, the singers' names are as follows, reading from left to right:—



"The Ramblers"

Sidney Wilson (first tenor), Hal Vidler (second tenor), Maurice Elwin (baritone), and Bertram D'Arcy (bass). Of these, Maurice Elwin sings from the piano, being assisted on the second piano which is used by Jack Sims, the well-known syncopated pianist.

### Varsity Bands

(From our Special Correspondent.)

Now that the Cambridge graduates' band has won its spurs, it was inevitable that my attention should be directed to the other great university, and a visit to Oxford has



A Church Dance Band

Once again a modern dance orchestra assisted in church music when Dave Caplan's Toronto Band led the praise in the Union United Free Church, Glasgow, on April 24 and later on, in the evening, gave a special recital therein. The above photograph published herewith shows Dave Caplan talking to the Rev. T. Struthers Symington, minister of the church.

convinced me of the possibilities of an inter-varsity contest. (Editor, please note.)

The Oxcentrics, under the direction of Mr. Stenhouse, of University College, have established their right to uphold the honour of the Dark Blue, and the day may not be far distant when we shall see half Blues awarded for prowess in translating the Terpsichorean muse. Then, who knows, we may see the rival bands set out in the daily press in the approved boat-race manner, with those

delightfully intimate details as to weight, etc. Something like this:—

OXFORD:—Piano, \*B. Vamp (Magdalen), 15 st. 1 lb.; violin, O. Hark (Univ. Coll.), 14 st. 2 lbs.; E♭ sax, B. Tootle (Caius), 13 st. 12 lbs.; C Mel. sax, Lord Lumme (Balliol), 12 st. 10 lbs.; banjo, I. Strummit (New), 13 st. 8 lbs.; trumpet, P. Tarara (Balliol), 12 st. 4 lbs.; trombone, I. N. Out (New), 12 st. 11 lbs.; sousaphone, \*D. Blaire (Magdalen), 13 st.; drums, R. Rolls (Caius), 7 st. 3 lbs.

CAMBRIDGE:—Piano, B. Sharp (Trinity), 14 st. 10 lbs.; violin, F. Iddle (Kings), 15 st. 3 lbs.; E♭ sax, \*U. Dont (St. Johns), 14 st. 10 lbs.; C Mel. sax, Y. Knott (Emmanuel), 13 st. 6 lbs.; banjo, O. Gee (Trinity), 14 st. 1 lb.; trumpet, N. O. Wood-Wind (King's), 15 st. 6 lbs.; trombone, \*A. Flat (Emmanuel), 14 st. 2 lbs.; sousaphone, G. Whizz (Trinity), 12 st. 10 lbs.; drums, Y. R. Brush (King's), 6 st. 12 lb.

\* Denotes Old (Wanna go back again) Blues.

V. F.

### Blue's Blues

COMMENCING Monday, May 30, Ben Blue, the variety artist who has appeared with such success at the London Alhambra and other places of entertainment, opened at the Tricity Restaurant, Savoy Hill, London.

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**Debroy Somers and His Band**

(From our Special Correspondent.)

DEBROY SOMERS' new programme, with its Chinese and Russian ingredients, savours somewhat strongly of current "foreign affairs." It is to be hoped that the Chinese problem can be overcome as charmingly and with the same delightful ease with which Mr. Somers and his Shanghai dancer settle it, though I doubt whether patriotic, or even poetic sentiment will be flattered at the very hasty exit that the British "Tommy" makes upon catching sight of the alluring Chinese maiden. It hardly appears to be complimentary to either of them.

The Bolshevik "revolution" is not only very exciting, but in this case, fortunately, also very amusing. From the point of view of mere stage business, this is undoubtedly the best item in Mr. Somers' programme.

I always find it very difficult to "place" Debroy Somers and his band. Mr. Somers is not only billed, but will always be gratefully remembered as the conductor of the original Savoy Orpheans; and yet it is difficult to realise, in his programmes nowadays, that one is listening to one of our most eminent leaders of "jazz." The impression I always receive is that I am listening to a small but unusually good symphony orchestra.

That the band is excellent there can be no doubt at all, nor that the arrangements and orchestrations are such as only a musician of Mr. Somers' brilliance could achieve. But there is nothing essentially of modern jazz in it: or, at least, I never recognise it. Now and again, it is true, Mr. Somers concedes a little to his position as a leader of jazz by such numbers as the waltz "In a Spanish Town"—the arrangement and rendering of which were delightful. But it is open to question whether a waltz is in any way typical of the spirit of modern jazz, and certainly there is nothing

of jazz in the medley of Russian tunes, nor in the old Songs of the Sea, and nothing of jazz in the old famous "Round the World" number—a number which is, apparently, still too popular to be scrapped. (It is a pity, by the way, that there is so much repetition of the same tunes in the arrangement of the Songs of the Sea and in "Round the World.")



Jazz in Algeria

We are indebted to Tommy Lorrford, the Tenor Banjoist, for the above photograph of an Algerian street musician. As Tommy says: "The 'jo he caresses would tickle Len Fillis.'"

"Carnarvon Castle," arriving at Southampton June 23.

It is understood that offers of engagement are awaiting these five musicians—if they have not already been sent.

**The Kit-Cat Band**

JACK HYLTON'S Kit-Cat Band has taken the place of the combination supplied by Alfredo to the new Park Lane Hotel in Piccadilly. It plays for dancing daily (Sundays excepted) during the afternoon Thés Dausant and evenings from 9-30 to 2 o'clock.

This is a good move on the part of the new hotel to offer only the best to the public, and it will certainly acquire much popularity in consequence.

**Ambrose for Variety**

ARRANGEMENTS are now under consideration for Bert Ambrose and his popular May Fair Hotel Dance Band to appear in variety in London early this month—June.

A startling novelty may be expected if the engagement materialises.

**The New I.O.W. Pavilion**

CECIL ELGAR'S band, which we stated in our last issue was to appear at the New Pavilion on the Eastern Promenade, Ryde, I.O.W., is playing for the opening of that establishment by the Mayor on June 3. The first dance takes place on Whit Monday.

The personnel of the band in the photograph, reading from left to right is:—Billy Hayman (saxophones), Dorothy Covey (saxophones), Len Shotter (drums), Nora Jolliffe (piano), Cecil Elgar (trumpet and saxophones), E. le Warrior (violin) and Bert Downer (banjo and saxophone). Len Shotter and Bert Downer hold the record for having played for nine years in Cecil Elgar's bands.

**Enfield Dance Band Contest**

THE result of the Contest, held at the Assembly Rooms, Enfield, on May 24, was as follows: First—New Plaza Dance Band. Second—Pec's Melody Five. Third—Hadleigh Syncopated Orchestra.

Full report next month.



Cecil Elgar and his Band

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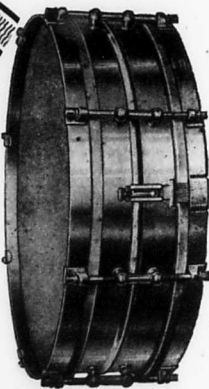
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### A Famous Arranger

WHEREAS a year or two ago Arthur Lange's dance arrangements were "all the rage" in this country, little of his work is nowadays seen over here—unfortunately. His mantle appears to have fallen on Joseph Nussbaum, whose name on band parts stimulates the musician's interest in them to an equal degree.

Although residentially an American, Nussbaum received his musical education at our own Royal Academy and returns on a trip to this country next August.

Until fairly recently he worked for Arthur Lange, but now is on his own and has even a bigger connection than the great Arthur. It is a peculiar fact that he works standing, in which position he finds he can not only work faster but believes it better from the point of view of health. It is said that one of his most lucrative commissions is to orchestrate all the Horatio Nicholls' compositions, but he is not "tied," and many British publishers employ his able services.

### Florida Club Change

RONNIE MUNRO and his four satellites finished at the Florida Club on May 21. This is a pity inasmuch as the style of the band suited the club to perfection.

The story of "the break" is not a public one and we can only deplore the circumstance.

Ronnie Munro will undoubtedly blossom out with his combination in some equally exalted establishment, for it is an exceptionally fine outfit and such talent will not be overlooked.

In the meantime, a new band has been engaged under the leadership of George Hurley, the irrepressible "hot" fiddler. George is a great man on four-string stopping, one of those fiends who give the high-brows shivers by loosening the hair of their bows and playing with them upside down.

The band, which consists of G. J. Hurley, Leader and Violin, J. Goodman, Drums (late of Jay Whidden Band), C. Gaida, Banjo and Violin (late of Jay Whidden Band and Park Lane Hotel), A. Loader, Saxophone and Violin (late of Jay Whidden Band), W. Shakespeare, Trumpet (late of Hammersmith Palais de Dance), and B. Davis, Piano (late of the Empress Rooms), will be altogether a very warm outfit.

Since the Florida Club is on the broadcasting list, we may expect to hear some lively programmes in the near future.

### North of England Dance Band Contest

THE third annual dance band contest organised by the Piccadilly Picture Theatre and Café, Ltd., was concluded at Belle Vue, Manchester, on Friday, April 29. This was the occasion of the semi-finals, and finals, in which twelve bands selected from heats played off. The result was as follows:—

1st: **Ermen and Robys Syncopators**—Silver cup and gold medals,



Joseph Nussbaum.

presented by the Piccadilly Picture Theatres, Ltd.

2nd: **Desmonds Internationals**—Gold medals, presented by Messrs. The Lawrence Wright Music Co.

3rd: **Maurice's Manhattan Band**—Gold medals, presented by Messrs. Cecil Lennox, Ltd.

4th: **Hearne's Cabaret Band**—Side drum, presented by Messrs. Boosey & Co., Ltd.

5th:—**The Empress Band**—Saxophone stand, presented by Messrs. Lewin Bros.

Special prizes for individual instrumentalists were awarded as follows:—

To Hearne's Cabaret Band—a trumpet, presented by Messrs. Keith Prowse & Co., Ltd.

To Ermen and Robys Syncopators—a medal for the best trombonist, presented by Mr. Albert Wagstaff.

To Desmonds Internationals—a medal for the best saxophonist, presented by Messrs. Mold & Co.

To Hearne's Cabaret Band—a medal for the best pianist, presented by Mr. Albert Wagstaff.

To Ermen and Robys Syncopators—a medal for the best banjoist, presented by Messrs. Mamelok.

The principal judge was Mr. Horatio Nicholls. He was assisted by Messrs. Billy Mayerl, F. Morris, S. Mills, H. Gray (of the B.M.G.), S. M. Berg, R. Tabush, Les. Mold, H. Lewin, V. Thomas and Dr. Warley.

Stalls were exhibited by Messrs. Mold & Co., Boosey & Co., Lewin Bros., Albert Wagstaff and Mamelok, the well-known musical instrument providers. The judges were entertained by the Piccadilly Picture Theatre, Ltd., and several excellent speeches were made. Mr. Horatio Nicholls spoke in glowing terms of the Piccadilly Picture Theatre, Ltd., in organising the contest, also of the good these contests do to the trade, bands and dancing generally. Mr. Ogden, in his reply, quoted the enormous amount of work done in arranging a contest of this description, and said that the success with which it had been attended was in no small measure due to his capable staff.

The judges concurred that the standard of playing by the bands was exceptionally high and that the Lancashire bands would compare favourably with any in the country.

It is a pleasure to state that the spirit of sportsmanship was manifest throughout the contest, the contestants themselves applauding the efforts of their rivals.

The whole managerial side was in the hands of Mr. H. K. Walker, manager of the Piccadilly Dance Salon, and the ease with which the programme worked was due to his ability, and he received deserved congratulations.

Mr. Billy Mayerl distributed the prizes.

The test pieces were chosen from the catalogues of Messrs. The Lawrence Wright Music Co., Keith Prowse & Co., Ltd., Cecil Lennox, Ltd., and the Cavendish Music Co.

V. V.

(From our Special Correspondent.)

IN the dear, dim days of my youth, the letters V.V. denoted a widely-advertised brand of patent bread. To-day, these initials identify a power in the dance world, Victor Vanzanger, of the Palais de Danse, East Ham.

Visitors to the East Ham Palais cannot fail to be impressed by two things, the playing of Victor Vanzanger's new band and the exceedingly beautiful lighting effects.

K.F.

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## Where they Get to

IT is extraordinary how one loses touch with some musicians who were well known in London only a few years ago. Many readers will remember Tom Kinsman who was originally with the New Columbians, which band worked the Hammersmith Palais de Danse and Rector's Club. He is now directing his London Frivolities Band at the State Café, Liverpool, where he is enjoying a great success. This is quite understandable when one realises that the men in his combination as per the photograph published here-with, are, reading from left to right:—Leslie Clair (piano), who used to work for Debroy Somers' private engagements, Jock Strachen (trumpet), late of Jeffries' band at the Marine Gardens, Portobello and Teddy Sinclair's band at the London Club, Fred Hallam (drums), who used to be at Murrays and the Piccadilly Hotel, Leslie Murfitt (saxophones and clarinet), late of the Hammersmith Palais, Tom Kinsman himself (saxophones and banjos) and Len Patey (violin, piano accordion and piano), late of Emlyn Thomas' London band and the Rio Grande Tango band.

Since leaving London Tom Kinsman has had twelve months at the Marine Gardens and Fountainbridge Palais, Edinburgh, after which he returned to town at the Empress Rooms with the Continental Five and then joined the New Princes Frivolities.

## Jack Leon and His Orchestra at the Grand Kinema, W.

(From our Special Correspondent.)

THE disadvantage of such a vague and indefinite term as "syncopated orchestra" is that any orchestra playing any sort of musical syncopation can legitimately describe itself as such. The good old word "jazz" is a far stronger and more adequate description, and I can only attribute the modern tendency to avoid the word to a snobbish fear of misunderstanding and ridicule.

As a matter of fact, the term "syncopated orchestra" is open to far more misunderstanding, as I discovered very vividly when listening to a programme of syncopated music given at the Grand Kinema by Jack Leon and his grand orchestra.

I do not deny in the least that Leon has an orchestra, nor that it occasionally plays syncopated bars. What I do deny is that it can be regarded as being in any way what is best described as a "jazz band."

Jack Leon conducts a band consisting of three violins and a cello, two saxophones, a trumpet, trombone and tuba, piano, banjo, drums. There may have been an extra percussion performer—from where I was sitting



The London Frivolities Band

I could not see—as certainly there were percussion effects during some of the numbers that did not appear to emanate from the drummer.

Jack Leon is, I should imagine, a conductor who is considerably experienced in cinema work. At any rate, the programme gave one that impression. Both in the extreme liberties which he took with the tempi, and in his dramatic climaxes, the spirit was that of the cinema, and not that of jazz.

It was most excellently done, and I make no complaint of it. I make no complaint of having heard a syncopated orchestra under the impression that I was about to hear a jazz band. What I do complain of is the indefiniteness and vagueness of a term that makes such a mistake possible.

Incidentally, even from a cinematograph point of view, I should like to know the reason for the thunder and lightning during Lange's arrangement of Tannhäuser. It is the first time I knew that the pilgrims to Rome were beset by the elements. No doubt they were, but I confess that somehow the climax at that particular moment seemed overdone. If thunder and lightning were dramatically necessary, I think Wagner would probably have indicated the fact.

## Murray Pilcer and His Band

(From our Special Correspondent.)

IT was a right and proper compliment for Murray Pilcer to bring his two Syncopating Charlestonians out with him for the final curtain, as no one would deny that the very large proportion of the great applause which greeted the recent performance at the Holborn Empire was earned by the extremely clever dancing of these two charleston experts. It was some-

what difficult to judge the possible merits of the band itself owing to the very unfortunate fact that the brass section was hardly ever in tune, but the most obvious fault is that the rhythm section is overcrowded. Two banjos and an ukulele, as well as piano and drums, in a band of fourteen is unnecessary (if the musicians can play their instruments) to the point of the ridiculous. The extra banjo and ukulele are, of course, only side lines, the two players in question being chiefly used

as vocalist and the other as one of the two charleston dancers. I presume that Murray Pilcer, being a good economist, dislikes the idea of these two performers being idle at other moments, but I think the band effect would be improved if they were only used for their main purposes. The other dancer plays a trumpet, when he is not otherwise performing, and this is not so bad. When well written for, three trumpets can be very effectively used. In this case, however, as I mentioned before, any such effect was ruined by the shocking intonation. From a band point of view the most pleasing item in the programme was "Tell me you love me." The saxophone tone is extremely pleasant. Murray Pilcer himself is worthy of commendation for his extremely clever side drum imitation of an express train, and a word of praise is also due to the four violinists for their performance in "Because I love you."

V. N. L.

## 12,000 Miles for a Job

Cyril Kaye, the pianist, and brother of Dave Kaye, has sailed for Australia to join and lead a dance band at the Wentworth Hotel, Sydney, Australia. This splendid opportunity was offered him by Herman Darewski.

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**Success in Germany**

EVA LINDE, who seven-  
teen months ago took  
her ladies band to Ger-  
many, has surely put up  
a record for an English  
ladies dance band by work-  
ing that country for so  
long. The girls have  
played in most of the  
principal German cities  
including Berlin, Leipzig,  
Hamburg and Munchen  
and are still there with  
many engagements before  
them to add to their  
record. Although they  
have to work very hard, putting in  
seven hours every day of the week,  
they thoroughly enjoy all their work  
and write us that they are extremely  
well received by the German people.  
The girls all double and not only  
do dance work, but give straight  
entracte music as well.

**Music for the Matelots**

(From our Special Correspondent.)  
THE Entente Cordiale, revived and  
strengthened by the recent visit  
of M. Doumergue, the French Presi-  
dent, has been further cemented by  
the enthusiastic reception accorded  
to the French Fleet, now being enter-  
tained at Portsmouth.

Mr. Albert E. Leonard of Southsea  
was appointed by the authorities to  
select the orchestra for the banquet  
given by the Mayor and Corporation  
of Portsmouth in honour of the  
visitors. As befitted the occasion,  
the musical programme was Anglo-  
French in its entirety, an interesting  
feature of the function being the  
community singing of  
popular English and French  
songs successfully inter-  
polated between the  
speeches.

**Dearth of French Music**

On June 3, the Official  
Ball takes place, and for  
this Mr. Leonard has  
selected 14 performers to  
uphold the prestige of  
British dance musicians.  
This combination, consist-  
ing of violin, two pianos,  
four saxophones, two  
banjos, two trumpets,  
trombone, sousaphone and  
drums, will interpret the  
latest British dance music  
with a few French num-  
bers interspersed. Since  
M. Francis Salabert, the



Johnnie Millen's Band.

eminent Parisian publisher, has been  
relying to a great extent upon New  
York and London to provide suc-  
cesses, it must have been a difficult  
proposition for Mr. Leonard to select  
the French section of his dance  
programme. Paris cannot supply a  
"Valencia" every week; indeed,  
prior to that record-breaker, the only  
outstanding French hit in this country  
during the last decade was "Mon  
Homme," while "Tango du Reve" and  
a few others achieved moderate  
success. K. F.

**Who's Who at the Glasgow  
"Imperial"**

THE Imperial Palais de Danse is  
one of Glasgow's brighter  
features, and possesses in Johnnie  
Millen's Band another bright outlook.

This five-piece combination is under  
the direction of Johnnie Millen, its  
pianists, who is son of Jock Mills, the  
Scotch comedian, and a recruit from  
the boards. This is his fifth year at



Eva Linde and her Ladies Dance Orchestra.

the Palais, where he not  
only directs his band, but  
does its arranging. He  
is assisted by Tommy  
Anderson (trumpet), late  
of Al. Davison's Claribel  
Band; Harry Hill (saxo-  
phones, clarinet and oboe),  
now on his second appear-  
ance with the band, from  
which he was enticed for  
15 months, only to find it  
"the better 'ole" after  
all; Bill Tringham (banjo  
and guitar), who lends  
his voice as the occasion  
warrants; and Bunny  
Bannerman (drums, traps and wire-  
brush).

**Sent to Coventry**

AT the Peel-Connor Ballroom, Cov-  
entry, the six-piece resident com-  
bination secured the engagement in  
open competition with many other  
local dance bands. It goes under the  
name of the "Gaiety" Dance Band  
and is led by H. H. Symonds (violin),  
supported by A. Jenner (saxophones,  
violin and xylophone), H. Edmondson  
(piano), J. McAllister (trumpet and  
piano), B. R. Dalton (banjo and violin),  
and R. Waters (drums).

In addition to its work at the  
ballroom it is also in considerable  
demand for local private engagements.

The combination commenced its  
activities at the Peel-Connor Ballroom  
in October last and continues until  
further notice.

**The Doll Dance**

A NEW dance rhythm has just  
come to this country from  
America incorporated in  
a recent Keith Prowse  
song, "The Doll Dance,"  
which is said to be as  
much a departure from the  
ordinary fox-trot structure  
as were the Charleston and,  
later, the Black-Bottom.  
This number, however, is  
not only a novelty from a  
rhythmic point of view,  
but also possesses a very  
infectious melody and may  
repeat in this country  
its transatlantic success  
amongst the leading orches-  
tras over there and the  
American populace.

New dance rhythms are  
rare enough to assure a  
big vogue for the Doll  
Dance.

The  
**Billy Mayerl**  
Postal Course in  
**MODERN**  
**SYNCOPIATION**

will positively  
Make you syncopate  
and improve your  
present playing, be-  
cause it goes to the  
root of the matter

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busy winter—start  
NOW!

Special terms  
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professionals,  
and generous  
instalment  
plans.

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for all particu-  
lars and 32-  
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trated free  
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- No. 4. The Spot Light Mute, Frosted Silver Finish, wonderfully effective for stage use ... Trumpet, 9/6; Trombone, 15/-
- No. 5. The Wow-Wow Mute, the neatest Mute of this type ever made ... Trumpet, 9/6; Trombone, 15/-
- No. 6. The Torpedo Mute, fine for producing a metallic effect. Trumpet, 8/6; Trombone, 12/6

**J. R. LAFLEUR & SON, LTD.**  
147, WARDOUR STREET, LONDON, W.1

"Clubbs" are Trumps  
A POPULAR band  
throughout Devonshire,  
Cornwall and Somerset is  
Clubb's Dance Band, a  
quartette consisting of Billy  
Pound (violin, saxophone  
and leader), Les Addison  
(piano), John Charles (banjo)  
and Stan Payton (drums).  
The combination is at the  
moment playing at the  
Victoria and Albert Hotel,  
Torquay, but has had con-  
siderable connection with  
local hunt balls, receptions  
and military and naval  
dances in the principal towns in the  
above counties.

The banjoist in the combination  
occasionally lays his instrument down  
and gives exhibition dances.

**Archie Pitt's Six Jazz Revellers**  
*(From our Special Correspondent.)*

ARCHIE PITT not only intends to  
make his productions modern, he  
also intends that they shall be good,  
and it is therefore not surprising to  
find that in his review "False Alarms"  
he is relying for almost the entire  
bulk of the musical support on six  
jazz revellers. (This, incidentally, is  
a method of overcoming the problem  
of local orchestras, which other pro-  
ducers might adopt with advantage.

It saves the producer both  
from having to rely on the  
very indifferent players, of  
which so many local orches-  
tras consist, and also from  
the expense of engaging a  
large touring "straight"  
orchestra, which would  
otherwise be necessary.)

It is also in keeping with  
Archie Pitt's general policy  
to find that he has taken  
considerable trouble to en-  
sure that his six jazz  
revellers shall be adequate  
for the work they have to  
do. Nothing but praise can  
be given for the amazing  
variety of their technical  
skill. The piano and drums  
seem to be the only instru-  
ments which do not change  
at some point or another  
during the evening.

It is a great pity that, with  
such technique and such  
tone, there could not be com-  
bined good rhythmic feeling;  
but it has to be recorded  
that this is sadly lacking.



Clubb's Dance Band.

In the waltz sung by Miss  
Constance Neville and Mr. Hugh  
Ormond during the cabaret scene,  
it was extremely difficult to recog-  
nise a waltz rhythm at all. For  
this, of course, the two soloists  
were chiefly to blame, but the  
band should have had enough rhyth-  
mic strength at least to suggest a 3/4  
tempo.

That the band has not this  
rhythmic strength was again shown  
by its performances later in the  
show, and I could not but regret  
that such an excellent combina-  
tion as it might have been should  
be spoiled by such a devastating  
fault.

V. N. L.



Billy Page and his Band.

A well-known "northern" combination, consisting of Billy  
Page (Violin and Conductor); Les Simpson (Piano); Norrie  
Kidder (Drums); Horace Bramhall and John Shaw (Saxo-  
phones); Jack Levesley (Trumpet); Sid Grant (Trombone);  
and Billy Bennett (Sousaphone).

This combination has been together for the last five years, and  
plays for many of the principal northern society balls.

**Brighter Brighton?**  
*(From our Special Corre-  
spondent.)*

AT a Council meeting  
recently, over twenty  
Brighton Councillors drew  
attention to the scanty  
musical fare provided by  
the Corporation. Besides  
being a popular holiday and  
week-end resort, Brighton  
has a resident population  
of 150,000, and the mun-  
icipal musical arrangements  
are hopelessly inadequate.  
Fortunately, the lack of  
enterprise on the part of

the authorities is in some measure  
compensated by the initiative of  
certain hotels where entertainment  
similar to the continental cabaret is  
provided free of charge to patrons.

Chatfield's Hotel, where Mr. Harnes  
and his orchestra are frequently  
supported by a talented concert  
party, provides a notable example  
of individual effort to brighten  
Brighton. K. F.

**New Firms**

PERCIVAL MACKEY, conductor,  
composer, orchestrator,  
recording leader and band-supplier  
generally, has recently been given a  
directorship in the new-organised  
concern of Larcine  
& Co., Ltd. His special  
function will be to take  
charge of the orchestral  
department, orchestrate  
the firm's numbers and  
direct the band-agency  
department. His late  
partner, James Macdonagh,  
has also joined the firm and  
is looking after the instru-  
mental side of the business,  
whilst Pat Theyer, the com-  
poser, has been retained to  
write new songs. Such a  
combination makes Larcine  
& Co., Ltd., a very serious  
proposition.

F. and R. Walsh, the two  
sons of "Dick" Walsh, pro-  
prietor of Beal, Stuttard &  
Co., have set up as publish-  
ers of popular music, in High  
Street, Charing Cross Road.  
Jos Gilbert has written a new  
valse song for them called  
"What Would I Do for a  
Girl Like You?" which  
they think is a winner.



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on

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THE GRAMOPHONE COMPANY, LTD.  
 OXFORD ST., LONDON, W.1



"His Master's Voice"

# THE GRAMOPHONE REVIEW

Edited by

## Faults in English Played Records

In spite of the fact that as far as recording goes, our English record manufacturers are at least as efficient as American concerns, it is a generally admitted fact that "dance" records made by American bands—and there are many of them which appear regularly in the catalogues of the English companies, who have working arrangements with American concerns—are superior to those of English combinations.

To those who know anything of the inner workings of the British recording companies this is by no means surprising; in fact, the surprise is that the English renderings are even so good as they are.

One of the most apparent faults in many English recorded renderings is that they are, compared with American, obviously insufficiently rehearsed. This is not, as might be expected, always the fault of the hands. It is frequently the fault of the recording companies.

In the first place it is but rarely that the band leader receives the score, or even the name of the tune he is required to record, in reasonable time. Sometimes this information reaches him only a day or so before the session. This means that a rushed off orchestration has to be made—and we all know how much good anything is when done under such conditions—or else the commercial arrangement must be used—if there is one. I say "if there is one," because more often than otherwise there is not. Naturally every recording company wants to be first in the field with the newest titles. To enable this, their representatives keep in close touch with the music publishers.

At an interview the publisher may say, "Here is my latest number. Haven't had a chance to get it orchestrated yet. In fact, only have one copy in MS. Going to be a huge hit though."

"Right," says the representative, "we'll do it at once."

"You can't," says the publisher, "I haven't a score for you."

## "NEEDLEPOINT"

"Oh, that's all right," replies the representative, "get someone to copy the MS. I'll wait while he does it."

Armed with his copy of MS, the representative rushes back, and in due course some harassed band leader gets the number with instructions that he is to record it on a date only a few hours hence.

Sometimes the publisher has been able to give the recording company a set of band parts, but even then things are not much better because often the commercial arrangements are unsuitable for recording. And even if they were, no recording company wants its record to sound like that of every other. It wants something which has an individuality, something more ambitious and which will show off its special band, something with a novelty in it which will not be identical with that of its competitor. Thus, if only for these reasons, a special orchestration has to be undertaken.

Orchestrations, to be any good, take time. It isn't on the spur of every second in every day that good ideas can be hit on by arrangers. They, like other artists, have sometimes to wait for inspiration.

So much for the arrangement. Somehow or other it gets done—good or bad—and that, though it should not be, is the end of the orchestrator's duty.

But what of the band? Its job has not started, though by this time the actual morning of the session may have arrived. What chance has the combination to rehearse or work up any little original stunts? Do you know sometimes the bands do not even see their parts until they arrive in the studio? More often than not is this the case with bands which do not regularly play together but, being purely what is known as "recording combinations," only meet when they attend a recording session.

In such cases all the rehearsing that takes place is actually done in the studio. The number is hurriedly run through once or twice, usually in the absence of the arranger, though he is about the only man competent to

rehearse the score, because he is the only one who knows exactly the interpretation intended. Then along comes the recording manager and the band makes a test or perhaps two, first to get a rough idea what it sounds like and then, good or bad, on to the wax it has to go because time is getting short.

And that's not the only fault. Oh, dear, no! It's just one of about a thousand difficulties with which the wretched band leader has to contend. Here is another point.

Recording companies naturally want all they can get for their money. No one blames them for that. We all do. But it can be, and is, carried too far, in the fact that as four titles are considered as possible in one session, practically every company demands that amount every time.

In my humble opinion, four titles cannot always be made in the two or three hours available, even by a thoroughly rehearsed band. Sometimes an arrangement which looks good on paper, and sounds good when actually listening to the band, isn't so satisfactory when recorded. Alteration then is necessary. Usually this is only slight, and not worth the expense or trouble of postponing the session. These various alterations to improve the unsatisfactory passage are worked out and tried over in the studio. In this way, given time, the trouble can be rectified, but the minutes have sped by rapidly, and to make up for those so spent the remaining titles are rushed through without the care so necessary to obtain a really first-class record.

If these things happen, as happen they do, with thoroughly rehearsed bands, one can imagine the result with a band that is not rehearsed.

Then again, there is the old bugbear of vocal choruses. Now in this country we are very sadly deficient in good vocalists for this class of work, but those who are selected for the job are not helped as they might be. They often receive the music even after the band, and seldom, if ever, do they get a chance to rehearse with the combination with which they are to perform!!!

"NEEDLEPOINT."

# Brunswick

Brunswick Records have earned their reputation in this country on their merits.

The number of admirers of these records has increased not by artificial stimulus, but through the recognition which has grown month by month of their inherent merits.



Brunswick Records do not appeal solely to lovers of "hot" music:—their appeal is wider and more general than that.

Because they reproduce the best music by the best dance bands in the world . . . .

Because the system of photographing sound, which is an exclusive feature of the Brunswick method of recording, and renders their performances more brilliant than any other records . . . .

Because each Brunswick Record that is issued represents the highest possible standard of musical reproduction . . . .

For these reasons Brunswick Records have come to be recognised as the best records on the market.



Their friends will grow in number, their reputation will increase with the greater manufacturing facilities and the wider selling scope which they now enjoy, and above all, the standard of their excellence will be maintained, for, always, it will be the policy of this Company to increase the quality and enhance the character for which Brunswick records are known throughout the world.

# Brunswick

## CLASSIFICATION OF RECORDS

The following letters anent the misleading headings under which records of syncopated bands are now classified by their manufacturers—which subject was discussed in these columns last month—are but two of many I have received in the same strain.

Dear Needlepoint,

It is with the greatest interest that I read your suggestion concerning the classification of dance records. The time has indeed come for something to be done in this line. That two such extremes in style as Gus Edwards' "Cryin' for the Moon" on H.M.V. and "Brown Sugar" on Actuelle have nothing on the labels to distinguish the one style from the other seems highly unbusinesslike on the part of the respective publishers.

Luckily, nowadays, owing to your excellent review in THE MELODY MAKER, one can order records by post, knowing exactly what to expect, without having given them a previous hearing.

For me there would be only two designations necessary for the record labels—the "hot" and the "rhythmic concert" records. I never can appreciate what I judge are "popular" records; for, after all, the "popular" record is only a simple melody, played as simply as possible for the benefit of those who cannot understand any more. I trust there are not many who think that this style of playing is modern dance music. For this reason alone, I would have the "popular" record kept separate at any cost from the other two styles.

If the gramophone companies are not prepared to put your suggested designation on the actual record labels, they could, at least, place the titles of the records on their printed lists, which are circulated among the public, under the three distinct headings.

Yours faithfully,

G. W. Wright.

Great Longstone,  
Bakewell,  
Derbyshire.  
May 16, 1927.

Dear Needlepoint,

Regarding your remarks on the division of records into several classes, according to style, I must say I am in entire agreement with a scheme of this description, which is much needed.

Also, to be of any use, these categories would have to be mentioned in all the catalogues, lists, etc., issued by the companies.

The only difficulty appears to be whether the record companies would place the numbers in their correct classes. I have in mind several issues of a well-known company, by an equally well-known band, which are described on the records and in lists as "Charleston Fox-trot," but certainly bear little resemblance to the Charleston style. Many others described as fox-trots are really more like one-steps, owing to the ridiculously fast speeds now fashionable with some of the well-known bands.

Yours faithfully,

Harry C. Shaw.

28, Whitehall Road,  
Handsworth,  
Birmingham.

May 5, 1927.

### TEMPOS FOR DANCING

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

"NEEDLEPOINT."

ESTD. 1890

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Nearest station Aldgate East (Underground)

## Current Issues

### BRUNSWICK (BRITISH BRUNSWICK, LTD.)

Ben Bernie and his Hotel Roosevelt Orchestra is this company's "best seller," and as the reasons for anyone's success are always of interest to those who wish to emulate it, let us see where our friend scores.

The most apparent fact seems to be that the ensemble is so wonderfully drilled. In all Bernie's records, rhythm and lilt always stand out conspicuously—which is due just as much to the precision with which all the players work together as to the brilliance of individual renderings. Here is a lesson for any band. Rhythm comes from unanimity of attack and phrasing. Then, Bernie has generally fine arrangements; they are always full of colour and interest, and thoroughly commercial without being "tripe-y."

It is no exaggeration, too, to say that Ben Bernie and his Orchestra know more about the technical difficulties encountered in making first-class records than any other band in the limelight; and they have all stuck together.

The outstanding "hit" of this month's records by Ben Bernie's band is "He's the Last Word" \*(†) (3411B) [52 at 80], which has an excellent arrangement, is thoroughly well recorded, and displays beautiful vocal harmony. (The vocal choruses are always a good feature in this band's records.) It features a marvellous piece of work by the tenor saxophone in the last chorus, the style is very modern and the phrasing and accents perfect. This is played by Jack Pettis, who is probably the finest tenor saxophone player of the day. He is a regular member of this band.

Further records by Ben Bernie and his Orchestra are: "I Can't Believe that You're in Love with Me" \*(†) (3442B) [55 at 80]. In the first chorus the organ effect by the saxophones is excellent, good clarinet tone is conspicuous in the verse, fine rhythm and lilt are displayed all through, and the harmonised vocal chorus is also a good feature. It is backed by "My Little Bunch of Happiness" \*(†) (3442A) [60 at 80], which displays a good commercial arrangement, with plenty of colour and the usual Bernie rhythm and a lilt. In "I'm Looking over a Four-leaf Clover" \*(†) (3444A) [57 at 80] difficult saxophone figures are played perfectly. "Ain't She





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YORK BAND INSTRUMENT CO.,  
Grand Rapids, Michigan, U.S.A.

See Full Page Ad.  
PAGE 554.

ENGLAND:  
KEECH LIMITED,  
6, Old Bond St., & 11, Archer St., London, W.

*Sweet?\**(†) (3444B) [55 at 80] on the reverse is excellent, but has not quite such a good arrangement as the others. All these records, while not excessively "hot," are full of "pep" and really good dance renderings.

"One Alone"\* (3411A) [61 at 80] has been recorded as a piano duet with orchestra, by **Phil Ogman** and **Victor Arden**. Although these two pianists have a big name in the States, their style is old-fashioned, and, while many may not agree, it is my humble opinion that they can no longer be classed among the "first-rankers." Otherwise this is a fairly good record, with no features out of the ordinary.

**Fletcher Henderson** and his **Orchestra**, a coloured combination, with Henderson leading at the piano, which has a good reputation in America as being even better than many bands consisting of white players, has interested me very much. The ideas embodied in its orchestrations are really excellent—far better than those we are used to hearing from the average nigger band, and its technique is better. It is a pity that its playing displays that slight crudeness which seems inseparable from all renderings of bands of the coloured variety, otherwise it could be one of the best "hot" dance bands of the day.

"Clarinet Marmalade" (†) (3406) [64 at 80], a one-step it has played for us this month, has some very clever ideas all through, though they might be treated a little more artistically. The phrases of the trumpet in the first chorus are really excellent, and there is a "hot" rhythm and lilt all through. On the reverse is "Hot Mustard" (†) [40 at 80], which again has a clever orchestration, and is generally typical of this band.

**Harry Archer** has a good reputation as a composer, and I think it would be better if he stuck to that side of the game instead of running a band. They tell me Harry is a real good sort, and one of the straightest men in the profession. That may be so, but it's no excuse for him having given us two of the worst-played records the Brunswick Company has ever turned out. They are "Yankee Rose" (†) [60 at 80] and "High! High! High up in the Hills" (†) (3452) [60 at 80], which have very poor arrangements, and a rhythmic style, which, if I didn't want to be rude to German Bands, I would say sounded like one.

"The Sphinx" (†) (3438A) [58 at 80] and "Delilah" (†) (3438B) [58 at 80], by **Louis Katzman's Anglo-Persians**, are interesting "atmosphere" tunes, but not ideal for dancing. The cor anglais in the former is effective, but the musical artistry of the whole is rather poor, and it sounds more like the rendering of a large theatre orchestra than a dance band. "Delilah" displays better musicianship, and both are exceptionally well recorded.

The latest craze in the States is the singing of **Harry Richman**, who is probably the greatest living artist of his kind. He is the star-turn in George White's "Scandals" (the best revue in America), where he regularly "stops the show." His renderings this month of "Muddy Water" (†) and "Ain't She Sweet" (†) (both on 3435) show that **Richman** can "put over" his songs to the very best advantage. His wonderful attack, good phrasing and intonation absolutely rivet attention. The accompaniments played by the ordinary pit orchestra of George White's "Scandals" are a lesson to the pit orchestras of this country. When will our theatre orchestras wake up, and learn to play in that rhythmic style so essential when accompanying the singer of modern popular songs? The excuse that it can't be done except by a Jazz band is torn to threads by this record.

**Vaughan de Leath** has established her reputation as a really first-class artist in "Crazy Words, Crazy Tune" (†) (3443A). She has a fine style, with plenty of snap and "go," and the accompaniment is of equal brilliancy. On the other side is "Since I Found You" (†) (3443B), by the same artist, which is equally worthy and shows that Miss De Leath has a heart, without being unnecessarily sentimental.

**Nick Lucas** is as good as ever in "I'm Looking Over a Four-leaf Clover" (†) (3439A), with accompaniment and excellent solo chorus by two guitars; "High! High! High up in the Hills!" (†) (3439B), which is rather better than the other side; "In a Little Spanish Town" (†) (3433A), again with accompaniment by two guitars; and "Put Your Arms where they Belong" (†) (3433B).

### COLUMBIA (COLUMBIA GRAPHOPHONE CO., LTD.)

THERE are some really good records in this company's list this month which are well worth everybody's money, because, while they are in no manner too extreme to appeal to the general public, they are at the same time thoroughly up to date in style, and contain many of the features for which the connoisseur so continually searches.

I think the best is "Since I Found You"\*(†) (4338) [57 at 80] by **S. C. Lanin's Ipana Troubadours**. The composition is of the sweet melody type, and the rendering, though leaning towards the symphonic style, is full of rhythm and lilt. The orchestration is most pleasing—full of colour and good effect, and fine musicianship is displayed. The vocal chorus is really excellent.

On the reverse side is "High Fever" [53 at 80], by **Cook and his Dreamland Orchestra**. This is a "hot" number played in what one might term "semi-hot" style—that is to say, while it is by no means symphonic, the actual melody is retained much more than in the ultra "hot" renderings of the small combinations playing for some of the other companies. While "High Fever" has its good movements, I cannot say it is anything like so good a rendering as that with which it is backed. I think, judging from its style of playing, the band must be a coloured combination.

The second best in the list is "It Made You Happy When You Made Me Cry"\*(†) (4368) [58 at 80], by **Paul Specht and his Orchestra**. This is neither a "hot" nor a symphonic rendering, but a very pleasing medium between the two. The orchestration is excellent very full and effective without conveying any impression of being broken up. The trumpet is excellent. To him are left a number of leads-in and bridge passages, which he plays "hot," giving the impression that "hot" movements will follow, but they do not. Instead we get sweet melody renderings by the various instruments in turn. This unexpectedness, being so musically obtained, is very entertaining. The trumpet takes good "hot" phrases in the verse, and the "semi-hot" soprano chorus prior to the vocal is worthy of note. The modulation from the first chorus to the verse is really beautiful.

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On the reverse side is "I'm Looking over a Four-Leaf Clover"\*(†) [58 at 80], by the same band. It is very much in the same style, though perhaps not quite so good. Musicians should take note of the attack on the melody notes in the first chorus, which does so much to help the rhythm. A good saxophone trio movement is followed by some wonderful trick stuff on the banjo, which, if it does nothing else, certainly shows that the player has a wonderful technique.

"I Love the College Girls"\*(†) (4369) [54 at 80] has been played by the famous Californian Ramblers, who are easily amongst the best half-dozen dance bands in the world. It is a pity they do not appear at their best in this record. Probably it is because the number is more of the lively comedy variety, and the band has seen fit to include an amount of vocal effect which, because it is so poor, might most advantageously have been omitted in its entirety. Apart from the singing (?), however, there is the usual excellent style, rhythm and lilt one always gets from this combination. The boys certainly can "swing" it.

On the reverse side is "There Ain't No Maybe in My Baby's Eyes"\*(†) [54 at 80] by Paul Ash and His Orchestra, which has nothing out of the ordinary about it except that the harmonised vocal chorus is very good. Also the fiddle finishes up his eight-bar solo movement with a break which is well worth noting.

Of the dance records by English bands, I like best, firstly, "World of Love"\*(†) [58 at 80]; and, secondly, "I Hate You"\*(†) (both on 4336) [59 at 80], which are both composed by Jay Whidden, and are from "The Blue Mazurka." They have been played by Jay Whidden and his New Midnight Follies Band. The arrangements are very fair, and the renderings, while having no other outstanding features, are full and rhythmic, and show good tone and balance.

There are other English-played dance records by Jack Hylton's Piccadilly Revels (under the personal leadership of Ray Starita), Debroy Somers' Band and Percival Mackey's Band. I can find nothing to say about any of them except that they are just ordinary commercial or popular renderings, and will, I suppose, have big sales,

the combinations being well in the public eye and having large followings of admirers. With the exception of Percy Mackey's, all are "Hall," and, in my opinion, badly recorded. Your dealer will willingly supply you with a list of the titles, if you want it.

I ought to add that the xylophone accompaniment to a good tenor saxophone melody in Percy Mackey's "Blue Pipes of Pan" (4345) [64 at 80] is excellent.

We now come to the vocal renderings, and delightful they are.

The Singing Sophomores, otherwise known as The Revellers—I hear they are returning to England this month (June)—have given us "Take in the Sun, Hang Out the Moon," "Sing," from "Lady Luck" (both on 4346), "Why Do Ya Roll Those Eyes?" and "Lay Me Down to Sleep in Carolina" (last two on 4272). They are all so good I can find nothing to choose between any of them. These troubadours seem to have better ideas which they carry out more musically every time one hears them. Their arrangements are delightful. Their harmonies are beautiful without being ultra modern, and their introductions, bridge passages, modulations and endings are absolute works of art. They have the rhythm and lilt of a full orchestra when they sing to tempo. All are excellently recorded.

Layton and Johnstone, who in their refinement have an inimitable style of their own, are as good as ever, and that means something, in "I Can't Get Over a Girl Like You"\*(§), "Ain't She Sweet?"\*(§) (both on 4328), "Way Down Yonder in New Orleans" (composed by Turner Layton, the pianist of Layton & Johnstone), "Perhaps You'll Think of Me" (waltz) (both on 4329), "Everything's Peaches" and "Reaching for the

Moon" (last two on 4330). Those marked (§) have piano solo choruses by Turner Layton. All are excellently recorded.

Dick Robertson has done some good vocal renderings which have been excellently recorded. Unfortunately, most of them have been ruined by the thoroughly bad, in that it is so absolutely lacking in rhythm, piano accompaniment. I understand, though, that he has changed his accompanist, and one may look for something really good next month. This month's numbers, placed in order of merit as I find them, taking into consideration how much the accompaniment has harmed them, are:—

"Where Do You Work-a, John?" (4327), "Bridget O'Flynn" (4331), "Ain't She Sweet?" (also on 4331), and "Crazy Words, Crazy Tune" (on reverse of 4327).

H.M.V.

(THE GRAMOPHONE CO., LTD.)

"Everything's Peaches"\*(†) (B5242) [51 at 78] by Irving Aaronson and his Commanders is not only the best record I have heard from this band, but I think I may truly say the best in this month's list. I knew that the combination was a first-rate proposition—I heard it many times when it was over here last year at the Plaza Cinema—but I never realised it could turn out anything quite so good. The arrangement, while not being in any way ambitious from a symphonic point of view, is a particularly neat and tuneful example of the up-to-date style without the introduction of anything extreme. The saxophone tone and intonation are excellent, the "hot" movement by the first alto being outstanding, but the laurels go to the first trumpet—"Micky," brother of Rube Bloom, the famous pianist—whose modern style is worth a study by any trumpet player. Pick him out carefully behind the vocal chorus. The band renders with a surprising precision and this, and other features, have produced an excellent lazy drag rhythmic lilt.

On the reverse side, by the same band, is "Give me a Ukulele and a Ukulele Baby" [50 at 78], which is simply another title for "If Ukulele Lady had a Ukulele Baby," by the well-known British composer Gené Williams, which was such a success here some time ago.

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"Down on the banks of the Old Ya-zoo" (†) (B5201) [54 at 78] by **Nat Shilkret and his Orchestra** is a well-played record, but more of the "popular concert" than a dance type. The male and female voices are too legitimate in style to be interesting. Following the vocal chorus, there is a good contrast in styles, but the tune is rather too broken rhythmically. On the other side is "Don't sing Aloha when I go" (†) [52 at 78] by **Waring's Pennsylvanians**. This is one of the best records I have heard from this band, and is beautifully played with an entrancing vocal chorus, and clever harmonic structure in the introduction. It is very "straight" rhythmically.

Now we come to quite a different type of dance record—the record which is made with the one intention that it shall have a direct appeal to as great a majority of the general public as possible. That it will fulfil its purpose is amply proved by precedent.

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pleases, which is certainly sufficient justification for its existence.

Of this type, I think the records by **Jack Hylton's Hyltonians** are the most interesting. They certainly portray excellent tone all through, and good, if straight, dance rhythm. Of the titles I like best "I'm going to follow the rainbow" (B5236) [56 at 78], which is a sweet melody number with a peppy saxophone movement in the last chorus, and a neat cymbal rhythm while the trombone takes the melody. On the back is "Sam the Accordion Man" \* [58 at 78], which has a bright rhythm and a slick violin break in the last chorus. Other good all-round dance numbers by this combination are:—"Cock-a-doodle, I'm off my noodle" \* (B5246) [58 at 78], which has a well-arranged (but rather broken rhythmically) special chorus, and neat single string guitar work with fiddle obbligato; "Blue Train Song" ("The Blue Train") [58 at 78], and finally "If I were you" (from "Lady Luck") (B5245) [58 at 78], which is chiefly conspicuous for the excellent tone of the solo instruments.

The Savoy Orpheans are continuing to render their numbers on the symphonic side with strong tone colours; the brass section plays "open" practically all the time, and produces nice tone, whilst the three violins materially assist in giving a concert-like finish to this band's playing. "Moonbeam kiss her for me" (B5244) [59 at 78], and "Oriental Moonlight" (B5248) [60 at 78] are good sweet melody numbers, having nothing particularly out of the ordinary. "Pretty Little Thing" (B5244) [58 at 78] is a number with a good straightforward dance rhythm, and a "hot" atmosphere about it. The trumpet is perhaps the most conspicuous, although every player gives a good account of himself, and **Herbert Finney** is very pleasing on the saxophone. A waltz, "Cherita" (B5248) [48 at 78] is a well played number, but the tune does not attract me very much. This style of composition shows off the violin section to greater advantage than does the fox-trot.

Two good arrangements of popular numbers, played by the Savoy Havana Band are "Night Time" (B5241) [60 at 78], and "Since Tommy Atkins Taught the Chinese how to Charleston" \* [56 at 78], in which the vocal chorus is rather suppressed.

As usual the clarinet work is well outstanding, but, taken all round, I do not think the renderings this month are up to the usual standard.

So much for the English style dance records.

Now we come to the vocal renderings.

The Revellers are back again in "Mary Lou" (†) and "In a little Spanish Town" (†) (B2443), which are both well up to the usual standard of this delightful combination. I have already mentioned it under its other name of the Singing Sophomores, in the review of Columbian records, so need not say more here.

**Gene Austin** has chosen three of the pathetic, sorrowful numbers for recording this month. He has done "It made you happy when you made me cry" (†) (B2442), in the second chorus of which he distinctly sobs in sympathy with the tragic theme, also "To-night you belong to me" (†), with a good accompaniment by piano, violin and cello. The third number, and here the "sob-stuff" begins to pall a little, is "I've grown so lonesome thinking of you" (†) (B2441).

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The most interesting vocal version of "Blue Skies" (†) that I have heard is on B2441, sung by Johnny Marvin and Ed. Small with accompaniment by guitars and piano. This easily heads the list of vocal issues this month.

For particulars of The Leonard Shevill Correspondence Course for Dance Banjoists half-price Birthday offer see page 562.

### ORIOLE-LEVAPHONE, LTD.

In "High-High-Up in the Hills" (†) and "How Long Must I Wait for You?" (†) (both on 2001) Peggy English has given us two of the best vocal renderings of modern popular numbers I have ever heard. Peggy is an artist of no mean ability. As well as a voice which she knows how to use, she possesses that elusive quality, modern style.

But, good as the song is, it is the accompaniment, by trumpet, guitar, piano and string bass, which has really commanded my attention. I find it about as near perfection as has yet been reached. It is so full and rhythmical without being noisy, and such good stuff is played—particularly by the guitar. In the introduction of the first-mentioned title the trumpet is a masterpiece. If you are looking for a fault you may be able to say his tone is a fraction rough, but, at the same time, you will have to admit that his phrases and style of intonation would be a credit to any first-class dance band. Nothing, however, has he on the remaining musicians—no, musicians is not good enough for them, I should say artists—who play with him. Who they are I cannot find out. All show up well, both in the chorus which they have to themselves and in the accompaniment to the voice.

The recording—oh, yes! I forgot. Well, that's good, too.

If you like vocal records with a negro flavour "Charleston Blues" (†) and "Swing Blues" (†) (both on 1002), please that violinist.

bands, they still have some of the darkies' good features, such as style, lilt, and in many places, though crudely portrayed, soul.

The piano solo in "Immigration Blues" is also worth hearing.

### ZONOPHONE (BRITISH ZONOPHONE CO., LTD.)

This month this company easily retains its reputation for putting out a thoroughly good popular dance record. By popular I mean a record that will appeal particularly to the general public, and thus is assured of a good sale. Although the names of two different English dance bands—Bert Firman's Dance Orchestra and Devonshire Restaurant Dance Band—appear on the labels, they are both so much in the same style that one can, for the purposes of criticism, class them together. In fact, Zonophone dance records have quite a style of their own. They are simple, straightforward, tuneful melody renderings. The orchestrations are absolutely ordinary—very much the sort of thing one expects to find in an everyday commercial arrangement, the rendering of the individual musicians is very orthodox, there is no attempt at anything in the nature of "hot" playing, except occasionally in a mild way by the first alto sax. (who, incidentally, always sounds exceptionally tuneful), and nothing surprisingly novel ever takes place.

Yet these renderings have behind them a well-pronounced, if straight, snappy rhythm and lilt, nice tone colour gives just the kind of interest the "man in the street" requires, and good, clean playing shows the musicians not only thoroughly appreciate what is required of them, but can give it. The recording is first rate, though the violin gets a bit near blasting point at times. I think it is more that he plays too loudly than that he is too near the "mike."

The titles this month are—  
By Bert Firman's Dance Band Orchestra: "Song of the Vagabonds" [60 at 78] and "Only a Rose" [55 at 78], from the musical comedy "The Vagabond King," are both on 2923. "I Love the Moonlight" [57 at 78], a good, sweet melody fox-trot, and the waltz from "The Desert Song" [55 at 78] are on 2921, while "Where Do You Work-a, John?" [65 at 78] and "Mulligatawny" [66 at 78], two 6/8 one-steps, are both on 2922.

By the Devonshire Restaurant Dance Orchestra we have: "Take Your Finger Out of Your Mouth" [55 at 78], a good, lively melody fox-trot, and "I Can't Believe That You're In Love With Me" [55 at 78], a good, sweet melody fox-trot—these two (both on 2919) probably comprise the best record in the list.

On 2917 are two good waltzes, "You Can't Take Away My Dreams" (2917) [53 at 78] and "Ting-a-Ling" [52 at 78]. The latter opens with two beautiful notes on the vibraphone, and this instrument is again heard in the lead-in to the last chorus.

"High-High-Up in the Hills" [55 at 78] and "Drifting and Dreaming" [55 at 78], another melody number, are both on 2918.

"Nesting Time" (2915), a vocal rendering by Florence Oldham with a rhythmic piano accompaniment, the best point of which is its tuneful neatness, is a very pleasing record. If Miss Oldham lacks forcefulness and strength of rhythmic accent—she rather gives me the impression that she is afraid to let herself go—she certainly has other qualities. Her voice is delightfully sweet, she keeps well in tune and the refinement with which she sings has lent an unusual clearness to her rendering. On the reverse side is "Everything's Made for Love," by the same artist.

NEEDLEPOINT.

° Denotes vocal chorus.  
† Denotes recorded in America.



## Showmanship Sense

IN view of the recent failures in certain circles, it is well for the secrets of successful conductorship to be enquired into. It can be stated at the onset that there are only two of them, either of which is sufficient to make a musician into a successful conductor, whilst absence of both makes failure inevitable and unavoidable: a musician can become a successful conductor if he possesses platform personality, or if he has a sense of showmanship. These are the mainsprings of success, and if the causes of the recent failures are investigated it will be found, in the final analysis, that both these attributes were missing in every instance.

Personality is an intangible attribute that is as certain of recognition as it is impossible to describe. It is reflected in a man's power of command; control of himself and of others. This is not unduly general among musicians. We have few magnetic personalities—few men of dynamic power. To but a small proportion of our musicians is the ability given to be born masters of men, for this trait is not acquired, it can only be developed from an inborn tendency to leadership, and as the race that is adorned by a few distinguished conductors is so limited, the prospects of success would be far from encouraging were it not for the fact that there is that other element that commands success—the showmanship sense.

This is a clumsy term; we use it because of its expressiveness. It means an ability to exercise imagination plus a commercial mind. To the artist the thought of commercialism is repugnant; but what is professional musicianship but the business form of the art? The business is to sell music to the public. Very often it happens that the entertainment supply is greater than the public demand; there is the competition of the music-hall, the cinema, or the dance. The public only wants one of the lot—which shall it be? It is then that the conductor's showmanship sense comes to his aid, and he at once attempts to beat all competitors by attracting the prospective customer to his "shop," by the age-old trick of window-dressing—showmanship.

It is no use running counter to the public. In the showmanship art "the public is always right." The soul of

### NOT THE SAME

We are asked to state that the International Music Co., Ltd., of 16, Mortimer Street, London, W.1—which is the Educational Branch of the well-known and long-established firm of Messrs. Ascherberg, Hopwood & Crew, Ltd.—is in no way connected with the International Music Agency, which latter was mentioned in our last issue in connection with an entitled "A Warning to A Song Writers."

the musician may shiver itself insane at the thought of flippant music and "tinkling tunes," and speak of this as "the prostitution of art"; but if a certain public wants "tinkling tunes," it is commercial suicide to supply symphonies. To be a success in the entertainment business your "show" must be more attractive than your competitors'. This axiom sounds the death-knell to the stereotyped programme; the "so many items per hour" stuff which reminds one dismally of the parson who used to preach with one eye on the sand-glass before him.

The conductor who persuades himself that if the public does not want high-brow stuff it ought to, and proceeds to ram indigestible programmes down its throat, is not merely deluding himself, he is building

his own... matter of demihinks hat

## Subsidised Soloists

THE secretary of a well-known Lancashire band writes respecting the pernicious system of paying retaining fees to soloists. I am inclined to agree with him in those cases when only the soloists obtain the fees, because this is obviously unfair. These "corner" men would not shine if the band accompanied them badly, and, incidentally, the "corner" men do not constitute a band. My correspondent suggests that these alleged amateur soloists suck all the juice from the grapes, and when the summer season is ended will be gone, leaving nothing but juiceless skins for the others.

In which statement there is a wealth of philosophy and not a little truth.

## Wheezy Wood-Wind

THERE is a saying that the donkey goes best when loaded, and whilst we have no desire to class our amateur military bands as "Balaam's Ass," there appears to be a tendency on the part of the wood-wind 'uns to go as the donkey does when unloaded. All of which recalls the earlier days in church when officials were kept to waken a sleeping member of the congregation. Such officials carried a wand which was double-ended, a stout knob at one extremity, a fox's brush at the other. Ladies were gently tickled into wakefulness with the brush, but nodding men got a smart tap with the business end. A tap with the business end is what is required to waken up some of our sluggish bands.

Some of the bands which have appeared in the London parks recently are like a wheezy hurdy-gurdy, and others like an out-of-tune steam-organ at a fair. An untuned brass band is bad enough, but an untuned military band is infinitely worse.

## Indiscriminate Adulation

THERE are many ways in which music is received. For instance, the Indian appears to understand better than we do. He knows that there is a tune for winter and another for spring, one to greet the sun and another to see him to rest, and a third for the silence of the night.

If it is of one kind he gets up and dances, if of another, he sits cross-legged and weeps; another, and he trembles from head to foot, his pagri falls off and his chignon falls down. And like some partisan supporters of bands at contests, when they think the music has finished, they give three claps as much as to say "thank you," and add another three if the majority seem to be doing so. Sometimes they applaud before the test-piece is finished for fear they should seem to be impolite! and sometimes they applaud as they come into the room the test-piece they did not hear. Have we not noticed these things at band contests?

## Music in the West of Scotland

THERE is no municipality in the British Isles which is run on such successful business lines as the capital of the West of Scotland, that business centre, with interests and connections all over the world, built and ever-growing on the side of the Clyde—Glasgow. Each year the musical fare provided by the Corporation Committee on music in the parks in Glasgow—a committee which is ably presided over by a woman Bailie, Miss Robertson—seems to improve, and this season everything portends an even more successful season than any of the previous ones.

### Municipal Enterprise

For some years now, the music committee has provided many concert parties throughout its parks, and for a long time this class of entertainment was looked down upon by the "classes," but, by a very careful discrimination every successive season, the committee has by now "combed-out" all the inferior companies, and none but the finest now appear in the Glasgow Parks.

The record for any concert party occurred in August of last year, when 4,939 persons paid for a seat in the enclosure. Notwithstanding the low price for seats—a charge which even the doourest Aberdonian could not cavil at—the concerts always show a substantial profit.

### Handel in the Park

The finest bands—service and civilian—appear during the season, and the attendances are always of the "house full" description. Amongst the attractions for this season is an orchestra of 50 performers, under

the able direction of Mr. Wilfred Venior, who will make a tour of fifteen days around the various parks. The "Messiah" performance, which has become a feature of the parks' programmes, will be given in Kelvin-grove, on Sunday, June 5, with Mr. Herbert Carruthers, of the B.B.C., as conductor.

### Lieut. Fred Wood's Record

Also amongst the bands visiting Glasgow this season will be those prime favourites, the Scots Guards, under the direction of Lieut. Fred Wood. This may be Mr. Wood's last visit to Glasgow in his present capacity, as he is due to retire next year. Lieut. Wood, who is the senior musical director of the Brigade of Guards, has visited Glasgow with his band each year, since 1901, without a break.

The other bands who will visit Glasgow are the Grenadier Guards, the Plymouth Marines, Argyll and Sutherland Highlanders, Cameron Highlanders, 2nd South Staffs, Besses o' th' Barn, Wirgates Temperance, and Carlisle St. Stephens.

### An Absence of Publicity

Now with the exception of the usual newspaper announcements in the local Press, and a small bill displayed in the Corporation trams, the Parks Committee do not advertise the municipal concerts, and yet every year they show a balance on the right side.

On the other hand, we have corporations in England spending thousands of pounds annually on advertising their seaside resorts for a ten or twelve weeks season. In addition to this, music publishers spend a lot of money each year at some of these places, but not one of them ever looks towards Glasgow.

There is a far larger sale of sheet music in Glasgow than in any other city or town. No publicity locally, no "boosting" by publishers, and yet it is done! How?

In many of the aforesaid seaside towns there is a lot of money spent (and wasted), energy expended, and, sometimes, to very little purpose. If some of our music publishers would just take a trip to Glasgow in June, July or August, instead of Blackpool and Douglas, and have a tour round Kelvingrove Park, Rouken Glen, Queen's Park and others, they would find a great field and one much more profitable for the exploitation of their catalogues.

What Glasgow does to-day, England will do to-morrow.

## Conscienceless Sharks

DOZENS of people have said to me that "the thanks of all decent-minded people are due to the MELODY MAKER for its very thorough exposure of the methods of the flat-catching agencies which trade on the ignorance and vanity of would-be composers."

These firms are of the cult which believe that mutts are born into this world at the steady rate of one per minute, as a special dispensation of providence to provide a living for conscienceless sharks.

The number of spurious "agencies" seems to have increased since the coming of syncopation; but they have been given a jolt which should have a depressing effect on their heartless business for some time to come.

Incidentally, my side has ached in trying over "So call me back again"—surely the world's worst song, so truly and thoroughly bad that in this case even a money-grabbing agency might well have said, "It's a shame to take the money."

## Trumpet Playing

THE article on trumpet playing ("Tips for Trumpeters") by Henry Levine has given pleasure to many young bandmen who perform on this instrument. They say the trumpet has not had as much space as its present day importance merits, and they are looking forward to more articles which they hope will be adequately illustrated.

For my part, I feel that while the trumpet has not had as much space as, say, the saxophone, I think trumpeters are singularly wanting in adaptability if they don't get a great deal of valuable information, and some capital practise from the articles on other instruments.

In my salad days I played, or endeavoured to play, every bit of music that came within my vision, and I have had hundreds of hours of technical training and sight reading practice on piano and organ parts, picking out the melodies and filling in with arpeggio, scale runs, etc., so far as the range of my instrument would permit.

All of the hot choruses for saxophone or violin published in the MELODY MAKER could, with a little

ingenuity, be played as trumpet exercises, and many of them need no revising.

## Drums and Drummers

AMATEUR bandmen would do well to note the thoroughness and detail with which the dance band expert studies his instrument. Even the drum and cymbals have been the subject of articles by writers who believe in drums, live for drums and drumming! So much so, that as a reward for their enthusiasm they now live BY their drums and drumming.

If a comparison is made between the experts of whom we have spoken and the drummer of the average, or a good bit above the average amateur band—and the truth be told—does not the latter come out of it rather badly?

Making all allowances, could not drums and drumming in our bands be vastly improved? In the way of enthusiasm, well—I know a man can't carry a drum about with him all the time. Yet, one of the best drummers I ever knew told me that he always had his drum with him!

That was a metaphor, of course, but it contains nine-tenths of the whole truth about proficiency on musical instruments. The man who thinks the most about it, i.e., the enthusiast, other things being equal, will leave the lukewarm player far behind in the race for proficiency.

### Bands Badly Served

Bands which devote most of their time and attention to contests, in which drums are not permitted, do not, as a rule, show up well in the percussion section when engaged in concert work. Certainly, there has been a little more attention devoted to this department during the last few years which has led to a decided improvement to the concert performances of a few of the more eminent bands.

The great bulk of the brass bands of this country, however, are still badly served on their drums, in the matter of material as well as that of personnel.

Why is it that the neglect of so important a section—in many arrangements a vital section of the brass band—is still tolerated?

Within the last few weeks I heard several bands play a march which contains two bars for drums only—

wind *lacet*. I have not heard a single effective performance of the march because of the absence, or inefficiency, of the percussion section.

Most of the performances were without drums, and in some of the cases the bars were left silent, while in others the bandmaster has made a slight rearrangement of the parts so as to escape the aching void. Where drums were employed the fault was mostly that the side drummer was "guessing," his solo bars took him unawares, and he played a group that was not the same as that on the copy.

In the only case in which both the drummers placed their beats correctly, they did not make any feature of the two bars—there was no marked rhythmic character—with the result that the composer's hope for effect was conspicuous by its absence.

### Bandmasters to Blame

Bandmasters often are found ready to confess that they know little of drums and drumming, and—care less. They will display the utmost energy and enthusiasm in securing the most modern silver-plated instruments—no matter the cost—and yet will tolerate the "tubby" old drum that should have been scrapped years ago.

It is a state of affairs that is very archaic, and progressive bands should make an end of drum troubles by getting the right kind of enthusiastic and intelligent musicians to man the percussion section, and supplying them with the most modern instruments and accessories to take their proper place in the efficient performance of band music. The percussion is a very important factor and brass bands, more than other combinations, need to make all possible use of it to counteract their natural limitations in tonal variety.

### Transport Troubles

The transport of drums and effects is one of the obstacles in the way of getting this section on a sound footing. I admit this, but believe the difficulty would disappear if only there could be created a proper realisation of the drum's importance. Bandmasters should seek to improve the musicianship and the status of the drummer, so that the other players will come to appreciate the musical importance of the percussion section. When this is fully realised, the question of the transport of "traps" will then be faced and dealt with in a businesslike way.

# WHO CAN TELL US—

THE name of the bandmaster who has got so mechanical that his men have christened him "Penny-in-the-slot"?

The difference between a bandmaster and a director of music?

The name of an eminent northern band which has accepted a week's engagement at Bournemouth for bare expenses?

Why a South London band engaged at a local cinema for a week was summarily dismissed after the first house?

If the truth, the whole truth, and nothing but the truth, will be revealed in the law courts?

The reason why a Lancashire conductor declared that the decision at Belle Vue contest "will take a week to devour and a year to digest"?

If Hythe Town Military Band is not the best amateur combination of its kind in the South?

### The Musician as Teacher

A MUSIC teacher must be something more than a musician. Otherwise we should have to conclude that the most proficient performer is to be regarded as the most skilful teacher, a proposition which is manifestly untrue, and especially so with an art.

The music teacher must be able to teach, and to this end it is necessary that musical attainment should be accompanied by an ordered consideration of the basic principles of teaching and by a study of mental processes in relation to the acquirement of musical knowledge and skill. The music teacher who deserves the name must thus gain an approved standard of familiarity with two arts, the art of music and the art of teaching. *Mere rule of thumb will not serve for either.*—(From the Report of the Incorporated Society of Musicians.)

Why Highland regimental military bands are such a magnetic attraction at Brighton?

Is it the lilt—or the kilt?

Whether new uniforms are not very much on order at present?

Why new music is the last thing to concern some bands?

The name of the Kentish band which earned the nickname of "The Haystack Band"?

What is a "talented band concert"?

Why St. Hilda Band is delighted with its new trombone soloist, Mr. E. Boam?

Is it because he is a *man* as well as a musician?

If the greatest foes of provincial bands are not apathy to programme work and indifference to appearance?

Who told *The Evening News* that the best players on the trumpet are Englishmen, because they have thin lips?

The name of a northern band trainer who is said to be able to give points to both Jews and Aberdonians where grabbing fees is concerned?

When we shall see an improvement in the technique and musicianship of the drummers as well as an improvement in the parts written for the instruments of percussion?

### On the Down Beat

THE tenor clef is always found by the C side.

Some bandmen are fired by ambition, others by the bandmaster.

All up-to-date business men are on the telephone, and all up-to-date bandmasters are on the gramophone.

It does not necessarily follow that because a teacher has a handle to his name he is able to turn out good pupils.

It takes a really good soloist to move an audience, but in certain circumstances a really bad one will be found quite as effective.

Uniforms do not necessarily produce uniformity.

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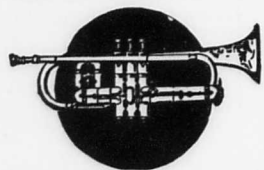
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## PHRASES Or the Meaning of "Hot" Choruses

To enable a better understanding of the following article, the attention of all readers is directed to this month's leading article—"Hot" Music to the Rescue"—on page 529.

NOTE:—The keys in which the examples herein have been scored are the same as those in which the passages have been played on the gramophone records mentioned. They may not be the same keys as used in the orchestrations issued by the English publishers. Readers wishing to perform these passages when playing the numbers in question with their bands must, where necessary, either make their own transpositions or, better still, arrange for the accompaniment to be transposed as the keys used in the records are most suitable to the range of the instruments in question. F. E.

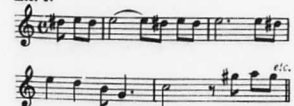
### PHRASES

Do you remember the good, or rather, from the point of view of the subject under discussion, bad, old days of 1913 when, under the name of jazz, the crude beginning from which has evolved our modern dance music was just commencing to show itself?

If you do, you may also remember the tune—"Alexander's Rag-Time Band," by Irving Berlin (Darewski Music Publishing Co.)—which was one of the first popular compositions to be associated with the new (as they then were) styles of rendering dance music for the new dances which had just come into fashion.

The actual melody of "Alexander's Rag-Time Band" went as follows:—

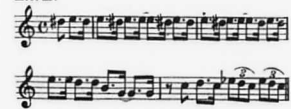
#### Ex. 1.



and to make it better for dancing it was "jazzed up" in all sorts of ways, the following being a very fair example of the class of thing to which we were treated:—

An article for all instruments by  
**FRED ELIZALDE**

#### Ex. 2.



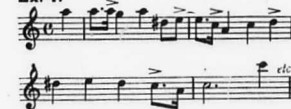
An absolutely modern rendering of "Alexander's Rag-Time Band" has just been recorded (Parlophone record No. R3320) by Miff Mole's Molers—a five-piece combination consisting of the very finest dance musicians of to-day. In the last chorus on this record, Red Nichols plays the same first four bars of the melody as I have shown above (see Examples 1 and 2) thus:—

#### Ex. 3.



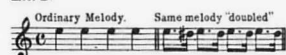
while in his chorus, Eddie Lang, the guitar player, renders them:—

#### Ex. 4.



The extemporisation as shown in Example 2 was an attempt to get syncopation into the melody to make it more interesting by continually producing an accent on beats where accent was unexpected, and also to make the rhythm "fuller" for the benefit of the dancer. As you will see if you study Example 2, this was done chiefly by splitting the long melody notes into a number of shorter ones, or doubling notes, that is to say, placing before the original melody notes lift notes (usually a semi-quaver in value) which were a semitone lower than the actual melody notes. Perhaps this is better explained in the following music score:—

#### Ex. 5.



From a musical point of view this produced a perfectly putrid effect. Any charm the original melody might have had was absolutely ruined by this "jazzing" of it. I need not explain to you why. You have only to try Example 2 over on your instrument to see for yourself.

And yet the original melody lacked the kind of rhythm one looked for even in those days, so something had to be done about it. You may say why not leave the melody as it was, and get the rhythm into the accompaniment. Well, that would get you a long way but not far enough, because you must admit that the melodic phrases of "Alexander's Rag-Time Band," if left exactly as the composer wrote them, would never appear to be anything wonderful, however good the rhythmic accompaniment might be.

Also there is nothing in the melody through which you can show that you have a soul instead of being just a music (?) producing machine.

To get soul into our playing we must have decent phrases to play and there is the whole secret of modern dance music.

These phrases are not given to us, so we must make them for ourselves.

That is what the famous American artists are doing to-day. They alter the straight melody to a lesser or greater extent, according to their personal ideas. And what ideas they have! They do not just split long melody notes into shorter ones, or double notes. They make up beautiful phrases based both on the original melody notes and their harmonies. Sometimes they even alter the harmonies to fit a special phrase of which they have thought. These phrases, as well as having melody, are so designed to produce clever rhythms—not hackneyed rhythms, but new rhythms specially introduced, not just because they are rhythms, but because they have a definite relationship to the melody of the phrases. They are part and parcel of the qualities which

make the phrases what one calls "musical."

If you will now again refer to Examples 3 and 4 you will see they conclusively illustrate all I have said. They are perfect examples of how a composer's original phrases may be beautified melodically while at the same time retaining a wonderful lilting rhythm and giving us something new and original to stimulate our interest. That they can be played with a sweetness which causes our hearts to react to them is amply proved in the record.

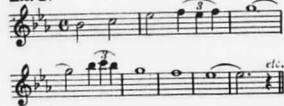
Now, all this is what is known as "hot" music. Of course, there are other kinds of renderings which the uneducated also include under the same description, but we are discussing the good, not the bad. And yet, as of course you know from experience, there are many who do not appreciate the beauty that is in these renderings, and I can only believe that it is because either they are too lazy to look for it, or else are deliberately maintaining an attitude in which they do not believe, because they have axes of their own to grind. I cannot believe there are those who, if they wanted to, could not appreciate it even though it is sometimes built up on modern harmonies such as are used by Debussy, Stravinsky and others, to which the ears of even the most educated of "legitimate" music lovers are as yet unaccustomed.

But this is not a discourse on the ethics of dance music. I really set out to show you that phrases, beautiful melody phrases with well portrayed rhythm, are the one secret of modern rhythmic music. I am now going further. I am going to try and inspire that latent talent which I know you have in you to build these phrases for yourself.

I think I can best do this by calling your attention to a number of the best examples which have been played in some of the latest dance records. I will give you the "dots" for them so that you can compare the scores with the gramophone renderings and then try them over for yourself. I am only sorry I have to use other people's efforts, but none of the records by my band in America, for which I scored this class of orchestration, is on sale over here, and I feel it would not be so interesting were I to give you just the score of suitable extemporisations without at the same time a chance to hear how musically good they are when well interpreted.

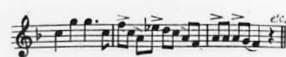
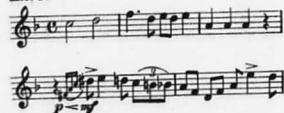
As even a "jazz" record must start at the beginning, let us see if we can find a good introduction anywhere. We have not far to turn. In the Oriole vocal record by Peggy English of "High, High, High up in the Hills" (20001a) the trumpet player of the accompanying orchestra takes the lead in the Intro. This intro, as are many introductions to songs, is merely the last eight bars of the chorus, the straight melody of which is:—

Ex. 6.



but the trumpet player has rendered it:—

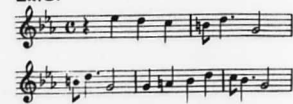
Ex. 7.



Don't you think it fine? How can you compare the original melody to it, either from the point of view of melody, rhythm, effect of intonation or any other quality? And this excellent passage has, I believe, been played by a negro, for it sounds suspiciously like Louis Armstrong who, though admittedly one of the best trumpet players of the day, is of the coloured race. His only fault seems to be that his tone is a little rough, but he certainly has a heart. Consider the second G in the sixth bar of Example 7.

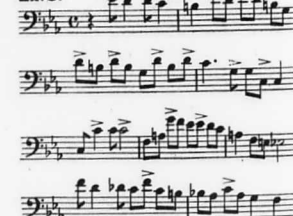
Another wonderful extemporisation, this time played by trombone, is on the Parlophone record No. R3318, of "I gotta get Myself Somebody to Love" by Sam Lanin and his Famous Players. The trombone takes from "pick-up" at the end of the sixteenth bar to the twenty-fourth bar in the chorus immediately following the vocal chorus. The ordinary melody of this passage is:—

Ex. 8.



but the trombone (probably Miff Mole again) plays:—

Ex. 9.

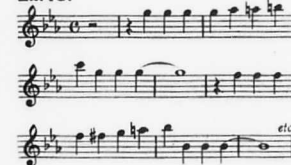


Difficult, beauty difficult; plenty tricky, too; but what music!

About the most wonderful piece of work I have ever heard on a tenor saxophone is in the last chorus of "He's The Last Word" (Brunswick Record No. 3411-B) as played by Ben Bernie

and his band. The actual melody of the ninth to the sixteenth bars is:—

Ex. 10.



but Jack Pettis, the tenor saxophone in this band, has invented the following:—

Ex. 11.



Try this over (and incidentally all the other phrases I have scored out in this article) slowly—say in blues tempo—and play it as sweetly and with as much feeling as you can, while still retaining the steady tempo and rhythm. You will then hear how really beautiful the phrases are in spite of the fact that on first hearing you may have thought them nothing but the usual style of rather clever "hot" stunt extemporisation. They abolutely tell a story in every bar.

There are, of course, many more such examples. They go from the wonderful to the hopeless and one must get a thorough understanding of the difference between the musically artistic and that which is merely commercial, to be able to differentiate between the good and the bad. This, unfortunately, I cannot explain to you on paper. There are no set rules—it is simply a question of artistic appreciation which one can best acquire from a continual study of the phrases which have been used to make up the best renderings.

If readers think it would be of any help to them, I will gladly give criticisms of any scored examples of this style of extemporisation they may care to send to me, care of THE MELODY MAKER.

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# FROM BRAIN TO BANJO ::

By H. LEONARD SHEVILL

## Embellishment for the Dance Banjoist

LAST month, dear reader, you may remember, we discussed the banjo from the point of view of the melody which its written part does—or, rather, should—convey. Looking at the subject from the point of view of the melodic curve, I endeavoured to show you in notation and diagram form my ideas on how one could, and should, embellish one's part from a melodic point of view. I hope, if you missed that article, you will refer to it before perusing this, as it has an essential bearing on that which follows.

There may be some justification for wonderment on your part as to how I am going to keep an article, titled as above, in agreement with my previous constant and much emphasised advocacy of a plain four-in-a-bar rhythm. Really there is no great mystery about it, though. My idea is not so much to elaborate the rhythmic foundation itself with highly exaggerated "jerks" of chords and queerly-placed rests, or silences, so often indiscriminately labelled "syncopation," as to explain a few of the many ways by which a little piquancy may be added to the rhythm whilst the plain four-in-a-bar foundation is retained.

It is true that there are a few alternatives to the "single crotchet" stroke to which I adhere with so much determination, which may be of assistance to us in the formation of a simple rhythmic pattern without interfering to any great extent with the foundation.

Two of these alternative strokes which immediately come to mind will suffice for examples. The first consists of turning any one of the four crotchets into three triplet quaver strokes (Ex. 3a), whilst the other consists of turning any one of the four crotchets into two strokes, one of a dotted quaver value, and the other of a semiquaver value (Ex. 3b).



In both the above instances the accent comes on the first stroke, thus accenting the actual beat. The

additional chords which have been inserted between the beats merely act as "lift" notes to the following beat, and as such merely embellish the rhythmic pattern without altering its foundation.

These two types of strokes are, as you may agree, very apparent every-day examples, and I am perfectly aware that in them I am not showing you anything startlingly new or brilliant. But, even so, great discretion should be used as to their employment. To use triplet strokes on two consecutive beats of the bar (as shown in Ex. 4a) would absolutely ruin the rhythm and entirely upset the swing of the tune, and say nothing of encouraging a tendency to retard slightly the tempo. In fact, I would even go further, and say that to use in dance banjo playing two sets of triplets in the same bar, even without their being necessarily consecutive (Ex. 4b), is sufficient to rob the instrument of a certain amount of snap, and to make it undesirably conspicuous.

The same might be said of the second type of stroke mentioned (Ex. 3b), with the exception that, if used on the first and third beats of the bar (Example 4c) in a blues or slow drag, when of course there is more time to ensure that the short semi-quaver stroke is performed with perfect neatness and precision, this rhythm is quite effective even for a whole chorus. In this case the semi-quaver and the following full crotchet should be accented like a postman's knock—bom . . . ta-tah, bom . . . ta-tah, etc., or almost as represented in Example 4d.



These and similar types of simple stroke variations are permissible under ordinary and general circumstances.

We now come to other permissible methods of embellishment which will assist both the melodic curve and rhythmic pattern. They comprise a style which, although not always applicable to every type of number, or class of rendering being employed by the remaining instruments, is

very effective in a "stop" chorus, when the banjo is required to fill in between the stops made by the full orchestra. Some very useful breaks can also be improvised on these lines. Further, this style makes a particularly brilliant contrast if used against a soft melody played on some low register instrument rendering straight.

The first embellishment consists of the addition of "passing notes" and "passing chords" to those given us in our parts, which generally are only suitable for treatment as a skeleton rhythm on which we can build. There are many ways of accomplishing this, but I feel it will only be necessary for me to cite a few examples.

The first example consists of playing any particular chord shape one fret lower than actually required, then, having struck this "passing chord" once, the chord shape is pushed bodily up the one fret to its proper or written position. Additional effect can be produced if this passing chord be accented, no matter upon which beat of the bar it happens to come. Though rather complicated to read, I feel sure that Examples 5a and 5b will make the idea plain. Example 5a shows the part as it might be written, and Example 5b shows the added



"passing chords." Though the examples are shown for the tenor banjo, the idea is just as easily applied to the G banjo.

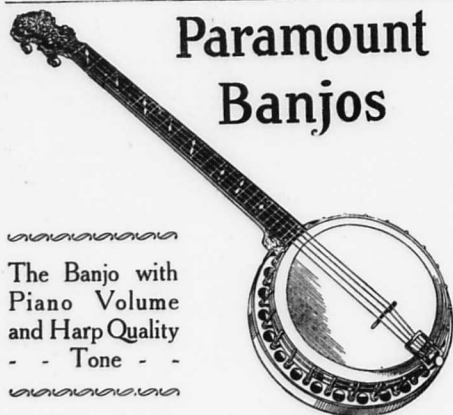
Theoretically, Example 5b is quite contrary to recognised rules, making what is called "false relation" with the correct harmony, assuming that other instruments are adhering to the one chord on which the whole bar is presumably based. But as it is immediately "resolved," so to speak, on to the correct chord, the result is merely a type of slightly "blue" effect quite in keeping with the discordant artifices to which other instruments in the dance orchestra are allowed to descend in their constant pursuit of so-called "hot"

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playing, and, after all, happening so quickly does not sound bad.

Another scheme (Example 6) consists of utilising any spare finger (i.e. any finger not being used for the legitimate chord shape), for the making of a passing note, or notes, on the top or melody string. These notes have no influence on the harmony chord itself, occupying, as they do, the tail end or unaccented portion of a beat, and after being struck they usually either return to the original chord on the next beat or else act as steps towards an inversion of the original chord or a new chord entirely. (See Examples 6a, b, c and d.)



Example 6a shows the tenor banjo position for the first inversion of the common chord of C, which is usually played with the third finger on top note E and a barre on the two lower notes G and C; this position obviously then leaves the second and fourth fingers free, or spare, and another glance at the example will show that the second finger is utilised for the making of a passing note (D), whilst the fourth finger makes another passing note (F). Example 6b shows two methods of using different fingerings for a second inversion chord shape on the same instrument. The first fingering, as shown in the first chord of Example 6b, viz: third finger on the top note G, second on middle note C and first on bottom note, E—is the fingering I prefer for general use for three note chords of this shape, though a great number of players will find it awkward owing to the third and second fingers having to be cramped into the same fret. My reason for preference for this apparently awkward fingering in place of the more usual one given as alternative in Example 6b, viz: second barre for the top note G and middle note C and first on bottom note, E—is that I think it very difficult to get a good tone if the barre position be used. I, therefore, avoid barre positions as much as possible and only use them when there is no other alternative. The 3, 2, 1 fingering, too, when once the fingers, after a little practice, fit easily and snugly one

behind the other, enables only the tips of the fingers to be used with a good tone in consequence.

Returning to the application of passing notes in Example 6b, the first fingering leaves the fourth finger free and with it is made a passing note (A♯). The second fingering leaves both the third and fourth fingers free and will enable either an A♯ or an A♮ to be used as passing notes. A♯ is shown in the example.

Examples 6c and 6d give some parallel examples of positions and fingerings as applicable to the G banjo.

Of course, the possibilities for the interpolation of such passing notes depend a great deal upon the chord position or inversion used. On the tenor banjo, for instance, the chord shape for the second inversion of a dominant seventh chord will not permit a finger being spared for passing notes at all (Example 7a) whereas the root position chord shape will permit us to use the passing note G shown in Example 7b.

On the G banjo, a somewhat similar advantage can be obtained from the careful choice of two slightly different chord shapes of the same inversion. Example 7c shows the same dominant seventh position served up in two slightly different ways, both of which sound equally well. In the first position the fifth of the chord (D♯) is missing, and all four fingers are requisitioned for making the chord itself. Therefore we have no spare finger for passing notes. In the second position, however, the fifth of the chord (D♯) is included and the third of the chord (B♯) is left out, in which case we are able to use fingers one, two, three, one, and in consequence, have the fourth finger at our disposal for the making of the passing note A♯ (Example 7c).

The reader will also have noticed by this time that some positions and fingerings require a descending, others



an ascending passing note, whilst others still are capable of using passing notes of both ascending and descending types. Examples 8a, 8b and 8c show these peculiarities as applied to the G banjo and Examples 8d, 8e and 8f show them as applied to the tenor instrument.



From the foregoing somewhat scrappy, I am afraid, and by no means exhaustive data, I hope that my readers will at any rate be able to see fresh possibilities for the exercise of their powers of invention, for the development of their technique and for the evolution of a particular style of their own.

It may be some time before the novice is able to improvise actual parts on the lines I have endeavoured to show, ideas will have to be worked out and transcriptions written, but I feel sure that players will appreciate what is really the most important point of all, viz: that the plain four-in-a-bar rhythm is still retained. That is to say, if the passing notes be deleted and the eyes concentrated upon the main chords, after all a very easy matter, a good solid ordinary banjo part is the result.

We now come to our last form of embellishment:—

I prefer to call it "the rhythmic glissando" in order to distinguish it from the "ordinary glissando" which consists of striking a chord and then sliding the fingers up the finger board—no assistance other than the initial stroke being given by the plectrum. In the rhythmic glissando the plectrum is playing "tremolo" the whole time, thereby giving the glissando a more rhythmic effect.

In a few words, the rhythmic glissando consists of a "slide" or "glide" by the left hand up to a particular chord accompanied by a rapid tremolo with the right hand. It may be used on any beat of the bar, and some very useful syncopated breaks may be devised on the effect.

Perhaps I had better describe the routine with more detail. Let us suppose that it is desired to emphasise the fourth beat of the bar. The "chord shape" of the beat to follow, i.e., the first beat of the next bar in this instance, must be ascertained some little time beforehand—about a bar previously will do. Then on the fourth beat make the chord shape previously ascertained, not in its correct printed position, but several frets lower down the finger-board, and whilst the right

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hand tremolos as rapidly as possible, the left hand slides up the finger-board at such a speed as will allow it to reach the required chord by the first beat of the next bar. Great care must be taken to ensure that the left hand is kept moving from the moment the first plectrum stroke is made until the desired chord is reached, for to linger at any particular position on the way would result, of course, in the listener retaining a definite aural impression of a chord entirely foreign to the key of the composition, whereas the result aimed at is to produce simply a conspicuous "brrrrrrr." Even this suggestion of false harmony may be avoided if this effect be only used—and after all a little goes a long way—where a change of harmony or chord will allow of the "slide" taking place between the old chord and the new. For example, most readers will be able to recall the opening phrase of "I'm Sitting on Top of the World." In the key of G the first bar of this tune demands the chord of G in the banjo part. In the second bar a change is made from the chord of G to that of C. Now the distance between G and C (up) on the banjo is just sufficient for the purpose of a glissando, and the two chords being of the same shape the glissando will merely consist of a glide on the fourth beat from the old chord to the new without any fear of falseness.

These natural chord changes will most often be found to occur at the end of every four, eight, sixteen or thirty-two bars, as well as in other places, which are also the most likely positions for "breaks" to occur. It is not surprising to find then that the "Rhythmic Glissando" is particularly effective as a "pick-up" at the end of a break by another instrument.

The novice will perhaps find it difficult to concentrate upon both the left hand glide and the right hand tremolo at one and the same time, in which case it will probably ease matters a little if, in place of the tremolo, he substitutes triplet strokes for the glissando which with one stroke for the "ultimate" chord will make four strokes in all. In fact, in a really fast fox-trot four plectrum strokes are about all it is possible to get in comfortably in the time allowed. After having attained a certain amount of efficiency with four strokes, the speed of the plectrum "flicks" may be increased to five strokes in all which, to all intents and purposes, is a tremolo.

I think it would be as well, in order to make these last two points perfectly clear, to give a little example from the

**Ex. 9. RHYTHMIC GLISSANDO.**

Melody.



G Banjo (slow tremolo)

Tenor Banjo (Actual pitch) (slow tremolo)

first phrase of "I'm Sitting on Top of the World," first of all using an ordinary glissando (upon which it is not


permitted to linger) composed of four strokes in all and, secondly, giving a glissando occurring at a natural change in the harmony and using five strokes in all.

We now have enough ideas on which to embellish our rhythmic pattern.

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and diagram examples, I explained how we embellished our melodic curve.

**Ex. 1 MELODY INSTRUMENT PART**



Natural "Melodic Curve" and

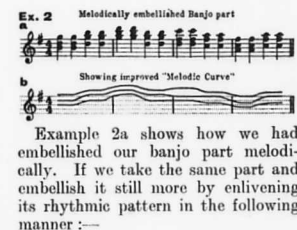
Natural "Rhythmic Pattern"

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

showing lack of "Melodic Curve" and

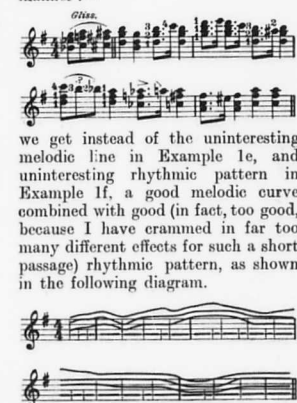
showing lack of interest in "Rhythmic Pattern"

**Ex. 2 Melodically embellished Banjo part**



Showing improved "Melodic Curve"

Example 2a shows how we had embellished our banjo part melodically. If we take the same part and embellish it still more by enlivening its rhythmic pattern in the following manner:—



we get instead of the uninteresting melodic line in Example 1e, and uninteresting rhythmic pattern in Example 1f, a good melodic curve combined with good (in fact, too good, because I have crammed in far too many different effects for such a short passage) rhythmic pattern, as shown in the following diagram.

On page 594 you will find a transcription of the banjo part of "Crazy Words—Crazy Tune" which I think illustrates that which I have tried to make clear in this article.

H. L. SHEVILL.

# CRAZY WORDS-CRAZY TUNE.

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FOX-TROT.

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(See accompanying article)

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Crazy Words by JACK YELLEN  
Crazy Tune by MILTON AGER  
Crazy Arr. by PAUL F. Van LOAN

Actual pitch, throughout.

**TENOR BANJO.** **G BANJO.**

The musical score is arranged in two systems. The first system shows the Tenor Banjo and G Banjo parts. The second system continues the arrangement with various effects marked above the notes: O.R.G., N.C.R.G., P.C., and T.F.R. The score concludes with a section marked 'D.S. al Coda as in printed parts.'

Key to effects.

O. R. G. = Ordinary Rhythmic Glissando upon which it is not permissible to linger.

N. C. R. G. = Natural change Rhythmic Glissando.

P. C. = Passing Chord T. F. R. = Triple Finger Roll.

Note:— Three note chords only have been used. Advanced players will find no difficulty in applying the 4th string note when possible.

# :: :: STYLE ON THE VIOLIN :: ::

## Bowing as an Aid to Rhythm

By  
**GEORGE HURLEY**  
(Leader: The New Florida Club Dance Band)

If your wanderings should ever take you for a tour round our provincial dance bands you will find, if you are sufficiently interested to look so deeply into the subject, that, whereas practically every other instrumentalist in the orchestra extemporises on his written part to a greater or lesser extent, the violinist usually sticks very severely to that which is written.

The reason for this is probably because the great majority of the musicians who play such instruments as saxophones, trumpets, banjos and drums (which, in these days, are often learnt in a comparatively short space of time), if not entirely self taught, have dispensed with their teachers at an early stage and completed their musical education by themselves. Thus their individuality of temperament is not unduly hampered by the hide-bound conventions of legitimate music, such as are drilled into pupils by their teachers.

But with the violin it is different. A much longer period of study is necessary to attain the same standard of proficiency on this instrument, and thus it follows that the teacher cannot be so quickly dispensed with. Teachers of the violin are, of course, still of the "legitimate" school—the time has not yet arrived when those who have had experience in syncopated music have taken up general, as distinct from speciality, tuition. Thus, the violinists of to-day reflect the influence of their teachers far more than exponents of any other instruments. This influence has always consisted of the demand that they shall play their parts note for note as written. Mind you, I am not talking against the man who can, and does, play his part as written. Oh, dear no, far from it! Every musician, no matter what instrument he plays, must be able to play his part note for note; but that does not mean that he need always do so. There are times when the violinist, providing he can, may extemporise the same as other instrumentalists. In fact, it is often essential that he should, particularly because in the violin parts we get to-day it is only on the very, very rarest of occasions

that one finds anything but the straight melody, an occasional obligato and a few cues to be played in the absence of certain instruments.

Now, extemporisations on the violin should, as on all other instruments, consist, not of helter-skelter notes which mean nothing, but of pleasing phrases, the notation of which forms an original, interesting and musically correct theme, the rendering of which should be continuous in its expression. Of course, these phrases must conform to harmony of the general rendering.

If the extemporisation is on the melody, the nearer one can keep to the general meaning of that melody the better. If the extemporisation is to be a form of accompaniment to a solo instrument playing the melody, it should form a good background to that melody. A good guiding principle for such accompaniments is to

keep the accompaniment moving slowly where the melody moves rapidly; but when the melody moves slowly, or has ceased moving—that is to say, is standing on one note for, say, three or more beats—the accompaniment should move rapidly by "picking up" into a good phrase based on the chord(s) (C1) which form(s) the harmony at the moment.

Now violinists, as well as other instrumentalists, should do their utmost to cultivate the ability to work out little phrases of this sort. A good habit is to try to whistle them to gramophone records. You will be surprised what good ideas the renderings of the instrument playing on the records will inspire in you as you go along—particularly if you choose the right kind of records—the good records. By which I don't necessarily mean records by bands which have big names with the public; I mean records, both sweet and "hot," such as "Needlepoint" in The Gramophone Review of this book says are good. He can be relied upon. Records in slow tempo are the best to start with. The only thing to guard against is that you do not base phrases for the violin on renderings but other instruments, which, though they sound good on these instruments, are not suitable for the fiddle.

Having acquired a temperament to compose good phrases, the violinist still has to play them in the right way—with a good style.

The foundation of style in modern dance music is rhythm. The violinist, at least as much as any other instrumentalist, has the means to produce good rhythmic style because in his bow he has a most perfect device for controlling, to an absolute nicety, his intonation. In fact, the correct use of the bow is the main factor in producing rhythm which, in this case, signifies that elusive, but much desired, quality—style.

Take, for instance, the following simple phrase:

Ex. 1.

Now, without reading one more word of this article, get your fiddle and play Example 1. Don't look for an extraordinary way of phrasing it.

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just play it as you feel any good "legitimate" violinist would.

Well, how did it go? Not so bad? Yes! I quite believe you, but even so you may have missed one or two little points. The best result, I think, is obtained if you play it as follows, conforming strictly to the bowing, accenting, slurring, fingering and positions in which the notes are played, as marked:—

**Ex. 2.** (Chord of Eb major)

Is that the way you played and fingered it first? If not, don't you think that my way produces a more rhythmical effect? Did not my fingering help you in obtaining the right slurs?

You will find that, basing your phrases whenever and wherever possible on crossed string playing naturally aids in producing a rhythmic swing. Here are a couple of examples. You will notice that every accented note (except the last note of Example 3) is played on a different string to the note immediately preceding it. (Incidentally, Example 3 is a suitable "break" for the 15th and 16th bars

**Ex. 3.**

**INSURE YOUR VIOLIN IT'S FREE SEE PAGE 547**

of any number written in the key of G major, where such "break" needs to be based on the chord of the dominant or tonic.)

**Ex. 4.** (A minor) (D7) (E7) (Am)

And here are some more phrases which I think it will help you to study carefully. Probably you will be able to introduce them into some of the numbers you play without any alteration, but if not, they may still be useful as models on which you can base original phrases of your own.

**Ex. 5.** (C9) (D9) (G9) (C9)(C9)

**Ex. 6.** (Bb9)

**Ex. 7.** (Bb9) (E9) (Bb9)

**Ex. 8.** (E9) (A9) (D9) (G9) (C) (D9) (C9)

**Ex. 9.** (C) (F9) (C) (D9) (G9) (C)

Finally, on page 598 you will find a chorus of "Ain't She Sweet," which I have so arranged as to make it illustrate as far as I can the suggestions I have made to you in this article. The best result will be obtained if you play it, and all other "hot" transcriptions like it, against the melody played "straight" in slow, drag fox-trot tempo by some low register instrument, such as the tenor sax, cello, or trombone. The rhythmic section should support with a "straight" but well-accented "after-beat" rhythm.

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# AIN'T SHE SWEET

## FOX-TROT.

"HOT" VIOLIN  
ACCOMPANIMENT  
by  
GEORGE HURLEY

This copyright transcription conforms to the Harmonics with orchestration issued by The Lawrence Wright Music Co and should be played as the accompaniment to melody played by Tenor Sax, Trombone, or Cello. To allow this an additional chorus should be played either before or after the 2nd time (Brass) chorus in the orchestration.

Words by JACK YELLEN  
Music by MILTON AGER  
Arranged by  
PAUL VAN LOAN

1 as in printed parts 2 as in printed parts A

Return to printed parts

D.S. al Trio

# MODULATING - FOR PIANISTS

By AL. DAVISON,  
M.A., Mus. Bac. (Cantab), F.R.C.O.

CONTINUING from where we left off last month: The ordinary succession of dominant seventh chords falling one degree on each resolution, that is the adding of one flat or knocking off one sharp for each dominant, as shown in Ex. 13, may be found in three out of four printed orchestrations.

**Ex. 13.**

Remember, though, when using these dominant seventh chords like this that it is as well to embellish with some kind of figure or sequence, preferably taken from the material (or melody) of the chorus just played, or of any saxophone or bass figures that may have been used, thus :-

**Ex. 14.**

The melody may also be effectively used to bring about the modulation both in "lowering" and "raising" the key. In both cases, however, the method is the dominant seventh method. (See Ex's 15a and 15b.)

**Raising the Key.**

**Ex. 15a**

**Lowering the Key.**

**Ex. 15b**

Before going on to the next rule I want to call the attention of those of you who are studiously inclined to the progression of bass notes (marked \*) in Examples 15a and 15b.

Last month, in the first part of this article, I said certain extreme modulations made in the manner we were then discussing were not very effective in that the new key failed to establish itself firmly. This was because the modulation was not founded on a sound and proper sequence of bass notes.

The simple secret for plain and effective modulation is found in the *sound and proper sequence of roots and bass notes.*

To explain more fully. The dominant seventh in or of the key of G major is built on the fifth of the scale - D. D is the root, or bass, of this chord. The chord as shown in Ex. 16 is the dominant seventh of the key of G in its root position, but the same chord may be used in any of its in-

versions (as shown in Ex. 16a) :-

**Ex. 16a**

It is still, however, the dominant seventh of the key of G, and thus the bass notes of Ex. 15a and 15b are still not only a part of it as such, but also the root of a plain common chord in G.

Now, in the simplest and firmest modulations, roots will be found to move in intervals of a third, a fourth or a fifth. Take this example of bass notes only :-

**Ex. 17.**

Play these notes carefully, and your ear will be satisfied that a modulation has been made to the key of D from the key of G, the chords above the bass notes being :-

**Ex. 17a**

The reason for this aural satisfaction lies in the fact that each chord is closely related by key to both the previous chord and next chord following. Thus, the first chord C (marked 1) is related to the next chord, A minor (marked 2)—its relative minor.

[A minor is the relative minor of C major: C major is the relative major of A minor. Both have the same key signature.]

A minor is founded on the fifth note of the scale of D and, therefore, whether the chord be major or minor, if you move your bass up a fourth or down a fifth you will get a dominant to tonic effect (remember the note A is the dominant of the key of D).

It is as well to remember that plain chords (having the third and fifth above the root) on a bass moving in intervals of a perfect fourth up, always sound good, and it is when these intervals cease to belong to the scale of the key they are in that the harmonies above such bass notes require most careful use or they will sound unsatisfactory.]

The D chord (marked 3) is related to the A minor chord (marked 2) in the same way as all roots, moving from dominant to tonic, are related—i.e., they belong to the same scale.

In the G chord (marked 4) the relation to the D dominant chord is obvious.

The E chord (marked 5) (minor or major) bears the same relation to (4) as (2) does to (1), and so on from (5) to (6) to (7) as from (2) to (3) to (4).

You will see that each chord is common to, or in the key of, the chord before and after it, and you will find moreover that the relationship is governed and decided by the root or bass note of the chords moving, as I said, in intervals of a third, a fourth and a fifth.

If you will examine any Arthur Lange modulation you will generally find that the chord foundation is built on what I have presumed to call the "sound and proper sequence of bass notes or roots."

**Rule 3**

A series of dominant sevenths may be used on a chromatic or whole tone scale bass moving either up or down.

This rule is exemplified in Examples 18a, b and c.

Example 18a shows a modulation from C major to D major by dominant sevenths moving down in semi-tones.

**Ex. 18a**

Example 18b shows a modulation from C major to G major by dominant ninths moving upwards by semitones.

**Ex. 18b**

Example 18c shows a modulation from C major to G major by dominant sevenths falling by whole tones.

**Ex. 18c**

In Examples 18a and 18b one may start in any key and get satisfactorily to any other key required. In example 18c one can also start in any key and get to any other, but the effect is more useful when an unusual or bizarre effect is required. One can combine the proper resolutions of the dominant seventh and then follow it by using the chromatic seventh, or vice versa, thus :

**Ex. 19a**

**Ex. 19b**

**Rule 4**

The chord of the augmented fifth can be used for modulating in a similar way to the chord of the dominant seventh, as shown in Example 20.

**Ex. 20.**

The treatment of the augmented fifth gives a very wide scope. Like the chromatic and whole tone sevenths of Rule 3, one can begin with any augmented fifth chords, and by progressing with the same chord up or down in tones or semitones, land in any new key desired, but one must know in which key such augmented fifths may be so that one can be certain that a proper modulation is formed. It is not always easy to recognise in what key a given augmented fifth may be.

Actually, the augmented fifth is

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the plain major chord of the third and fifth with the fifth raised a semitone as shown in Example 21,

**Ex. 21.**

**Ex. 21a**

All you have to do then to get a proper "follow in" from any augmented fifth chord is to consider as a bass note any one of the three notes of the chord; make it rise a perfect fourth and this new note is the keynote of your new key. You have, therefore, in the one chord three different resolutions or new keys to go to, as shown in Example 22.

**Ex. 22.**

The \* in Example 22 denotes the fifth from which the modulation is made, taking C as the bass, bringing us into the key of F major.

Example 22a shows the same augmented fifth (marked \*) with E as the bass, bringing us into the key of A major.

Example 22b shows the same augmented fifth (marked \*) with A<sub>2</sub> (or G<sub>2</sub>) as the bass, bringing us into the key of D<sub>2</sub> major.

**Ex. 22a**

**Ex. 22b**

The principle of the modulation is, as I said before, always based on the dominant tonic resolution, but to

avoid any mental struggle, try this trick:

Make some pianistic figure for yourself on an augmented fifth chord, repeat it once or twice a semitone higher each time (or if you like, a tone higher, or lower, or in fact at any interval you fancy), take the last note you play and make it the fifth note of the scale of your new key, like this—

**Ex. 23.**

It is hardly necessary for me to write out further examples of this dodge; you will see that the two lower notes of the chord B<sub>2</sub>, F<sub>2</sub> and D (marked \* in Example 23) rise a semitone for their resolution, the B<sub>2</sub>

Have You  
**INSURED**  
That Instrument?  
See page 547.

remaining where it is as the B<sub>2</sub> (fifth note of the scale) in the key of E<sub>2</sub> major. If you make the F<sub>2</sub> of this chord common to the new key, then the new key would be B major—or if you made the D of this chord a common note, then the new key would be G major.

Note carefully again that there is something in common between the modulating chord and the chord of the new key—a single note—and it is the dominant note, the fifth note of the scale of the new key.

There is one exception to this common dominant note and it gives a very easy method of modulation which sounds good. I give the plain vamp chords:—

**Ex. 24.**

This modulation takes you to a key which is a major third below the original key. In the proper sense of the word it is not a modulation, but the effect is very pleasing and to get back to the original key is equally easy, as shown in Example 25.

**Ex. 25.**

To explain the modulating chord (which is marked \* in Example 25) is perhaps beyond the limits of this article, but you will find it in your harmony textbooks under the title of an augmented sixth.

I propose next month to deal with the diminished seventh method of modulating which you will find more interesting than any, as it gives opportunity for really genuine modulation, where merely "slamming a dominant" or using chromatic sevenths are only makeshift and rather tawdry. AL DAVISON.

(To be continued.)

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# THE SAXOPHONE SECTION

By  
BEN DAVIS

*While this article is written primarily for Saxophonists its contents should also be of interest to players of brass and such other instruments as are used in sections.*

For a long time I looked at the title I have given this article. I confess it perturbed me. I was afraid it might scare away such saxophonists who, because they belong to a band only employing one saxophone, do not have the chance of playing with a complete section and thus would think this article of no interest to them.

But I have changed my mind. I am now convinced that every performer on the saxophone, even if he is not yet, hopes one day to be a member of a section. Also I think there is something to be learnt by the solo man from a study of the difficulties with which the man in the section has to contend.

Only a few days ago, when at a dance band contest, I won a nice little bet. One of the competing bands was known to have three very good saxophonists in it. All the other musicians were good, too, and everyone else seemed pretty convinced it would go home with the handsome pot which was awaiting an owner.

Personally, I was not so sure about who that owner was to be. I knew all three of these saxophonists in the favoured band and while I have to admit they were first-class men when considered apart from each other, I knew equally that they all had totally different styles and I wasn't any too happy as to how they would fit with each other.

Well! To cut a long story short, the favourites lost and when afterwards, to test my theory, I said to one of the judges "What went wrong with the so-and-so band? It had good men," he replied "Yes, but its saxophone section sounded so wretchedly ragged. It seemed muddled and lacking in clarity and snap."

What a lesson!

In my opinion, every possible fault there could be in a saxophone section was to be found in this one. Here are some of them:—

1. Each man was trying to stand out and shine, regardless of whether he had the melody or not; consequently instead of the melody standing out, the second alto saxophone was often above the melody, and sometimes the tenor, especially on the low notes, seemed to drown both the altos.

2. When the brass was taking melody, the saxophone figures seemed to play a too important part. I am certain that against the muted brass the figures must have been marked *p*, though they were played *f*. The attacking of these figures was very ragged, too.

3. The phrasing was very poor and the breathing occurred anywhere. The outcome was that a passage in a waltz that I remembered was written *legato* sounded quite jumpy and lumpy. You can better appreciate what I mean if you can imagine what it would sound like, for instance in an eight bar phrase, if the first saxophone took a breath after say, four notes, the second saxophone after six notes, and the third saxophone after seven notes.

4. As already stated, each of the saxophones was forcing his playing with the object of being in the limelight; consequently the tone produced can be likened to that which Dr. Crowhard would have you believe saxophones always sound like, or even worse than that.

5. There seemed to be too much style among them. What I mean

is that each man had a style of his own, totally different from the others, with the exception of the amount of gliss that was being put in. It all reminded me of a switch-back. In the ensemble chorus the entire section was trying to play "hot," each in his individual style. The result I leave you to imagine.

Unfortunately, these faults are by no means confined to this one band. In fact, I have heard many, if not all, of them in dozens of bands. It seems that the better—up to a point—the players in a saxophone section are, the more these faults occur and it all arises because the individuals are too keen on looking after their own interests instead of paying a little attention to the man in the next chair and working for the good of the band instead of just themselves.

Assuming, though, that with our faults pointed out to us, we are willing to do what we can to correct them, the next question is, how are we to go about it? Let us consider the shortcomings of the band that lost, point by point in the order I have mentioned them.

Complaint No. 1 comes under the heading of "balance." It should be realised that the solo (or first) saxophone should stand out, and the second and third saxophones act as a supporting background to him. Their parts aurally are not so important as the melody, and I would suggest that when the first saxophone is taking melody, no matter how softly he should play, the others should be softer still.

Listen to any good band on the gramophone records. The second and third saxophone parts often sound so quiet that it is difficult to pick them out at all. Yet you would soon notice if they were missing. This is how it should be. It is merely a question of getting the volume of each in its right proportion.

In complaint 2 I make mention of figures. Now, when you find these in your part you must understand that, whether you are just one saxophone in a band or part of a section, you cease to be part of the melody, but become a member, or members, of the rhythmic department. Thus, while figures should be played in accordance with the expression marks,

On Pages 606, 607 & 608

will be found this month's

## HOT SAXOPHONE CHORUS

by  
JOE CROSSMAN  
together with accompaniment by

LEWIS STONE  
of

"Ain't She Sweet"



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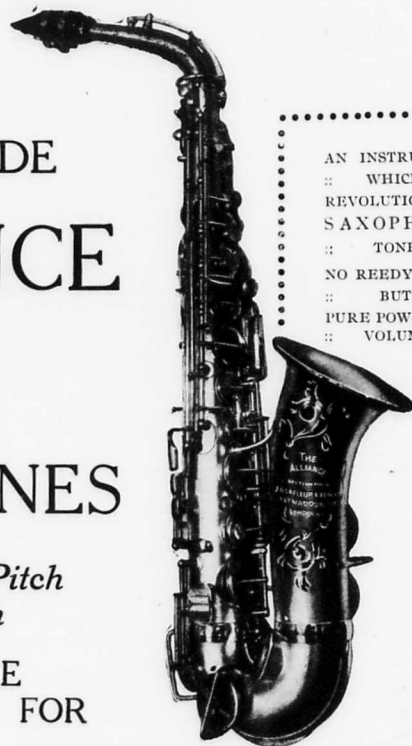
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be well phrased and kept very snappy, they must never be above the melody in prominence. This is not always easy when a saxophone section is playing figures against a single instrument taking melody, but it can, and must, be done.

Complaint 3 deals with phrasing, and breathing, which is part of phrasing. The latter is a more important point because it is such a general fault among saxophonists. Too much care cannot be given to it. All members of a saxophone section should take a breath at the same time.

As regards complaint 4, I have already said so much in previous articles with reference to this subject that perhaps I need make no further comment here.

Complaint 5 is a most important point that cannot be over-stressed. Style should be left entirely to the leading saxophone; the rest of the section must follow him even if his style is not so good as they may think theirs is. If the first saxophone is poor in this feature, the others will only make matters worse by trying to play against him. Incidentally, style is quite a study in itself, and only by a great deal of playing together and

listening to each other carefully can a good ensemble be obtained.

When the section is playing together, no one saxophone should extemporise. The harmonies are bound to clash and the effect is not good. If you want a saxophone section to play "hot" you must score out the stuff in advance. Even then it will sound bad if each man does not accent and phrase the same.

When playing the melody in unison on the low register, as it is frequently written these days, try and keep it soft, as the tone very easily becomes blatant.

Finally, before we part company to hop out and have one, I want to tell you something which I hope will prove to you how very important a famous dance band leader considered the points I have raised in this article.

When Mr. Debroy Somers formed his now most popular band, he used to have heaps of long rehearsals for just his saxophone section alone. On these occasions they never played tunes. They started playing just semi-breves in unison to get the same tone quality and *same length vibrato*. Think of it—musicians like that playing just single notes together! Then they went on to simple chords,

each man playing his own note. They played these chords all ways. Sometimes they started *ppp* crescendoing up to *fff*, sometimes it was the other way round. Only when the result of that was perfect did they go on to figures and "hot" phrases. It took hours, but the end justified the means.

Another point which goes to prove that which I have said is that orchestras realise how important it is that all saxophones should play together. In good gramophone records you will always hear all the saxes move together; contrary motion is seldom, if ever, employed.

The saxophone section should get together as often as possible for the purpose of rehearsing by itself, discussing its defects and trying to improve them. This matter should not be left to the band leader. Remember he has other worries and cannot spend all his time with one department of his orchestra. The saxophone section should run over its parts and its members should listen to themselves and to each other.

Work for the section and not for yourselves. Let your motto be "United we stand," for divided you will fall. BEN DAVIS.

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# AIN'T SHE SWEET?

FOX-TROT

"HOT" E♭  
SAXOPHONE CHORUS  
by JOE CROSSMAN  
of BERT AMBROSE'S  
May Fair Hotel Dance Band  
(By permission of LEWIN BROS,  
with rhythmic section accompaniment  
by LEWIS STONE.

*This copyright transcription conforms to the harmonies in the  
chorus before the ♯ in the printed parts issued by The Lawrence  
Wright Music Co.  
It should be inserted as an extra chorus between the 1st time  
(Sax's) & 2nd time (Brass) choruses, and be preceded by 1st  
time bars as in printed parts.*

Words by  
JACK YELLEN.  
Music by  
MILTON AGER.  
Arranged by  
PAUL F VAN LOAN.

Musical notation for Saxophone Chorus, consisting of five staves. The first four staves contain the main melody with various ornaments like 'smear' and 'y'. The fifth staff is a shorter phrase marked 'as in printed parts.'

## TENOR BANJO ACCOMPANIMENT to "Hot" Chorus of AIN'T SHE SWEET? (actual pitch)

Musical notation for Tenor Banjo Accompaniment, consisting of five staves. The notation shows a rhythmic accompaniment pattern. The fifth staff is marked 'as in printed parts.'

## PIANO ACCOMPANIMENT to "Hot" Chorus of AIN'T SHE SWEET?

Musical notation for Piano Accompaniment, consisting of eight systems of two staves each. The notation includes chords and rhythmic patterns. The eighth system is marked 'as in printed parts.'

**BASS or TUBA ACCOMPANIMENT to "Hot" Chorus of AIN'T SHE SWEET?**

as in printed parts.

**DRUMS ACCOMPANIMENT to "Hot" Chorus of AIN'T SHE SWEET?**

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**THE AFTER-BEAT CYMBAL**

By



HARRY RADERMAN,  
of  
Bert Ambrose's May Fair Hotel  
Dance Band

Much has already been written about the class of snare (or side as it is usually termed) and bass drum work necessary in the modern dance band. Even more has been said about how to produce the many and various kinds of rhythms on the cymbal. Both these features produce very excellent effect and one can truthfully say that, no matter how good a drummer may be, there is always something fresh for him to learn in that direction, whether it be something he has originated himself, or something that others are doing that he wishes to emulate.

I am rather suprised, though, that more importance is not given to combined cymbal and snare drum rhythm (with, of course, the addition of the bass drum). Snare drum rhythm alone is, in certain movements, unsuitable inasmuch as it is apt to become monotonous by its sameness of comparatively dull tone colour. Equally, though the cymbal has a more musical and so interesting note, there is a thinness about its tone colour which fails at times to give that "body" and unobtrusive fullness, so essential to a dance band.

When, however, we have a combination of the two, much of the aforesaid deficiencies is eliminated.

Like all other effects, if overworked this manner of drumming will become monotonous too; but, judiciously employed in suitable movements—and this aspect must be left to the discrimination of the individual performer—it gives both body and life to the rhythm.



Photo-Diagram No. I

The production of this combined cymbal and snare drum rhythm is not easy to manipulate. Some little practice is necessary to acquire the requisite dexterity.

For this class of work it is essential to have the cymbal fixed on to the side drum, more or less in the position as shown in the accompanying diagrams Nos. I and II. It is not possible to work with the cymbal fixed to, or suspended from, the bass drum for reasons which will be apparent.

In the style of combined cymbal and snare drum rhythm under discussion, on some notes both these instruments are played together, on others, only one—the snare drum—is struck at a time. Where the snare drum is played alone it is usually on an unaccented beat, or on a semiquaver, or quaver which, preceding one of the four main beats in the bar, acts as a grace or "lift" note to that main beat.

Easy, did you say? Well, perhaps not quite so easy, because it is not just a case of taking a stick in each hand and playing the taps. The cymbal has to be damped out to prevent over-tones, by choking it with the hand after each beat, and in passages when, to get the desired rhythm, short beats such as quavers and semiquavers follow each other quickly, one has to work pretty smartly.

It was suggested to me—and the same idea may enter your mind—that it would simplify matters if the cymbal were permanently damped out, either by glueing strips of felt or cloth to it, by fixing clothes pegs or clips on to it, or in some other such manner, but that would ruin the effect. It would make the cymbal too "dead."

No! to get the desired effect the cymbal must be "open" when it is struck and must remain "open" for practically the full length of the beat being played, only being choked out just before the next beat and in just sufficient time to allow it to be "opened" immediately prior to the following beat being struck.

Although it may appear complicated at first, it has been found that the best way to produce this effect is to use the same hand (i.e. the left hand) to play the snare drum and choke the cymbal, the other hand (i.e. the right one) being used for both snare drum and cymbal beats as required.

Before proceeding further you will, of course, have to rig up a cymbal on your snare drum. I do not know of any firm over here that markets brackets already made for the purpose—I brought mine from America—but it is quite a simple matter to get one built up. First of all, obtain from your drum maker an additional snare drum brace-rod of the right size for your drum. Take this round to your local ironmonger, bicycle repairer or garage, and get him to braze an arm on to it. In the extreme end of the arm a  $\frac{1}{16}$  in. hole must be



Photo-Diagram No. II

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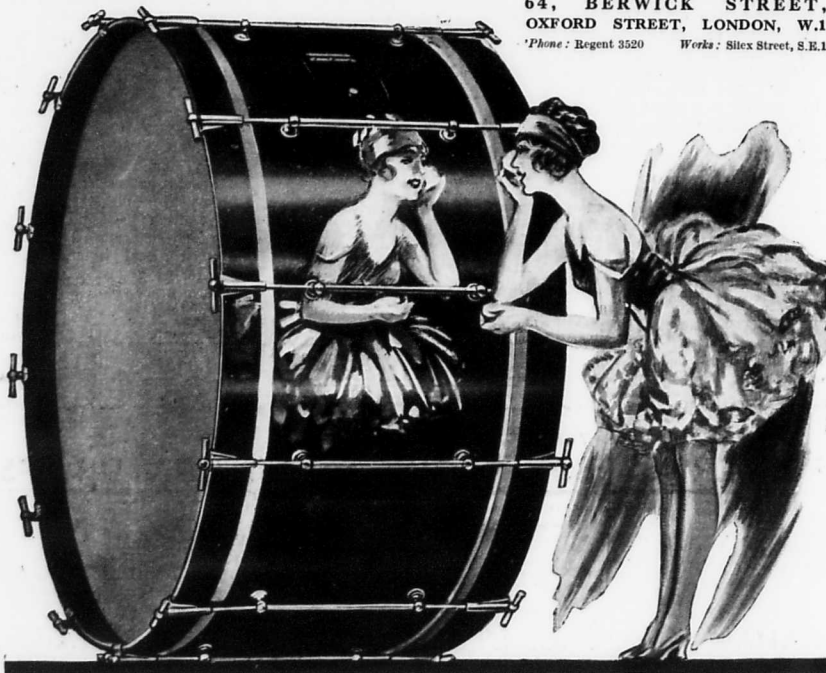
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drilled. Then obtain an ordinary 2 in. by 1/4 in. round headed bolt and a fly-nut for same. This bolt is passed through the cymbal and then through the hole in the arm of the bracket and the fly-nut tightened up to hold the cymbal in position. Felt or rubber washers should be placed either side of the cymbal to prevent it rattling and giving off a metallic jingle against the bolt. When this is completed (as shown in diagram III) it is only necessary to fix the whole

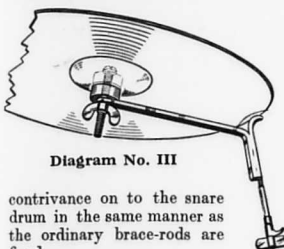


Diagram No. III

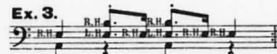
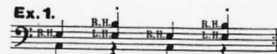
contrivance on to the snare drum in the same manner as the ordinary brace-rods are fixed.

Having got so far, we are now ready to try out the effect.

To play in the manner under discussion the hands should be placed and the sticks held as shown in diagrams Nos. I and II. Probably the first thing you will notice when you commence to try taps is that the difficulty lies in the working of the left hand. It is by no means easy to control, and get sufficient force behind, the stick while at the same time keeping the hand in position to choke the cymbal. Actually the stick must be manipulated by wrist movement and, as Shakespeare is reputed to have said: "There's the rub."

With regard to the actual rhythms themselves, they are much the same as you would play on the snare drum or cymbal when playing either of these alone instead of in conjunction with each other.

Here are a few examples of suitable rhythms, but of course it must be remembered that it is not the drummer who sets the rhythm. He must adapt his rhythm to fit with the remainder of the band.



R.H. = Right hand. L.H. = Left hand  
Play notes in the A space on Bass Drum  
Play notes in the E space on Snare Drum  
Play notes in the B space on Cymbal

With regard to the playing of these examples, I think the scores really portray the full explanation of what is required.

In Example I we have bass pedal and snare drum on the first beat. The snare drum in this case can be played with the right hand as that hand is not yet required for the cymbal. It is easier that way because the left hand must always be retained in such a position that it can choke out the cymbal, and thus the less work it has to do the better. On the second beat (the after beat—which as such should be slightly accented) we have cymbal and snare drum together. Now in this case the right hand is required to play the cymbal since, as will be obvious, the left hand is never in a position which will allow it to do so. Thus the right hand has to cross over from the snare drum to cymbal (as shown in diagram No. II), and the left hand consequently has to play the snare drum. Beats three and four are the same as one and two respectively.

The other examples are all straightforward as written. The right hand crosses over the left as and when necessary. You may on first trial think it easier to play the snare drum beat with the opposite hand to the one I have indicated, but do not allow this to happen. Playing with the wrong hand to start with will get you into a bad style, which will ultimately prevent you from playing more complicated rhythms with the necessary precision and clarity.

HARRY RADERMAN.

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 BID YOUR TROUBLES ALL GOOD-BYE; Leslie, Dubin and McConnell; J. Nussbaum; L.W. Mus. Co.  
 BROKEN-HEARTED; Lambardo, Lewis and Whiting; Arthur Lange; Cavendish.  
 CARING FOR YOU; Carl Lang; Mark Fisher; West's.  
 CASTILLIAN NIGHTS; Nussbaum and Ricardo; J. Nussbaum; K.P.  
 CHERRY RIPE; Prentice and Hamilton; Mark Fisher; West's.  
 CLONK-ER-TY, CLONK-ER-TY CLONK; Leslie Sarony; Percival Mackey; Lareine.  
 DOLL DANCE; Nacio Herb Brown; F. H. Klickmann; K.P.  
 DOWN SOUTH; Tabbush and Wallace; Debroy Somers; Lennox.  
 EV'RY LITTLE THING I DO; Norman P. Hackforth; Percival Mackey; Dix.  
 HALF A MOON; Reynolds, Dowling and Hanley; Arthur Lange; K.P.  
 I NEED SOME COOLING OFF; Richard Rodgers; Max Irwin; Chappell.  
 IF ALL THE STARS WERE PRETTY BABIES; Rose and Fisher; W. C. Polla; Feldman.  
 I'VE GOT THE GIRL; Walter Donaldson (American); F. & D.  
 LANTERN OF LOVE; Peck and Wenrich; Frank E. Barry; F. & D.  
 MIMOSA; Evans and Wallace; Mark Fisher; Lennox.  
 MINE; de Sylva and Hanley; Arthur Lange; L.W. Mus. Co.  
 MY HEART STOOD STILL; Richard Rodgers; Max Irwin; Chappell.  
 ONCE IN A BLUE MOON; Carl Lang; Mark Fisher; West's.  
 ORIENTAL MOONLIGHT; Smoley and Seaman; W. C. Polla, L.W. Mus. Co.  
 SAY, MA, COME OVER HERE; Compton & Sonn; Claude B. Yearsley; Dix.  
 SIDE BY SIDE; Harry Woods; Arthur Lange; L.W. Mus. Co.  
 SUNDAY; Bennie Krueger; Frank E. Barry; F. & D.  
 READING BETWEEN THE LINES; Carl Lang; Will Raydon; West's.

- TEA TIME TO-MORROW; John P. Long (American); F. & D.  
 THE SPHINX; King and Warren; Arthur Lange; K.P.  
 THERE AIN'T NO MAYBE IN MY BABY'S EYES; Donaldson; Frank Skinner; F. & D.  
 THERE'S EVERYTHING NICE ABOUT YOU; Wendling, Bryan and Terker; W. C. Polla; Feldman.  
 WHEN THE LOVE BIRD LEAVES THE NEST; Hugh Wade; Mark Fisher; Feldman.  
 WORLD OF LOVE; Jay Whidden; A. E. Davison; Chappell.

### ONE STEPS

- MULLIGATAWNY; Grahame and Lynton; Ray Noble; L.W. Mus. Co.  
 WOTTLE; Hurst and Miller; Ray Noble; L.W. Mus. Co.

### WALTZES

- AM I ALL TO YOU?; Petrie and Vorzanger; Vorzanger; Feldman.  
 I'LL DO IT ALL OVER AGAIN; Meyer and Conrad; Boyd Bunch; K.P.  
 THAT'S WHEN MY LOVE WILL END; Geo. W. Meyer; Percival Mackey; Lareine.  
 WHAT WOULD I DO FOR A GIRL LIKE YOU; J. Donaldson; Gilbert; F. & R. Walsh.

NOTE:—Titles in bold type are the star numbers of the various publishers' catalogues for the month.

The first name after each title is that of the composer: the second the arranger of the orchestration.

- The following abbreviations are employed:—  
 Cavendish = Cavendish Music Co., of 295, Regent Street, W.1.  
 Chappell = Chappell & Co., Ltd., of 50, New Bond Street, W.1.  
 Dix = Dix, Ltd., of 7, Denmark St., W.C.  
 Feldman = B. Feldman & Co., of 125, Shaftesbury Avenue, W.1.  
 F. & D. = Francis, Day & Hunter, Ltd., of 138, Charing Cross Road, W.C.  
 K.P. = Keith Prowse, Ltd., of 159, New Bond Street, W.1.  
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 Lennox = Cecil Lennox, Ltd., of 134, Charing Cross Road, W.C.  
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THE  
**CINEMA**  
 SUPPLEMENT  
 — TO THE —  
**MELODY MAKER**  
 AND  
**BRITISH METRONOME**  
 JUNE, 1927

Edited by  
**J. MORTON HUTCHESON**

**TO ALL MUSICIANS**

The Birmingham Conference is already bearing fruit. Your Committee has met the Renters' Publicity Managers. (See page 619.) If you find any inaccuracies or faults in the cue sheets supplied to you, send your complaint to your district M.D. on the Committee:

1. Midlands: Mr. Alex. Cohen, The Futurist, Birmingham.
2. Wales: Mr. Lionel Falkman, The Capitol, Cardiff.
3. Scotland: Mr. Norman Austin, The Scala, Sauchiehall Street, Glasgow.

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## THE BIRMINGHAM CONFERENCE

Its Aims, Objects, and Possibilities

IN this section, under heading "The Conference Committee's Progress" on page 619 you, my readers, will find a report of the recent meeting of musical directors who, at the Birmingham Conference (fully reported last month), were appointed a committee to watch the interests of cinema music and further the ideas agreed upon. But before you peruse that, perhaps I should fully explain the various reasons which prompted me to organise the function at "Brum," and also advise you in detail of the vast revolutionary movement which may possibly become the ultimate result of the campaign now proceeding.

### 4,000 Cinemas in the British Isles

First and foremost, as you all know, I have been advocating for years, in the trade press and elsewhere, that the present form of musical suggestions, cue lists, or whatever you care to call them, are of practically no use to the smaller cinemas throughout the country.

We have, approximately, the above number of cinemas in Great Britain, and although it is fairly safe to assume that out of this aggregate less than half have orchestras of ten or over, and in a very large percentage the orchestra averages three to six performers, yet the cue sheets are always those which have been compiled for the trade show, where only the big band was in the "fitter's" mind, and consequently are seldom suitable for the smaller combinations.

### Do They Really Care?

I would ask the exhibitor and the renter this question: "Do you really care what music is played at this large percentage of "small-fry" cinemas, to the films which you, Mr. Exhibitor, book there, and you, Mr. Renter, hire to these cinemas?" If you do not, then I must emphatically ask why you go to the expense of engaging any musicians at all in these cinemas? If, in your opinion, the musical accompaniment counts for nothing, then clear all your orchestras out and see how long your patrons stand for it! You know, as well as I do, what the verdict will be, but, you will not admit it, and still, I regret to state it, look upon your music as a necessary nuisance.

If, on the other hand, your music does count for anything with you, why not give it full support instead of merely half-hearted tolerance?

### Musical Suggestions

Reverting back to show how the Birmingham Conference came about. In the early days of 1913, the renters considered that something should be done to assist the M.D.s in the cinemas where their films were being shown. As a result, the gentlemen who, at that period, were responsible for the music at the majority of the trade shows in London were asked to provide a copy of the cue list, containing the numbers played at these trade shows, and this cue list was reprinted and issued along with the usual publicity matter from the renters' offices. In many cases it was printed on a page of the "matter" which the manager of the cinema required for his local publicity in the Press, etc. Oftentimes the result was that the M.D. did not see it at all, or possibly obtained it only 24 hours before the showing of the film.

That was fourteen years ago, and we have not advanced at all, with the exception of just a few dozen cases, where special music has been compiled and issued with a super film.

### My Personal Investigations

During all this period, that is to say since 1913, I have made a point of getting in touch with cinema musical directors and musicians all over the country, and listening to their ideas on accompaniment to films, and the practical usefulness of cue lists.

In 1919 I travelled throughout the country in connection with a film,

for which I arranged the music, and during that twelve months met many who voiced their opinions very strongly. During 1923-24, I again travelled through England, Scotland and Wales, conducting a musical show at theatres and music halls which, with the exception of Mondays—rehearsal day—gave me ample time to visit many cinemas in each town. I still heard the same complaints and grumbles.

Later, a cinema engagement in Scotland, for one year, with an orchestra of five to ten men, followed by another year in Huddersfield, with an orchestra of five, gave me the additional personal experience I needed to convince me of the uselessness of musical suggestions as they were issued at that time—a matter of two years ago—and I resolved then that if the opportunity ever came my way, I would do all in my power to help the provincial M.D., who has not a quarter of the facilities which the London M.D. has for putting his film over properly and musically.

### The Opportunity Comes

Through ill-health and defective eyesight, I had to give up my cinema position and, on my return to London, I was fortunate in being appointed cinema editor of this journal. The first point in my campaign was to get the M.D.s—who were responsible for these cue lists—together in a social manner, as I found that many of them had never met, and did not know each other even by sight. This I accomplished last January.

From then onwards, I worked steadily until finally I organised the conference held at "Brum" in April.

On both occasions I was told by many M.D.s, and others interested, that I would never "bring off" these meetings; nevertheless, a large gathering resulted, and all who were present at Birmingham a few weeks ago must have realised, as I did, how very seriously everyone took the conference. Many, at considerable inconvenience and personal expense, travelled long journeys in order to be present. What does it all prove? Simply that the troubles of these provincial M.D.s are real and not merely trumped up by me, and that they were hoping that at last someone was going to attempt to find a solution of their

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THEN The BLACK BOTTOM  
NOW Everybody's crazy about

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difficulties. They will not be disappointed, I can promise them.

**Are we to have Music Scores?**

There was no doubt about the feeling of the M.D.s present at the conference, that specially arranged music scores were far the best for all feature films, and "Mademoiselle from Armentieres," compiled by Mr. Louis Levy, "The Sea Beast," by Mr. Horace Shepherd, and one or two others were cited as being just what was wanted for every feature.

Now we come to the crux of the whole question, and I must admit that the more I think about it, from all angles, the more I am puzzled, for there are so many distinctive bodies who must be concerned in this question, that I can only foresee a mass meeting, in the future, at which there will be exhibitors, renters, music publishers and musical directors all assembled together.

The first question they will have to settle is:

**Who is Going to Pay for the Scores?**

If we are to adopt scores for all feature films (and that is the correct way to accompany films properly, and the general desire of all cinema

musicians), they must be carefully done, and done in a manner—and this is vital—which will make them playable as easily by a band of three as thirty.

The compiling and arranging of these scores must take more time, naturally, than just seeing a film once or twice, and jotting down the first appropriate (?) number which enters into one's head, and there must be a score to go out with EVERY copy of the film.

The initial cost of this score will fall upon the renter, who controls the film, and he must come to some arrangement with the exhibitor to bear a portion of this outlay. It is no use advising the exhibitor when booking the film that a score can be had for the additional sum of . . . guineas. That must be eliminated for all time. The hiring contract for the film must have a clause inserted that "there is a special score with this film, and the hiring fee for the film INCLUDES the supply of the aforesaid score, and this score must be played to the film, and returned with the film after use."

According to the "hire" for the film, whether it is first, second or third run, so, in my opinion, should

the charge for the score be based, *pro rata*, between the exhibitor and the renter, but, it must not be stated as an additional cost, but included in the hiring fee and contract for the exhibiting of the film.

**Enter the Publisher**

Now, naturally, the music publishers must have a say in this matter, for the law of copyright must be adhered to, and regarded. The renters will have to meet the publishers and come to some financial arrangement, whereby the latter body will be recompensed for the use of their publications. The simplest method would probably be by stamping the scores in the same way as gramophone records are stamped, and the renter would be responsible to the publisher for his "return" for each score issued.

The whole subject is a vast one, and cannot mature for many a day yet, but it will come, I feel certain. There are many side-issues which will occur to the thinker, but I have endeavoured, as briefly as possible, and as space will permit, to outline my idea of what will eventually be, I sincerely hope, correct and appropriate "music in the cinema."

**PROMINENT MUSICIANS IN THE CINEMA WORLD**

Mr. PAUL MOULDER, M.D., The Rivoli, Whitechapel, East 1

THE subject of our "gallery" this month has had a long and varied career in the cinema trade in this country, and to-day takes an important share in the trade shows and arranging of scores, musical suggestions, etc.

A native of the Hague, Paul Moulder received a sound musical education at home and entered the cinema world in this country in 1912. His first engagement was at the New Gallery Kinema—the original one—under the late Mr. Ferisescu. The orchestra then included no less a personage than Mr. Louis Levy, and many other excellent musicians now occupying important M.D.'s chairs in the cinema world.



MR. PAUL MOULDER.

Mr. Moulder's first important post—in command—was at the Palladium, Brixton, at that time owned by Messrs. Sedger & Laurillard. From Brixton he went to open the Pavilion, Hackney, under the management of Mr. Kramer. Later on, a few weeks after the opening of the Rivoli, Whitechapel, where the first orchestra put there by Mr. J. B. Hastings, was not a success, Paul Moulder was appointed to the post, and moved from Hackney to Mile End Road, where he has remained ever since.

At the Rivoli, Mr. Moulder's orchestra and music have always proved one of the attractions, and with considerable personal experience I can say that the audiences in the East are much more difficult to please, and far more critical, than those in the West End, or any other suburb of London.

In addition to his work at the Rivoli, Paul Moulder has also acted in an advisory position to Mr. Albert Clavering, in connection with the other cinemas which have come under his control during the past few years.

Amongst recent trade shows, for which he has also been responsible and emerged with "flying colours," may be mentioned—"Old Bill" with Syd Chaplin, and "Don Juan" with John Barrymore.

**Musical Suggestions**

On this all-important subject Mr. Moulder is keenly interested, and

attended the recent conference at Birmingham. With no personal Provincial experience, he had to admit that the grievances he heard there were, up to then, practically unknown to him. Having always been in the fortunate position of being able to see his films, and arrange his own music, he had not had to depend upon suggestions, but he quite realised the tremendous difficulties which an M.D. must have in the Provinces, when on so many occasions he does not see his film, and very often, as was conclusively proved at "Brum," only gets the musical suggestions twenty-four hours before the public showing.

"Musical Suggestions," according to the views expressed at "Brum," if prepared by an M.D. whose experience is reliable, should be of great assistance, but should not, in the opinion of our provincial colleagues, include too many themes.

With this Mr. Moulder is in entire agreement. Mr. Moulder suggests that, if one or two "themes" are absolutely essential to the accompaniment of a film, and have proved so at the London trade show, the renters should supply, at least, one copy of each theme with a copy of the film wherever exhibited, and the cost of these should be borne entirely by the renters. I offer you many thanks, Paul, for the idea. It is certainly one step in the right direction.

**Scores for Feature Films**

On this point, Mr Moulder realises, as we all do, the many obstacles which will have to be overcome before this idea becomes *un fait accompli*; but he contends that nevertheless it is the only completely satisfactory solution to the problem.

"I have before me, however," continues Mr. Moulder, "a score (American) which is a very good score, well-printed and neatly bound, etc., but it is a score which was arranged for an orchestra of 100! What is the result? The first violins, in many places, have 32 and 40 bars rest! I tried this score with an orchestra of 20, and you can just imagine what it sounded like—no body, everyone searching for "cues" and "leads." Now this score, I am told, cost about £2,000, and to my mind that was to a large extent a waste of money. To make that score usable in this country, by an orchestra of from say 10 to 20, I have actually had to spend, for the firm, which insisted on the score being used, a sum approaching £200 in copyists' fees, reorchestrating, cueing in, pasting, etc. Had the score been sent out in its original state, for even the London trade show, the result musically would have been a calamity.

"If we are to have scores, and I hope and believe they will come, they must be done by men who have proved their worth, and, the compiler must be called in by the renter very much earlier than he is at present, given ample time and every facility for seeing the film as often as he wants to. The score should be arranged so that an orchestra of five or 20 can play it, and cued where necessary, for the smaller combination."

When the scores do become an accomplished fact, then the cost of same must be included in the hire for the film. If a separate charge is made, the general opinion is that the Provincial Exhibitor will not pay the sum demanded.

Mr. Moulder's remarks are very sound and acceptable just at this crisis in music in the cinema, and I feel sure will be read with great interest.

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# CONFERENCE COMMITTEE'S PROGRESS

THE following is a concise report of the activities of the committee—appointed at Birmingham—up to date.

On April 28—a few days after the Conference—the hon. sec., Mr. J. M. Hutcheson, Cinema Editor of THE MELODY MAKER and BRITISH METRONOME, received the following letter from Mr. W. F. Husband, hon. sec. of the B.M.P.A. (British Motion Picture Advertisers), an association of the principal publicity men connected with the renting department of the film trade:—

"To Cinema Editor, THE MELODY MAKER.  
"Dear Sir.—At a meeting held to-day (April 27) various press cuttings were read concerning the Cinema Musical Directors' Conference, held at the Imperial Hotel, Birmingham, last Friday.

"It was unanimously decided that we should be pleased if you would let us have, as early as possible, some outline of your members' grievances as they affect the film publicity man.

"I should be grateful if you would let me have this as early as possible, as I should like to put it forward for discussion at next Wednesday's meeting.

"Yours faithfully,  
"W. F. HUSBAND,  
"Hon. Sec."

Immediately on receipt of this communication, Mr. Hutcheson got into touch with Mr. Husband, and suggested that, instead of sending a report of the grievances aired at "Brum," it would be better for Mr. Husband to meet the M.D.s' Committee. Meantime, copies of last month's issue of this journal were supplied to Mr. Husband for distribution to all members of the B.M.P.A.

On May 6, the M.D.s' Committee, consisting of the hon. secy. (Mr. Hutcheson), Messrs. Louis Levy, Horace

Shepherd, Alex. Cohen (Birmingham), and Lionel Falkman (Cardiff) met Mr. Husband. Also present were Mr. Fred Kitchin (New Gallery) and Mr. P. M. Brooks (Publisher of this journal), who, at the request of the committee, accompanied it to this meeting to watch various interests. Mr. Albert Cazabon (of the Bioscope) and Mr. Norman Austin (Glasgow) were, owing to business, unfortunately unable to be present. Many points, of which, stated Mr. Husband, when replying for the B.M.P.A., the publicity men had till then been entirely ignorant, were put forward and discussed. Mr. Husband promised he would put them before his members at their next meeting, and report the results to Mr. Hutcheson's committee.

### Support from "The Bumpers"

As a result of the meeting reported above with Mr. W. F. Husband, Mr. Hutcheson received the following letter, dated May 18:—

"To Cinema Editor, THE MELODY MAKER.  
"Dear Mr. Hutcheson.—My report on the meeting held at this office (197, Wardour

Street), on May 6, was duly read, and discussed at to-day's meeting of the B.M.P.A. It was unanimously decided that an invitation should be sent to you, and all the members who were present with you on that day, to be our guests at lunch at the Rendez-vous Restaurant, Dean Street, W., on Wednesday next, May 25, at 12.45 p.m., so that we can discuss the various points of which we talked then. I sincerely hope you will be able to extend this invitation to those who were present, and that it will be convenient for them to come along and join us, so that we can have a chat after lunch, and I hope come to some decision how best we can put into effect the suggestions made by your committee.

"Kind regards, yours very truly,  
"W. F. HUSBAND,  
"Hon. Sec."

By the time these lines appear in print Mr. Hutcheson's committee will have lunched with the B.M.P.A., and discussed the points raised at Birmingham, and a full report will appear in our July issue.

It is interesting at this stage to record that the last paragraph of Mr. W. F. Husband's report, of Mr. Hutcheson's committee meeting with him, to his members reads as follows:—

"My impression of the whole meeting was that here is an obviously honest endeavour of Musical Directors to get together and help each other in a way very similar to our own formation of the 'Bumpers.' Their suggestions, as will be seen, were not for monetary gain. In fact, some of the committee, as will be seen, are Musical Directors of considerable importance, who are not concerned with the preparation of musical scores for theatres. I feel that in the foregoing there are several points which we should take up seriously, and thereby co-operate with the Musical Director now that we realise some of his difficulties."

With this support, the efforts to improve "Music in the Cinema" should advance considerably. It is felt, however, that to obtain the best results, there must be a Cinema Musical Directors' Association. E. J.

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# :: THE CUE SHEET —AS SHE IS WROTE ::

A few random thoughts during my journey to the London "Cue Sheet" Conference

By  
ALEX. COHEN, M.A.

IF only our methods of protest were as drastic as those current in Japan, years ago we should have had the piquant spectacle of the police anticipating THE MELODY MAKER, and convening a conference for the discussion of cue sheets. The venue would not have been Birmingham, but the Old Bailey.

Not long ago, to intimate that he disapproved of the American attitude towards his fellow-countrymen, a Japanese committed *hara-kiri*—their specific variety of suicide—on the doorstep of the U.S.A. Embassy in Tokio.

On the same lines, in a last despairing gesture at the crimes tabled in the cue lists our renters send out, each Monday would have seen its toll of M.D.s' corpses strewn the pavements of London, outside the offices of Jury, First National, Famous-Lasky, European, etc., etc.

There are still several elementary misdemeanours that could be remedied without further conferences.

There is a type of "howler" that could be eliminated at its source—the attribution of pieces to unlikely composers and publishers. If only cue lists were checked in proof we should be spared such gems as *Selection from "Tannhauser,"* by *Lohengrin*, and, from a recent list compiled by The London Presentation Specialist:—*Dramatic Pause*, by Schumann, published by Ascherberg.

Poor Schumann died in an asylum, and little wonder, too, if he spent the last years of his life on such problems as orchestrating "Dramatic Pauses."

As I suggested at the Birmingham Conference, it's a wise father that knows his own child, and it might be hazarded that one or two of the busier film-fitters occasionally find their names at the head of sheets that unmentioned scribes have drawn up for them in ghostly script. Apropos of this suspicion let me tell you a true short story:—

That famous film-fitter, Mr. A, meeting one day that not less distinguished presentation specialist, Mr. B, greeted him with: "Seen my latest cue-lists, old man?" "No, dearie," retorted B, "Have you?"

At the conference the omission of

composers' and publishers' names from the items "suggested" was roundly censured, but little was said regarding the cue-lists where no attempt whatever is made to describe the type of music to any given situation, by which omission any M.D. relying on the compilation and not having the items in his library is left fathoms deep in the soup.

The worst example of that kind that I have seen was recently sent out with one of the biggest films for years, and consisted of a bald list of 102 numbers with titles of pieces used in the American fitting, and the names of the English publishers—or their agents, if there were no English editions. As all the editions in the original setting were American, of what use was it to tell us that we begin the "Whatsit" Overture (Hawkes) from letter F and finish on the chord of X at the nth bar after G, when, in the "Hawkes" edition, numbers are used instead of letters, and even these occur in places not corresponding to the American lettering! There were many such instances and not a solitary attempt to describe one item out of the total of 102.

This brings me to a cue sheet by one of the doyens of the profession, for whom we all have a great regard and who assured us recently that he always filed his notes. I know he will forgive me for gently "pulling his leg."

A few years ago a quaint and charming French film was produced, based on the story "Crainquebille," by Anatole France. The English renters, fearing it would not go here—and they were, unfortunately, right—persuaded Mr. Pett Ridge to retitle the film. He called it "Old Bill of Paris."

Now, throughout the picture there was not one word or action to suggest that the idea of war or soldiering had ever entered the degenerate mind of the human race. The hero of the story is a poor old whimsical French coter, who lands himself in a grievous predicament through an innocent remark made to a policeman who told him to "move on." Well, my friend, the compiler, was faced at the outset with the problem of labelling poor "Crainquebille" with a *theme*. Did he, to emphasise the old man's nationality and pathetic helplessness, pitch on an eccentric French tune or write one for the purpose? He did not, for he could not forget that this peace-loving, melancholy, old French vagrant was now a walrus-moustached Bains-father creation. Had not Pett Ridge said so? There was "obviously" only one thing to do—and 'e done it! 'E giv the pore old cove "Old Soldiers Never Die"!

And that does not end it. One of the minor characters was a cheerful village priest, who made two appearances, of a few seconds each. My friend couldn't resist the temptation to underline his Gallic origin with that jovial "characteristically" French tune "The Vicar of Bray"!

In conclusion, let me say a word on the subject of "good" music versus "popular." I am all for good music where suitable, and for popular when the situation dictates it. To "suggest" the symphonic masterpieces in knockabout farce is to do the cause of good music the most ludicrous injury, unless they are employed with the most discriminating judgment. A "London Presentation Specialist" recently drew on the first Movement of Mozart's G Minor Symphony to accompany an absurdly farcical situation in a Syd Chaplin film. The "G Minor," with the most lyrical, intimate opening of all the classical "allegros"!

To do this is to do the most grotesque disservice to any move in the direction of popularising the classics. Rather than that sort of thing, gentlemen, give us, we implore you, the "obvious," the "typical," the "characteristic" every time! It is better to laugh than to weep.

ALEX. COHEN.

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# FROM THE MANAGER'S VIEWPOINT

This, the second of our interesting series of articles from well-known managers, is contributed by



Mr. H. W. FROUDE,  
Manager, the Pavilion, Lavender Hill, London, S.W.

who, prior to arriving in London, was, for many years, a very live and active member of the cinema trade in the South of England, at Bristol and other large centres.

From personal knowledge, and many years' acquaintance with Mr. Froude, I am aware of his sympathies regarding the all-important question of "music in the cinema."

In every cinema under his management, or in special presentations—particularly at the Colston Hall, Bristol—Mr. Froude's first thought, after the film, was the music.

For some years now, Mr. Froude has been in charge of the Pavilion Cinema, Lavender Hill, and has made his personality felt in that populous district. His views are of great value, and will, I feel sure, be read with keen interest by all.

J. M. H.

IN attempting to discuss the suitability of music as played to-day in the modern cinema, whether it be a first, or third, grade hall, I appreciate the fact that I am laying myself open to very severe criticism. The difference of opinion is so varied that, where one manager would consider a "setting" suitable to a production, another would criticise the quality of its appropriateness.\*

In a long and varied experience, I am forced to the conclusion that, when pictures were in their infancy and consisted of one- or two-reel dramas, the attempts, in many cases, to fit suitable music were as creditable as the efforts of to-day. Granted the productions were not so elaborate, but then neither was the education in regard to "appropriate accompaniment" so far advanced.

Taking all these circumstances into consideration, I am still inclined to the opinion that, after all the attempts made for the past eighteen years to obtain a perfect accompaniment to films of the highest standard, the cinema M.D. has not reached the position one would have wished.

## The Troubles of the Provincial M.D.

My sympathies go out more especially to the musicians in the provinces rather than the London men, who are more comfortably situated. Yet in London even our M.D.s work at a very considerable disadvantage, and from personal experience I can corroborate that their main obstacle is the lack of support from the renting houses, who give them very few facilities to view a film, booked to their particular cinema, prior to exhibition. Compare this with the American methods. There it will be found that next week's picture is being rehearsed in the mornings, the week previous to exhibition. What is the result? The first public showing is perfect instead of being, as in this country, nothing but a first-class (!) rehearsal.

Now why cannot we do the same here? There appears to be no reasonable answer, except that the English exhibitors are not showmen, in the

\* Possibly this is accounted for by the plain fact that many managers have no ear for music, and do not know what is a good, or a bad, accompaniment!—J. M. H.

By the time the film reaches the cinema (probably midday) and been overhauled and rebound by the operator, there is no time left for the M.D. to see his feature and arrange his music before opening the doors to the public. Consequently the fitting for the first performance is often hopeless, and with constant "stops" and "breaks" in the accompaniment the nerves of the audience are put on edge, and the manager, relying on his Monday and/or Thursday afternoon audience for good publicity, is often "let down" very badly.

Who gets the blame for bad business resulting? Manager, musical director and operator, and all the time the renter, or his agent, is the one who should suffer.

While fully appreciating the difficulties with which these people have to contend, renters should, in my opinion, having sold their goods, do their utmost to ensure that such facilities are arranged whereby the maximum result may be obtained when the picture is presented to the public, wherever that public may be. In fact the showing of the film, from the renter's point of view, should be just as important to his customer, the exhibitor, in Wigan or Consett as it is in London.

## Musical Suggestions

In conclusion I must refer to a subject which I am very glad to see that you, Mr. Hutcheson, are taking up so seriously. The renter will argue when the manager asks for his film in advance, to enable his M.D. to have time to see it, that musical suggestions are supplied. What a farce! The majority of these are not worth the cost they entail of printers' ink and paper.

It is high time that the renter realised that not only is he damaging his own prestige but also that of the M.D., together with that of the management who "pay the piper" and have a right to ask "for the tune." It is no credit to a cinema to get the show perfect by Tuesday or Wednesday. The opinion of our patrons emanates from the very first show, and it is essential that those on the selling side (the renters) should offer the management such facilities as will ensure the first show being as perfect as the last.

H. W. F.

sufficiently true sense of the word, to enable them to realise the great importance of the music.

The very earliest in this country a manager can obtain his "booking" prior to showing is perhaps 24 hours before! What opportunity does this give the most competent M.D. to arrange a perfect fitting?

## Bad "Cross-overs"

In the provinces the conditions are 50 per cent. worse, particularly due to bad "cross-overs" arranged by the renters and their provincial agencies.

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## AROUND THE SUBURBS

ALTHOUGH cinema patrons look to the West End houses for the large symphony orchestras, there are many very excellent combinations, of a smaller size, to be found in our London suburbs, under most capable and experienced musicians. At these halls every attention is paid to detail in the matter of "fitting," and when one compares the size of these smaller orchestras with those to be found in the West End halls, it can be truthfully said that the former do compare very favourably and come out of the ordeal with flying colours.

The West Ken. Super Cinema  
 North End Road, W.

Mr. Louis Voss, Musical Director

One of our most popular musical directors in the cinema trade is in charge of the musical arrangements at this palatial cinema, and it would surprise many musicians if they could visit this hall and listen to the music. They would then hear what excellent results can be obtained with a small orchestra of eight competent men, led by a thoroughly experienced director such as Louis Voss has proved himself to be.

The combination is three violins, 'cello, cornet, piano, organ and drums.

On the occasion of my visit the feature film was "The Triumph of the Rat" with Ivor Novello, and although I had seen this film at its première presentation in the West End, I was not then impressed with the musical accompaniment. But after seeing the film at West Ken. I was more than ever convinced of my argument that a medium film can be made a really good picture by a correct accompaniment, as this was amply demonstrated by Mr. Voss. He had arranged a very artistic "fitting," at all times in keeping with the situations, beautifully played and the changes almost unnoticeable.

The popularity of musical interludes amongst cinema patrons was also clearly demonstrated at this house. Mr. Voss and his orchestra played the popular "Classica" selection, a potpourri of operatic and other airs, followed by three lighter numbers: "Dreaming of Brown Eyes," "Shepherd of the Hills," and "Sunny Swanee."



Mr. LOUIS VOSS

The second feature was "The Rain-maker," with Ernest Torrence, accompanied by the solo organ in a musically manner, with the exception of the final scene, when the last sub-title was a popular song and an obvious cue for that song only—but you, Mr. Organist, missed it! Why?

\* \* \* \*

The Palladium, Brixton Hill, S.W.  
 Mr. W. B. Richardson, Musical Director

In this populous S.W. suburb of London we have another palatial



Mr. W. B. RICHARDSON

cinema where the musical programmes have been of a very high standard for years past. Since 1921 (with a short break of nine months), Mr. Richardson—popularly known as "Billy"—has been in command. I have a particular interest in this capable M.D., as he is one of many whom I have been instrumental in placing in their present positions, and my confidence in his abilities has been proved by the long tenure of his position.

Coming from the New Royalty to the Palladium, Billy was already a popular man amongst cinema patrons in the Brixton district; that hold he has maintained up to to-day. His musical interludes have always been an attractive feature at the Palladium, and with an orchestra of five violins, 'cello, bass, clarinet (doubling sax), cornet, trombone and drums, with piano and organ, one can always be assured of a first-class musical programme.

On Friday and Sunday evenings especially, there is always an interlude of 30 to 40 minutes on the stage, and Billy assures me that his Friday evening patrons prefer the operatic and straight selections, to the jazz numbers, although on Sunday evenings the lighter numbers are the most favoured. Vocal "turns" and prologues are not too popular at Brixton, although they have been presented on many occasions.

On the vexed question of musical suggestions Mr. Richardson is very emphatic. Although he is in the fortunate position of invariably being able to see his film in ample time to set his own music, he informs me that he can quite realise, from the few occasions he has had to rely upon cue lists, how perplexing and totally useless they must be to the provincial M.D. who has to depend on them.

Billy does not approve of too close-fitting, unless it be a score specially arranged, and even then the time of "running" obviously must be strictly adhered to as per trade show time, otherwise the position becomes hopeless.

A "Wurlitzer" organ was installed at the Palladium last year. Opened by Mr. Melbourne Holman, it is now under the control of Mr. Charles Willis, who was one of the earliest exponents of this instrument in this country.

# :: GENERAL NEWS AND NOTES ::

## Performing Rights Society—Returns

IN the house organ—"Feldmanism"—published by the well-known firm in Shaftesbury Avenue, I notice "Cinematicus" refers to the slackness of the M.D.s in not carefully compiling their "returns" of music played.

I am sorry to say it, but there is an enormous "leakage" in this matter, and I think I am safe in saying that there is not one in a hundred M.D.s who give a true and correct return of the music he plays. If my idea of scores for all feature films materialises, this "leakage" will be very largely stopped, as it will be necessary for every score to be submitted by the renter to the P.R.S. together with a return of all cinemas to where the film and score are hired.

Incidentally, I wonder how many M.D.s are aware of the fact that in not sending a correct return of the music played, they are laying themselves open to a heavy penalty, and also, that the copying of published parts is also an infringement of copyright!

## The Rip Van Winkle Press

IT becomes more and more apparent every day that the lay press is at last gradually "sitting up and taking notice" of the great importance of music in the Cinema. This is further evidenced by a long article in the *Daily Mail* of April 24, entitled "Talk and Tune at the Cinema." The writer, at some length, has some pungent remarks on the considerable chatter which goes on in a cinema, both during the showing of a film and also when the orchestra, or organ, is playing an interlude. One remark of his is especially noticeable: "Generally speaking, the better the class of audience, the more insistent is the chatter."

This is unfortunately all too true. We all know the class of person who frequents the cinema and will insist in reading aloud the sub-titles, letters, etc., to his, or her, neighbour seated alongside, also the one who discusses every costume worn by the female artists, and the one who persists in humming every tune played, if he knows it!

The evil is even worse when the orchestra and/or organ commences an interlude with house lights up. To some this is a cue to start a very audible conversation, sometimes about

their own domestic affairs, about which no one around them cares a jot.

This is rudeness, however, and is not only common in cinemas, theatres and concert halls, but also in private houses. I have noticed many a time in a drawing-room that a vocalist or the instrumentalist is given a perfectly quiet hearing, but as soon as someone sits at the piano to give a solo, immediately the "buzz" starts!

As the writer in the *Daily Mail* concludes, "to interfere needlessly with the comfort of your neighbour is bad manners anywhere, in the picture theatre as much as at a high-class concert."

In the early days of cinemas the managers used to eject small boys and girls who whistled the tunes played by the pianist. It would be a lesson to others if some adults were politely requested to leave a cinema when they become a nuisance to those seated around them.

## Plagiarising the Masters

I NOTICE a critic in the "Musical Opinion" resents the filching of themes from great operas by jazz bands, and refers to one reviewer who recently cited melodies being "lifted" from such masterpieces as "Tosca," Gounod's "Faust," and Wagner's "Tannhäuser," and that he had just received a piece entitled "The Meistersinger's Rag"!

On top of this another lay press writer said that one cinema M.D. assured him, "that in his experience the finest source of incidental music available for the accompaniment of a good film was Wagner's "Parsifal," in which there was something suitable to every conceivable situation!" Rather far-fetched, don't you think? I cannot visualise any number from "Parsifal" "fitting" one of the prevalent ball-room or cabaret scenes with jazz predominating!

## A Disclaimer from Mr. Louis Levy

With regard to the remarks made by Mr. Horace Shepherd, at Birmingham, to the effect that there was a

move now on foot to put special scores for feature films on the market, and, as stated by him, "there were only two persons present at that Conference who knew anything about it—himself and Mr. Levy—but that he could not say anything further at the moment." The natural inference was that these two gentlemen were mutually interested.

We are asked by Mr. Louis Levy to state, emphatically, that he is not interested in any shape or form, either financially, or in a musical capacity, with this project.

*Errata.*—In the report of the Conference in our May issue—page 509—Mr. Lionel Falkman (Cardiff) asks us to state that he was wrongly reported. What he *did* say was that "although a believer in 'close-fitting' as regards complete scores, he thought that many of the musical suggestions were too closely fitted, and when more simply arranged were of far greater assistance to the Provincial M.D." We are very pleased to make this correction, and apologise for any unintentional suggestion."

## Congratulations

BY the time these lines appear in print, Mr. Cyril A. Smith, Musical Director of the Picture House, Dennistoun, Glasgow, will have embarked upon the sea of matrimony. We take this opportunity of wishing him, and his charming bride, "a pleasant voyage," full of "harmony" and joy.

## Louis Levy to Visit America

WITHIN a few days of this issue appearing in print, the popular M.D. of the Pavilion, Shepherd's Bush, will have left these shores on a visit to America. Mr. Levy has gone "across the pond" to study the conditions in that country regarding "Music in the Cinema," and his impressions will be eagerly looked forward to on his return to London. Bon voyage, Louis, a happy holiday and a safe return.

*Errata.*—On Page 521, of our May issue under the heading of "Another Super Organ," through some unfortunate slip the name of the Cinema was not mentioned. It was, The Bloomsbury Super Cinema. My sincere apologies to all concerned.

## MUSICIANS! WATCH YOUR EYESIGHT

### Badly Lit Stands

I HAVE no desire to be a scare-monger or "put the wind up" anyone, but I just want to give a word of advice to musicians engaged in cinemas.

A few evenings ago I was present at a certain London cinema, to view a trade show, and was astonished to see that all the music stands were lit by a dull green light! Now, as one who has been knocked out of action by eye trouble, I can speak with some authority.

These dull lights on orchestra stands are most injurious to the sight. Although you may go on playing for weeks—perhaps months or years—before you feel any affection of the eyes, the day will come when suddenly you will suffer from a "watering" or "weakness" of vision; and then, if you do not immediately consult an eye specialist, your trouble will commence.

Whatever others may argue, playing in cinemas, continually under an artificial light, and in semi-darkness, is sufficient strain upon any good sight, but when managers add to that strain by providing a dull green light on the musician's stand, they are willfully injuring an employee's vision.

I know the managements do this with a view to keep as much "glare" as possible away from the screen, but they should not be allowed to do so at the expense of their fellow-men's sight, and I call upon the Musicians' Union to take up this matter very seriously. I challenge any proprietor to invite experts—eye specialists and musicians' representatives—to sit at these stands for a period of 60, 90 or more minutes, with the cinema darkened—as for a show—with their eyes fixed intently on various prints and types of music, and then ask the specialists what they think about it?

Without your vision life becomes a blank; and I can only advise every musician who is asked to play under such a strain to protest strongly—not individually, but as a body—and I hope their Union will back them up. Let the officials of the Union take expert advice on this matter and invite the opinions of eminent eye specialists, and they will find out I am right. When they do so, their duty to their members is perfectly clear.

## CUE SHEET QUERIES

What is the exact meaning of "Ch. Melody," as described by the arranger of many cue sheets? Is it "Characteristic," "Charming," "Chaste" or "Champion"?

How many different "Intermezzos" are there?

What help are such descriptions (?) as "Comic," "Slow," "Romantic," and "Novelty," which we have noticed in certain cue sheets?

What is the difference between "Dramatic Ex." and "Ex. Suspense," and what does the "Ex." stand for? Is it "Extra," "Extreme," "Expenses" or "Exit"?

What are "Simple sent," "Tense sent," and "Sent"? Also the difference between "Agitated Dram." "Strong Dram." and "Tense Dram."?

Why give two or three fox-trots following upon each other—only to play a few bars of each?

## RETCHED WRYMES.



Mister Louis Levy  
Is inclined to get quite peevy  
If his flowers do not come up with a  
rush—  
He should give them some more water—  
If not he, then someone ought ter,  
They get thirsty while he's beating 'bout  
the "bush."

## THE SPLENDID OPPORTUNITY

### Wanted—34 Organists

THERE is no doubt that the super-organ is more and more every day becoming a great feature in the cinema entertainment. If we in this country are going to become "Americanised" to the extent of our brothers "across the pond," then in the near future the organist will be the main accompanist to the films, while the orchestra will be used for a "variety" portion of the programme.

Notwithstanding the fact that we have many expert organ builders in this country, who so far have been unsurpassed in the construction of "The King of Instruments," there have been, in the past three years, other organs installed in this country, which have, in the majority of cases, been constructed in a manner which has proved more useful for cinema work. Foremost amongst these are the "Wurlitzer" instruments, which are now to be heard in many of the palatial cinemas in London, and throughout the provinces.

It is not my intention at this moment to compare this make of instrument with many of the magnificent models erected by some of our famous British builders. Whether the late Mr. Best and Dr. Peace would have called the "Wurlitzer" The King of Instruments is a question open to controversy.

But the fact remains that the "Wurlitzer" has proved most useful and effective for cinema purposes. There are, however, so many "gadgets" and "combinations" in it that it would be most unfair to ask the most capable straight organist to sit down at the seat and give an effective performance. The organist who is going to play the "Wurlitzer"—as it can be played—must go through a course of study, well worth while, even at a nominal fee to the tutor, as there will be in the near future many "plums" in the cinema world for really live organists, who possess a keen sense of humour, combined with the dramatic instinct.

Before the end of this year there will be, I am informed by Major Wright, of the "Wurlitzer" Organs, seventeen new instruments installed by him in London and the provinces. This will mean thirty-four skilled "Wurlitzer-workers" will be required.

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# AROUND THE PUBLISHERS

THE following is a letter which I have received from a musician holding an important position in the musical world "north of the Tweed." It will, I am sure, be of interest to all publishers. I shall be glad to hear if they can revert to the old style of printing the "Coda":—  
*To the Cinema Editor, THE MELODY MAKER AND BRITISH METRONOME.*

"Sir,—I have noticed a growing tendency on the part of some publishers to place the 'Coda' or 'fine' bars of their dance numbers somewhere other than at the foot of the page, and would like to point out that cinema and other musicians, who have to play whatever is put on the stand—at sight—have sometimes difficulty in (1) skipping the Coda first time through, when it is thus placed as a sort of 'third-time bar,' and (2) finding it after that instinctive glance to the foot of the page which most musicians give in nearing the end of a piece.

"It may seem a trivial matter, but the end of many an otherwise brilliant performance has been marred by an untidy finish caused by this hurt for the Coda.

"I hope the firms concerned will have this brought to their notice so that they will return to the time-honoured custom of printing the 'Coda' at the foot of the page. "Yours, etc., "M. H."

This is not such a trivial matter even as my friend would seem to think. As far as cinema musicians are concerned, they have far more "sight-reading" or "playing at sight" to do than the dance musician, and, incidentally, every publisher of dance music does his utmost to get the cinema musician to play his dance numbers. Why, then, put obstacles in his way? Publishers, please read, mark and inwardly digest.

The following are the recent publications I have received suitable for use in cinemas:—

### Boosey & Co., Ltd.

The latest publications from this house are of a varied and useful character. The increasing popularity of community singing is responsible for a series of song sheets with full orchestral parts. Sheet No. 1 contains, "Love's Old Sweet Song," "The Bonnie Banks of Loch Lomond," "Drink to Me Only with Thine Eyes"; No. 2 is an arrangement of the following Sea Shanties: "Hullabaloo Balay," "A Long Time Ago," "Roll the Wood Pile Down," "Storm Along," "Fire Down Below."

"The Compass Suite," by Alison Travers, arranged by Sydney Baynes, is a suite of four numbers deserving of special mention. In this suite the composer has very successfully interpreted the "atmosphere" of the four cardinal points: No. 1, North (*The Arctic Zone*); No. 2, South (*The South Pacific*); No. 3, East (*The Chinese Bazaar*); No. 4, West (*The Prairie*). These numbers are published separately and last four to five minutes each.

"The Suite Bohemian," by J. Ord Hume, orchestrated by Sydney Baynes, should appeal to all lovers of good music.

It is in three movements: "The Appeal" (*andante doloroso*), "The Caravan" (*moderato pomposo*), and "Tarantella" (*allegro brillante*).

### Chappell & Co., Ltd.

This firm, which has just recently featured an orchestral club catalogue, is well up to date with its first numbers to this new development. Amongst those I have received are: "One Alone" and "It," fox-trots; "The Desert Song," also "The Riff Song," fox-trot, and "The Desert Song," fox-trot, from the latest Drury Lane success. There are also "Learn to Smile," fox-trot, from "Princess Charming," and "Just Look Around," fox-trot, from "The Blue Mazurka."

### B. Feldman & Co.

The latest publications of this firm are from the well-known Benjamin house in Leipzig. They are the renowned "Lyra" edition and comprise an excellent assortment of valuable additions for the cinema library. They should not be missed by those M.D.s who are always on the look out for really useful numbers for "fitting."

Amongst those I have received I can specially recommend: "Solitude," a beautiful *andante nocturne*, for violin solo, with full accompaniment, composed by J. Schobek, arranged by P. Lehner; "Hoch Habsburg," an inspiring *waltz*, from the pen of J. M. Kral, arranged by L. Weninger, written in that splendid martial style for which our Teutonic musicians are so noted. A new overture, "Alster-Regatta," by Oscar Petrus, has a variety of movements, suitable for pictures of a lighter vein, with continual changes.

Opening with a broad "martial maestoso," which is followed by a "4/4 *andante*," it moves into a "2/4 *allegro*," succeeded by a "3/4 *moderato*," with "2/4 *allegro*" and "2/4 *marcia*" to finish. Well cued and timed to play six and a half minutes, it should prove useful in its entirety, or, with the slow movements "cut," would be effective for some light scenes where a "suspicion" of agitation is necessary. Three dramatic numbers are also of special note: "General Perplexity or Panic" and "Molte animato" movement, of two minutes' duration, by J. Bernard; a "Tumult" scene, for riot and noisy scenes, a wonderful arrangement on melodies from Wagner's works, arranged by L. Weninger; and "Dramatic Agitato," by the same arranger, on melodies from Tchaikovsky's compositions. These last two numbers play five minutes and are invaluable additions to the "Dramatic" section of the M.D.'s library.

### Francis, Day & Hunter, Ltd.

This old-established firm have just received a very fine consignment of the now famous "Capitol Photo Play Series" from the new-named Robbins Music Corporation. The latest additions are: (1) "Agitato Pathetic," by E. Kilenyi, suitable for scenes depicting despair and to characterise agitated, emotional situations; (2) "Picturesque Agitato," by Carbonara, for waterfalls, clouds, and scenic agitation; (3) "The Smugglers," by A.T. for scenes

in dark mountain passes and thieves rendezvous; (4) "The Flight," by Savino, for chases, escapes and Western scenes; (5) "Isabel," by Bowers, a "serenata appassionata"; (6) "Valse Modern," by Lodge, a "grazioso *valse* *moderato*"; (7) "Valse Celeste," by Wittelin, a *valse* in the "minor"; (8) "Evil Move," by Hoffman, a theme for "The Pillars," "The Brute," or ill fate; (9) "Old Ironsides," by Rowenfeld, a spirited march; (10) "Ship Ahoey," by Frey, a splendid nautical march; (11) "Sky High," by Edwards, a tuneful one-step and (12) "Chief of Staff," by A.T. a very exciting march.

### Hawkes & Son

From this long-established house, the pioneers of cinema music in this country, I have received some excellent works, printed, as usual, in their first-class style. From the pen of Ernest Boulasli we have two numbers: "Sadness," in 12/8, with a beautiful "cello" movement; the second number, "Joy," is a very bright 9/8 "allegro giocoso." A new and up-to-date arrangement of Mozart's "Magic Flute" overture, arranged by Aubrey Winter, should also prove useful, particularly to the smaller cinema orchestra, as it is so well and clearly cued that combinations down to the trio can easily play it effectively.

### Keith, Prowse & Co., Ltd.

To those who have occasion to visit this company's offices in Poland Street, the name of Mr. Sam Berg is, no doubt, familiar, but there are probably many who are not aware of the long connection which this popular manager of the Orchestral Department has with the cinema world.

Mr. Sam Berg was one of the first, if not the first, who ever compiled a musical-suggestion list; that was 20 years ago in U.S.A.

In the course of a long chat the writer had with Mr. Berg a few days ago, many old incidents of the early days in the cinemas were recalled. The writer at that time was responsible, in this country, for many of the Vitagraph, Essanay and other musical suggestions. When viewing the films here he was always handed the American cue list, which was excellently done, but, unfortunately for him, all the publications were American and practically unobtainable in this country; consequently, beyond comparing "sub-titles" and changes of scenes, they were no help to him, or the M.D. in this country. All of these bore the name of Sam Berg. Of course, that was 15 years ago, and Mr. Berg was working in U.S.A., catering for our difficulties on this side, and the impossibility of obtaining these American publications.

With a practical knowledge and experience in the compiling of musical suggestions, Sam Berg is an invaluable asset to the firm in Poland Street, as head of their orchestral department.

The well-known "Sam Fox" catalogue which they control in this country is one which should receive the careful study of every cinema M.D.

# THE "LAFLEUR" ALLIANCE SALON ORCHESTRA EDITION

For Piano, Harmonium, First Violin, Violin Obligato, Cello, Bass, Flute, Clarinet (or Cornet), and Drum ad lib.

No.			
1	DELIBES	"La Source, Ballad...	5-
2	OFFENBACH	"Orphée Aux Enfers, Overture	4-
3	BELLINI	"Norma, Overture...	4-
4	SAINT-SAËNS	"Henry VIII, Selection	5-6
5	WALTON	"The Call of the Angelus, Intermezzo	2-
6	RUBINSTEIN	Toreador and Andalous, from "Bal Costume"	2-
7	SALVADOREZ	"La Sorrentina, Overture	4-
8	HANDEL	"Celebrated Largo	2-
9	GOUNOD	"Soldiers' March and Chorus, from "Faust"	4-
10	SCHUBERT	"Erl-King, Dramatic Poem	2-
11	WALLACE	"Lurline, Overture	4-
12	SUDESSI	"Scene de Ballet	2-
13	CHOPIN	"Nocturne in E2	2-
14	GOUNOD	"Nazareth, Song	2-
15	VALVERDE	"Dance de la Banana	2-
16	SCHUBERT	"Moments Musicale	2-
17	YRADIER	"La Paloma, Spanish Serenade	2-
18	BRAGA	"La Serenata	2-
19	ATBERG	"Masaniello, Overture	4-
20	SUDESSI	"Soirée Orientale, Marche Caractéristique	2-
21	CAROSIO	"A Trieste March, on the popular Italian patriotic song	2-
22	GOUNOD	"Hymn à Saint-Ocille	4-
23	—	"Prelude de Bach (the celebrated "Ave Maria")	2-
24	THORNTON	"Scenes Galantes, Valse	2-
25	GOUNOD	"Marche Romaine (Pontificale)	2-8
26	SARPY	"Itching Heels, Intermezzo	2-
27	SUDESSI	"Esquisse Musicale	2-
28	FREML	"Sympathy, Valse Song	2-
29	THOMAS	"Mignon, Gavotte	2-
30	WALTON	"Moon Shadows, Valse Serenade	2-
31	BATISTE	"Pilgrims' Song of Hope	2-
32	TSCHAIKOWSKI	"Chanson Triste	2-
33	FAURE	"Les Rameaux, Valse (The First Palm Sunday)	2-
34	GOUNOD	"Berceuse, Serenade	2-
35	GLUCK	"Alceste, March	2-
36	SCHUBERT	"Unfinished Symphony	6-
37	RAMEAU	"Rigodon de Dardanus	2-
38	HEROLD	"Zampa, Overture	4-
39	FREEMAN & TALBOT	"High Jinks, Selection	5-6
40	CHRYSTE	"Phil-Nana, Flower Dance	2-
41	GRIEG	"Anitra's Dance, "Peer Gynt"	2-
42	BERLIOZ	"Rakoczy, March	2-
43	SCHUMANN	"Schlummerlied	2-
44	WALTON	"Yehmey, a Mori Serenade	2-
45	BEEHOVEN	"Ruins of Athens, Turkish March	2-
46	ORD HUME	"Second to None, March	2-
47	WALTON	"Vision of Dawn, Intermezzo	2-
48	LEON	"Dance of the Dwarfs	2-

\* The pieces marked \* are published in Quarto size.

**J. R. LAFLEUR & SON, LTD.**  
147, WARDOUR STREET, LONDON, W.1

First, and foremost, amongst the composers on this catalogue we have the name of J. S. Zamecnik, who is also responsible for the orchestration of many of his own works. The "Photo-play Series" consists of four volumes (No. 4 is now in print and will be out at the same time as this issue of THE MELODY MAKER), which contain ten numbers in each volume. This series, which is orchestrated for F.O., has numbers which it is no exaggeration to say will suit every scene and situation to be met with to-day in film accompaniment. These are all from Mr. Zamecnik's pen.

There are also from the same composer a collection of "Marches," a series of ten "Themes," and these are particularly useful for this reason. They are a series of "Themes" in which a development of the "motif" in music is applied to pictures. Each theme is capable of four interpretations, and the various arrangements are included in the one piece.

Then we have a collection of "Cinema Impressions," by Zamecnik; a selection of "Select Song Gems," arranged by the same musician, comprising many nationalities, very adaptable for "Love Themes." A new series of Marches by the famous conductor-composer, J. Philip Sousa; also "The Library Orchestra Edition," of over 100 numbers—Intermezos, Gavottes, Melodies, etc. etc.—all very useful; and "The Popular Orchestra Edition" of marches, fox-trots, two-steps, etc. etc.

Although I have referred to these as volumes and collections, it should be recognised that all are published in "Loose Leaf" form. The prices compare very favourably with any similar edition, and the name of Zamecnik is a "hall-mark" which all M.D.s will recognise as sufficient to ensure the publications being of a high standard. I can with every confidence recommend the "Sam Fox" catalogue to every cinema M.D.

### J. R. Lafleur & Son, Ltd.

I have just received the following from this up-to-date house, in Wardour Street, which I can recommend to all cinema M.D.s. From the well-known Schirmer Publishing House, in New York, there have just arrived Nos. 51 to 60 of their useful Photo-play Series. No. 51 is "Remorse," for sorrow, repentance or regret, by W. Lovitz; No. 52, "Intermezzo Perpetual," for continual, endless and enduring "situations," by the same composer; No. 53, "Destruction," for ruin, demolition or collapse, also by W. Lovitz; No. 54, "Gortega," for professional or regal splendour, is from the same pen; No. 55, "Prattle," for babble, gossip or incessant chatter, is also by W. Lovitz; from the pen of W. Bergunker, arranged by Wm. Strasser, we have No. 56, "Appassionato Intenso," for passion, ardent devotion or intense affection; No. 57, "Misterioso No. 4," for suspense, foreboding or spooky scenes; No. 58, "Furioso," for savagery or ferocious scenes; No. 59, "Moti Perpetuis," for ceaseless, changeless or incessant "movements"; No. 60, "Diabolical Allegro," for wicked, satanic or infernal scenes.

For organists and relief pianists there is a very excellent arrangement of Sibelius' works, from the "Schlesinger" publications. These consist of two books of five numbers each, and should prove useful and effective arrangements for solo "accompaniment" to films on the organ or piano.

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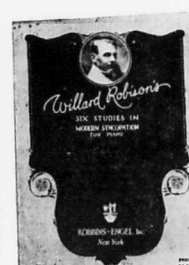
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