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## : : The Juggernauts of Archer Street : :

THE tradition and usage of years have established Archer Street, that little-used thoroughfare behind Shaftesbury Avenue, London, W., as the market place for London musicians.

Archer Street has been called the "Street of Hope" for many a long day now, because it is here that not only does the derelict musician eventually gain a fresh lease of life by finding it the avenue to new employment, but also it may indeed be considered the unofficial employment exchange of the profession, the official ones being totally useless for this, if not for other purposes.

At lunch-time musicians have been accustomed to congregate in this street. Those with engagements to fill or requiring deputies book their men direct, while others seek out

brothers in distress, and pass on tips as to where work may be found. In the main the crowd has consisted of those offering work and those anxious to receive it. A few were doubtless loiterers, but were in such a small minority as to be a negligible factor.

The street trader is permitted to strike his pitch in recognised market places, and pedestrians and traffic must share the ground equally with him. By precedent this has become acknowledged by law. In Throgmorton Street, stock-brokers, jobbers and their clerks assemble in just the same way as do musicians in Archer Street. The only difference is that the former completely block up the thoroughfare. That, too, is by usage and not by law, the privilege of the stock and share dealers, and the law in the person of

the City policeman is indifferent to it.

But in Archer Street it is different. Members of the "force" have been spared from the congested traffic areas (where they could certainly have been more usefully employed) to clear this poor little by-way, and even to apprehend some musicians who, having been duly brought before the magistrates, were fined for daring to remain in the thoroughfare.

The attitude of the police is incomprehensible. We have sounded it for ourselves, and have talked to a typical officer, who, different from many of the force in that he does trouble to think at all, spoils himself by a complete lack of knowledge of the facts as they actually are. He is convinced that the majority of the Archer Street congregation consists

He says they are an intolerable nuisance.

No one who knows the "Street of Hope" will swallow such tosh. We know it as well as the officer, and yet have never seen anything even slightly to justify his assertions. We have gone there to book musicians for engagements ourselves, and have always found that the prevailing object of the "loiterers" was to discover work.

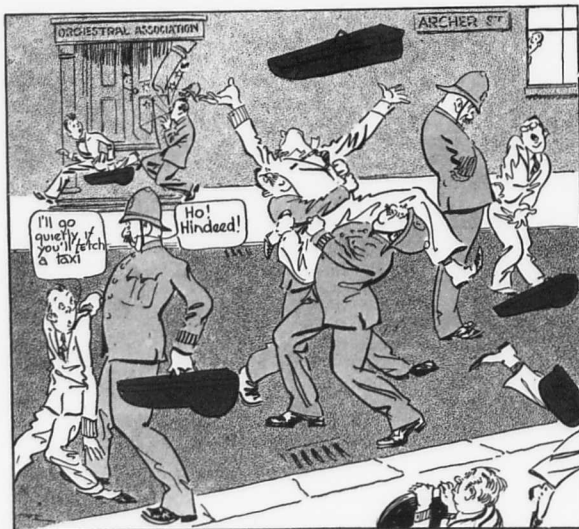
Nor are we convinced that the police explanation is even the true one. It has been suggested that the action of the authorities in clearing Archer Street and breaking up the Musicians' Market is inspired by obviously vested interests. Some of the resident organisations in that area want the musicians *inside* their premises, and off the pavement possibly expect to further that end. Surely that is a more feasible explanation than that a few office girls find it an embarrassment to pass through a crowd of professional men, who, duplicated in Throgmorton Street, have no horrors for the fair sex in that quarter at any rate.

If these vested interests are behind the officious and unwarranted police action, then we predict they will have defeated their aims by alienating the very sympathy towards their object upon which they must rely for assistance.

As far as the music profession is concerned the veriest newcomer

knows that more work is dispensed on the pavements of Archer Street in one hour than in all the Labour Exchanges and agencies in a year.

What, then, is the significance of this ramp?



AN IMPRESSION OF ARCHER STREET OF THE FUTURE

of loiterers and suspicious characters. He thinks that they are there for any purpose but to seek work. He says that there is a type who haunts the street to accost the few females who pass through.

## : PAUL SPECHT IN A NEW LIGHT : Discredited by the A.F.M.

OUR regular readers will remember that when Paul Specht was recently in this country, he claimed to be sponsor of an ambitious scheme for "Reciprocity in Art."

He stated that this scheme had the backing of the "International Society of Artistes"—a title the more grandiloquent because he claimed it had the support of a million American artists—and also that he was the accredited representative of the American Federation of Musicians. As such he demanded an audience with the Musicians' Union of this country.

Desiring that all new ideas should be brought to the attention of British musicians, we opened our columns to Mr. Specht, and although we did not agree with his views—and said so in a reply to him published in our July issue—yet it must be admitted that, had his statements been accurate, it could have been said that he had made out something of a case.

It now appears, however, that much of Specht's statement was not only erroneous, but was made to further a scheme which was anything but the one he would have us believe. The Musicians' Union in this country claims that it has in its possession evidence that Specht had been concerned in forming a new union over here which should give his American units sole rights to play "Tom Tiddler" on our ground.

Apparently, with this in its mind, the British Musicians' Union decided to find out for itself how far Specht was really backed by the American Federation of Musicians, and consequently wrote to the secretary thereof as follows:—

June 21, 1926.

DEAR MR. WEBER.—Our Union has been rather concerned with the action of Mr. Paul Specht on his different visits to this country.

In 1924 we saw a copy of a proposed agreement in which it stated that one of the objects of the agreement was to set on foot another musicians' union in England, which would seek to facilitate the entry of Paul Specht combinations only.

During this present visit I understand he made a statement at a Press dinner, saying that he was a representative of the American Federation of Musicians, but, after being pressed upon it, it came out that he was a delegate to the National Convention of the A.F. of M.

Until we get advice from your Federation that he is entitled to open up negotiations on your behalf, we do not intend negotiating with him. We shall be glad for a line at your earliest convenience, letting us know what is the exact position for our future guidance.

Yours fraternally,  
—, Secretary.

The American Federation of Musicians then gave the following enlightening reply:—

NEW YORK,

July 1, 1926.

DEAR MR. BATTEN.—I beg to acknowledge receipt of your interesting communication as well as copies of your correspondence with Mr. Paul Specht.

In answer will say that Specht does not represent the American Federation of Musicians and, if purporting to do so, directly misleads. The Federation has no knowledge of any International Society of Artistes, which appears to be a creature of Paul Specht existing merely in his imagination and has not the approval of one million artists in the United States, as he attempts to make you believe.

As to international reciprocity in art, the aim and purpose of Paul Specht is obviously to free himself from the protest of your union against the importation into England of jazz orchestras from the United States.

Concerning the position of your union in the matter, will say that the same is exactly in conformity with the policy which the American Federation of Musicians follows in the event that conditions are reversed.

Specht deliberately misinforms and misleads in his statement that the convention of the American Federation of Musicians voted binding instructions to the National Executive Committee to investigate and sponsor legislation at Washington to bring about reciprocal relations with foreign musicians. The fact of the matter is the convention was opposed and referred the matter to the National Executive Board to protect the interests of American musicians, an action directly opposed to that which Paul Specht would want to make you believe.

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on pages 14, 27, 31, 60  
and 63, which will prove  
conclusively that the  
finest artists use instru-  
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The action by the convention was as follows:—

Resolution No. 20.—The Committee recommends that this resolution be referred to the National Executive Board, with instructions to protect the best interests of the American Musician.

Discussed by Delegate Specht.

President Weber makes an explanation. The explanation of the President of the Federation was that the resolution was not in the interests of the membership of the Federation. The Executive Board of the Federation passed the following motion concerning the matter:—

Resolution No. 20, which had been referred to the Executive Board, was considered. The Board endorses the policy of the President's Office, as explained by him, in this matter.

The foregoing makes it plain that the Executive Board of the Federation is of the same opinion as the President—namely, that the legislation proposed by Specht was contrary to the interest of the members of the Federation.

You will see from the above that the National Executive Board received no instructions from the convention favourable to congressional legislation advocated by Specht.

Specht made the same misstatement concerning the matter before the Congressional committee during the hearing of the Bill sponsored by him. Directly upon becoming advised that Specht had misled the Congressional committee, the chairman thereof was informed of the attitude of the American Federation of Musicians concerning the Bill. That is as far as Specht got with his legislation. I do not believe that he ever will be successful in passing such a Bill.

Specht's statements that there are about 200 American musicians in England whereas over 2,000 English musicians were in the United States is the merest bunk.

He is very careful not to explain that the two hundred American musicians coming to England come with contracts in their pockets to take engagements in competition with English musicians, whereas the English musicians who come to this country come as immigrants to make the United States their home, and do not come with contracts accepted in competition with the members of the American Federation of Musicians, and hence were accepted as members of the Federation. It is quite a different proposition if musicians enter a country as immigrants to make such country their home than if they merely visit a country in competition with musicians of such country, and then again leave it after their lucrative employment has ended.

As before indicated, the American Federation of Musicians is not opposed to the policy of your organisation to protect its own members. We do the same in this country.

I would strongly urge you not to permit Mr. Specht to mislead you concerning the attitude of the Federation. No one knows anything of his International Society of Artistes.



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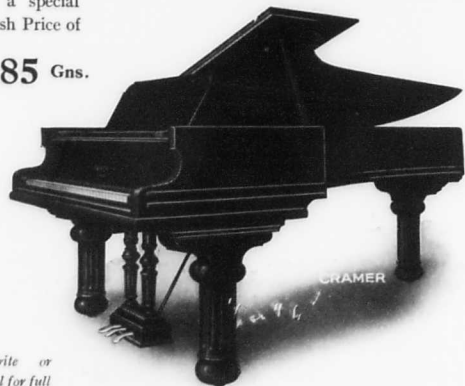


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139, New Bond Street, London, W.1.

The million artists who sustain it exist in the imagination of Specht, and his entire purpose is to bring about a condition so that he may be permitted to remain in unrestricted competition with the musicians in your country.

At the last convention of the American Federation of Musicians the delegates were incensed at Specht's action in misleading the Congressional committee concerning the attitude of the American Federation of Musicians in reference to his Bill.

The American Federation of Musicians is unalterably opposed to the importation of bands and orchestras to this country, and will protect the interests of its members to the utmost, even going so far as to deny to employers services of Federation musicians if they ever employ musicians from abroad under a contract, and, naturally, does not challenge the right of your Union to do likewise. Against musicians who come to this country as immigrants without contracts in their pockets no objection is ever made. They are accepted as members of the Federation as a matter of course.

You may give this communication all the publicity you desire.

With best wishes for the continued success of your organisation,—I remain, fraternally yours,

(Signed) **JOS. N. WEBER,**  
President,  
American Federation of Musicians.

The foregoing correspondence—particularly the letter from the American Federation of Musicians—proves two distinct things.

Firstly, it is the discredence of Paul Specht by his own countrymen; and, secondly—which is much more important—it most clearly illustrates the attitude of the Unions of both countries towards the appearance of foreign musicians in their respective territories.

To say the position is non-constructive is to put it mildly. It is clear that both sides are throwing bouquets at each other for adopting a policy which aims at entirely preventing the two nationalities from benefiting by that interchange of courtesies which would result in each being entertained by the talent of the other.

While the correspondence forces us to alter our attitude to Paul Specht personally, we cannot sympathise with the drastic boycotting it encourages. We adhere to our previous statement that so long as native musicians are not thrown out of employment, nor their interests in any way prejudiced, we see nothing against short engagements of the best foreign combinations to stimulate the interest of our public. We think America would be well advised to take the same attitude.

## : The Saxophone—Hysterically Speaking : By GEOFFREY CLAYTON

(With apologies to my good friend Mr. Eric Little, whose interesting and instructive article it has been my privilege to peruse.)

THE word saxophone, of course, comes from the Greek *saxophone*, meaning "a saxophone." I suppose it is unnecessary to add, though, that the instrument itself is much older than that. It dates right back from the stone age, through the cabbage, non-stopping at the bronze and gold ages, right down to the Bradbury age, when gold was not to be had. It has now hit up against the Fisher (Carl) age, and heaven knows what will happen next!

The man who invented the first saxophone has been dead a long time, so I am afraid that nothing can be done about that. But the instrument, though not quite in its present form, was well known to the Egyptians, who called it a



They used to play it at funerals, executions, bank holidays and other times of national rejoicing.

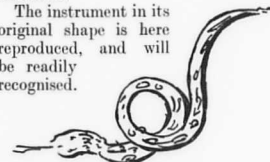
The fragment of the papyrus of HIDJI-KHÜ, here reproduced (see Fig. B), explains the practical use to which the instrument was put.

As a matter of fact, and strictly between ourselves, it was known in Egypt as "the eleventh plague," and the use of it was the real reason why the late Pharaoh kicked out the Israelites at such high speed. After they made their spectacular exit, a royal edict forbade the use of the instrument any more in the land. Hence, people who got together in secret places to practise the saxophone came to be known as a "jazz banned." Discovery meant torture and death, and so the players used to perform in such a way that the noise produced sounded nothing at all like a saxophone. This practice still survives at the present time, although the penalties seem to have fallen in abeyance.

Yet all the above deals with comparatively recent years. Actually, the first saxophone made its appearance in the Garden of Eden itself, and was directly responsible for the

lease in favour of the late Adam being cancelled.

The instrument in its original shape is here reproduced, and will be readily recognised.



One would not believe, looking in the grey dawn of an autumn day at the great historic pile of Stonehenge, standing supreme in its mystic loneliness and grandeur in the vastness of Salisbury Plain—one would not believe I say, that this lone temple was an altar raised to the worship of the saxophone.

And one would be quite right.

It wasn't. In the writings of the great Chinese philosopher WUN LI YING (about B.C. 60,000,000,000—or the nineteenth egg harvest of the umpteenth dynasty) we find this significant passage:

東北西北非非六六六六

Now who can doubt, after glancing through it, to what it refers? I can for one; any more bidders? At one time the sound of the saxophone was so universal in China that the great wall had to be built to keep out the neighbours.

In Arabia, too, we find distinct traces of the same instrument running through the history of that once-powerful nation. Thrice daily from the minarets of the Mosque of the Seven Sacred Savalays the voice of the saxophone player could be heard telling the faithful that it was "rag-time"; and thrice daily the voice of the faithful could be heard telling the saxophone player exactly what he could do about it. . . . And who has not heard the Shreik of Araby? I refer, of course, to that famous Shreik, Suliman, son of Selmer, son of Soprahno.

And now, dodging a few centuries in our usual graceful way, we come to America. What can we say about America? The devil of a lot. But we won't. We are a man of peace, and we have no desire to be a man of pieces. But you all know that

saxophone-making is one of the key industries of the United States; and without keys, where would the saxophone be? The majority of instruments are made at Saxopholis, 111.—very 111!

They vary in price from \$0,000,005 to \$5,000,000. (I am here quoting in the lucid currency of that country.) It has been calculated by experts that if all the saxophones in America were put in a straight line the silence would be so great that an Englishman could hear himself speak on Broadway.

There are more saxophones in New York than in all the rest of the world put together. New York is built on an island. By itself. *Verb. sap.*

\* \* \* \* \*  
That will be all to-day, thank you.

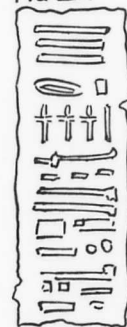
(Continued from page 5.)

a practical suggestion as to the lines upon which we can work to produce improvement.

WE call upon—we challenge, if you prefer it—the great lay press of Britain to engage some unbiased and competent authorities to pen the articles on this most highly technical subject.

WE demand that they scrap the "Crowhards" who, though they have the knowledge, appear to be too prejudiced to use it sanely, and all others like Mr. Philip Page, of the *Evening Standard*, who, though possibly fair in their mental attitude, must, on the face of their articles, be considered so lacking in technical knowledge of modern syncopated music that their fairness of mind cannot outweigh that fault. THE EDITOR.

Fig. B.



REPRODUCED BY KIND PERMISSION OF THE MISSION OF THE EASTERN ANK-AMHEN. COPYRIGHT BY GEOFFREY CLAYTON. MAY BE SUNG IN THEATRES AT OWN RISK. LOOK FOR THE WHITE SPOT GUARANTEE.

## Billy Mayerl to Write for "The Melody Maker"

FOR some time now we have been negotiating with Billy Mayerl, whose latest studio portrait appears on our front cover, to contribute special instructive articles on modern syncopated piano playing, but up to now he has failed to find the opportunity.

Since Billy Mayerl transferred his activities from the Savoy Havana Band to the variety stage, he has been inundated with bookings, and more recently, by partnering Gwen Farrar, he has been in still greater demand. All his spare minutes have had to be spent in his School of Modern Syncopation.

Now, however, he tells us that his keenness to write and assist THE MELODY MAKER AND BRITISH METRONOME's readers has induced him to burn the midnight oil, and the first of his articles is in our hands, ready to be published next month. Needless to say, no modern pianist who desires to emulate Billy Mayerl's own unrivalled technique should miss so splendid a feature, the value of which is not to be calculated in terms of money.

Admirers of this lightning-fingered artiste may not be aware that Billy Mayerl is only twenty-four years of age. At the early age of six he was a remarkable prodigy on the piano, and astonished the masters with recitals of such difficult compositions as Grieg's "Concerto." At the same age he also gave no little surprise to his tutors with some of his own compositions. He is one of the outstanding examples of musicianship, having graduated through the highest grades of classical music, turning to syncopation and finding a preference for it. He took his chance with the Havana Band when he was only eighteen years old, and "listeners-in" on the wireless rapidly became acquainted with his brilliant pianistic work, long before they learnt his name.

His more recent activities have been made known to our readers in earlier issues, and since it is the ambition of nearly all dance pianists to play Billy Mayerl's own piano novelties and transcriptions with equal dexterity, they will surely welcome his articles as the bridge to this desire.

## Representative Bands

### Ideas by Our Readers of All-Star Combinations

OUR article under the heading "All-American Jazz Band," which appeared last month, apparently caused much interest, and many readers sent us their ideas of ideal English and American bands.

It is interesting to note that while no two selected identical combinations, many displayed a surprising knowledge of the abilities of the English musicians generally.

The following combination is as nearly as possible representative of the ideas of the majority for an "All-British" Band, and certainly should be exceptionally good. Unfortunately, it seems impossible that it can ever be got together.

- |                               |    |                |
|-------------------------------|----|----------------|
| Debroy Somers                 | .. | Conductor.     |
| Hugo Rignold                  | }  | Violins.       |
| (Jack Hylton's Band)          |    |                |
| Reggie Batten                 |    |                |
| (Savoy Havana Band)           |    |                |
| John Rosen                    | }  | Saxophones     |
| (Jack Hylton's Band)          |    |                |
| Ben Tucker                    |    |                |
| (Claridge's Hotel Dance Band) |    |                |
| Ben Davis                     | }  | and            |
| (Jean Lensen's (Ciro's) Band) |    |                |
| Joe Crossman                  | }  | Clarinets.     |
| (Ambrose's (Embassy) Band)    |    |                |
| John Raitz                    | }  | Solo Clarinet. |
| (Jack Hylton's Band)          |    |                |
| Harry Collins                 |    |                |
| (Late Chez Henri Club)        | }  | Trumpets.      |
| Max Goldberg                  |    |                |
| (Criterion Dance Band)        |    |                |
| Jack Jackson                  |    |                |
| (Bert Ralton's Band)          | }  | Trombones.     |
| Lew Davis                     |    |                |
| (Jack Hylton's Band)          | }  | Sousaphone.    |
| Ben Oakley                    |    |                |
| (Bert Ralton's Band)          | }  | Pianos.        |
| R. Escott                     |    |                |
| (Late Ralton's Band)          |    |                |
| Billy Mayerl                  | }  | Banjo.         |
| Arthur Young                  |    |                |
| (Jack Hylton's Band)          |    |                |
| Len Fillis                    | }  | Drums.         |
| (The Kit-Cat Band)            |    |                |
| Eric Little                   | }  | Conductor.     |
| (The Kit-Cat Band)            |    |                |
| Nat Shilkret                  | }  | Conductor.     |
| (Victor Records)              |    |                |

A famous American artist now in London has also guaranteed the following "All-American" combination to "wipe up" that which was chosen by Louis Katzman:—

## "The Melody Maker" Calls a Bluff

THERE is at least one gentleman who is certain of seeing this issue of THE MELODY MAKER, no matter to what length he may have to go to obtain it, because he has written us an article which he dares us to publish.

Who is he?  
That is just what we want to know. He was so proud of his effort that he openly admitted he thought it best to remain anonymous.

His article consists of a scathing criticism of THE MELODY MAKER AND BRITISH METRONOME for its continual allusions to the person he believes we mean when we mention "Doctor Crowhard." He doesn't realise that we take the Crowhards to task not because we disagree with their love of, or prowess in, "legitimate" music, which, incidentally, we sincerely admire, but because of their continual destructive and non-helpful criticism of syncopation.

Sir, we accept your challenge. If you will communicate with us and allow us to give your name to our readers as the author of it, we will publish your article in our very next issue.

Please communicate with us immediately.

- |   |   |            |
|---|---|------------|
| Louis Raderman  | } | Violins.   |
| (Victor Records)  |   |            |
| Ed. Davis   | } | Saxophones |
| Rudy Wiedoeft   |   |            |
| (Columbia and H.M.V. Records)   | } | and        |
| Bennie Krueger  |   |            |
| (Brunswick Records)   | } | Clarinets. |
| Chester Hazlett   |   |            |
| (Paul Whiteman's Band)  | } | Trumpets.  |
| Arnold Brihant  |   |            |
| (R. W. Kahn's Band)   | } | Trombone.  |
| B. A. Rolfe   |   |            |
| (American Band Leader)  | } | Tuba.      |
| Red Nicholls  |   |            |
| (The Goofus Five, etc.)   | } | Pianos.    |
| Miff Mole   |   |            |
| (Brunswick Records, etc.)   | } | Banjo.     |
| Gus Heleberg  |   |            |
| (Famous American Artist)  | } | Drums.     |
| Phil Ohman  |   |            |
| (Brunswick Records)   | } | Conductor. |
| Frank Banta   |   |            |
| (Victor Records)  | } | Conductor. |
| Harry Reser   |   |            |
| (Famous American Artist)  | } | Conductor. |
| Art Layfield  |   |            |
| (Isham Jones' late Band)  | } | Conductor. |
| *Many American Victor Records are re-issued in this country on H.M.V. |   |            |

"And thick and fast, they came at last" ————— !



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## : THE POWER OF IMAGINATION : Or What a Suet Pudding Will Do

ONE supposes it is not unreasonable to say that at times we all "see things"; but usually the causes of these little lapses are such that, instead of boasting of our visions, we not only try to forget them ourselves, but pray that others may not have noticed our minor foibles.

There are, however, those who consider that their ability to see that which is hidden from others is derived from a much more worthy source than "one over the eight," and are so proud of an unusual talent which they believe they possess as to shout of it from the highest of the heights.

The following contribution to a recent issue of the *Daily Telegraph* is a fine example of the psychic power to read all sorts of wonderful stories in certain kinds of music which the writer apparently desires us to believe he commands:—

Str.—Mr. Jack Hylton apparently still wishes to assure us that syncopated music is more popular than "classic." To the "Man in the Street" it may appeal, but I just want to say that Mr. Hylton could never convince me.

Take, for example, Sir Landon Ronald's lovely song, "Down in the Forest." I was "listening in" that evening in which the musical controversy took place.

Jazz music could never touch the elfin spirit of Gounod's Ballet Suite from "Faust," the fervent passion of Bizet, suggestive of the Pyrenees and the sloping vineyards of Portugal, the sweet Norwegian pictures of Grieg.

Mr. Hylton gave us his interpretation of "Down in the Forest." It lacked the atmosphere which its composer intended.

Where was the silence of the woods, the rustling of the leaves, the land of memory?

No, I am afraid "jazz" won't do. Instead, Mr. Hylton only danced us through in his own inimitable way, suggesting to us all the time the "crazy coons" of Coney Island and the bustle of Broadway.

\* \* \*

Aided by a bottle of Scotch, three lobsters, and a suet pudding we have tried it with a few dance numbers, and, with the aid of the aforementioned tangible inspiration, we have not found it difficult to arrive at the following. Doubtless with the same encouragement you can do likewise.

(Note—The words (?) in italics signify the style of the passage from which it is, of course, simple to translate the various scenes.)

"Just Around the Corner," Fox-Trot Nocturne. A number full of beautiful *bathos* in which the opening phrases (*grandissimo*) clearly indicate that the scene is laid in Kensington, somewhere between Gloucester Road and Queen Anne's Gate. The introduction of a steak-pie is somewhat deliberate (*marcato*), but not altogether unforeseen as certain bars have been redolent of aromatic cooking (*Ess Viole*). Now heavy steps of nail-shodden boots are strongly portrayed (*maestrole*), and one is fully prepared for the appearance of a sandy moustached policeman (*leggiero*), standing fully six feet one in his socks. There is a resounding smack on the Tenor Banjo (*sock it*), from which one suspects that he has kissed the cook (*con audace*), and then a heavier smack, from which one is certain that she has playfully retaliated (*col legno*). Other *amoroso* figures follow, slowly at first, then quicker and quicker (*accelerando poco a poco*), obviously reporting progress of the courtship, brought to an abrupt finale by the policeman's lantern going out (*dovisit*) at the *coda*.

"Moonlight on the Ganges" Fox-Trot, *Barcarolle Hindu*.—A few suggestive beats on the Tom-tom (*Troll*) introduce this sensuous (*larguendo*) melody. The oboe takes a few bars (*sans-permis*), and one sees snakes—long-hooded cobras—rearing their venomous heads towards the bare shapely legs of the olive-eyed dancing girl, as she reclines all unconscious (*syncope*) in the sinewy black arms of a dusky Sepoy.

They have eyes only for each other (*con devozione*)—his are red and glowering (*diabolo*); hers, brown and alluring (*vamp forte*). Their lips meet (*gum arabic*), but at the same time the foremost reptile strikes—

The music here terminates abruptly, for in India these days all the best snakes are pledged to the slogan—"Not a minute off the pay, not a penny on the day."

\* \* \*

"So is Your Old Lady," Fox-Trot *Divertissement*. Here is an *aria* which is very simply interpreted.

Who could not visualise the skittish *scherzando* introduction as being the immoderate transports of a modern flapper disporting herself on the arm of some old roué (*Bassa-ottava*) outside a Solo night-club in the early hours of the morning next Wednesday?

After some argument (*aufstakt*) with the custodian of the door, they are permitted to enter the imposing portals (*entusiastico*), and proceed to the Cock-tail Bar. As the hour is late and the night fast dying away (*Esperando*), the Barman refuses to serve them (*Regel der Oktar*), but states in whispered tones (*ppp*) that Ginger Ale (*Vino Vita*) can be obtained in the private office. Up the dark staircase the two wend their way (*Rilasciando*), until at last they reach the sacred saloon. Impetuously (*Precipitamento*) the voice of the male is heard in the deep tones of the *Bass Viol* demanding admission. "I want wine, wine!" he whines from out of the darkness (*bête noir*), only to be answered by the words "So does your Old Lady," as his better half, emerging from her concealment, grips him by the ear and marches him off (*Con doloroso*), a sad and beaten swain.

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## : DAILY PROBLEMS AND ANSWERS :

### ORIGINAL COMPOSITIONS. DELAY IN PUBLICATION.

(Reply by our Copyright Expert.)

C. S., AYE, N.B.—My brother and I dabble at composing, and had a fox-trot accepted for publication in January of this year. The firm accepting is well known and presumably reputable. We hold their signed agreement to publish our number on a royalty basis, but although nearly a year has passed there is no sign of its being issued. We have written them several times, but can get no definite answer as to when they intend putting it out. Do you consider them to be in the wrong in holding it so long, or is it policy to force them to publish it, and, in the event of us exercising this right, or taking the matter to court, is there a chance of adequate compensation?

We presume you have executed the usual assignment making over your composition to the firm in question. If this is the case, we can definitely say that there is no legal liability on them, the publishers, to publish the work. They can either withhold it from publication or publish it as and when they think fit, at their own discretion.

Similar cases of publishers neglecting to publish works have been the subject of legal actions in the past, and there is on record a ruling of the Court of Appeal that publishers accepting MSS by assignment are not bound to publish unless they think fit. They are only liable for royalties when the work is published; therefore, you have no claim for damages, unless, of course, it was a condition of the assignment that the work was to be published by a certain date.

As the publishers apparently do not want your work, we would suggest that you approach them and ask them to re-assign it to you so that you can offer it elsewhere. This will give you the chance of endeavouring to get any other publisher who may accept it to make it clear in your agreement with him that he will publish the number by an agreed date.

### COPYRIGHTING A BAND'S NAME

(Reply by our Legal Expert.)

T. L. M., MANCHESTER.—Will you please tell me :-

(1) Is it possible to register or protect under copyright the name of a dance band?

(2) If so, how do I go about it?

It is impossible to protect by copyright (as such) or register as a

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

"Trade Mark" a mere name for a group of individuals.

If, however, one band is now, and has for a long time been, called and widely known to the public by a particular and special name, a court of law might prevent a second band from adopting the same name, if the court were satisfied that the subsequent use by the second band of the first band's name must deceive the public into the (wrong) belief that the second band was the first. In such cases the court would doubtless consider the second band was employing the doctrine of "passing off" and (intentionally or otherwise) deceiving the public. Hence the reason for a probable verdict in favour of the first band.

### FEEES TO THE PERFORMING RIGHT SOCIETY

(Reply by our Copyright Expert.)

C. W. L., CARDIFF.—I have been a reader of THE MELODY MAKER for a considerable time. I have been holding dances at — for the past six winters, and am now given to understand that if I obtain the hall again this winter I have to pay an additional charge of 5 per cent. on my hiring fees to cover a charge claimed by the Performing Right Society.

I have consulted all other dance halls in the town, and I find that there is not one that pays the charge or even knows anything about it. Must I pay? Every popular music publisher belongs to the Performing Right Society. Fees for the performance of all music published by its members have now to be paid to the Performing Right Society, which is legally entitled to demand them.

This state of affairs has only come about recently, as hitherto the publishers in question did not belong to the Society.

You will find that for every place where the public performance of its members' music takes place a licence

will eventually have to be obtained from the Performing Right Society. This is issued in return for payment of fees such as have been demanded from you. It is only a matter of waiting until the Society's organisation for collecting fees is completed before your district will be completely covered.

Meanwhile, we do not know that the figure of 5 per cent. is correct. If you will inform us how much money this 5 per cent. actually represents, we will advise you if we think you are being overcharged.

### WHAT IS A GOOFUS?

(Reply by the Editor.)

R. H. Y., N.W.6.—Can you tell me what exactly is the "goofus" mentioned in your August issue?

The "Goofus" is an instrument which sounds not unlike an accordion. It is played by wind from the lungs, which causes reeds to vibrate on the same principle as a child's toy trumpet. It has a full chromatic scale, varying from one to three octaves, according to the size of the instrument. In this country a form of "goofus" is sold by Messrs. Keith Prowse & Co., Ltd., under the name of the "Couesno-phoner." The price is 35s.

### THE MUSICIANS' UNION

(Reply by the Editor.)

F. M., NOTTS.—Will you kindly tell me through the medium of THE MELODY MAKER the qualifications for joining the Musicians' Union, also the advantages of joining same and the rates of subscription.

The qualifications necessary for joining the Musicians' Union are that the candidate shall possess sufficient ability and experience to enable him or her to earn a living at music. In the case of a student with no experience just entering the profession an audition is necessary.

The entrance fee varies, being one guinea in most of the large towns and 10s. 6d. in smaller towns, and the contribution is 6d. per week. It should offer advantages because it claims that its objects are to :-

(a) Improve the status and remuneration of members.

(b) Regulate their relations with their employers and with each other.

(c) Provide legal assistance in suitable cases, and generally to do everything possible to protect and further the interests of organised musicians.

**MODERN DANCE TEMPOS**

(Reply by the Editor.)

C. M. F. SHEFFIELD.—I shall be greatly obliged if you can let me know the metronome speed of fox-trots, the Charleston and one-steps, as played by the popular bands in London.

There are two fox-trots in vogue in London at the moment, the fast and the slow. The slow is used for the long three-step English fox-trot, M/M=184-198 ♩.

The fast is used for the quick-step American style fox-trot, M/M=198-212 ♩.

The speed of the Charleston varies considerably at different places, the M/M being anything from 192-220 ♩. The important point in the Charleston is not so much the tempo, or whether a composition is called by its composer a "Charleston," but the rhythm in which it is interpreted. (See "The Truth About the Charleston," by Edgar Cohen in the August issue.) Fox-trot rhythm will not enable a proper Charleston to be danced;

although many dancers succeed in doing the Charleston steps to it, it prevents them getting the correct and satisfying "Charleston" swing.

The one-step is practically extinct in London ballrooms where the best standard of dancing prevails, but at such places as it is danced the M/M=116-120 ♩ (in 2/4 measure).

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**INTRODUCING THE CLASSICS**

(Reply by our Copyright Expert.)

MRS. S., NEWCASTLE.—Would you please let me know if there is any copyright which prevents a composer writing a waltz with part of a tune from Schubert's "Impromptu."

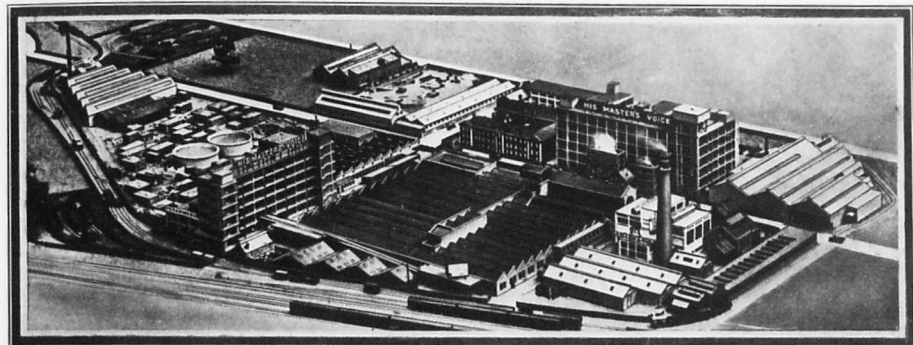
You raise a very interesting point. As Schubert's "Impromptu" is out of copyright (vide the copyright law of Austria, which is recognised in England), you are quite at liberty to utilise portions, or the whole, of the tune; but, and here is the important point, you must be careful that you adapt from the original work, as possibly there are copyright scores, and the adaptation of such a score would obviously be a breach of the copyright existing in the said score as distinct from the original work itself.

F. C. PLUMSTON.—Please tell me the name of the tango as quoted by Mr. Bush in his last month's article "Wood Wind in the Dance Band."

The name of the tango is "Chiquita," published by Messrs. Walsh Holmes, Charing Cross Road, W.C.

**: MUSIC BY MASSES PRODUCTION :**

A Peep behind the Scenes of the Gramophone Industry



A BIRD'S-EYE VIEW OF A 48-ACRE GRAMOPHONE FACTORY

WITHIN our lifetime many of us have seen the complete evolution of the gramophone, but such is the progress of the age, that, wonderful as it admittedly is, we have learned to accept the invention as one of the commonplaces of life.

While some of us still ponder on the scientific miracles of wireless, we give but a passing thought to the workings of its clockwork rival which extracts rich music from a record as often as we care to turn the handle. Yet, if we stop to consider the mechanism of both, it must be admitted that the principle of the gramophone is just as ingenious as wireless.

Here we have music apparently stored up indefinitely in the corrugations of a disc or "record," which, when they are made to react on a piece of mica through the medium of a needle, reproduce all the tonal beauties of the human voice or musical instruments—singly or collectively. It is the mica which actually furnishes the music, but who would dream that any matter could be capable of reproducing musical sounds, from the sonorous chimes of bells to the reedy, liquid notes of singing birds, hundreds and—as time will tell—thousands of years after they were originated? Here is a marvel of science, so little appreciated as such that, in a list of modern scientific inventions in their relative displays of ingenuity the public would probably not accord it a position in the first three!

The layman knows little of the gramophone and its records—probably nothing more than that both are made by machinery in a factory; that in some manner the actual performance of an artist, or artists, is embodied in the record; and that, together, the gramophone and the record will bring music into his home at will. There, perhaps, both his knowledge and interest cease.

With the musician, however, it may be different. There is always the possibility that at some time in his life he will be called upon to record his own art on one of these circular waxen tablets, and it is, therefore, to be expected that he will want to know just "how the wheels go round." For this understanding he could hardly do better than go "behind the scenes" at the factory, and witness the evolution of the gramophone and record in actual manufacture. But, though such a procedure would clearly be impracticable for many, it may be possible to convey to him some idea of these mechanical processes via the written word.

**A Record (in both senses) Factory**

You are asked, dear reader, to transport yourself mentally to Hayes, in Middlesex, and to visualise a hamlet there scattered around a station and a High Street, both of which are overshadowed by an immense factory of such dimensions that its buildings and thoroughfares cover an area of 48 acres.

This is the site of the factory of The Gramophone Co., the trade-mark of which concern is the world-familiar little white terrier listening at the bell of an archaic gramophone.

Without the services of a guide one would be lost in this factory-city; there is so much to see that one would be totally confused; but, properly conducted, even the least technically minded visitor can readily follow the structure of the mass-production organisation.

**Building the Cabinets**

The cabinet factory is first to be considered. Here the shells of the machine are built from raw timber, and converted into those beautifully figured and finished cabinets which go to adorn every home—from cottage to palace.

One sees endless stacks of unsawn timber piled in huge yards, where for two years they remain untouched, while the process of natural seasoning is completed. Even that is insufficient, for, prior to the timber proceeding to the band and circular saws, where it is automatically cut to the correct sizes, it must pass through hot kilns, so that the least suspicion of moisture may be eliminated for fear it should warp the finished article a fraction of a centimetre.

From the saws, which are themselves models of mechanical ingenuity, the timber passes to the automatic lathes and other vast original machines,

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Issued in March, 1926  
**PICADOR CLAP HANDS! HERE COMES CHARLEY SMILE ALL THE WHILE KISS I CAN'T FORGET ANTOINETTE (Waltz)**

Issued in February, 1926  
**TIN CAN FUSILIERS UKULELE LULLABY WHAT DID I TELL YA? HEADIN' FOR LOUISVILLE WAIT 'TILL TO-MORROW NIGHT I'M ON MY WAY TO DREAMLAND**

Issued in January, 1926  
**ARE YOU SORRY? NO MAN'S MAMMA OH! HOW I'VE WAITED FOR YOU PRETENDING WAIT'LL IT'S MOONLIGHT ROW! ROW! ROWIE**

Issued in December, 1925  
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where it is fashioned into the separate shapely parts which go to make the artistic whole.

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The array of machinery in this great shop is miraculous in itself. One sees the whole process, from the manufacture of the majestic cabinet-grand down to the little wooden knobs which grace the cabinet doors, being pared from rods of wood and dropping into receptacles—completed in one operation—at the rate of one every six seconds.

#### One of Ten

Another machine, to single it out from its brothers, many of which are equally astonishing, has only nine replicas in the whole world. It performs the operations, at one and the same time, of grooving, dovetailing and glueing (150 tons of glue are used per day) raw timber.

From such a commencement each separate part of the cabinet passes from one machine to another for a further operation to be added to it until, with the minimum of movement, it is conveyed to the assembly shop. At one bench we see here an operator assembling in just a few minutes the box portions of table grand cabinets and clamping them in a special machine, where the glue can dry without fear of movement of the



A CORNER OF THE CABINET FACTORY

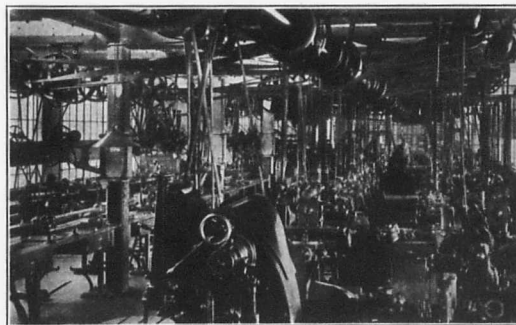
component parts. Such is the undeviating accuracy of the machine-made components that this assembly seems to be inevitably perfect, and it is as well, since the smallest margin of inaccuracy and the whole structure is scrapped—so scrupulous is this concern in its honesty to its public.

#### The First Hand Operation

There are so few operations which are not performed with machinery that it is almost a novelty to see a skilled operator smoothing the cabinet lids with sandpaper by hand. Yet here, too, the mechanic has come to his aid and provided an endless revolving band of glass-paper on the surface of which the operator works his wood.

#### The First Inspection

A few steps on and one passes into the examination room and sees dogmatic inspectors rejecting examples which, to the untrained eye, seem to



THE MACHINE TOOL SHOP

be pedantically sacrificed to the idols of perfection. But even so, throw-outs are few. The articles which have passed the rigorous tests next go to the staining shops (where a pungent odour permeates the atmosphere). Here are scores of baths at which operators stand and plunge the oak models into oil and mahogany models into acid, whereby they are stained to the correct colour. Then to the

varnishing room, where uniformed girls next spray the stained cabinets by means of air pressure pistols. The reek of the varnish, with its peardrop odour, is a little too pungent for the visitor, who is glad to bid it good-bye, but, far from being injurious to the operatives, it is, strange to say, even beneficial to them.

From the staining shop one steps into the french polishing department, and, for the first time, encounters the slow, skilled human processes with which machinery cannot compete. It is a fact that this single process takes longer than all the others combined, but "the finish" is surely worth it.

#### Making the Motors

Although one must concede full importance to the cabinets, these in themselves would be useless without the motors which supply the perfect motive power of the gramophone; the sound boxes which turn the records into music, and the thousands of components which go to make the complete instrument. These thousands of components are all made, even down to the smallest nickelled screw, in the Hayes machine shops.

In these shops lathes, drilling-machines and many other ingenious and complicated mechanical "hands" are packed together like peas in a pod. The "stamping" machines alone cover a whole floor. Here one sees



the evolution of the tone-arm, which is cold-drawn by immense hydraulic pressure from a brass disc via four different operations. The first operation converts the sheet brass disc into a shallow "cup," a procedure which for rapidity is a study in itself. The subsequent three operations gradually elongate the "cup" to its final shape.

In another department the great steel main springs lie like long dormant snakes, only to be wound and "wired" ready for insertion into their cases in a single operation which occupies but a very few seconds. Next door is the plant wherein all metal parts are case-hardened in gas furnaces (which are hotter, surely, even than the underworld) to give them that enduring strength which is reflected in the almost everlasting durability of the gramophone motor.

On a floor above, endless rows of lathes turn the different parts, none of which is touched by human hands. Where more than one operation is necessary to complete the part the metal is turned, drilled and grooved in one machine only, by sets of revolving chucks, each of which holds a little cutting tool which is to perform some separate function. Having been fashioned, the parts are then burnished, and later assembled, whilst such as have to be nickelled go forward

to a form of gargantuan laboratory, where they are threaded on strings, cleaned by a temporary immersion in a bath of acid solution, and then hung in big baths containing solutions of certain salts, in which, by electrolysis, a coating of new metal is transferred to them.

Over many acres of flooring endless rows of uncanny machinery are interminably working and producing at incredible speed these countless components.



A SECTION OF THE TRANSPORT

It is not easy for the uninitiated to appreciate to the full the triumphs of engineering which have made these machines possible, but the whole thing is plainly as complete a miracle of organisation as it is a mystification to the visitor.

**A Tungstyle Needle in One Operation**

When watching the tungstyle needle produced in one operation, the delicacy, and yet infallible accuracy, of the machine must be one's first impression. The needle shank is turned at the same moment that the tungsten wire is inserted in the end, and with one "snip" the needle drops complete into a receptacle, ready to be boxed. It is the work of a fraction of a second only to make one of these complicated accessories, many millions of



A GLIMPSE OF SOME RECORD PRESSES

which are turned out monthly in this shop, but where, except to guide the raw material into the machine, no human hand is involved.

**Pressing Millions of Records Yearly**

Next to the record factory—but one must first have a look at the raw shellac warehouses. Here countless sacks of this material, from which the discs are made, are stored. Shellac is of vegetable origin and is imported from the Orient. The plant from which it is obtained is so prolific in its growth that the supply is always up to the demand. Shellac, as imported, is similar in appearance to soot, but, when subjected to heat it becomes plastic like putty, and malleable.

In the first stage, the powder is placed in a hot oven where it is converted to a consistency like that of dough. From the oven it is passed out in a flat sheet rather like a slab of felt and passes under knifed rollers by which it is marked off mechanically into small squares. When it becomes cold this slab is broken up into small squares known as "biscuits" which are of such size as to allow two to make a 10 in. record and three a 12 in. record.

These "biscuits" are conveyed to the "pressing room" where hundreds of separate presses are producing the different records from metal matrices, or "masters." These masters are reproductions in reverse of the wax disc upon which the original performance was recorded. Each complete press installation consists of an oven, press and clamp. The "biscuit" is first placed in the oven and is made plastic again. The press is opened, the familiar title labels are placed in position, the shellac put into place and the press closed. In

a few seconds the press is opened, and there is the double-sided record which only has to be cooled in the clamp to prevent warping before it may virtually be considered as finished. It has yet, however, to pass to a final department to have the edges trimmed, bevelled and polished, before the disc goes forward for a last examination for mechanical defects.

**The Wear Test**

We now step into the "Wear Test" department, where two dozen different records are played at one and the same time on as many electrically-driven turn-tables. The operator—who surely has no fear of Bedlam—ignores the tunes (both from design and necessity) but carefully marks down on test cards at the side of each different record the number of times it is played without showing signs of wear. If the sample record stands up to the test, the matrix from which it is pressed is approved, but the slightest flaw and the master is rejected and a new record has to be made from a fresh performance by the artists.

Finally, one sees the discs brushed clean, placed in the familiar envelopes and packed in cardboard boxes which come sliding into the packing room via an endless belt-conveyor.

Actually, millions of records and hundreds of instruments are kept in this gigantic factory, for the export trade is as great as the home trade and the record sales from this factory always run well into seven figures per month.

Although these huge stocks of machines and records appear to the visitor to be sufficient for a year at least, they are only sufficient for an average "ten days" demand, so that production must always be maintained at a high level.



MILLING AND DRILLING MACHINES

**The Packing Case Factory**

Before leaving, one steps into the packing case department, itself a hustling, bustling, self-contained factory and alone a concern which would make an individual owner's fortune in no time. Here packing cases are made the livelong day. Huge band saws and nailing machines create these cases in a very few seconds, and although some fifty operatives are employed at these machines alone, the cases can hardly be made fast enough to cope with the orders for "His Master's Voice" products which radiate to Hayes from all over Great Britain, parts of Europe, Australasia and other territories. Everywhere one sees and appreciates the details of system, cleanliness, orderliness, industry, conservation of energy, minimum of movement and entire absence of confusion. These are the basic principles of all mass production.



A WINDOW DISPLAY BY THE GRAMOPHONE CO., TO WHOM WE ARE INDEBTED FOR USE OF PHOTOGRAPHS

A final touch to our sketch will convey completely the immensity of the undertaking!

**The Power Plant**

In the power houses we should naturally expect to see an enormous plant, and we are not to be disappointed. But, without the expert eye, it is difficult to realise that the power generated by the tremendous dynamos is greater than the whole of the electric services of all the public services of the Isle of Thanet, including Margate, Broadstairs and Ramsgate. In addition to this there is also supplied hydraulic power for the record presses, as these cannot be worked electrically.

When a vision of this great plant is conjured up, taking into the picture the General Post Office (which is actually in the factory), the railway rolling stock which the company owns to carry the goods to the adjacent railway, the immense factory and the huge reservoirs which store and supply the water on a circulating system throughout all the shops, one hesitates to imagine the devastation that would be created were this industry to be rendered obsolete by some further innovation for the mechanical reproduction of music.

Doubtless the same brains which built up this structure would quickly find some fresh scope for the organisation, but, fortunately, such imaginings are idle, as nothing has so far appeared to threaten the universal and unequalled popularity of the gramophone.

Those who have seen these sights, however, will surely never pick up a record and play it on a gramophone without some fleeting vision of the human hive in which it was originally produced passing through their minds.



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## "THE MELODY MAKER" COMPETITIONS

### £100 Competition for British Arrangers

#### RESULT OF FINAL (FIFTH) ROUND OF THE SERIES

This month's entries for this competition (which is now closed—vide previous issues) have been more difficult to judge than any of the previous. Not only were they more numerous, but the standard of excellence had so improved that only after continued scrutiny could the winner be selected.

After most careful consideration, however, the judges have decided to split the prize and award for their arrangements of

"There's a Shine for Ev'ry Shadow,"

£5 each to  
RONALD MUNRO,  
57, Gloucester Road, N.W.

and  
GEORGE F. FORD,  
6, Rows Terrace,  
South Gosforth,  
Newcastle-on-Tyne,

whose orchestrations were, in their opinion, of equal merit.

Both these orchestrations have now qualified for adjudication for the final prize of £50, the winner of which will be announced as soon as the judges—Mr. Debroy Somers, Mr. Bert Ralton, Mr. Percival Mackey and Mr. Horatio Nicholls—have had time to formulate their decision in this the most difficult part of the onerous duty they so kindly undertook to perform.

The winners of this competition to date are as follows:—

1st Round of Series ("Carolina") :—  
RONALD MUNRO,  
57, Gloucester Road, N.W.

2nd Round of Series ("There'll Come a Sometime") :—  
RAY NOBLE,  
3, Pendennis Road, S.W.16.

3rd Round of Series ("Call Me Early in the Morning") :—  
P. H. OSBORNE,  
"Homestead," Oaklands Road,  
East Sheen.

(Continued at foot of next column.)

### Novelty Saxophone Chorus Transcription Competition

Composition :  
"SHIMMY-DI-SHOO."

Prize: £2 2s. 0d. Cash.

Judges :  
Mr. Joe Crossman (Saxophonist, The Embassy Club),  
Mr. Fred Bentley (Musical Editor, The Lawrence Wright Music Co.).

Closing Date :  
MONDAY, OCTOBER 4, 1926.

This competition was originally announced, and the Piano-Song copy of "Shimmy-di-Shoo," printed, in our September issue; the rules governing it were also stated and the entry form published. The result will be given in our next issue.

### Piano Transcription Competition

Composition :  
"PEARL OF MALABAR."

Prize : £5 Cash.

Judges :  
Messrs. Horatio Nicholls & Billy Mayerl.

So heavy were the entries for this competition, which closed on September 27 last, that it is impossible to state the result this month. The winning transcription and the name of its author will, however, be published in our next month's issue.

4th Round of Series ("Coming Thro' the Cornfield") :—  
RAY NOBLE (as above).

5th Round of Series ("There's a Shine for Ev'ry Shadow"), a tie between :—  
RONALD MUNRO (as above),  
and  
GEORGE F. FORD (as stated).

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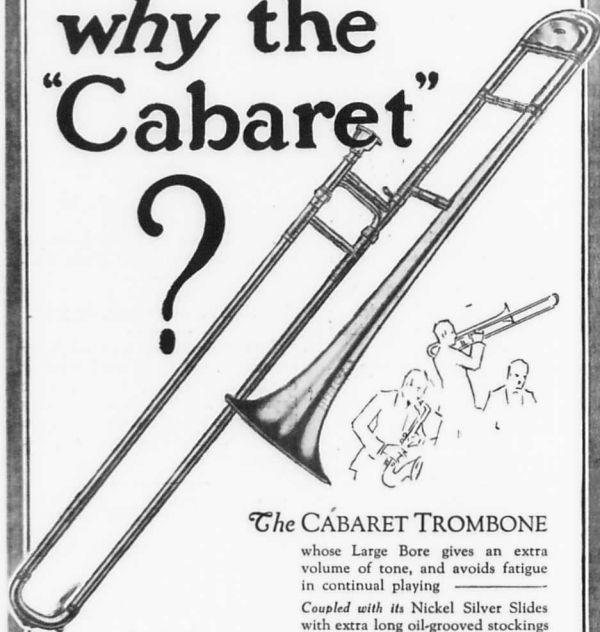
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# SYNCOPIATION & DANCE BAND NEWS

## CHELSEA DANCE BAND CONTEST Results and Report

The Chelsea Town Hall was packed out when, on the evening of Friday, September 17, the open Dance Band Contest, a preliminary announcement of which was published in our last issue, duly took place while dancing by the large attendance was in progress.

The organisation was in the hands of Mr. W. T. Farr and his manager, Mr. F. Garganico, and to their efforts much of the success of the contest is undoubtedly due.

THE MELODY MAKER AND BRITISH METRONOME had been fortunate in securing for the organisers the services of Mr. Debroy Somers and Major Alan Graham as judges. They were particularly impressed with the high standard of the contestants:—

Fred Anderson's Cabaret Dance Band (Forest Gate), Kenneth L. Martin's Dance Band (Forest Hill), Californians' International Dance Band (Hammer-smith), New Orleans Band (Stockwell), Serenaders' Band (Plaistow), The Arcadians' Dance Band (Mortlake) and The Hamelyn Dance Band (Sydenham).

The first-mentioned combination put up a fine performance, and was very enthusiastically received. It had, however, to give pride of place with a very narrow margin to the Californians' International Dance Band, which won the contest, and was handed by Mrs. Debroy Somers, who had kindly consented to give the prizes, the fine perpetual Challenge Cup presented by Messrs.

Hawkes & Son. It will retain the cup for one year, when it will be "up" for competition again. In addition, each member of this winning band received gold medals and diplomas. Messrs. Lewin Bros. also added an

additional prize of a set of instrument stands.

Whilst the work of all members of the winning band was of a uniform efficiency, it probably owed its success to its saxophonists, who worked admirably as a section, and also to the drummer, whose modern cymbal rhythm was in particularly good style.

Fred Anderson's Cabaret Band,

musical finish. With more attention to intonation and pitch we shall look for it in the first place in subsequent contests.

A very good "third" was run by the Serenaders' Band, whose misfortune was that its redoubtable opponents proved a little too good for it. Doubtless, however, the members of this band were well pleased

with their gold-centred medals and diplomas, which should encourage them to still better results in the future.

Mr. and Mrs. Debroy Somers and Major Graham had an uproarious reception, and must be congratulated on the sentiments which actuated them to surrender an evening for the arduous task of officiating at such a contest. Mr. Somers agrees with us that these competitions amongst the rank and file of dance bands are all to the good of general progress, the rate of which was a revelation to all who heard the contest.

Photos by

[Hunt Studios.]



1st and 2nd Prize Winning Bands at the Open Dance Band Contest held at the Chelsea Town Hall, and judged by Mr. Debroy Somers.



## New Talent for the Savoy Bands

THERE is never smoke without fire and those who realised the significance of the departure last August of Mr. W. de Mornys, the Musical Director of the Savoy Hotel, on, as he put it, "a little holiday across the pond," were agog with expectation concerning how much business he would manage to combine with pleasure.

Nor were they disappointed. Mr. de Mornys has brought back with him from America five of the finest modern dance band artists he could lay hands on. This will result in some drastic rearrangement of the Savoy Bands and other combinations under the same control.

First of all there is Charles Rocco,

which, as stated, ran a very close second and received gold-centred medals and diplomas, proved to be a very able combination. Whilst more showy than the cup-winners, it did not, however, quite emulate their



who will take the position, recently vacated by Vernon Ferry, as 1st Trumpet with the Orpheans. Rocco, although only 26 years old, is well known in America. Born of a musical family, he commenced to learn his instrument at the age of 10 years. He studied at Coomb's Conservatory, Philadelphia, under the renowned Sig. Sante Martorano, who had made his name with the famous Scala di Milano Orchestra in Italy. Rocco has made records for every company in the States; he has been a member of the Philadelphia Symphony Orchestra, and also played for Ray Miller's, Clyde Doer's, and Eddie Elkin's Bands.

Next there is J. Cassidy who, as vocalist, will also join the Orpheans. It is the intention to run a first-class vocal quartette in conjunction with this band, and Ramon Newton, its leader, and Cassidy are the commencement of putting the idea into effect.

#### The Berkeley Band

THE Berkeley Hotel Band, an excellent combination, of which, unfortunately, all too little is heard by the general public, is another of the dance bands under Mr. de Mornys' control. Consequent upon the return to America of its late leader and Saxophonist, Howard Jacobs, he has decided to re-organise and re-name it.

The new title has not yet been decided on, but it is now to be an eight-piece combination of an entirely new style. It will be under the leadership of Carrol Gibbons, its pianist, who is certainly one of the best syncopated artists on that instrument now in the country. As will be noted on further perusal, it will contain no brass. "I am going to make it," said Mr. de Mornys to our representative, "a real rhythmic dance combination. It will not go in for big symphonic arrangements, but in every bar, I should perhaps say every note, will be displayed the artistic ability and novelty in ideas of the individual which go so far nowadays to making a band interesting as well as musically perfect."

The personnel will be as follows: Carrol Gibbons (1st Piano), R. Purs-glove (Violin), Bert Thomas (Banjo), Alf Ure (Drums)—all of whom were previously in the Berkeley Band—Frank

Herbin (2nd Piano), Roy Whetstien and Al Notorage (Saxes), and a Bass player who is not yet selected.

Herbin is not a newcomer to the Savoy control. He was in the Berkeley Band some time ago but went to America. When he heard Mr. de Mornys was there he rang him up at 5 o'clock in the morning to make certain that any job which might be going should be his.

Whetstien and Notorage are the remaining two of Mr. de Mornys' five finds. Both have played for Paul Whiteman's, Ben Bernie's, Vincent Lopez' Juniors and numerous other well-known American Bands. They have also recorded for the best American companies and broadcast Saxophone Solos through the Radio.



Jack Howard's Band, which received a great welcome from 1,650 dancers at the re-opening of the Royal Opera House Dancing Season on September 15th.

#### Another Savoy Bands' Provincial Tour

WE are officially informed by the management of the Savoy Hotel that, in response to numerous requests, the Savoy Bands will make another tour of the provinces about the end of this year.

They hope to visit all the districts where they were so enthusiastically received last year, in addition to appearing in many towns which they were unable to include in the previous tour, owing to the short period they could be spared from the Savoy Hotel.

HERBERT FINNEY is back again with the Savoy Orpheans from his holiday in America. He is "putting over" some wonderful "stuff," based on the new style now in fashion in the States.

#### Jack Howard and Gwen Rogers back at the Opera House

FROM a dancing point of view, the event of the month was undoubtedly the re-opening on Wednesday, September 15, for a winter season of 26 weeks, of the Royal Opera House, Covent Garden, when, in just one and a half hours, 1,650 visitors poured in, and the "house full" boards had to be put out.

Chief in the attractions were the re-appearance of Jack Howard's Band fresh from Villa Marina, Douglas, and Gwen Roger's Musical Dolls, in delightful new dresses. Both these combinations were given an uproarious reception, and the former broadcast late in the evening. Jack has made four changes in the personnel of his band, a photograph of which we publish. It has become exceptionally good, and particularly excels in waltzes, although rather forgetful about them, preferring sometimes a sequence of five fox-trots. With a band of 13 strong, Jack was not troubled so much by the acoustics of the Opera House, with which difficulty Gwen Roger's Dolls, under the leadership of Edna Rogers, had to struggle.

The girls maintain a fine dance rhythm, but if the management cannot get over the acoustic troubles, will have to produce a greater volume. It is to be hoped in this extremity that they will not impair their tone, for which, as an "all-ladies" band, they are considered by many unique.

JAN RALFINI, who with his band from Nottingham, is, as was stated in these columns last month, appearing at the Regent Palace Hotel, London, has sent a five-piece dance combination to the ballroom of the Pavilion Gardens, Buxton. It will open on October 4. The combination, which was originally at the Majestic, Leeds, will be known as Ralfini's "Strand" Band, and is under the leadership of its pianist, Arthur Rosebery.

Stop Press News  
will be found on  
Page 68

#### Police Protection for Jack Hylton in Birmingham

JACK HYLTON's provincial tour is proving a greater success than any he has yet undertaken. Our provincial representative states that during the week September 13 to 20, while the band was appearing at the Grand Theatre, Birmingham, such enthusiasm prevailed that, at one time, a special posse of police had to be called to regulate the crowd clamouring for admission to the theatre.

In a more modified form the same reception was accorded to the Band in all the other towns it visited.

Hylton's Band will be returning to Town, after an unusually long absence, on October 11, on which date it commences a week's engagement at the Kensington Cinema, followed by a week at each of the Finsbury Park, New Cross and Stratford Empires, after which it returns to the Alhambra.

There is no further news yet for release anent Hylton's new Revue and Dance Hall ventures, although we hope to make some interesting disclosures in our next issue.

ARTHUR LALLY, the well-known Saxophonist of the Savoy Orpheans, has joined forces with Will Dannan (Saxophonist) of Jean Lensen's Band at Ciro's Club. Together they are co-operating with a view to bringing right up-to-date the Saxophone course, hitherto devised and run solely by the latter.



The "Metropole" Dance Band

#### West-End Combination for Ashford

ON October 20 the "Metropole" Dance Band will open at the Links Hotel, Ashford, on a three months' (minimum) contract.

The combination is under the leadership of J. Jackson (Violin and 'Cello), whose previous engagements include the Hotel Cecil and Holborn Restaurant (London), and includes Miss Victoria Carmen's son, H. L. Griffiths (Piano and Alto Sax.); F. E. Bentley, son of Mr. Emary Bentley, the well-known Musical Editor of the Lawrence Wright Music Co. (Saxes, Clarinet, and Oboe); L. King (Saxes); and F. Walsh (Drums and Clarinet).

#### Alfredo's Band for Musical Comedy

ALFREDO'S BAND has been engaged to appear in the American musical comedy "Sunny," which is to be produced shortly at the London Hippodrome.

The Band's last venture of a similar kind was in "The Blue Kitten" at the Gaiety.

#### The Havana Band

EVER since Reggie Batten has been in charge of this combination he has been doing his utmost to make it the best in London.

Rehearsals of a number of new ideas and effects obtained by unusual combination of instruments and ingenuity in orchestration have been in progress for some time, but it has taken longer to produce the perfection which Batten demands than he expected. Even yet, changes are to be made in the personnel, and until the new band is finally formed and rehearsed, its novelties cannot be produced. Nevertheless, we predict that when the day does arrive it will have been worth waiting for.

#### New Band for the Holborn Restaurant

HARRY SAVILLE, the well-known London pianist, opened with his own band at the Holborn Restaurant on Monday, September 27, to play for dancing which will take place nightly (Sundays excepted) from 8 to 12.

Saville is assisted by E. Edbroke (Violin and Accordion), Al Saxon (Violin, Saxes and Clarinet), Edward (Teddy) Vide (B $\flat$  Soprano and B $\flat$  Tenor Sax. and 'Cello), and last, but by no means least, Max Bacon (Drums).

The critics are saying that this should be one of the best combinations of its size in the West End.

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**West London Dance Band Contest**  
 A New Opportunity for Young Bands

ELSEWHERE is our report of the successful and highly instructive results of the second Dance Band Contest for London "gigue" bands with which THE MELODY MAKER AND BRITISH METRONOME has been associated.

In response to many requests for a repetition, we now have pleasure in announcing that a similar affair on even more ambitious lines will be held at the Kew Pavilion, Kew, S.W. Heats will be played off in public on Wednesday and Thursday, November 17 and 18, and on Friday, November 19, the grand final, the proceeds of which are to be offered to the City of London Hospital, will take place.

Full details are not yet settled, but we are able to state that Messrs. Lewin Bros., of Moor Street, Cambridge Circus, W., have definitely offered to put up a 20-guinea silver challenge cup for the purpose, and many other individual prizes will be provided.

Dance-band secretaries wishing to enter their combinations are advised to get into touch immediately with the Resident Manager, Kew Pavilion, Kew, from whom all particulars will be available, as there is naturally a limit to the number of bands which can be accepted and entries will definitely close on November 1.

Further particulars will be published in our November number.



A Cool Suggestion to Ballroom Managers during a heat wave! The Harleians Dance Band which is transferring from the "Grand" to the Queen's Highcliff Hotel, Cliftonville, to take the place of the Savanna Band for the Winter Season.

**Four-piece Combination at the Empress Rooms**

On Saturday, September 18, Leon Zimmler (pianist, late of Jeffries' Rialto Band) opened with his newly-formed four-piece combination at the Empress Rooms, Kensington. Zimmler is assisted by Pat Whelan (saxophones), late of the Savoy Hotel; Jack Denahy (saxophones), late of Hylton's Metro-Gnomes; and Bobby Tate, the well-known drummer.

NAT ELLIOTT—late of Elliott's "Saronas," a well-known variety act—is taking a band to the Fountain-bridge Palais de Danse, Edinburgh.

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**Percy Mackey for The Queen's Theatre**

CONSEQUENT upon the withdrawal of "No No Nanette," which will come to the end of its long and successful run at the Palace Theatre in a very few weeks, Percy Mackey, who has made such a name for himself with his recording band on Columbia records and as the ideal musical comedy conductor, will move to the Queen's Theatre to take over the conductorship of "Queen High," the new musical comedy to be produced by Alfred Butt at that theatre about the end of this month.

Mackey's Orchestra, which will be twenty strong, will be run on the same lines as were so successfully

employed at the Palace Theatre. He is taking many of his musicians with him, and, owing to their doubling, he will be able to feature a five-piece saxophone team and two banjos. The brass section will be composed of those experienced in modern syncopation. A syncopated drummer and a harpist will also be employed.

**Dance Band Plays on a Racecourse**

YET further proof of the great popularity of modern syncopated music is evidenced by a unique engagement of the Atlantic Beach Dance Band of Dublin, Ireland.

This popular six-piece combination was installed in the Grand Stand at a recent race meeting held at Ballinrobe, and discoursed syncopated music, which was rapturously applauded, between the races.

It is claimed that this is the first time a modern dance band has appeared under such circumstances, and the executive of the Ballinrobe meeting are to be congratulated on the innovation.

The band is under the leadership of John O'Keeffe (saxes, and clarinet), assisted by Patrick Byrne (violin), James McGowan (piano), P. Murtagh (saxes, and oboe), Jack Hayes (drums and xylophone) and William Walsh (banjo and violin)—all of whom are late members of well-known Irish dance bands.

THE REVELLERS will open at the New Princes Restaurant, London, on October 4.

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"YOUR STAR WILL SHINE"  
"THREE LITTLE HAIRS"  
"SLIPPERY FINGERS"  
"POPA'S GOING GAY"  
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"PRETENDING"  
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The Kit-Cat Band  
JACK HYLTON'S  
famous Kit-Cat Band,  
under the personal  
direction of Al Starita,  
gave a most success-  
ful concert in the  
Pleasure Gardens,  
Folkestone, on Sunday,  
September 5.

The programme,  
which consisted of  
modern syncopated  
numbers and included  
the ever-popular "Dizzy  
Fingers"—a number introduced into  
this country by Mr. Starita, who  
brought it with him when he returned  
from his holidays in America last  
autumn—was most enthusiastically  
received. The "Medley of Popular  
Numbers" rendered by the whole  
band, piano solos by Sid Bright, and  
Saxophone solos by Starita, literally  
held up the show.

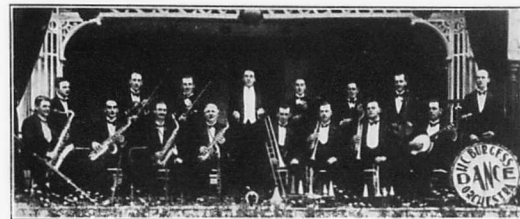
We are delighted to hear that this  
exceptionally excellent combination is  
likely to appear before the general  
public of London, either in variety or  
at some prominent cinema or hall, in  
the not far distant future.

Norah Blaney also appeared in the  
same bill at Folkestone.

### Boxer Leads a Dance Band

HARRY MASON, the lightweight  
champion of Europe, who is also an  
accomplished violinist, opened at the  
Holborn Empire on Monday, September  
27, as leader of the Miami Band.

A criticism of the performance will  
appear in our next issue.



H. C. Burgess Dance Orchestra.

### For "High Brows" and "Low Brows"

For seven seasons now, Weston-  
super-Mare has been regularly de-  
lighted with H. C. Burgess' orchestra,  
and it is a fitting tribute to the excel-  
lence of its music that, owing to its  
hold on the imagination of both resi-  
dents and visitors, it is certain not only  
to be engaged for next summer, but for  
a winter season as well, as soon as the  
building of the Winter Gardens is  
completed.

This summer the combination, which  
is sixteen strong, has been appearing  
in the open at the Madeira Cove,  
Weston-super-Mare. Owing to the  
artists doubling, it is able to feature  
two distinct combinations—for "legiti-  
mate" and "syncopated" music,  
respectively.

Its ideals are clearly illustrated by  
Mr. Burgess, who says, "Each man is  
of Symphony Orchestra experience.  
All realised that modern syncopated  
music calls for technique and true  
musical ability, and decided to do the  
thing properly whilst about it—the

consequence is that the  
'high brows,' who can  
only appreciate classi-  
cal music, are gradually  
being educated up to  
an appreciation of the  
fact that fox-trots,  
played sympathetically,  
can be listened to  
without loss of caste.  
'Low-brows,' who only  
delight in rhythm, are  
learning that sym-  
phony, well chosen and  
properly played, is not  
the boredom they hitherto believed."

We quite agree.

The combination broadcasts four  
programmes weekly (shortly to be  
increased to five—will this be a record  
for one band?) from the Cardiff Station,  
and an unusual feature is that in  
twelve successive programmes twelve  
different performers each played a solo.

The personnel, which has remained  
practically unchanged throughout  
seven seasons, is as follows: H. C.  
Burgess (Conductor, solo violin and  
piano), B. D. Griffiths (Leader, violin),  
G. W. Bosley (violin), E. Lewis  
(violin), W. F. Tarling (viola), R. A.  
Thomas (cello and tenor banjo), W.  
Tripp (contra bass, tuba, and G  
banjo), Lem Kinsey (piano), A. H.  
Freeman (flute, picc., C. mel. and  
B $\flat$  tenor saxes.), W. Shay (clarinet,  
E $\flat$  sax.), O. F. Sims (oboe and 2nd  
E $\flat$  sax.), D. Watkins (bassoon, B $\flat$   
tenor sax.), A. H. Trotman (1st  
cornet and trumpet), H. Little (2nd  
cornet and trumpet), Reg. Huxham  
(trombone), Geo. Locke (tymps., drums  
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**Changes at Hammersmith Palais**

CONSEQUENT upon the return of Wm. Shenkman's Buffalo Band to Birmingham to commence the winter season of its Palais de Danse, the Savanna Band, under the direction of Albert Kendall, will open at the Hammersmith Palais de Danse on October 4.

Al Tabor's very versatile Band will, of course, remain at Hammersmith.

**Saxophone Scores in "Legitimate" Music**

ON Monday, September 20, Harry Collins, who is rapidly developing into one of the best of the English saxophonists, opened at the Canterbury Music Hall with the "Chez-nous Follies." With Fred Aspinall and Dave Kay to play his accompaniments, Collins gave a ten minutes' performance of "legitimate" numbers only and his renderings will conclusively prove once more that the saxophone in competent hands has other uses than its more general dance band employment.

The compositions included Sibelius' "Valse Triste," Rudy Wiedoeff's "Valse Erica," and Massenet's "Meditation de Thais," in which Collins demonstrated that he had not only technical ability, but also a keen appreciation of the composers' sentiments.

It has been said of Collins in the past that his fault was an exaggerated vibrato. If this statement were ever justified there is certainly no ground for it now.

Mention must be made of the accompaniments, which were admirably rendered. Aspinall is well-known in London as a first-class syncopated pianist, but before turning to this more lucrative sphere had studied "legitimate" music under famous teachers. "They told me," he said to our representative, "that syncopation would ruin me for 'straight' stuff, but I feel quite happy with it, and I hope I'm making a success." He was!

**"Sparing" Partners**

A WELL-KNOWN critic sends us particularly good reports of James R. Trowbridge's Spa Dance Orchestra, which is now appearing on the Spa, Scarborough's premier amusement centre of which Major Cecil Trevor, well-known in Leeds and Scarborough, is the director of dancing.

Formed in October of 1925 especially for its present engagement, the combination which appears in the Spa ballroom all through the year, and during the winter renders in addition programmes of "straight" music in the various cafés and hotels of the vicinity, is likely to be retained indefinitely; thus, visitors who are enthusiastic over its abilities will doubtless have the pleasure of hearing it on the same ground next season.

**A Jazz Story that is True**

THE old second-hand musical instrument shop in the City had been quite a landmark for many years, and two young men who had to pass it daily on their way to business were wont to gaze at the various instruments exhibited for sale.

It was when so-called "jazz" first took this country by storm, that two strange articles appeared in the window of the shop. This gave occasion for the

two young men to linger a little longer than was usual and to make a resolution that they would save stringently, and as quickly as possible purchase the strangers!

With a great deal of self-sacrifice the necessary sum of money was got together, and the saxophone and trombone (for such were the instruments) changed hands at the ridiculous prices for those days of £9 10s. and £1 5s. respectively, the elder lad deciding on the reed instrument, and the younger Hobson's choice.

In high spirits our young friends repaired home to experiment with their new possessions, and within a week the family was threatened with an ejection order. Ultimately this difficulty (in addition to many more of a similar nature) was overcome, and a little time later the two boys branched out as "jazz" artists.

The climbing of the various rungs of the ladder to success we will pass over. They were sealed quickly, for our friends never relaxed in their studies, and worked hard. To-day after only a few short years, and entirely self-taught, they stand at the top of the tree—Lew Davis, now with Jack Hylton's famous band, is without doubt the finest British trombonist in any syncopated orchestra, while his brother, Ben, of Jean Lensen's Band, at Ciro's Club, London, can stand comparison with any other English saxophonist.

There is nothing more in this story than a practical illustration of the saying, "Practice makes perfect."

To those who are disheartened by the drudgery of continual practice and slowness with which results are achieved, may we say, "Be of good cheer. What man has done men can do, and success will surely come."



J. R. Trowbridge's Dance Orchestra.

The combination is led by James Trowbridge (violin and banjo), remaining members being Joseph Hicks (saxes and wood-wind), Charles Smith (trumpet), Sid Grant (trombone and tuba), Will Hendrie (piano), Sid Bishop (banjo and guitar) and Hal Smith (drums, etc.).

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Written and Composed by  
Tempo di Marcia.

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

TED WAITE.

INTRO.

Key D.

*Ad lib.*

1 Now in a Tur-ea-dor I am for sure, I kill bulls by the  
2 I met a sweet se-no-ra In Bar-ce-lo-na Her christian name was  
3 I fight bulls ev-ry Sunday And sometimes Monday. And when I fight on

score And sometimes more  
Mo-na She was "thumbs-up" Bo-na  
Sunday We've cold meat Monday

And when they hear the bellring in.  
She told me she was single It  
We have meat hash'd on Tuesday. Some

side the bullring The bullocks all start trembling They know I'm coming  
made me tingle, My heart went jingle, jingle, I said "Let's mingle"  
times hash'd Wednesday. We don't eat meat on Friday. We wait 'till Sunday.

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## CHORUS.

In Don Al-fon-so Some call me Ped-ro But that is not so In Don Al

fon-so I've fought bul-locks out in sunny Spain, Out in sunny Spain, I've

fought bulls in the sunshine, And I've fought bulls in the rain, In Don Al-fon-so I work for Ox-o-  
Anc

all the bullocks are afraid of me Oh! my sword I pull - kill zee bull, Yes sir! Yes sir!

three bags full Then we have steak and chips for tea. In Don Al. tea.  
*Optional.* { Then we have bul-ly beef for tea.  
Then we have ham and eggs for tea.

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# : SYNCOPATION IN THE CINEMAS :

By EDWARD J. MACDONALD

## Syncopation as Represented on the Screen

### Does Its Portrayal Harm It?

WHAT of popular music as it is represented on the screen? First thoughts hardly go beyond shots of orchestras at dance halls or singers at cabarets, used to create atmosphere or point characterisation. But a correspondent sees in it more than its dramatic value. He writes to protest against the constant illustration of syncopated music in films as if it were solely a part of fast living and unwholesome excitement.

I think my correspondent is unduly sensitive. He forgets that the film producer, like the playwright, specialises in the unusual, and so is bound to represent abnormal people as if they were normal. Certainly one would like to meet in actual life the young woman who jazes through life while her mother, a lonely mortgagee, sits sorrowing in the parlour of the old farm. But audiences would not be interested in the portrayal on the screen of people who enjoyed syncopated music rationally and danced without excess. They would be too much like themselves. That is why the films must never hold the mirror up to nature—an operation performed so often by the film patron that he (or she) wants to see something else for a change.

Moreover, while the exaggeration in which the film-producer habitually indulges—and this, I think, is the root of my correspondent's objection—may add a weapon to the armouries of Dr. Henry Coward, Mr. Ernest Newman and their supporters, it is not likely to influence the person who matters most—the cinema habitué. Anyone who dances to syncopated music, sings or plays it or listens to it on the gramophone is not going to be turned against it by the fact that the characters in the films do not know where to stop. I do not imagine for an instant that drinking scenes in films will make England dry, or that the spectacle of actors extinguishing cigarettes as soon as they light them will turn the nation against Virginia tobacco. So why worry because the producers syncopate syncopation!

## Charleston Lessons from the Cinema

It would be much more to the point to remember the number of ways in which syncopated music is helped in the cinema. The obvious advantage lies in the popularisation of numbers used for musical settings or played during independent turns. There is also the part played by such films as "The Real Charleston" which Butcher's Film Service will release shortly to the cinemas.

This production takes the form of a series of film lessons conducted by Ned Wrayburn, and is so clear in demonstration that its value to dancers is sure to be considerable. The importance to the musician or publisher is indirect, but by no means slight, for any increase in the popularity or knowledge of a particular style in dancing is certain to push the sale of dance numbers and increase the already great demand for appropriate music.

## Song "Cartunes"

Of more direct interest are the song "cartunes" which were introduced to this country by Pathé Frères in a series of Max Fleischer productions, and are likely to be taken up by other companies as well. These present on the screen the words of famous songs, a moving ball

jumping from one word to another in time with the music. When the chorus is reached diverting figures take the place of the ball, and drawing and arrangement are clever enough to amuse those who do not sing, while guiding those who do.

The "cartunes" I have seen so far have been restricted in scope to songs that everyone knows, "Sweet Adeline" and "Three Blind Mice," for example. But I understand that new numbers are being treated in this way. So it may not be long before the latest song hit is tried out over here in the cinema before it reaches the music-hall or revue stage.

Audiences certainly seem to find these clever films amusing and an incentive to community singing. Listeners-in who recently heard the patrons of a London cinema singing while a "cartune" was being screened were amazed at the achievement. It was all done by kindness; "cartunes" coax the shyest people to sing.

## Syncopation at the Prince of Wales Cinema

The Prince of Wales Cinema, at Lewisham, looms rather large in my news this week. The success of the song broadcast, of Frank Westfield's Radio Band which broadcasts every week to all stations from the theatre, and of Jay Whidden's Band is my excuse for writing at some length about it.

## Jay Whidden Scores at Cinema

Jay Whidden seems to have a special following at Lewisham for every engagement there brings excellent business to the box-office. The latest opened on September 20, and showed no lessening of popular approval.

Mr. Penley, the manager, told me of what must be something like a record for any orchestra. Jay Whidden's band paid its first visit to the Prince of Wales' Cinema during the autumn of last year and played to large audiences throughout the week. On the strength of this success, a return visit was arranged. The period chosen was the first week of May.

As everyone knows, May came in like a lion. The General Strike, paralysing industry and transport, hit places of entertainment severely, and

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it was thought that attendance would be very poor during the period of the engagement. Not even the pirate 'buses were operating at Lewisham. Nevertheless, people came considerable distances at great inconvenience to hear Jay Whidden's band. The number of people who paid for admission actually showed an increase of four hundred on the figures for the first visit.

**Broadcasting from Cinemas**

Broadcasting from cinemas is a fruitful source of publicity, but I have thought up to now that it must have the disadvantage of annoying people who have paid to see the programme and dislike being distracted by announcements and the unsuitability of numbers played to the picture on the screen. At one West End cinema the indulgence of the audience is asked for if the music does not seem to fit the picture, which is like an admission that one is robbing Peter to pay Paul.

Yet Mr. Frank Westfield, whose Radio band broadcasts from Lewisham for an hour every Friday, informs me that the special programmes arranged for broadcasting attract many people to the theatre. The time is usually a slack period, coming as it does between the matinee and evening performances; but business is always good and the reception of the audience enthusiastic. It is something to be proud of when people visit a cinema with the object of listening to the music.

**A Medley Manufactured from Memory**

The broadcasting programme is quite independent from that on the screen, which is usually made up of short pictures that do not require a special musical setting. Variety is aimed at, and Mr. Westfield is guided

to some extent by the special requests in letters from listeners-in who write from all parts of Europe.

One day, said Mr. Westfield, a letter arrived written on behalf of a number of patients in a nursing home, who desired to hear a number of old favourites, most of which proved to be out of print. It was impossible to play all without sacrificing the variety of the programme, and Mr. Westfield found that he had not the time to compose a medley for the benefit of a few listeners.

When the orchestra was informed of the request, however, it was found that nearly every member knew the tunes by heart. So they decided to improvise a medley at once. Beginning with one of the numbers asked for, they played until a bridge was found, passed over to the next, and so on until all were represented. Needless to say, the listeners in the nursing home were enthusiastic in their praise of the band's achievement.

**Over 13,000 Compositions required for a Year's Music**

I doubt if this medley could have been provided quite so easily if the Lewisham band had not had a great deal of experience in racing against the clock. That is, indeed, the fate of most cinema orchestras, which are seldom able to see the picture they interpret before the first performance of the run, and, therefore, must play by sight from heavily cued parts and must play intelligently.

That point was stressed by Mr. Penley during my visit to Lewisham, because he felt that difficulties are not realised by those who utter glib criticisms of orchestral accompaniments to films. He estimated that some 260 pictures are fitted by a musical director every year, an average of 50 numbers being used for each picture. That meant that the library

had to have at least 13,000 numbers to start with. But of these many would not be needed very often, while others could not be used twice in thirteen weeks without drawing adverse comments from the audience. So the actual number required was really much larger.

Having laid the foundations of his library, he continued, the musical director was only at the beginning of his troubles. He was not able to see a picture, as a rule, until the morning of the day the show opened. That gave him, say, two hours in which to see the film, note titles, select music, put it in sequence, mark cues and be ready to face his orchestra with every detail attended to. In such circumstances the wonder is not that some orchestras fail to interpret a picture successfully, but that any succeed at all.

Of course, there are musical suggestions drawn up for renting firms and sent out with films. But even the use of these involves a great deal of hurried work just before the first performance, and does not excuse the director from seeing the picture and preparing the full score. It is a pity that some system cannot be arranged by which pictures could be seen well in advance of runs and preparations made that would obviate the necessity for a last minute rush.

**Mayerl and Farrar at the Plaza**

Billy Mayerl and Gwen Farrar, who make an excellent partnership, were at the Plaza last month, and provided one of the most popular turns that finely appointed cinema has presented since it was opened. Synceopation, burlesque, Billy Mayerl's clever work at the piano, and Gwen Farrar's cello solos were all received with marked favour, and appeared to share honours with the featured picture.

# MILITARY AND BRASS BAND NEWS

## BRASS BAND NEWS

Chief among England's band competitions during last month was that of the famous Belle Vue, which was decided there on Monday, September 6, with an entry of no less than twenty-four of Britain's best, including the Australian Commonwealth Band, which also competed at the Crystal Palace. (A full list of the competing bands was given in our last issue, on page 42.)

The contest was considered well up to the standard of any previous Belle Vue meeting, and hundreds of band enthusiasts were unable to gain admission to the King's Hall, where the contest took place.

The test-piece was an original composition, composed expressly for the contest by Dr. T. Keighley, of Manchester, entitled "A Midsummer Night's Dream." The judges were Dr. Keighley and Messrs. Dunn and Barlow, both of Manchester.

The competition was one of the keenest known at Belle Vue for many years, and the very fact of such bands as Black Dyke, Foden's, St. Hilda's, Creswell (last year's winners), Barton Colliery and the Australian Commonwealth Band being prepared for the fray caused the utmost interest to be taken in the event.

The playing, generally, was of a superior class, and some remarkably fine performances were given. Interest chiefly centred on the bands just mentioned, each of which gave splendid renderings. The Australian Band showed a fine class of players, but inspiration seemed to lack in light and shade. Foden's and St. Hilda's gave a fine example of the very best brass band playing, and this was also very noticeable in the inspiring



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**FODEN'S MOTOR WORKS BAND, WHICH WON THE FIRST PRIZE (£150) AT THE BELLE VUE CONTEST, SEPTEMBER, 1926**

The Special Supplement containing a report of the Brass Band Contest and Festival, held Sept. 25 at the Crystal Palace, will be found in this issue.



W. HALLIWELL, Esq., Conductor of the 1st, 2nd, 3rd and 6th Bands at the Belle Vue Contest, 1926

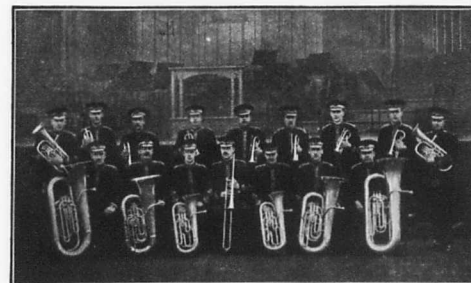


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**WINGATES TEMPERANCE BAND, SECOND PRIZE (£75) WINNERS, BELLE VUE CONTEST, SEPTEMBER, 1926**

performance given by Wingates Temperance Band. The decision, taken from every point of view, was a good one, and many of the bands that were out of the prizes might well consider that they were each in good company. The following was the result: 1, Foden's Motor Works, Cheshire (conductor, Mr. W. Halliwell, Wigan); 2, Wingates Temperance, Lancashire (Mr. Halliwell); 3, St. Hilda's Colliery, Durham (Mr. Halliwell); 4, Australian Commonwealth Band; 5, Glazebury, South Lancashire (J. Jennings, Manchester); 6, Hebden Bridge, Yorkshire (Mr. Halliwell).

The following are among the several brass band contests that have been decided during the past month:—

**Metropolitan Police at the Crystal Palace.**—1, Division "T," Hammersmith (conductor, Mr. R. G. Owen); 2, "N," Islington (Mr. W. J. Price); equal 3 and 4, "A," Whitehall (Mr. A. Dunlop) and "Y," Highgate (Mr. F. Horton); 5, "H" and "J," Whitechapel and Hackney (Mr. T. Morgan); 6, "V," Wandsworth (Mr. E. W. Frayling); 7, "W," Brixton (Mr. F. W. Sylvester); 8, "S," Hampstead (Mr. W. L. Dolling); 9, "K," Limehouse (Mr. George P. Hans); 10, "R," Woolwich (Mr. R. Birkhead).

**Fritchley (Chesterfield).**— Selection test-piece, "Melodious Gems," 1st prize, £10 and the "Fritchley Challenge Shield," value 20 guineas, won by Chesterfield Town and Old Comrades Band; 2nd prize, £5, won by Shipley Colliery Silver Band; 3rd prize, £2 10s., won by Duffield Subscription Band.

**March, "Quickstep," "Own choice,"** 1st prize, £2, Chesterfield Town and Old Comrades Band; 2nd prize, £1, Shipley Colliery Band. Gold and silver medals were also won by the following soloists: Soprano cornet medal, Mr. J. Webster (Shipley); Cornet solo medal, Mr. J. Farrington (Shipley); Trombone solo medal, Mr. A. Smith (Shipley); Bass trombone medal, Mr. A. Willey (Chesterfield); Euphonium medal, Mr. H. Knight (Chesterfield); Tenor horn medal, Mr. L. Sheppard (Chesterfield).

**Barrow-in-Furness.**— Class A.—March: 1, Workington Town. Selection: 1, Workington Town (together with special diploma for best cornet section); 2, Barrow

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## MILITARY BAND NEWS

As an experiment the Corporation of Redcar organised an ambitious musical programme during the 1926 season, but as it fell upon unfortunate times it has proved disastrous. The engagement of bands cost £1,665, and the gross income from the performances was only £795 8s. 6d. The results of the other summer undertakings were more satisfactory. Chairs, for instance, which were let in various parts of the beach and front, yielded quite a

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Class B.—March: 1, Barrow Iron and Steel Works. Selection: 1, Barrow Iron and Steel Works; 2, Dalton Town; 3, Workington United; 4, Barrow Labour Silver and Askam Town.

Yate (Gloucester).—Class A.—1st, Kingswood Evangel; 2nd, Lister's Works (Dursley). Class B.—1st, Lister's Works; 2nd, Hambrook; 3rd, Filton. Horn medal to Filton, Trombone to Hambrook, and Cornet to Lister's Works.

Sheffield.—Marches: 1, Denby Dale, playing "Raby," conductor, Mr. J. C. Dyson; 2, Dove Holes Public, playing "Pompous Mein," Mr. J. A. Greenwood conductor.

Selection: 1, Dove Holes Public, playing "Oberon"; 2, Rawmarsh, playing "Eugen Onegin," Mr. H. Ackroyd, conductor; 3, Workop Town, playing "The Talisman," Mr. C. Pressley, conductor.

Trophies awarded to bands gaining highest points in the various classes: Class A: Dove Holes (Eyre Rose Bowl). Class B: Workop (Eyre Memorial Cup). Class C: St. Margaret's (Brassington Cup).

Stockport.—1, Alderley Edge, 89 marks; 2, Marple, 88; 3, Levenshulme, 87; 4, Timperley, 84; 5, Hulme Public, 82; 6, Burnage, 81; 7, Reddish, 81; 8, Wilmson Public Subscription, 80; 9, Stockport Old Yeomanry, 79; 10, Gatley, 78; 11, Heaton Mersey, 77; 12, St. Bartholomew's, Wilm-slow, 76.

The medals for the best cornet and euphonium players were won by the players of the Timperley Band.

Trowbridge.—First Section: 1st, Aldbourne; 2nd, Midsomer Norton; 3rd, Yeovil Town. Second Section: Bream. There were seventeen bands in this competition.

There is always a recurrence of protests regarding Sunday music by bands, and although we may anticipate such "goody-goodness" to be occasionally apparent, it should not be taken too seriously. Nevertheless, there is just now a hue and cry from the "goody-goodys" in many parts, including Bexley Heath, which is dreadfully near London!

Macclesfield Town Council want nothing but "dirgelike" music to be played by bands on Sundays, and a selection from "No, No, Nanette" that had been recently played on the "Sawbuth" by a first-class band was severely condemned. One councillor said that a repetition of such class of music was an offence to a great many of the public!

General Band News must be curtailed this month, because anything like a complete resumé of it would take up more space than is at our disposal.

substantial revenue which nearly balanced the big loss on the bands. One complaint of the visitors was that popular music should take a more prominent place on the programmes of these "highbrow" bands. Visitors came to the seaside for recreation, and not to be "bored" by heavy classics which though, of course, excellent in the right place, are out of keeping with the holiday spirit.

The sentiment expressed in the above paragraph has been voiced in a rather more forcible manner by holiday makers from other seaside resorts. Another complaint is that nearly every other band engaged repeats the same programme, and that there is a remarkable lack of variety in Military Band programme music. The cry of the seaside public is for invigorating music of an up-to-date nature, and bandmasters who consider their public in this direction will find return engagements come more easily.

Here is another "growl" somewhat in a reverse manner to the foregoing. In a letter to the Editor of the *Worthing Herald* (dated September 4) we read:—

STR.—Was the band enclosure erected for the discourse of good music, or to house a variety entertainment? If the latter, then why engage military bands? A nigger minstrel troupe or a party of Continental dancing girls would probably be more profitable. I may be old-fashioned, but when I saw men wearing His Majesty's uniform doff their official head covering, put on comic caps, and shout idiotic songs through a megaphone, I was disgusted. To show that I was not the only one, a gentleman near me said he should write to the Army Council. We all like popular music, but this sort of thing degrades both audience and performers.

"SEASON TICKET."

Well, the writer admits we all like popular music, and for the rest of his remarks we are prepared to leave the matter to the good sense of the bandmasters.

Tenders have been issued for the erection of two new bandstands for the accommodation of military bands; one for the extension of the Whitby Band Pavilion, and the other for the erection of a bandstand on Durham Racecourse.

Our Military Band space is now more than filled, and we are reluctantly compelled to call a halt, otherwise the editor's blue pencil will begin operating.

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# :: THE GRAMOPHONE REVIEW ::

## BRUNSWICK CLIFTOPHONE (CHAPPELL & CO.).

I WONDER some of the British companies don't follow the lead set by the American concern which records these discs of combining, where suitable, the talents of the famous artists it has at its disposal.

With the exception of when George Gershwin and the Astaires made together their records of numbers from "Lady Be Good" for the Columbia people, I don't think the scheme has been tried in this country before; but a proof of the great success which can be achieved by it is instanced in "I'm Lonely Without You," and "As Long As I Have You And You Have Me" (No. 3113), by Esther Walker, the famous coloured comedienne, Ed. Smalle, leader, arranger, pianist, and "voice" of the "Merrymakers" (also known as the "Revelers"), and Paul Sterrett with his ukulele. This record is far and away the best of its kind that I have ever heard. It is not only the excellent material these people are given to work with—by which I mean the arrangement of the score for the two voices and the piano and ukulele accompaniments—that makes their effort so outstanding, but also, and perhaps chiefly, the wonderful way in which they use it. There is a perfection of rendering here which has brought about an irresistible record, and much is to be said for the broad-mindedness which induced the artists—who I suppose usually consider themselves in competition with each other—to leave temporarily their regular combinations to join forces.

I wish I had space to discourse on the merits of each, individually, of the remaining records in this company's September list, as all are worthy of it from every point. As it is, however, a very bare mention must suffice.

Records by Ben Bernie's orchestra are exceptionally good. They amply portray every good quality necessary in a modern dance band, and above all are interesting, inasmuch as there is generally something new, either in the form of tone colour, rhythmic treatment or arresting effect. I particularly like "Chérie I Love You" (No. 3170) and "Jig Walk" (Charleston Fox-trot) (No. 3126).

Vincent Lopez has a brilliant arrangement of "Adorable" (No. 3184), of which his band makes the utmost. Incidentally, he has taken to announcing personally the title of the compositions at the commencements of his records. I rather like the idea. To hear the leader's voice speaking gives an intimate touch.

If anyone wants to hear saxophone tone and technique they cannot do better than get "What Was I To Do?" and "Bye-Bye Blackbird" (No. 3186), by Bennie Krueger and his orchestra—Bennie is the most entertaining saxophonist on the records—while if they want to hear perfection of instrumentalism, Isham Jones' "At Peace With The World" and "To-night's My Night With Baby" (No. 3199) is just that.

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

A study of its records this month amply demonstrates that Jay Whidden's has taken its place amongst the best of the British dance bands. This is certainly a stroke of luck for the Columbia people, as, with Bert Ralton away on an extended sojourn in Africa, probably to be followed by a tour of the Antipodes, they would have been left with only one English combination—Percy Mackey's—for dance records, and it is safe to say that it alone could not have coped with the amount of work required of it. Of course, the Columbia Company have, like many other British concerns, the call on the recordings of many excellent American units, but I am pleased to say that there is a big public demand for home products, and a firm cannot consider itself in a satisfactory position unless it has at its disposal at least a couple of first-class English syncopated orchestras which are well known to the general public.

Of Whidden's records this month I like best the three following, which I have endeavoured to place in correct order of merit: "That Girl Over There" (No. 4040), "Hard To Get Gertie" and "Give Me To-day" (both on No. 4039). There is nothing wonderful in them in the way of special symphonic arrangements, but they illustrate both temperament and ability on the part of the musicians which have given just that touch of style which identifies the really good

dance record from the mediocre. They are certainly worth buying. I would like to have said as much of "My Bundle of Love" (No. 4040), but it is marred by one fault—the brass is badly out of pitch at the commencement of the verse.

Of records by Percival Mackey's band, probably all will consider "Some Other Bird Whistled A Tune" and "Big White Moon" (both on No. 4043) the best. There is no need to say more of them than that they are amongst the best this band has done.

Another disc by the same band is "Old Friends" (medley fox-trot, Parts 1 and 2, on No. 9122). Frankly, I can't quite see the reason for this effort, and, above all, why it should be a 12 in. It is well arranged on the modern dance band style and well played, but does anyone want to hear all over again, even in a modern fox-trot form, old numbers like "Ta-ra-boom-de-ay" and "Hitchy-Coo," when there are so many good new compositions about? These numbers were all right in their day, but are out of fashion with the style of public taste of the moment, and, of course, have no musical merit that can make them live in spite of that.

Of all who may claim credit for making "Could I, I Certainly Could" and "Tune Up the Uke" (both on No. 4041), by Bert Ralton's band, comparable only with the best it has done, I do not think any are more deserving of it than Ben Oakley, the trombonist, and Joe Branelley (banjo and guitar). In every number Oakley is "there" just when he should be; not too much, not too little—a note here, a note there, sometimes a figure, sometimes a phrase, but always rendered with a perfect artistry which gives a most pleasing finish to the general structure of the orchestration, and is the life blood of the rhythmic lilt. The tenor guitar solos of Joe Branelley are a delightful novelty which no other English artist has succeeded in emulating.

While the "Denza" mystery is as ripe as ever, I do not think anyone but the Columbia Company quite knows what band this is, and they won't say; it has become simplified to a certain extent, as all records stated this month as being rendered by the Denza Dance Band at least seem to have been played by one and the same



combination. There are six numbers altogether, the titles being "No More Worryin'"—which has delightful guitar solo—"What Good is Good Morning" (both on No. 4046), "Let's Talk About My Sweetie" and "To-morrow Morning" (both on No. 4048), "Lo-Nah" and "Somebody's Eyes" (both on No. 4047), and I have endeavoured to place them in their order of merit.

To say that all have every quality which goes to make the perfect dance record would probably be an exaggeration, but there is a subtle refinement about the style in which the excellent and very modern arrangements have been rendered which puts these records in a class by themselves.

I learn that when Rudy Wiedoeff was over here he recorded quite a number of his famous solos for this company. This month "La Cinquantaine" and "Sax-o-phun" have been issued on No. 4037. They are perfectly recorded, and in praise of them I can only repeat what everyone knows—Rudy Wiedoeff is the finest saxophonist in the world. So that no one in purchasing these records may be under a misapprehension, I would point out that they are "legitimate," and not "dance" records.

Although I have exceeded my space, I must mention "Pretty Little Baby" and "Poor Papa" (both on No. 4045), by Ted Lewis and his band. They are excellent (and would be better if Ted would take a holiday). They are played in slow fox-trot tempo, and—but I must stop somewhere, or there'll be no room for all I have to tell you of the other makers.

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

Probably the most interesting records in the September lists are the Medley fox-trot of numbers from "Tip-Toes" (Parts 1 and 2 on No. B.5108), played by the Savoy Orpheans, and "Wimmin Aaah!" (No. B.5099), played by Jack Hylton's Band. For recording they are as bad as anything I have heard for many a long day. It appears that instead of having them played as is usual in its studios at Hayes, this Company engaged a London hall (I believe in the case of "Tip-Toes" it was the Kingsway Hall) for the bands to perform in. This hall was connected up electrically by land line to their recording apparatus at Hayes. Now the land line

scheme is quite a workable idea, the same principle being successfully used daily to relay "Broadcast programmes," but apparently the acoustic properties of the Hall were quite unsuitable for the special requirements of the occasion. These records are so blurred by overtone due to echo that the notes literally run into each other, and it is only with the greatest difficulty that one is able to distinguish one instrument from another. To say that this is a pity is putting it mildly. All praise is due to the Gramophone Company for experimenting with new ideas, but these records only show that, in this case at any rate, the experiment has not been a success, and they ought to have been pigeon-holed, marked as failures, instead of being put on the market. Nor is their release fair to the bands. Were it not that everyone knows how good these bands can be, they would certainly have been blamed by the public for that over which they had no control. Let us hope these records will be re-made under the conditions which have always been so successful and which have brought H.M.V. such deserved fame. We shall then be able to hear the wonderful Piano work by Carrol Gibbons and Billy Thorburn

in the "Tip-Toes" disc (that is if they are given two pianos instead of both being forced to play on the one instrument) and all the good things Hylton has introduced into "Wimmin Aaah!"

I find the following, which are in every way up to the standard one expects from this ambitious concern, the best records on the September lists:—  
Played by Jack Hylton's Band:—

"Summer Rain Brings the Roses Again" (No. B.5096). The grand symphonic arrangement is the same as that rendered by Hylton in his stage show, and is played with a perfection of artistry seldom heard. This is more a popular concert than a dance record—in fact, it is sacrilege to put it on the instrument without being able to devote every faculty solely to appreciate its music.

"So is Your Old Lady" (No. B.5092) is, on the other hand, a real dance record. Not the least attractive features in it are the "hot" violin accompaniment by Hugo Rignold to the vocal chorus, and the trumpet chorus which is particularly neat and clean if not exactly in the most modern style. On the reverse side is the best rendering of a waltz Hylton has done

—the number is "Say that You Love Me."

Arthur Young, Hylton's Pianist, has tried his hand at composing—and not too bad is the result either. The title of the composition is "Couldn't You Care" (No. 5098), and Hylton's Band has done an exceptionally good record of it in which the composer has been permitted to render precisely 7 5/8 bars of the chorus as a piano solo.

The Savoy Havana Band is really something to talk about these days, and Reggie Batten is certainly making a success of the leadership he recently took over. It has given us "Moonlight on the Ganges" (No. B.5094), wherein the atmosphere suggested in the title is portrayed to a nicety, and, as in "Comin' Thro' the Cornfield" (No. 5105), "But I do, You Know I do" (No. B.5095), and "Who Taught You This, Who Taught You That?" (No. B.5094) (which is particularly good), the tone colours, rhythm, and musicianship leave nothing to be desired. There are good vocal choruses and some most alluring effects, including, in No. B.5095, a nice banjo stop chorus, by Dave Thomas.

Of records by the Savoy Orpheans I like best "The Roses Remind me of You" (No. B.5104). This record has the real Orpheans' touch about it; one of its best parts features some very nice fiddle team work. The reverse side, "Mary Lou," I would like better if it were not for a tendency this band has, and which I have noticed more than once, to use its brass section in a rather too Military-Bandy style. The Orpheans have also recorded "Dizzy Fingers" (No. B.5105) and "Helloa Aloha, How are You?" (No. B.5100). The former is mostly piano duet, excellently rendered, and the latter, as well as portraying good Saxophone ensemble, features Pete Mandell on the Guitar all through.

In "Sweet and Low Down" and "That Certain Feeling" (both from "Tip-Toes" on No. B.5109) Paul Whiteman is as good as ever and this record should not be missed, while "Say, Mister, Have you met Rosie's Sister?" and "Let's Make Up" (No. B.5097), by Don Bestor's Orchestra, and George Olsen and His Music respectively, have the good

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qualities always found in records by the best American bands.

The Revellers are again at their best in "Talking to the Moon" and "No Foolin'" (No. B.2334).

PARLOPHONE (THE PARLOPHONE CO., LTD.)

I nearly did Ronnie Munro a great injustice. The first of his records I tried were "Honeybunch" and "Sweet Child" (both on E5632), and really they were so feeble—they seemed to be so badly balanced, so lacking in "attack," bass and middle parts—that I didn't think it worth while to try the others over. However, I decided to give "I'm Taking that Baby Home" and "Lonesome and Sorry" (both on E5634) a run for their money, and received something of a shock for my trouble. They turned out to be excellent. I now learn that this concern has just installed the new microphone system of recording, which accounts for the difference, and for Ronnie's sake I am delighted to hear of the change. His is the only English dance band which records for this firm, and I know that, given proper conditions, he can turn out as good a record as anyone. His recording band is composed of the finest musicians in London, and what is more important, he is learning how to use talent when he has it. Apparently, too, the Parlophone people have taken my recent remarks to heart, as I am glad to note Scovell and Wheldon are now doing most of Munro's vocal choruses for him. A great improvement!

Gee! What a band is that Goofus Five. Every note it plays is the embodiment of everything that is "meanest" in modern syncopated music, and its records convey a feast of healthy entertainment for those who can appreciate the style, in addition to being ideal for dancing. This month the Goofus Five have given us "Ya Gotta Know How to Love" (E5637)—not that it matters what tune they play; it's the style of interpretation that is everything—and the only complaint I have against this record is that it is "by itself."

"T.N.T." and "That Certain Feeling"—I consider the former the better—(both on No. E5631), by Vincent Lopez and his Casa Lopez Orchestra, are conspicuous for brilliance of arrangement and first-class musicianship. Of course, Lopez has always been noted as having one of the best bands in the States, but I think he must admit his success is due as much

to his orchestrators as to the ability of his musicians.

"Sweet and Low Down" (No. E5630) has been recorded by Jaffe's Collegians—a combination of the "hot" variety, which has very decided leanings to the modern style—you know, lilts and rhythms, like Joe Crossman is so fond of writing about, and the introduction of whole tone scale breaks. I like this record immensely.

THE BRITISH ZONOPHONE CO.

ALTHOUGH naturally not composed of identical personnel, the Carlton Hotel Dance Orchestra, Birt Firman's Dance Orchestra, and the Cabaret Novelty Orchestra—the three combinations which amongst them are entirely responsible for the dance records issued by this Company—are under the control and personal leadership of Birt Firman of the Carlton Hotel, and it says much for his versatility and ability when one can truthfully state that records by these three bands are really excellent this month, and certainly far above the great majority of others on the market at the moderate price of 2s. 6d.

They are all exceptionally well recorded. While being full and brilliant they convey at the same time a clarity and smoothness which is unfortunately not always apparent in even the more expensive makes. The credit for these qualities is, of course, chiefly due to the manufacturers, but the bands also deserve much praise.

While there is nothing ambitious in the way of heavy symphonic arrangements—which, after all, mean nothing when dancing—the orchestrations have been well interpreted and the records portray not only fine musicianship but good modern style on the part of all individuals. The 1st Saxophone and 1st Trumpet in each of the bands are particularly good. All this has resulted in renderings, which, while being entertaining from the mere listener's point of view, are, on account of their rhythm and lilt, ideal for dancing.

Of a good batch I consider the best in the September lists "That Girl over There" (No. 2789) by the Carlton Hotel Dance Orchestra, "Could I, I Certainly Could," and "Hard to Get Gertie" (both on No. 2791), by Birt Firman's Dance Orchestra, and "Ya Gotta Know how to Love" and "That Certain feeling" (both on No. 2787) by the Cabaret

Novelty Orchestra, though in the latter the rhythm is inclined to be rather too drummy.

WINNER (EDISON BELL, LTD.)

I NOTICE that this concern has taken to announcing at the end of its records the title of the composition and the name of the combination performing. Frankly, I don't like it. This may seem inconsistent with my remark earlier in this review on another concern making use of a similar procedure at the commencement of its records when I stated that I rather liked it.

The fact is I have come to the conclusion that it is not so much the actual announcing which influences my opinions as the manner in which it is done. Whether it is his voice or the recording I cannot say, but the announcer on these records does not sound pleasing. There is a heavy, pompous style about his words which would be more suited to classical drama than for announcing titles of light popular music. Nor am I, apparently, the only one who feels this way about it. A few days ago I found two seven-year-old relatives of mine in their father's top hats and black overcoats solemnly chanting through paper trumpets "You have just heard 'Whose is the Corpse' funeral march, played by the Grave Diggers' Dance Band!"

However, I suppose it is a minor point. It is certainly incomparable in importance with the news that this concern has now installed the new microphone electrical process of recording. On the old "trumpet" scheme (Continued on page 68, col. 3.)

## LETTERS TO THE EDITOR

Tips for Music Publishers

The Editor of THE MELODY MAKER.

DEAR SIR,—Would it be possible for you to find room in the above paper to make an appeal to publishers of dance music?

I am E5 Sax player and play with many different bands, and find one band belongs to one club and the next band belongs to a different one, and therefore I want practically all publishers' music. Yet I cannot buy from any of the publishers by subscription except for trio. I think there must be hundreds of musicians waiting for publishers to offer by yearly subscription music for the individual player.

Where I can now only belong to two clubs for the trio, I could join at least half-a-dozen for the single copies. Why should the piano player be the only one able to do this?

Yours faithfully,  
A. E. TARBUCK.

14, Blucher Street,  
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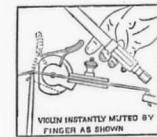
To the Editor, THE MELODY MAKER.

DEAR SIR,—The numerous inquiries appearing from time to time in your columns regarding "lead" and second-saxophone parts for "C"-melody instruments prompt me to inquire whether the demand for same is not sufficient to warrant THE MELODY MAKER recommending publishers to consider issuing such parts.

If such publication is practicable, I would suggest printing a "melody" line and the first and second "C"-sax parts, transposed for the "C" saxophone, together. This would save the printing of more than one additional part.

Yours, etc.,  
REGINALD FAIRWEATHER.

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# : THE ART OF ACCOMPANIMENT :

By NORMAN PARRY

### III

THIS month I propose to illustrate methods of enlarging upon an accompaniment, and for this purpose have chosen the refrain of "So Is Your Old Lady."

It will be observed that the ordinary piano-song score which appears on page 51 of this issue consists of the melody throughout the whole chorus and we must improvise so as to support the melody effectually without encroaching too far upon the singer's preserves.

I will take the refrain bar by bar and endeavour to indicate the manner in which I would handle the accompaniment to this particular number.

In the ordinary piano song copy the first four bars seem to be somewhat "thin," and as the number seems to call for a snappy, rather than an extravagant, accompaniment, I would play the first four bars thus:—



thereby suggesting the melody in the top note of each chord, accenting the bottom notes in the chords (right hand), thus conveying the intention of the sustained semibreves as printed, and at the same time producing a good, snappy rhythm.

The fifth, sixth and seventh bars are very clearly defined and

represent, as the lyrics imply, the whole theme of the number, and should be played, in this case, as written, noting particularly the accent on the melody note in each bar (*forte*). I would mention here that it is an excellent plan to treat all marks *ff* as *f* and, on the other hand, all *ps* as *pps*. *Verb. sap.!*

The eighth bar is progressive and I would not alter it except for the swell < >, which should nearly always be used in bars of this nature.

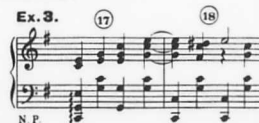
The next six bars are simply repetitions of those I have described, until we reach the fifteenth measure. This fifteenth (and the sixteenth) bar should always be specially noted, as it invariably precedes a change in the character of the music and really constitutes a lead-in for the vocalist. In this case, the minim in the melody line being tied over to the next bar, the continuity of the rhythm depends entirely on the last two notes in this (fifteenth) bar, that is, the crotchets E and D in the left hand leading to the chord of G which commences the next bar. These notes must be brought into prominence and this can be accomplished by transferring them to

the right hand and chording them thus:—



The seventeenth, eighteenth and nineteenth bars I would play as written, but augmenting the rhythm by making the left hand into fours, that is, clearly marking four beats in every bar with *both hands*.

Tenths are always effective as they set up particularly sonorous vibrations and should be frequently introduced, particularly in the first beats of a measure; therefore, I have made the first note in the seventeenth bar (left hand) into a tenth. The second beat is written as a rest, so that the left hand may be used in augmentation of the right-hand chords, thus giving a much fuller effect and maintaining the ever necessary rhythm. This will now read thus:—



and so on to Bar 20, which contains a progression which I think is effective as written, but accenting the third beat, giving a slightly "blue" effect.

The twenty-first and twenty-second bars would be played similarly to the seventeenth, as described above. Bar 23 may be enlarged upon in several ways, as in this case, where the melody note is a minim to be sustained for the whole length of the bar, I find a good method is to make that note an octave, in this case adding the B<sub>2</sub>

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below the one written. Strike and sustain this octave as the first beat and introduce the remaining chords as intermediaries or rhythmic beats. This is simply a matter of fingering. The octave is naturally played with the thumb and fourth finger, leaving the first, second and third fingers free for the other chords.

Ex. 4.

It will be seen that the next four bars are identical with the first four in the refrain, and call for some variation. In this particular number I have always played a Charleston, thus:—

Ex. 5.

but many other ways of making "stops" will suggest themselves. Bars 29 and 30 are accented melody, as I have described, and Bars 31 and 32 should be played *ff*, as should all first-time bars, but dropping immediately to *piano* as the voice resumes. Bars 31 and 32 constitute the ending, of which there are so many different kinds. In this case I think a snappy one is:—

Ex. 6.

This very staccato, with particular accent given to the three chords comprising the last bar.

In this article I have endeavoured to give a little insight into "treatment" of a song sheet, and of the attainment of facility in augmentation and improvisation—more later.

NORMAN PARRY.

## SO IS YOUR OLD LADY.

Lyric by  
AL DUBIN.

Music by  
JOE BURKE.

CHORUS. *mp-mf*

You're look-in' a-round for some-bo-dy new, you're look-in' for love and sym-pa-thy too, And so is your old la-dy. You're spend-in' your dough, you're writ-in' out checks, You're hang-in' a-round the oppo-site sex, But so is your old la-dy. And while you're out on your night-ly va-ca-tion, I'm get-tin' my con-so-la-tion. You're hav-in' your fling, you're havin' your fun, You're get-tin' to be a Son-ov-a-gun, But so is your old la-dy. You're la-dy.

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## :: UP-TO-DATE BANJO PLAYING ::

By LEN FILLIS (Banjoist of Jack Hylton's Kit-Cat Band)

This article is mainly on the manufacture of some rhythms—perhaps I might call them rhythmic embellishments—and is written for the performer who, when once the rhythms are explained to him, is capable of adapting them in correct harmony to whatever composition he may at the time be rendering.

This adaptation is not really difficult when once the basis on which the rhythms are obtained is thoroughly understood, since the harmony for every beat is always obtainable from the printed banjo part and a little study of the subject will quickly prove how it should be adapted.

The rhythms should be carefully studied and practised until the performer is so familiar with them that he can instinctively interpolate them on all occasions where he feels they will fit. They form excellent "stock" effects.

Of those readers who studied my article which appeared in the September issue of this publication, how many noticed that in the example of the first eight bars of "Sitting on Top of the World," which was as follows:—

**Ex. 5.**

the last two bars portrayed a very effective form of rhythm, but one which can only be used under certain conditions, i.e., when one and the same melody note is sustained throughout two bars (usually in dance music they are the 7th and 8th, 15th and 16th, 23rd and 24th of a movement),

**Ex. A.** when no change of harmony occurs; and when the harmony is based on the Tonic Chord (see Ex. A) of the key in which it is written.

Another very satisfactory rhythmic embellishment is as in Ex. B.

**Ex. B.**

This effect needs little explanation as it is obvious from the example that all that is done is to play on the 2nd, 4th and 7th quaver beats the top note of the chord written in the part (less, on the 2nd and 4th quavers, the remaining harmony notes) and then on the 3rd and 5th quaver beats the whole chord, but with the top note changed to a higher note which is in correct harmony. This change of

**Ex. C.** harmony can, of course, be introduced in other forms of chords etc. except, in similar cases to Ex. C where, owing to the inversion of the harmony, it would not be possible to finger it.

It is of best service in positions such as in Ex. X, where the fourth finger is left free.

Although the "short" snappy style is the passport in modern banjo playing, there are times when the "ring" of a muted banjo greatly enhances the beauty of a soft melodious number.

Sometimes in last choruses a charming effect is obtained by playing sustained "off" beats; that is to say, "off" beats for which the fingers of the left hand are not lifted to deaden their sustain. In such cases the plectrum should strike the strings as far up the finger board as possible. It is no exaggeration to say that the performer's right hand should keep within the space of a couple of frets only from his left.



Another improvement in the usual "off" beat is as in Ex. D. In this case lift the fingers only after the crotchets and play well up the finger board as described above.

Probably the most up-to-date rhythm is as illustrated in Ex. E.

**Ex. E.**

To obtain the desired effect the banjo should be muted and again the right hand kept close to the left.

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Clean, brisk strokes are essential. The bass string notes should be very soft and sustained until the "off" beat has been struck, the fingers should be lifted so as to make a clean break in the phrasing. The three quavers at the end of the second bar must be played very snappily, but the fingers are not to be raised.

I must say this rhythm is not easy, but the effort necessary on the part of the performer to develop it to its full advantage will not be regretted, as it is the embodiment of the modern style. Its effectiveness will readily be appreciated by a study of Ex. F. (First eight bars of Trio "Deep Henderson.") Careful note should be taken of all accentuation signs.



NOTE.—The 7th bar contains a rhythm different from any yet explained. It should not be used too frequently as it is only a minor effect, and although satisfactory where I have exhibited it, generally speaking, does not produce a suitable rhythm as it is too full for the snappy four beats in a bar. LEN FILLIS.



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# : SYNCOPATION ON THE VIOLIN :

By REGINALD BATTEN (Leader: The Savoy Havana Band)

I HAVE "dotted" down for this month's MELODY MAKER a "hot" chorus for "So Is Your Old Lady," a number which is very popular at the moment.

This chorus is one that I use myself in this particular number and is really easier than it looks on paper.

It should be inserted either in place of the second or "trick" chorus, or as an extra chorus before playing the ensemble chorus to finish. It doesn't do to employ too much "hot stuff" in the first chorus of a number, as the melody must be brought out as

distinctly as possible at the beginning. It is always a good idea to leave a "hot" chorus until very nearly the end of a number, as by that time the theme has, or should have, been well soaked into the listeners. (N.B.—It is not necessary for the performer to be soaked.)

A chorus of this kind is very effective if played easily and rhythmically. (I endeavoured to give a few hints on how to obtain rhythm in my last month's article.) What is more, it is in the prevailing style. The melody is in the bottom part for the

first couple of bars, after which it gives way to a little "dirt," as they call it in the realms of syncopation.

The accompaniment should be supplied by the rhythmic section only, i.e., piano, banjo, drums and tuba. The piano should give a straight, well-accented after-beat with the right hand instead of playing the counter-melody which is written in the published part, as this counter-melody would conflict to a certain extent with the chord positions in parts of the "hot" chorus.

The rhythmic section, which I have

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named, is amply sufficient for the accompaniment. I mention this, as a fiddle "hot" chorus seems in many bands to be a great temptation to other members of the combination to indulge in a little extemporisation on their own account. This is fatal to the success of a good double-stopping chorus, and I should like to take this opportunity of heartily endorsing Mr. Joe Crossman's remarks in the September issue of THE MELODY MAKER when, if I remember rightly, he pointed out the fact that, if more than one instrument extemporises at the same time, it is essential that the

parts for each performer be scored beforehand, otherwise there is bound to be a clash of ideas sooner or later.

A fiddle player, "chipping in" on, say, a "hot" saxophone or trombone chorus, would do far less damage than would be the result if the procedure were reversed, and we must always remember that there are many people at the present time who are only too anxious to detect and expatiate on any breach of harmony which may occur.

I remember on one occasion giving to several eminent composers and

conductors in the concert world a show with a certain band, which is one of the best-known combinations of the present day. The majority of the audience was frankly appreciative, but I shall never forget one man. He was listening to our efforts with an expression resembling that of a bird of prey prepared to swoop, and I shall always remember the look of joy and gratification which crossed his features when one of the saxophones in an excess of zeal produced a note which, to put it at its worst, was only a very pale shade of blue.

REG. BATTEN.

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## : Syncopated Orchestral Accompaniments : to Vocal Choruses By JOE CROSSMAN

This month I propose to devote my article to accompaniments to vocal choruses.

With that in mind I have scored (see page 61) an accompaniment part for two saxophones (E $\flat$  Alto and B $\flat$  Tenor). It is for a chorus of "Could I, I certainly could"—a number that is "going big" with the London boys just now. My part fits with the last but one of the four choruses in the printed orchestration issued by the publishers—The Lawrence Wright Music Co.

While, as I said, the score is really intended as an accompaniment for a vocal chorus, it is nevertheless equally suitable as a "hot" obbligato to a "straight" melody by another instrument—such as trumpet, trombone or violin—providing only that instrument has a different tone colour—that is to say, is not another saxophone or an instrument with a tone colour very like it (such as the low register of a clarinet).

The only instruments required for supporting this accompaniment are those of the rhythmic section—piano, banjo and drum—and the tuba. On no account should the melody be rendered by other than the voice or the one instrument used in its place, and on no account should harmony

or obligatos as written in the printed parts be added by any remaining instruments.

To enable a correct rendering of this mode of accompaniment, and for an explanation of the meaning of the sign O—O, I would refer readers to my article entitled, "A New 'Hot' Style," which appeared on page 46 of the July issue of this publication, and wherein the style I have endeavoured to portray is fully explained. By the way, how many of you, my friends, have noticed that this style is being illustrated more and more—usually on the trumpet—in the records on sale in this country made by the "hot" American combinations?

\* \* \*  
And now to business. I could write books on this subject of accompaniments to solos, vocal and instrumental, but—well, here goes to say as much as possible in the space at my disposal.

First, I must say a word about the vocal rendering itself.

To get the best results with the class of numbers played by the modern syncopated band, a well-accented, snappy style is best, and I cannot give better advice than to suggest that would-be vocalists study carefully the gramo-

phone examples of the many who record with the best British and American bands.

Care should be taken by the vocalist (or the solo instrumentalist, if one is rendering the melody in place of a voice) not to sustain his notes too long. This particularly applies to long notes, finishing phrases or sub-phrases, which should invariably, I think I may say, be cut off dead short because, in the properly scored out accompaniments, no matter what instrument or combination of instruments may be employed to render them, these short passages covered by the one long-sustained note (usually anything up to two bars in length) are employed for instrumental rhythmic figures or rhythmic effects; thus, if the voice is carried on into them, it will blur their brilliance. In fact, what generally happens is that the instruments having these figures or effects to perform, usually try to "get through" the voice by playing *fff*, and you all know what happens when people start endeavouring to outstrip each other by that means.

Accompaniments to vocal choruses must always be *pp*. Remember it is essential that, not only must the accompaniment be kept as such and *below* the voice, but also the voice must never be forced to render with

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# :: NOTES ON ORCHESTRATION ::

(Article II) "Construction," by LEIGHTON LUCAS

LAST month I introduced my subject by touching briefly on a number of diverse points concerning orchestration for the modern dance band in general.

I feel, however, that it will be of more general use if I adhere to one definite heading for each month's article; it will enable me to take each section in proper sequence and interested readers to refer back to any point without having to wade through the whole series.

This month I propose to deal with Construction. Many people, who are ignorant of the value of musical arrangements in modern syncopated bands may consider this heading a very ambitious one to apply to a mere fox-trot, but they may rest assured that to obtain a really musical rendering one has to be most careful in the distribution of effects—both rhythmic and instrumental.

Bearing in mind the principles I laid down last month, let us commence at the beginning, and consider first the Introduction.

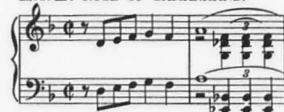
An Introduction should not be too long (waiting to hear the actual tune is apt to become wearisome when unduly delayed); it should be "snappy," if possible, or—it depends on the style of the number—imposing. While there is no hard and fast rule about it, and the ideas of the individual scoring the orchestration may, provided they are musical and suitable, be given full scope, many consider an introduction to be more effective if it has a direct bearing on the tune it is introducing, rather than being just a haphazard non-melodic progression which means nothing. Let me quote one or two examples to show how

effectively a melody can be introduced in this way. Taking the numbers mentioned last month, "Lady be Good" and "Rose of Samarkand"—two very lovely melodies—one finds in the introductions to both, if not the exact opening phrases of the melodies, at least a definite connection between the air of the composition and the tune (if I may use such a word) of the introduction.

EX. 1. "LADY BE GOOD"



EX. 2. "ROSE OF SAMARKAND"



Having introduced the air, the next thing is, what is to be done with the melody itself? It must never be forgotten that it is of primary importance that the melody should be heard to the very best advantage—"straight," the first time. Once it has been heard in its entirety it is up to the arranger to use his ingenuity in distorting it to his heart's content. This, of course, is against all laws in arranging academic music, but then, thank goodness, we are not bound in Syncopation by axioms which are only applicable to legitimate music.

I am greatly opposed to the habit, so much in use, of opening with the verse. Even when the verse is nothing wonderful as a melody in itself, it is invaluable (scored in the nature of a trio) between choruses for breaking the monotony of too many refrains in succession. Here, again, however, the arranger may use his own discretion.

For the moment let us take it that the chorus is immediately to follow the Introduction. Now, although I said that the melody should be played straight it is by no means essential that it should be a full chorus (as regards instruments employed) or even a whole group chorus, so long as the melody is plainly heard. A trumpet (or tenor saxophone, if a sustained melody) solo will be effective so long as the harmony is well filled in, and the movement not allowed to sound thin.

Do not forget that a great deal can be done with first and second time bars to prevent change of instruments, and consequently tone colours sounding too drastic.

If an "all-in" chorus has been used

first, a repetition of the same movement is, of course, unnecessary, and one can proceed straight to the verse; it will often sound well in a new key which will give scope for a tuneful modulation. This change of key here has a very enlivening effect and stimulates the ear of the hearer to a keener appreciation of the tune.

It is a common practice to write the verse "all-in" (that is, for full orchestra), but I advise consideration of what has gone before so that variety may be introduced by a contrast of style. If an "all-in" verse follows an "all-in" chorus the effect can be terribly monotonous. Be guided not only by what has gone before, but also by what is to come, so that two consecutive movements are not in identical styles.

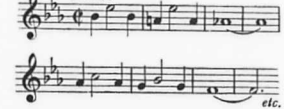
This takes me to the point where all arrangers begin to take an added interest in their work, i.e., "the special chorus." I suggest that this is scored, if not in the same key as the verse, at least in a different key to the full chorus.

So varied are the treatments available that it is impossible even to begin to suggest what one can do with a "special." Changes of rhythm, changes of harmony, tricks of orchestration, etc., all have a chance. It is here that soprano saxophones may be given opportunity. If the arranger decides to introduce sopranos, let me suggest that he always cues in their parts for Alto saxophones in small notes either on the same staff or as an alternative line underneath, since many small bands do not include sopranos.

I should like to mention a few of the possible effects obtainable by trick scoring in special choruses, but here again there are so many that it seems impossible to begin. I feel I cannot do better than quote a few examples and leave the rest to the inventive genius of the budding arranger.

Ex. 3a is an instance of a "straight" melody.

EX. 3a. ("CUTIE") (Melody)



Below is a "Charleston" rhythmic variation which is of ordinary nature as to need no comment.

EX. 3b. (Variation.) (Charleston.)



Harmonic, as well as rhythmic, variation may also be used to good effect, there being no law which says the composer's original harmony must be adhered to throughout the whole arrangement, although it should be maintained for the first rendering of any movement.

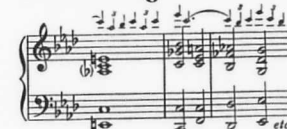
Ex. 4 is another "straight" melody, while Ex. 5 is an effective form of combined rhythmic and harmonic variation of the same composition. Incidentally, it is only satisfactory for a large combination, as it needs quite a number of instruments to obtain the necessary sonority in the

sustained parts. Actually it was performed by solo trumpet taking the melody muted in bowler hat; the harmony in the treble staff was sustained on saxophones, 2nd trumpet and trombone; the violins (G strings) and bass and tuba sustained the harmony as written in the bass staff. The rhythm was supplied solely by banjo, drums and piano.

EX. 4.



EX. 5. Variation.



LEIGHTON LUCAS.

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## : DRUMS—HISTORICALLY SPEAKING : By ERIC LITTLE

It is generally taken for granted that the drum can claim, through its antecedents, such as the tom-tom, etc., a longer pedigree than any other instrument in use at the present time.

Few realise, however, that the character of the actual drum used to-day has altered very little from that in use before the Pyramids were built, when the prevalent sartorial fashion in London was a coat of blue paint and when the housing problem was solved by the simple expedient of digging more caves!

In the year 1823, during the excavations at Thebes, an actual side drum was discovered, belonging to the period of the Ancient Egyptians. It measured 1½ feet in depth and 2 feet in diameter, therefore resembling a somewhat deep 24-inch bass drum.

Unfortunately, details are lacking as to the materials used in its manufacture, and as to whether it was actually fitted with what we now call flesh hoops and counter hoops. Nevertheless, the description given of the method used for applying tension to the heads is most interesting. This tension was regulated by cords, braced by means of catgut encircling both ends of the drum and wound separately round each cord so that it could be tightened or slackened at will by pulling the catgut bands closer together, or pushing them farther apart. It will thus be seen that it differed very little in this respect, from the present-day "Guards' Pattern"

drum, except that the leather braces now used were represented by two lengths of catgut.

It would be interesting to know if this drum is still in existence, but one fears that would appear to be rather too much to expect, as many things may have happened to it since 1823.

However, there is unimpeachable authority for the actual existence and antiquity of the instrument, and surely the oft-repeated assertion that "there is nothing new under the sun" was never better exemplified than by the fact that over 4,000 years ago, some swarthy Egyptian was beating out a pagan rhythm on a drum so closely resembling that in use in the British Army in the year of grace 1926!

How many drummers of to-day, when using a piece of string (or perhaps an odd length of snare gut) temporarily to take the place of a missing leather brace, realise that they are merely "reverting to type" and emulating the example of a drummer who was probably disturbing the peace of the crocodiles in the Nile at a period which was ancient history to the people of the Roman Empire?

The popularity of all kinds of drums in the most ancient civilisations is established without any doubt by the numerous representations of the instrument in a variety of shapes and sizes on the monuments and paintings of Egypt, Assyria, India and Persia.

The Tympanon, under which heading seem to have been included

the Tambourine, and a form of primitive kettle-drum, was used by the Greeks and Romans, chiefly in the rites connected with the worship of Cybele and Bacchus.

In the Berlin Museum may be seen some Ancient Egyptian drumsticks, with handles and knobs.

It would appear even possible that, as far back as long before the period of Egyptian civilisation, the drum, or tom-tom, took an important part in the everyday life of the inhabitants of many parts of the world.

For how many ages it has been used as a method of communication over comparatively wide distances of country, it is not possible even to conjecture. In countries covered by almost interminable tracts of dense forest, tropical vegetation or other natural obstacles, which would hamper the speed of messengers, the tom-tom was, as far as we know to-day, the only possible method of communication between one tribe and another. It has been said that, in some of the lesser civilised parts of the world to-day, even involved messages are, by means of some mysterious code, broadcast in this manner over wide tracts of country and deciphered at almost incredible distances by those for whom the message is intended. This was particularly apparent in the South African War, and caused much consternation to our Generals.

Other methods of communication have also been used by prehistoric

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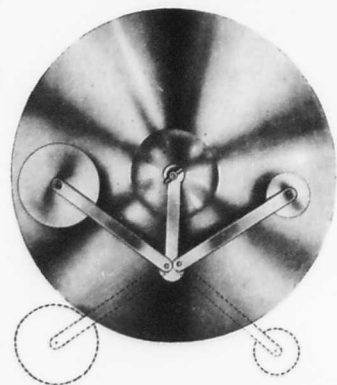
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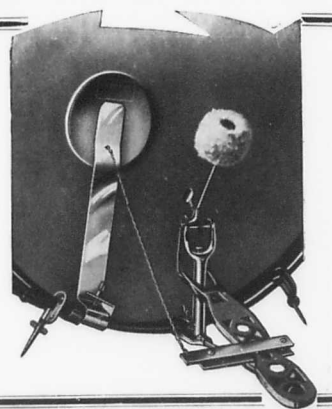
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man, for instance, puffs of smoke from a wood fire released at varying intervals, but it may be taken for granted that an antecedent of the drum was already in use at the time when men discovered the art of producing fire for themselves. This was probably about the year 50,000 B.C.

Mr. H. G. Wells, in his wonderful *History of the World*, says that Neolithic man made drums for himself:—

"Earthenware drums across which skins were stretched; perhaps also he made drums by stretching skins over hollow tree stems,"

and, as this particular species of gentlemen existed something like 10,000 years B.C., it will be realised that this proves the antiquity of percussion instruments beyond all doubt.

However, it would seem that the Ancient Britons either had no use for, or were ignorant of this primitive form of "radio," as it is generally assumed that the drum was not introduced into this country until during the Roman Conquest. It has even been stated in some quarters that the drum was not known here until the Crusaders returned with instruments which they had discovered on their travels, but it cannot be imagined that the Romans did not use some form of drum for military purposes during the Conquest. Further, drums under various names were referred to in documents of a considerably earlier date than the Crusades.

It may be mentioned here that the actual word "drum" did not appear in England until late in the 16th century. The word itself is of onomatopoeic origin, that is to say, it was evolved from an attempt to imitate the sound made by the instrument, in a similar way to which such words as "crash" and "howl" and "hiss" came into being.

At some time during the history of percussion instruments, some inventive person discovered that, by stretching a cord across one of the heads (thus forming what is known as a nodal contact), the number of vibrations was approximately doubled, and the sound of the drum was raised in pitch by something in the nature of an octave. The actual date when snares were thus invented is completely "wropt in mystery." However, they are mentioned in writings of 1618 and 1636, and even earlier than this, as a drawing of a side drum showing a snare appears in a book dated 1510.

(To be continued.)

ERIC LITTLE.

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*(Continued from page 67)*

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## STOP PRESS

### Leon Van Straten for a Society Club

ON or about October 14, the Riviera Club, 129, Grosvenor Road, London, S.W., which has been rebuilt and redecorated by Messrs. Holland & Co., will be reopened under entirely new management as a society rendezvous.

The dance music is to be provided by Leon Van Straten and his excellent dance band, which, until the death of Rizzi, was appearing at the Ambassadors' Club, Conduit Street, W.

Royalty is expected to be present on the opening night.

*(Continued from page 47.)*

"Winner" records were always well recorded; many will remember how excellent in this respect were the records by the Southern Rag-a-Jazz Band. But the best results from the old system cannot compare with this modern method, and it is to be hoped that with the new principle this company will keep its reputation. It has certainly started well with the following electrically recorded discs: "When Do We Dance?" and "Sweet and Low Down" (both on No. 4473), by Alfredo's New Prince's Orchestra; "Good-night, I'll See You in the Morning" and "No Foolin'" (both on No. 4472); "Oh, Miss Hannah" and "Lonesome and Sorry" (both on No. 4476); "Always I'll Be Loving You" and "Wandering on to Avalon" (both on No. 4480), all by the Regent Dance Orchestra.

"NEEDLEPOINT."

# : : NATIONAL BAND FESTIVAL : : SPECIAL SUPPLEMENT

## THE "MELODY MAKER" LEADS THE WAY

### NEWS BULLETINS DISTRIBUTED THROUGHOUT THE FESTIVAL

### 10,000 COPIES OF 17 SEPARATE EDITIONS PRINTED AT THE CRYSTAL PALACE

PROBABLY the most ambitious feat in modern journalism ever undertaken by a musical publication was successfully accomplished on Saturday, September 25, when, on the occasion of the Annual Brass Band Contest and National Band Festival, THE MELODY MAKER AND BRITISH METRONOME printed and published on its stand in the Crystal Palace, between the hours of 10 A.M. and 7 P.M., seventeen separate and distinct editions of THE MELODY MAKER "Crystal Palace Bulletin."

In all over 10,000 of these miniature newspapers were composed, printed

and distributed gratis from a small stall, measuring only 8 ft. square, and in under nine hours.

Early editions of the Bulletin contained such information as the order of the draw for the various contests being held, official scratchings, etc., while during the Great Championship Contest for the One Thousand Guinea Trophy, a report on the performance of every one of the competing bands by the famous adjudicator, Lieut. James Ord Hume (who had been specially retained by THE MELODY MAKER AND BRITISH METRONOME, and who was actually in the concert hall throughout), was issued within ten minutes of each band having completed its performance.

For a short while there was not a great demand for the Bulletins.

The general public that regularly attends the festival had been so used to ferreting out the information for itself or—as was more often the case—going without it, and was so unused to receiving anything worth having for nothing, that at first it could not believe the evidence of its own eyes that it was to be given for the slight trouble of asking that which it had

previously had to go to endless difficulty to obtain.

But news spreads rapidly, and, by the time the reports on the contest were being published, a clamouring crowd, which in its enthusiasm at times threatened to wreck the whole structure, surrounded THE MELODY MAKER Stand. It remained until the last Bulletin was distributed, and its density was such that it was at times impossible to pass along the wide aisle on which the stand fronted.

It seems strange that it was left to THE MELODY MAKER AND BRITISH METRONOME—a publication which has only come into being since the 1925 Festival was held—to cater for this long-felt want, and we feel bound to ask why the duty was not taken over by the organisers.

As stated elsewhere in our report of the proceedings, the result of the Championship Contest was:—

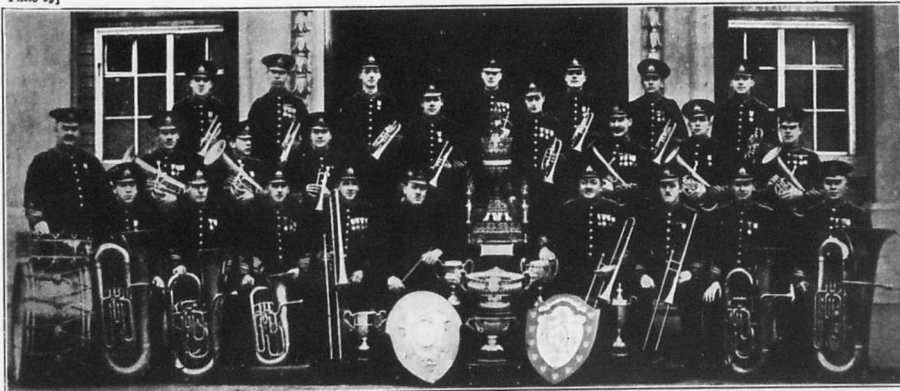
1. The St. Hilda Colliery Band,
2. The Carlisle St. Stephen's Band,
3. Wingates Temperance Band,

and it is most interesting to note that although he did not intend to forecast the result, Lieut. Ord Hume enabled

### THE CHAMPIONS

Photo by

[W. H. Warren,



St. Hilda Colliery Band

Winners once again of the CHAMPIONSHIP CONTEST at the CRYSTAL PALACE NATIONAL BAND FESTIVAL, 1926

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the public to do so from his reports, in which he wrote as follows:—

**The St. Hilda Colliery Band.**

"... The most melodious and impressive performance which has yet been given was put up by this band, which has grand 'body' and plays perfectly in pitch."

**The Carlisle St. Stephen's Band**

"... This band will probably be considered as having put up the surprise performance of the day. 'Splendid' is my opinion of the whole rendering."

**Wingates Temperance Band.**

"... A very fine finish was made to a good general performance, which must be considered of good all-round quality."

**SOME NOTES ON THE CONTESTS**

(From Our Own Correspondent.)

Glorious weather marked the opening at the Crystal Palace on Saturday, September 25, of the Annual Brass Band Contest and Festival, and if there are any who consider that as the contest takes place under cover this fact is immaterial, they have only to see the sun shining through the great glass structure to realise that it is all important.

Although the attendance this year was smaller than usual—probably on account of the coal strike—yet many thousands were present, and the festival seemed to have lost none of its usual gaiety. It was a case of the spirits and the enthusiasm of those who were present making up for those who were not.

The stallholders were particularly energetic. Fine displays of instruments and accessories were put up by Messrs. Hawkes & Sons, Messrs. Boosey & Co., Messrs. Besson & Co., Messrs. J. R. Lafleur & Son, Ltd., Messrs. Mold & Co., and Messrs. Lewin Bros., the latter firm receiving much attention for a cleverly devised booklet giving its history, which it distributed to all visiting its stand. Of the music publishers, the Lawrence Wright Music Co. and Keith Prowse appeared to be doing the best business when I passed.

For the actual contests, each of the six sections had a large following of supporters. Shortly after 10.30 a.m. the five sections below the championship began as under:—

Grand Shield Contest, in the North Tower Gardens.

Junior Cup (A) Contest, on the North Bandstand.

Junior Cup (B) Contest, in the New Dance Hall.

Junior Shield (A) Contest, in the Australian Building.

Junior Shield (B) Contest, in the Canadian Building.

For the Grand Shield, generally speaking there was a distinct improvement in the playing on that of last year, and the win by Birmingham Metropolitan Band was very popular.

Some very good renderings were also given in both the Junior Cup contests, several of the performances being extremely close indeed. The wins by Cambridge Railway band and Birstall Old band were both in accordance with the general opinion of those present.

About the most difficult to judge were the two lower sections in the Junior Shield competition, not on account of the good, bad and—yes, I must say it—very bad playing, but because of the large number of entries. Really there were too many entries, which seemed unnecessary, as in this the lowest section I heard some performances that certainly should have been in a higher grade on account of their outstanding quality. There were at least six or more bands in each of these sections that would have been worthy of a first prize in far more experienced company than that in which they found themselves. I am also convinced that there should have

A handsome Silver-plated "Clippertone" Trumpet, by Messrs. Hawkes & Sons, of Denman Street, Piccadilly, London, W., suitably engraved, and with gold-plated bell, complete in a velvet-plush lined leather case, and with all accessories, was handed by THE MELODY MAKER AND BRITISH METRONOME to the organisers of the Annual Band Contest as a special prize to be awarded at their discretion. At the time of writing we do not know who will be its recipient, but he will be lucky. This trumpet is a most beautiful example of the perfection to which the art of modern instrument making has been brought, and was selected by us as being, in our opinion, the most perfect sample of a British-made trumpet procurable.

been at least six prizes in these sections instead of only three among about 50 bands.

However, the bands in the prize list were well chosen by the judges, and the decisions were cleverly made.

\* \* \* \* \*

The Championship Contest actually commenced a few minutes after the scheduled time, but long before the appointed hour the hall was packed to the tightness of the proverbial sardine tin. The scene from the gallery was a notable one. Practically everyone of this vast audience not only had his or her full score in readiness to follow every note that was about to be played by the competitors, but also THE MELODY MAKER AND BRITISH METRONOME Bulletin, giving the order of the draw, and when the bell rang for No. 1 band to commence everyone seemed equipped to pick on every error made, while trying at the same time to enjoy the music.

The contest was well organised, each succeeding band following in quick rotation, the only waiting being for the judges' signal bell for each contestant to commence.

The test piece was Percy Fletcher's "An Epic Symphony."

\* \* \* \* \*

The first band to appear was Harton Colliery; its performance, however, was disappointing.

Irwell Springs followed, and put up a good show, though many thought the band unfortunate in having to play the difficult test piece in the absence of its professional conductor.

Sowerby Bridge and South Moor Colliery played third and fourth respectively, and both gave most impressive performances.

They were succeeded by Horwich R.M.I., who gave a clearly defined rendering which was well received by the audience.

Creswell Colliery was the next to tackle the intricacies of Percy Fletcher's fine modern composition. As in the case of its immediate predecessor, its performance was also well received.

Up to now all the bands had been greeted heartily by their numerous supporters, but the appearance of St. Hilda Colliery and its leader, that old contesting warrior, Jimmie Southern (also known as Jimmie "the Two-th") brought the loudest cheers so far heard. This band seemed very confident, and Jimmie's broad smile conveyed that he was already thinking of

jewelled medals to add to the bronze, silver and gold which this band has already received for past achievements. Win or not, however, the band settled down to a performance that caused breathless silence in the packed and stuffy concert room. Yes; the band and conductor (Mr. Halliwell) were out "on business bent," and they achieved their object handsomely. A mighty cheer rang out long ere the last unisons were struck, and Jimmie and his men walked off as if they had the trophy already securely stowed away for yet another year. They had given a fine performance and they knew it.

Callenders' Cable Works next took up its position amid great cheering from its hosts of supporters and others.

Its performance too was a good one but the gulf between it and the Hilda men was too apparent. Its reading of the test-piece was masterly, and received a deserved ovation, but unfortunately the band started badly.

As the Contest grew older the cheers greeting each successive band increased—Foden's Motor Works received a great ovation from the immense audience. This band gave, in my opinion, a very outstanding performance, showing many excellent points and fine tonal quality. Apparently others thought so, too, as it was loudly cheered on its conclusion.

Luton Red Cross followed on also with a fine reception (I hope I get such an audience next time I have to appear in public), but its tone was much below that of the Foden's men,

although the performance was superior to that of last year. Luton is surely a much improved band to-day. Marsden Colliery band (last year's winner) came next, and its reception was worthy of its standing in the brass band world. Although the performance was a vast improvement on last year's playing, and the band gave a very fine interpretation of the music, yet so good were some of the other renderings that it never was in the running for first place.

Black Dyke now made its appear-



A section of CARLISLE ST. STEPHEN'S BAND, which was placed 2nd in the Championship. Wingates Temperance Band was placed 3rd. A Photo appears on page 39.

ance. Good old Dyke boys—the heroes of a thousand fights. Their performance was a rich one in tonal quality, but it is evident that the band is not the great Dyke of old. The rendering was neat and clever from a general point of view, but did not impress an impartial judge as likely to win, though up till then seemed possible of securing a place.

The next band to make its appearance was the only stranger to the great event—Carlisle St. Stephen's. The audience gave it a hearty welcome,

and immediately settled down to consider what sort of show the youngsters would put up among their sturdy foes. Nor did they have long to wait. From the first bar there was that silence which indicated that every soul in the hall was thrilled to the heart by the brilliance and clarity of the articulation and splendid tone of this "dark horse." The young conductor was surely an inspired musician. Not one harsh note was played from the start to the finish of a truly remarkable performance.

Many of the fine points were on a par with the most famous of our bands of old, and the performance certainly gripped the audience *en masse*. The thunder of the rapturous applause which greeted the closing unisons was the true sentiment of the listeners, and I really thought this splendid performance would cause the judges some hard thinking when they had to make their final decision.

The last band to appear was Wingates Temperance, and again a splendid performance resulted. Wingates is an old "stager" at the C.P. and has carried

the Trophy home on three previous occasions. It made a bold bid for it again and barring a few almost unnoticed slips, upheld its splendid traditions. That it was fairly beaten by two better combinations is no disgrace to it. Better luck next time, boys!

**THE MASSED BAND CONCERT**

The usual large audience was at the evening concert given by the massed bands after the Contest, simply because,

**NO** wonder the *MELODY MAKER* and *BRITISH METRONOME* selected the **HAWKES CLIPPERTONE TRUMPET** as the finest available when it became known that recognised leading players like **JACK RAINE** (Jack Hylton's Band), **ARTHUR WILSON** (Alfredo's Orchestra), **H. WILD** (Savoy Orpheans Band) and many others have just sent in repeat orders for the Clippertone Trumpet.

irrespective of the musical fare provided, they were thus in a position to hear the results which are not given until its conclusion.

From a musical point of view, the concert was a great disappointment. The massed bands had really nothing to do, except to struggle through a series of insipid Quick Marches and Hymn tunes. The Hallelujah Chorus was very moderately given, and the audience was obviously glad when it was all over.

"Why not give such wonderful material something worth playing, Mr. Iles?"

During the evening a tablet in memory of the bandsmen who fell in the Great War was unveiled. Mr. Iles introduced the Hon. E. Harnsworth, who performed the unveiling ceremony, after a cornet player in one of the bands sounded the "Last Post," and another "The Reveille."

Finally the awards in the various contests were announced as follows:—

Grand Championship Contest for 1,000 Guinea National Trophy and £100:—

- 1.—St. Hilda Colliery (Durham).
- 2.—Carlisle St Stephen's.
- 3.—Wingates Temperance (Lancs).
- 4.—Sowerby Bridge (Yorks).
- 5.—Creswell Colliery (Notts).
- 6.—Black Dyke Mills (Yorks).
- 7.—South Moor Colliery (Yorks).
- 8.—Marsden Colliery (Durham).

last year's champions.

GRAND SHIELD.—1, Birmingham Metropolitan Works; 2, Middlesbrough Borough; 3, Rothwell Temperance (Leicester).

JUNIOR CUP (A).—1, Cambridge Rly.; 2, Newcastle Corporation Tramways (Durham); 3, Caldew Vale (Cumberland).

JUNIOR CUP (B).—1, Birstall Old (Yorks); 2, Lambeth Borough (London); 3, Rushden Town (Northants).

JUNIOR SHIELD (A).—1, Stenables Silver (Cornwall); 2, Pleasley Colliery (Notts); 3, Ravensthorpe Subscription (Yorks).

JUNIOR SHIELD (B).—1, South Notts Silver; 2, Yeovil Town (Somerset); 3, Rugby Town (Warwick).

On Sunday evening, Sept. 26th, the St. Hilda Colliery and Foden's Motor Works bands appeared at the National Sunday League Concert held at the Finsbury Park Empire.

## A REPRODUCTION OF ONE OF THE SEVENTEEN EDITIONS OF "THE MELODY MAKER CRYSTAL PALACE BULLETIN"

*A great demand was experienced for these Bulletins, which were published regularly throughout the day.*

### THE MELODY MAKER CRYSTAL PALACE BULLETIN.

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SATURDAY,  
SEPTEMBER 25th,  
1926.

BULLETIN NUMBER,

TEN.

#### HOW THE CHAMPIONSHIP IS PROGRESSING.

This Bulletin is a report of the playing of the

#### ST. HILDA COLLIERY BAND.

Bulletin No. Four concerned the	Harton Colliery Band.
" " Five " "	Irwell Springs Band.
" " Six " "	Sowerby Bridge Band.
" " Seven " "	South Moor Colliery Band.
" " Eight " "	Horwich R.M.I. Band.
" " Nine " "	Creswell Colliery Band.

Our Unofficial Report who is reporting on the Contest is of the opinion that the standard of playing this year is far superior to that of last.

It is now 3 p.m. and the St. Hilda Colliery Band (No. 15 on the programme) which was drawn to perform seventh, has just completed its performance.

In "RECITARE" a precise opening was somewhat over-accentuated but in the passages immediately following the Trombones were excellent. The harmonies were beautifully balanced throughout, except perhaps by the Cornet. The general rendering of the Composition was certainly brilliant and accurate. The Solo Trombone and Bass Trombone were particularly artistic and a beautiful close was given.

"ELEGY":— In this movement the Horns might have been fuller and more equal in balance. The Cornets were fine, especially the Soprano. The crescendos by the ensemble were excellent and a beautiful close was given. Mutes were grand and the Basses splendid.

"HEROIC MARCH":— This movement was beautifully and, from a technical point of view, excellently rendered by the whole band. Great climaxes were apparent on several occasions and great "body" in all ensembles. Choral was the best balanced movement. In it beautiful intonation was portrayed. The running passages were inclined to be over-accentuated, but the mutes were splendid.

THE MOST MELODIOUS AND IMPRESSIVE PERFORMANCE YET GIVEN WAS PUT UP BY THIS BAND, WHICH HAS GRAND "BODY" AND PLAYS PERFECTLY IN PITCH.

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