

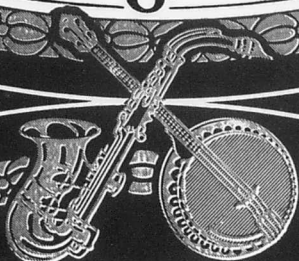
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MAY

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1926



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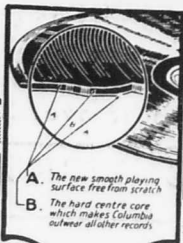
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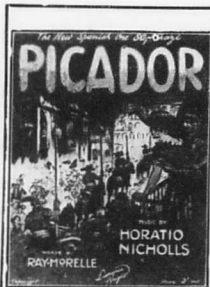
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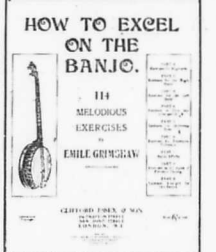


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Edited by EDGAR JACKSON

Vol. I. No. 5

MAY, 1926

Price 6d.



The Lessons of the Whiteman Visit

How to Profit from his Advent

IT was not to be wondered at that the musical critics of the lay press should have given Paul Whiteman and his band the reception that staggered some of us who believe in the future of modern syncopated music. Such admiration as they reluctantly accorded this wonderful band was restricted to the show side and novelty of the performances, and, for the rest, they referred to the "shattering explosions," "inexorable rhythm," and so on, as though nothing but noise, musically speaking, had been noteworthy. There was not a word of the wonderful balance and control of the renderings, the precision of attack, the technique, and, above all, the tonal quality. In these points Whiteman's band was so far above straight bands as, presumably, to be above the heads of the critics! There is a lesson here. Jazz music has its enemies. They exist not in hundreds, but in hundreds of thousands, and they will do all in their power to oust this new form of music so as to preserve their own interests in the older and staid of musical forms. None of us will lose any sleep over the threat, but, at the same time, we should realise that to progress we must improve.

THERE is much that is poor and immature in our particular style of music, and most English bands have a deal to learn before they can aspire to the Whiteman standard. Some of our best English bands might not lose much in comparison with White-

man on general lines, but nobody would quarrel with the assertion that, soloist for soloist, we have no virtuosos to compare with these Americans. They do astounding things on their instruments, and Whiteman's leading saxophonist plays a solo which gives an entirely new complexion to this instrument, even to us, who have always seen in it a tonal quality of first value.

IF Paul Whiteman's show were to be criticised fairly, and we unhesitatingly say it has not, the only objection we would find would be that the programme appeared to be *too* clever. As an effort to convert the opponents of jazz from their unreasoning hatred to a sympathetic understanding, the demonstration would have done better to have erred on the side of simplicity. A child would not be graduated into art straight away into the post-impressionist school, but through the ordinary academic channels. It would have been better to have introduced these child-like musical critics into the possibilities of jazz rather through the medium of simpler melodies than through the more extravagant labyrinth of the Gershwin "Rhapsody in Blue."

HOWEVER, if the critics went away musically uninspired, they were undoubtedly conciliated by the fine copy they found for a little leg-pulling of an art which, to them, is a sealed book. One of these days they will open it, and, depend upon it, they will

forget their early rebukes and declare "I told you so."

BUT let us forget the critics, and see how the Whiteman shows affected other people. As natural to such a visit, the British dance musicians were much to the front in attendance. Amongst them there was very little divergence of opinion. The performances were generously acclaimed as masterly, and this, we suggest, is the most weighty judgment of all. At the Albert Hall over 10,000 people gained admission, and half as many more failed to secure it. It was a very warm and responsive audience, well satisfied with the value it received for its money. When it is considered that Paul Whiteman's fees are said to be in the nature of £2,000 per week, one takes consolation that there is very little evidence of that decline in dance music so hopefully preached by the "no"-brows and high-brows. In fact, the jazz artist must surely be wondering as to the existence of any limit to his earning capacity should he be able to advance to the same proficiency as these American members of Paul Whiteman's great combination.

AND so we may leave the prophets of our approaching death to make their own burial arrangements, should they be content to rest on their laurels in smug satisfaction.

THERE is, however, another lesson to be assimilated from Paul
(Continued on page 2, col. 3)

: England's Coming Arranger : Will a London Man Beat the Americans ?

IN these days when one of the most crying needs of the better classes of the syncopated music of this country is for arrangers who are capable, not only of working on the already established theories, but also of introducing new and original rhythmic and harmonic effects, it is most gratifying to realise that we have in Mr. Leighton Lucas, a portrait of whom appears on our cover, a man who, by the results he has already achieved, is rapidly proving himself not only capable of competing in the same field as the arranger kings of other countries, but likely to outshine them in the not far distant future.

Mr. Leighton Lucas is the arranger for Jack Hylton's Band, and a study of some of his work, either direct from the band, or via the gramophone, will prove to any, who may have the technical knowledge to appreciate it, that here is a man who not only has a thorough knowledge of his subject but, in addition, has original ideas of his own, which he is capable of turning to practical effect in a thoroughly pleasing and musical manner.

Not the least of his efforts was the scoring of Eric Coates' "Selfish Giant," for Hylton's Augmented Band, which performed the work at the Royal Albert Hall, after which it was so very excellently recorded by H.M.V.

Born in 1903 in St. John's Wood, London, of a very musical family—his father is a well-known composer and pianist, and at present the French correspondent of the Musical Courier of America, and his mother a well-known pianiste—Mr. Lucas has in-

herited his musical talent. He started to learn the piano at a very early age, and even in his childhood was always endeavouring to compose. It was his hobby to delve into the mysteries of harmony and the various effects obtained by transcribing the works of famous classical composers.

Unlike most others who rise to eminence in the art of music, Mr. Lucas is a home product. His knowledge of the piano is acquired from his father and mother and, for the rest, he may be said to be self-taught.

Originally it was not his intention to take up music as a profession—in fact, he is really trained as a classical dancer, having appeared with Diaghileff's famous Russian Ballet. It was not until three years ago that he obtained his first professional engagement in the musical world, which was as deputy-conductor to the opera "The Immortal Hour," at the Regent Theatre.

His association with Jack Hylton comes from his having answered Mr. Hylton's advertisement in a certain newspaper for an arranger. This resulted in his being requested to score two numbers as a test, which so pleased Mr. Hylton that he there and then engaged Mr. Lucas.

Now Mr. Lucas arranges exclusively for Jack Hylton. He averages about three symphonic dance arrangements a week, in addition to all sorts of other duties for the Hylton concern, and was responsible for the composition and arranging of "Laughterland," the opening number of Hylton's last show

at the Alhambra, and which has been recorded by his Band for H.M.V.

Mr. Lucas says the real secrets of arranging for dance bands lie in being able to score a perfectly balanced dance rhythm with a variety of truly musical harmonies and tone colours.

(Continued from page 1.)

Whiteman's visit, quite apart from this dispute between the opponents of the two different forms of music, and that is the Tivoli business.

Elsewhere in this issue we publish statements from the Musicians' Union, the Tivoli management and Paul Whiteman himself. This question has now practically thrashed out its own conclusions, from which three distinct and irrefutable facts emerge: firstly, that the Musicians' Union did not act from panic, but rather from dire necessity; secondly, that Paul Whiteman had not the slightest intention of interfering with the engagement of British musicians; and, thirdly, that the Tivoli does not now intend to dismiss its permanent orchestra whilst Paul Whiteman's band is appearing on its stage. All that is to the good; but, content as we may be to leave the matter in this more satisfactory position, we still feel constrained to say that nobody, least of all foreign organisations, shall be permitted to operate in this country at the cost of the British public and at the expense of British labour as well.

The Musicians' Union is powerful enough in its way to conduct these matters to its own satisfaction; but we, on our part, would ourselves fight this issue alone were it necessary, and, in welcoming such wonderful bands to our country, as we do, we again add to our welcome the note of warning, "Hands off the British musician!"

THE EDITOR.

A - TONIC - TALK When Silence is Particularly Golden !

IT may be asserted, without fear of contradiction, that the man who talks on the bandstand a lot, talks out of his hat more than a lot. Many a band gives one the impression of carrying on a conversation during its show, punctuated with a musical interruption here and there, whilst its ability to play music is invariably in the inverse ratio to its ability to talk rot. Strange, isn't it? In such a band each individual member appears to be a leader, a particularly verbose "MISS LEADER," at that! The trombonist tells the saxophonist where he's gone wrong, and the saxophonist tells the trombonist where he "gets off." As a rule, a plan of campaign is discussed publicly before the launching of each musical onslaught, and a post-mortem invariably follows. There is, of course, always a dead body, the tune being the deceased every time. The nominal head of the band is usually a highly garrulous "Mr. Speaker" minus the parliamentary authority, as invariably he appears to get the worst of his verbal encounters with such as the pianist.

After a long conversational introduction, one ultimately hears the words, "Let's go, boys! One! Two!" And that's about all one does hear that one recognises; the rest is a wailing of futile wind and a stamping of footling feet, with perhaps a strident stage whisper which penetrates the entire hall (to break the "rototony"), such as "One! Two! And repeat!"—a message which apparently has been overlooked in the otherwise complete battle plan when it was originally discussed.

After that moribund number is laid to rest, the band forgathers, both on and off the bandstand, to discuss which tune shall be assassinated next. There is a wild search through portfolios for missing parts which are never found. The librarian rises, on a point of disorder, to explain it away. After a long time another start is made and another horrible atrocity committed.

This band, if such could be stated to its credit, may claim to be always rehearsing, inasmuch as every session is a rehearsal. It meets at no other

time, however, except in the bandroom, to complain at this and curse at that. There is as marked an absence of harmony in their "off duty" as in their "on duty" periods. They only agree on one thing, and that is that, though business is bad, it isn't their faults. They do not earn big salaries (in point of fact, they don't earn any salary). They say so—loud and often—and they do not care who hears. Rather do they insist on everyone hearing. They have two things in common with Tennyson's brook—they babble and they go on and on. Yes, on and on, always in one direction—the downward one, and surely end up in that warm realm where music is popularly presumed to be non-est.

When the hall is empty they don't like playing to an empty room; when it is full, by accident, and the boss keeps them at it, they are loud in self-sympathy.

They never by chance waste breath in polishing their instruments. Every ounce of it goes to feed that insanitary complaint of verbal suppuration from which they are always chronic sufferers. They don't die of it; they enjoy remarkable longevity—unfortunately.

That these creatures with an over-developed sense of speech collect in bands like all birds of a feather is well known to students of nature, but here and there they prowl around uncontaminated areas like lone jackals. Suddenly they appear in the centre of a new pack and their howling voices are heard again. This time maybe there is a real he-man in charge who has no liking for such a leper, and out he goes; otherwise, if the boss is susceptible, or tolerant, he stays and festers, and the white sore of the musical Bolshevik breaks out all round.

Beware of the fellow who, newly arrived, says much more than "Thank you!" When you've heard him perform in both word and deed, you'll prefer even the word. Depend upon it, a deaf mute will produce better music from a cracked rum jar than this Mark Antony from a celeste.

Bands of chatters sometimes come and go—always go!

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: Arthur Lange for England : To Conduct a British Band in London ?

BRITISH admirers of Arthur Lange—and their name is legion—will be greatly interested to learn that this world-famous musician and arranger is taking a keen interest in our Arrangers' Competition which he looks upon as being the most constructive effort towards the improvement of syncopated music yet undertaken anywhere. His remarks were so encouraging indeed that we were persuaded to ask him to undertake, in conjunction with the judges already appointed, the selecting of the final work for the big prize of £50 from the arrangements adjudged the winners in their respective months by the other judges.

Nor is this all. Arthur Lange has agreed to consider a trip to England in the autumn with a view to conducting a special band of the leading British musicians at a proposed big London concert to be held at some notable venue and at which the prize arrangement of our competition will be the *pièce de résistance*. This should certainly bring the successful competitor the finest form of publicity conceivable and set him well on the highway to prosperity.

ARRANGING FOR THE MODERN DANCE ORCHESTRA

By ARTHUR LANGE

The long-awaited delivery of advance copies of this great work has at last matured and those who have placed orders through us will receive their copies shortly. It will no doubt greatly please them to learn that the first 500 volumes sold in this country will be separately autographed by Arthur Lange on a special page. Provision is also made for the purchaser to record his title to his acquisition. The Lawrence Wright Music Co. is handling the book outside America and will be able to deal with new orders, after first supplying our waiting list, from the advance copies.

The work itself is not only of value to students of arranging, but to all instrumentalists. Trumpet players, for instance, will find a valuable chapter devoted to "mutes," whilst pianists will be greatly interested in the many pages devoted to alternative rhythms for the fox-trot; full explanations of the art of scoring for the whole family of saxophones make an arresting feature, and every other instrument in the modern dance band is dealt with at length. Moreover, it is the only work on arranging giving a complete treatise on the tenor-banjo.

A remarkable section of great value is that devoted to modulations, a good example being found in the following extract from Page 192:-

- Modulation No. 1 (See Below)**
- This modulation leads from the key of G major to the key of D₇ major or D₇ minor. When transposed it also constitutes a modulation between the following keys:-
- D₇ to D major or D minor.
 - D major to E₇ major or E₇ minor.
 - E₇ major to E major or E minor.
 - E major to F major or F minor.
 - F major to G₇ major or F sharp minor.
 - G₇ major to G major or G minor.
 - G major to A₇ major or A₇ minor.
 - A₇ major to A major or A minor.
 - A major to B₇ major or B₇ minor.
 - B₇ major to B major or B minor.
 - B major to C major or C minor.

One of the great uses of this to the ordinary dance band is apparent when one realises that pianists often prefer to take their solo choruses in a different key to that in which it is scored, such a change adding variety and consequently greater interest to the performances. Bands, using Arthur Lange's modulation, will have no difficulty in accompanying the pianist into and out of any one key from or to any other.

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THE "ALL-BUT" HALL What To Do With It

The least astonishing piece of news published recently of London's celebrated Albert Hall is the fact that it has failed to balance its expenditure with its revenue in its trading operations, and that seat-holders' liability has necessarily increased as a result of the London County Council's requirements in the way of structural alterations.

We do not know the extent of the L.C.C.'s demands, but, knowing the faithful attention given by this astounding bureaucracy to the safety and comfort of London's vulnerable millions, we may imagine they are comprehensive enough as far as a sufficiency and efficiency of exits are concerned.

But, at the moment, this historic and lonely building is more concerned with its entrances, which have a habit of opening but seldom and then to little purpose. The exits are usually not only adequate for most busy occasions, but, for the majority of occasions, are indeed superfluous.

The Albert Hall does not pay, because nobody can make it pay. In its present guise it is beyond the power of man. It is, for all its size and traditions, a white elephant and a whited sepulchre.

The recent concert by Paul Whiteman attracted upwards of 10,000 visitors, and one would have thought the dear old hall had come into its own at last. But Whitemans don't come every day, and even then it let itself down for if the seat-holders for life could hear, quite a few thousands of ticket purchasers had to be satisfied with the doubtful pleasure of the architecture and the fugitive echoes of lost melodies playing truant with the bats in the belfry.

"What is wrong with the Albert Hall?" is a question best answered by another question, "What is right with it?"

As a ballroom it is so costly as to be infrequently employed, and many allege that its amenities as such are as primitive as the old-time cockpits.

As a concert-hall it is so vast, so lacking in intimacy, and so devoid of the showman's elementary equipment that the brightest concert appears to suffer from a blight.

It enjoys a transient vogue to-day as a boxing booth, perhaps not so much on account of its suitability as of its isolation. Doubtless, if Olympia could be less expensively rigged for a prize-fight it would be more popular.

The only efficient purpose this "All-but" Hall appears to serve is to veil a political meeting with a dignity which otherwise might quite easily be missing, whilst the acoustic distortion of the studied words of political orators only aids them in their recognised aim of befogging the community.

But within this pearl-less shell there is surely some possibility of reformation! It may be beyond the ken of architects, but, to the layman in the masses of the Whiteman audience, it was not hard to visualise the possibility of a demountable stage on the site of the grand organ manual (which could be easily replaced elsewhere), complete with a modern system of stage lighting, and built with a view to scientific sound projection. If it meant the lessening of present seating accommodation, as far as we can see it, it would mean but fewer empty seats and a rather bigger attendance of people of only normal hearing as distinct from acute.

"IF"

(To the Dance Musician)

(With apologies to Rudyard Kipling)

If you can keep good rhythm when the others
Are losing time and blaming it on you;
If you can compose your banjo music
And yet be sure the chords ring out quite true;

If you play "dirt" and not make
"dirt" a tyrant;
If you can "tacet" but not make it
your aim;
If you can blow out melodies on the
saxophone
And not help to get the instrument a
bad name;

If you can bear to hear be-whiskered
critics
Call your playing "jazz" and say
it's crude,
And read the highbrows' comments in
the papers,
Yet enjoy the joke—not treat it as a
feud;

If you can read and memorize your
music,
Remembering when the various
"breaks" come in,
And play your sax. as mellow as a
cello,
To help the melody when it sounds
thin;

If you can fill the unforgiving minute
With sixty seconds worth of playing
done,
The critics will eat out of your hand
then.
And you'll soon be at the TOP, my
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What is a Public Performance? Suggested Definitions for Users of Copyright Music

Resulting from our brief statement last month concerning the Performing Right Society, we have received many anxious inquiries for a finer definition as to what constitutes a public performance so far as it concerns the performance of music controlled by the Society.

Since the question is one which has puzzled, and still bewilders, the best legal opinion, we find it difficult to give a suitable reply. So far, there has been no judicial decision on the point under the Copyright Act, but we are indebted to the Controller of the Performing Right Society, to whom we have appealed in the interim, for further reliable enlightenment. He states that we can only deal with this open question by analogy to decisions under the earlier Statutes.

One prominent authority has opined that:—

"A representation may be regarded as a public one, though the privilege of admission be denied to the general public and extended only to certain persons, and though the fact that no charge is made for admission, is, no doubt, one ingredient in determining whether the performance be public or private, yet it cannot in all cases be taken as conclusive. For as the object of the law is to protect the proprietor of the copyright from injury, a performance nominally private, but in reality public, whether a charge be made for admission or not, would be restrained, on the ground that it might be as injurious to the proprietor as if the representation had been public."

Another eminent authority has expressed the following view:—

"I do not think, however, that a performance is not a public one merely

because admission is confined to a class of persons such as members of a club. I think publicity is to be measured rather by the number of persons brought together than by that which gives them the right to be there, though payment for admission would be strong to show that the performance was not private."

If any doubt still rests in the minds of any person contemplating a musical performance of a nature which is questionably "public," the safest plan is to communicate with the Performing Right Society, whose courteous assistance will be readily forthcoming.

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Telegraphic Address: "Phonoright, Wesdo, London."

Foreign News

Monte Carlo, March.

Among American visitors here are Milton Hayes, David Bliss, and Mr. and Mrs. Walter de Frece (Vesta Tilly).

Billy Arnold's band, which appeared at Rector's when it first opened shortly after the war, is being featured at the Cannes Casino in conjunction with Robert Sielle and Annette Mills.

Sydney, Australia, April.

Reports that Lee White and Clay Smith were ill are happily untrue.

Their financial affairs have, however, received some publicity lately, and they are finding it difficult to satisfactorily adjust their troubles.

*. It had previously been erroneously reported that Lee White was incurably ill in a Sydney hospital.

Hal Sherman Seeks Injunction Against Harry Resso

We are advised that Hal Sherman, the well-known American comedian, who originally opened in this country at the London Hippodrome, in "The Jazz Master," with Vincent Lopez, and later appeared with great success at the Piccadilly Hotel, Kit-Cat Club and variety halls, has started an action in Paris against Harry Resso, who is now appearing at the Apollo Theatre, Paris. Sherman asks for an injunction against Resso, and is also claiming damages for infringement of the copyright on his (Sherman's) act.

Harry Resso is an English jazz drummer and comedian. He recently appeared at various London, suburban and provincial variety halls in a dancing act, which Sherman apparently thinks is an infringement of his performance.

What to Look for in a Musician's Contract

:: :: Snags and Pitfalls to be Avoided :: ::

THOSE who are familiar with the obscure phraseology of legal documents have no doubt paid handsomely for their knowledge, and have mastered all they want to learn. Others, however, find in them the same sort of mystification that all folk in common find in an income tax schedule, and acquire the habit of signing them as the line of least resistance. With the income tax, however, the folly of such rashness is mitigated by the possibility of appeal, but there is very little appeal for a musician who has signed a contract of appointment and finds afterwards, to his regret, that he has sold out his mess of pottage.

It is not only what is in a contract that must be carefully studied before signature; that which is omitted is often as far-reaching.

Providing, however, that you are not over-awed by the "third degree" atmosphere of the star-chamber into which one is so frequently lured for this process of committal, the contract should be taken firmly in the right hand and treated with the suspicion which would be accorded in the nature of things to a particularly rattlesome rattlesnake. Remove the venom and inject a little neutralising fluid and the snake in the grass which exists in the field of all contracts is rendered innocuous. You can then present him with your autograph and attach to his tail your seal from the box at 3d. per gross.

For the purposes of this article we will write in random clauses. In your document you will find them carefully arranged in due sequence, or missing *in toto*, according to their relative importance to one side or the other!

1. **Names and addresses of contracting parties.**—See that the name of the person actually employing you and responsible for your appointment, dismissal, and pay, appears in the dedication. Make yourself clear on the point as to whether your conductor is your responsible employer or the

proprietors of the establishment at which you are engaged to appear.

2. **Scope of your engagement.**—Thoroughly understand from your contract as to whether your services are available for one place only, or whether they are available elsewhere, in which case see that it is made clear as to whether travelling and extra subsistence allowances are to accrue to you in your ramifications.

3. **Rate of Pay.**—In this clause look for the injunction of number of working hours. Raise the point as to whether overtime rates will be payable. If it is an overseas engagement, be satisfied as to which currency you shall be paid in. It is as well to have the place and period of payment plainly stated.

4. **Instruments.**—Look for an indemnification against loss or damage to any of your instruments, due to your employer's negligence, or any other cause, whilst left in his custody.

5. **Absence.**—You may expect to find the usual clause relative to "No play, no pay." See if deputies are to be allowed, and, if possible, have it defined what shall be deemed a suitable and qualified deputy.

6. **Termination of Contract.**—If you imagine yourself to be engaged for a stated term, see that this unequivocally stated. Such a clause, limited by the rider that a fortnight's notice on either side shall terminate the agreement, is obviously valueless for securing your engagement for the full period.

7. **Options.**—Take yourself to task on any option clauses. If you give away an option on your services, make sure you will be satisfied for good and all with the terms you will enjoy when the option is taken up. If you give away an option, try to secure one yourself in return.

8. **Personal Limitations on Termination.**—Don't sign any contract forbidding you to play within a thousand miles or so radius of the establishment on termination of your

engagement. You must be the best judge of what is a reasonable restriction in the locality under consideration.

9. **Stamping.**—If the contract is a good one from your point of view, see that it is properly executed, witnessed, sealed and stamped. No question of its validity can then ever arise.

The mere fact that a contract is not stamped does not invalidate it, cancel its legality or make it in any way non-effective as such. The whole point is that the stamping represents a tax which has to be paid to H.M. Treasury for the privilege of making a contract. Failure to comply with this law renders the defaulter liable to a heavy fine in the event of the document having to be produced in the Courts of Law as evidence in any legal action involving it.

10. **Minors.**—If you are a minor, under the age of twenty-one years, your signature on a contract is not valid. In such a case your father, or legal guardian, must attest it for you. If, as a minor, you do sign such a document, it may be a good way out of future troubles arising from it!

* * * *

These are just a few points well worth considering. For the rest, the snares and delusions of contracts are innumerable. A native wit may help you to avoid them, but you'll be really lucky if, having occasion to refer to it in the hereafter, you do find out exactly where you stand.

Having received your counterpart duly executed and stamped, do not follow the general custom and take home your fish supper in it! It is an important piece of conveyancing, and you, on your part, should convey it to a dustproof, fireproof and foolproof receptacle along with your lavender-scented letters, iron rations, identity disc, overdraft pass book, income tax receipts, discarded reeds and other mementos of a viscous past.

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:: Syncopation and Dance Band News ::

Hylton's Provincial Tour

By the time these words appear in print Jack Hylton's big provincial tour will have been fairly launched, and, if one can judge by advance bookings, is likely to exceed, both in popularity and as a money-drawer, any similar effort yet undertaken in this country by a syncopated band.

So many performances have to be undertaken in the short period of the tour, sometimes only allowing just a few hours to go to and from places many miles apart, that a rest-cure may be necessary afterwards.

In addition to engagements still awaiting confirmation, the following appearances have been either completed or are definitely booked:—

During the week commencing April 26, in addition to appearing daily in the bill of the Empire, Newcastle, two dances were held at the Oxford Galleries on Wednesday and Friday, April 28 and 30 respectively, at which the band played till 2 a.m. On Sunday, May 2, a concert will be given at the Tower, Blackpool; and on May 3 a six days' engagement at the Blackpool Palace will commence. During that week, music for two dances lasting until 2 o'clock in the morning will be provided by the band on Tuesday and Saturday, May 4 and 8 respectively, at the Tower Ball Room.

On Saturday, May 8, an afternoon concert will be given in Bolton; and the following week, commencing Monday, May 10, the band, in addition to appearing daily at the Theatre Royal, Manchester, will play for a dance, also till 2 a.m., to be held at the Midland Hotel on Friday, May 14.

Monday, May 17, sees Mr. Hylton at the Grand Theatre, Birmingham, for a week, in addition to which matinée concerts will be given in Hanley on Thursday, May 20, and Nottingham, May 22.

A Sunday concert will be held on May 23, in Blackpool, and the Empire, Liverpool, has the band for the week commencing May 24. During this week a dance will be held on Friday, May 28, at the Grafton Rooms, Liverpool.

But the week commencing May 31 seems to be the most strenuous. On the Monday the band starts its six days' engagement at the Alhambra, Glasgow. After the evening performance on the Tuesday (June 1), it plays for a dance at the Dunedin Palais de Danse, Edinburgh, and gives a matinée in the same city the following day, Wednesday, June 2. It then returns to Glasgow for the evening performance at the Alhambra, and plays for a dance afterwards at the Plaza until 2 a.m.

Paul Specht Returns to London



Paul Specht himself, with his New Band, commenced a season at the Empress Rooms, London, W., on Saturday, April 24th. Interesting innovations, including an automatic tempo indicator of, we think, doubtful utility, an electric-anvil which flares when struck, and a vibraphone—an instrument on the principle of a large glockenspiel, the tone of which is beautified and greatly enhanced by an electrically operated overtone-sustainer—were all demonstrated

On Thursday, June 3, after the Alhambra performance, the band journeys again to Edinburgh, to play once more at the Dunedin Palais de Danse, returning the following morning to Glasgow to complete its week's engagement.

Savoy Orpheans' Scottish Tour

THE Savoy Orpheans Augmented Symphonic Orchestra, 25 strong, recently completed, under the direction of Mr. Deboy Somers, a most successful three days' tour of Scotland, appearing at the St. Andrews' Hall, Glasgow; Marine Gardens, Portobello, Edinburgh, and the Usher Hall, Edinburgh.

Hundreds of people were at the Caledonian Station, Edinburgh, to meet the orchestra, and an auspicious reception included a pipe band parade of boys from Dr. Guthrie's School.

Later, remarkable scenes were witnessed at the Marine Gardens. Although the performance was not due to commence until about 5 p.m., as early as two o'clock long queues were awaiting admission.

In the evening large numbers did not obtain admission at all, and while about 4,000 of those who were luckier succeeded in getting seats, about 1,480 had to stand throughout the recital.

Some comment was caused by the Orpheans giving a concert (without fee, incidentally) at the Edinburgh Royal Infirmary, because, owing to other engagements taking up all remaining time, it had to be held on Good Friday. We

are pleased to note, however, that many more enlightened Scotsmen, including Mr. W. J. Harvey, a member of the Infirmary Board, expressed very forcibly (as quoted in the Scottish press) their disgust at these narrow-minded ideas, and explained that it would have been ridiculous to disallow the inmates the great pleasure the performance gave them merely because the only time the band had at its disposal was Good Friday.

The band also presented the Infirmary with a cabinet gramophone, which was much appreciated and for which it was duly thanked by the Infirmary Board.

Whiteman and the Tivoli

IN view of the many conflicting reports which have arisen from the statement, now proved to be incorrect, that Paul Whiteman and his band would not appear at the Tivoli Cinema, we have endeavoured to find out how the statement originally arose, and what foundation, if any, there was for it.

The position appears to be considerably cleared by the following remarks made to us by Messrs. W. Batten and F. Greenwood, joint London secretaries of the Musicians' Union:—

"It seems clear to us," they said, "that, whatever may be, or has been, said to the contrary, the management of the Tivoli Cinema did contemplate dispensing with their existing British orchestra during the eight weeks of Paul Whiteman's engagement, which commenced on April 26 last. An intimation to that effect was given by the Cinema as far back as March 25, when its management issued certain written instructions, which led their recipient to understand that the ordinary orchestra was to be given two weeks' notice on April 9. We confidently believe that only our action in taking this matter up with the Ministry of Labour prevented the contemplated notice being put into effect.

"In all fairness we must say that we do not think Mr. Whiteman personally knew anything about the matter, as he would be the last to let his appearance deprive English musicians of their livelihoods."

On inquiring over the telephone of the Tivoli's manager if he had any statement to make on the matter, he replied that everything was proceeding normally at the Cinema. No English musician had been, or would be, dismissed on account of Whiteman's appearance.

We ourselves find it difficult to understand how the Tivoli could have dispensed with its orchestra; it must be understood that Whiteman's is purely a show band, giving a "turn" on the stage, and there was never any question of its performing the duties of a Cinema orchestra in the orchestra pit. Did the Tivoli contemplate running their pictures, which, of course, still continue as part of the programme during Whiteman's season, with only piano or organ accompaniment? Surely not!

If nothing else, the sequence of the facts as they happened

proves that no foreigner is to be allowed to perform in this country to the detriment of British musicians, and, although in this statement Messrs. Batten and Greenwood say they think that only their action prevented this, we would inform them that we are entirely in sympathy with their sentiment. Although we do not agree with unnecessarily restricting the short visits of bands of other nations from whom we may learn something, we shall certainly at all times throw every ounce of our influence into the scale to protect the British musician from being deposited in favour of a foreigner.

The Editor, THE MELODY MAKER.

SIR,—In the name of fair-play I should like, as modestly as possible, to contradict the suggestion that I am a kind of malevolent superman whose sport it is to create unemployment amongst honest British musicians.

The truth is the other way round. When I first struck out on my own account in the United States the pay of dance musicians was so small that most of them had to make money elsewhere during the day. Since then wages have gone up as much as 150 per cent., and in five years, according to American labour authorities, the living conditions of 100,000 American musicians have been bettered by the popularity of the new music.

What is true of my country is true of yours, too. Dance clubs and bands have sprung up like mushrooms all over Great Britain to meet the clientele for what is called "jazz"; and still

the demand keeps growing. I find that one man who had seven bands when I was here three years ago runs 15 to-day; that dance musicians are earning twice as much out of making gramophone records in their spare time as they used to receive in total yearly income.

Now I do not claim that I, and only I, am responsible for these various developments on both sides of the Atlantic. Not a bit of it. Yet I imagine that the strictest member of your Musicians' Union will grant that I have done my share in the pioneer work which has led to the happy economic state of dance musicians at the present day.

PAUL WHITEMAN.

The Kit Cat Club,
Haymarket, S.W.1.

The Ladies Capture Edinburgh

CLAIMING to be the first ladies' band to have appeared in Edinburgh, the Stanley Melodistes, a combination of seven lady musicians, under the direction of Miss Ida Stanley, recently completed a successful special engagement at the Palais de Danse, Edinburgh.

Such well-known bands as Jack Hylton's, Bert Ralton's Original Havana and Miranda's having appeared at the same place only a short time previously, it says much for the ladies that they were able to satisfy their audiences, who must have been continually comparing them with the mere males whom they followed.

The combination consists of:

Miss Ida Angless, solo trumpet, cornet and alto, late member of the London Coliseum Orchestra, also solo cornetist of the St. Anne's Pier Orchestra; Miss Eve Kenton, violinist and soprano, well known in London restaurant orchestras and a pupil of the *prima donna* Madame Monteith; Miss Marie Foli, saxophonist, an expert on both the E-flat and tenor in addition to being an accomplished violinist and pianist; Miss Betty Russell, drummer comedienne, from the London Hippodrome, etc., and a great success with Lawrence Wright's Blackpool Palace Band; Miss Emma Georgette, banjo and xylophone, a well-known music-hall artiste who, at the age of five years, was the youngest guitar player on the stage, playing a guitar specially made; and Miss Florence Harrison, trombone and sousaphone, who



Photo by

Hana

lately concluded a tour with Miss Winifred Arthur in "The Jazz Mistress" from London Hippodrome.

Miss Ida Stanley, L.R.A.M., is a pianiste of no mean repute. She is also well known as a straight orchestral and concert-party artiste, having been a member of G. F. Hunt's Continental Orchestra (with which she was also a solo vocalist), Ernest Crampton's "Cigarettes Concert Party," Reg Bolton's Concert Party, and the well-known ladies' jazz band, "The New York Battery Nine," which appeared in London at the Grafton Galleries.

Billy Mayerl and the Coliseum

Originally advertised for April 19, Billy Mayerl's appearance at the London Coliseum has now been postponed until June

The reason for changing, Mr. Mayerl informs us, was that four piano acts, or acts using a piano, were all on the bill for April 19, consequently he felt it better to wait a more suitable opportunity to, as he put it, "sling my bit on them."

For the week commencing May 10 Mayerl will appear at the Argyle, Birkenhead, and on Monday, May 17, he commences a week at the Alhambra, London.

Good for you, Billy!

Cinema Actor to Dance Band Leader

The dance music at the Circus Restaurant, Oxford Street, London, W.1, is provided by the Radio Novelty Syncopators, a trio consisting of piano, banjo and drums. The combination is under the direction of Alec Alexander, Jr., who until recently has been associated with the Cinema business, in which his father is also concerned. He has managed picture theatres and acted for the movies, having recently completed two engagements at the Gaumont Studios, Shepherd's Bush.

A band under the direction of this versatile young member of the profession is also appearing at the Atlas Club, London, W.

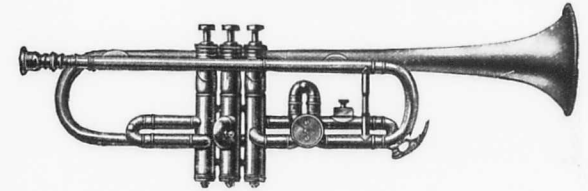
Percy Mackey in Paris

Percival Mackey, conductor of "No! No! Nanette," at the Palace Theatre, London, is now in Paris, whither he went to open, on April 28th, the French production of that show.

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THE Oxford Galleries, Newcastle-on-Tyne (which is the third largest dance hall in the country) has J. Percy Bush and his London Æolians providing the music.

This combination is a twelve-piece band and consists of:—

G. Newman (E♭ Sax., B♭ Clarinet, Soprano, E♭ Baritone Sax.); J. Marsh (B♭ Tenor, Soprano, Clarinet and Violin); P. Crufts (E♭ Sax., Soprano and Clarinet); T. Golder (Trumpet); V. Wilson (Trumpet); D. Burchett (Trombone); T. Gerrard (Banjo and B♭ Tenor); A. Hill (Banjo and E♭ Alto); B. Brown (Sousaphone and String Bass); E. May (Drums); L. Stone (Piano, and Celeste).

The genial Percy, whose name is practically a household word in the North, plays the Saxophone, Oboe, Cor Anglais and 'Cello, and is also

well known as a composer and arranger. He has composed operas, cantatas, overtures, songs, etc. He laments his inability (up to the present) to write good fox-trots. He came into the dance world via grand opera, being formerly associated with the Carl Rosa Opera Company. A visit to America some years ago convinced him of the artistic and financial side of "jazz."

Whilst still busy at the Oxford Galleries he finds time to give concerts on Sundays and conducts a symphony orchestra of forty performers when, as some one remarked to him, "He becomes a decent musician again."

His personal views on jazz are that the melodic side should be paramount, due attention being given to the rhythmic lilt necessary.

Prior to his engagement at the Oxford Galleries, Newcastle, his band was on the halls in association with Fred Sylvester. During its appearance at the Hippodrome, Newcastle-

on-Tyne, Mr. Bush was approached by the management of the Oxford Galleries to open their new ballroom. At the expiration of the contract Mr. Bush and his band returned to London. Some six weeks later he received a wire from the Oxford Galleries asking him to return at once with any band he could get. To obtain twelve musicians within 24 hours was "a tall order." However, the difficulty was overcome! So successful has it been that a further contract for nine months beyond its original engagement has been given.

At one of his recent concerts the opening from the "Tannhauser" Overture was played by eight Saxophonists instead of the usual instrumentation.

Mr. Bush is always trying out new forms of instrumentation and is already a factor to be reckoned with when it comes to setting the fashion in syncopated music.

Debroy Somers Joins Famous Publishing House

Mr. Debroy Somers, well-known to all as the leader of the celebrated Savoy Orpheans, and one of the finest orchestrators of the day, has resigned his position with the management of the Savoy Hotel, so that he can devote his time to forming both an organisation for arranging modern syncopated music and a large band of his own.

Meanwhile, he is acting in the capacity of musical adviser to the Lawrence Wright Music Co., and is making special orchestrations for that firm. Interesting developments are anticipated, on which we hope to be able to make a further statement next month.

Ramon Newton goes to the Savoy Orpheans

Consequent on the above, Cyril Ramon Newton, late leader of the Savoy Havana Band, is now in charge of the Orpheans, and Reginald Batten, late violinist and deputy-conductor of that band, is transferred to the Savoy Havana Band, of which he will be the new leader.

John Birmingham for Blackpool

John Birmingham, with his big twelve, a photo of whom appeared in our March issue, is booked for a resident season of 20 weeks with "On with the Show," the big new-style production due to be the feature of the famous North Pier, Blackpool, this coming season.

In addition to accompanying all the artists, Birmingham's Band will appear in a new speciality single turn, which has been produced particularly for the occasion.

Very few Southerners realise how vast an undertaking is Blackpool's North Pier. It is no unusual occurrence for 40,000 persons to pay for admission in a day, and the form of entertainment provided is always of the highest order, often far exceeding in excellence that of other similar institutions.

With this year's show all previous efforts are likely to be eclipsed. Amongst the artistes engaged are Thorpe Bates, George Glover, and Iris and Phyllis. Special music is being composed by Horatio Nicholls.

Jack Howard's Band at the Ideal Home Exhibition, Bristol

An important engagement has just been completed with typical success by Jack Howard's Band (ex Royal Opera House, Covent Garden) at the Ideal Home Exhibition, Bristol. Before his opening at the Villa Marina, Douglas, commencing at Whitsun, it is possible that Jack Howard will make a big-feature appearance in the Midlands. As leader of one of the "big five" London show bands, he is, of course, in great demand and his engagements afford further demonstrations of the enterprise of provincial managements in securing at considerable cost the big drawing power and publicity of this star combination. It is apparently becoming quite fashionable to engage big jazz bands for industrial exhibitions, the effect being to liven up the stodgy atmosphere of staid commerce and, presumably, to enliven the spirits of the prospective buyer and to make him more susceptible to the blandishments of salesmen.

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**Jack Hylton Adjudicates at
Dance Band Contest**

CHIEFLY owing to the initiative of
Messrs. Richards' Music Stores, Pier
Road, who are to be congratulated on
their enterprise, a dance band contest
was held at the Christchurch Hall,
Erith, on Saturday afternoon, April 17.

Mr. Jack Hylton, influenced, we
think, by the knowledge that the
contest was in aid of a charity—the
Erith and District Hospital—had
kindly promised to adjudicate, and
was duly in his box at the appointed
hour.

Great public interest was shown in
the proceedings, and upwards of five
hundred persons severely taxed the
limited capacity of the building.

The following ten bands:—

Mr. Stan Ansell's Syncopators, The
London and Provincial Diamond Dance
Orchestra, Dartford Imperial Dance
Band, Gaiety Dance Band, Potters'
Kent Syncopators, Lyric Dance Band,
Don Power and his "New Era"
Dance Band, Len. Blundell's (late
Sonora) Dance Band, Sicilian String
Dance Band, and the Townend Dance
Band, who had previously entered, all
appeared to compete for the prizes of
£10 cash for the winners, a year's free
dance music from a well-known pub-
lisher for the second, and six months'
free dance music for the third. The
test pieces were Horatio Nicholls' "Tin
Can Fusiliers" (Lawrence Wright
Music Co.) and "Brown Eyes, Why
are You Blue?" (B. Feldman & Co.).

Mr. Stanley Ansell's Syncopators
(six musicians) were eventually ad-
judicated the winners, the Lyric Dance
Band (four musicians), second; and
Don Power's "New Era" Dance Band
(seven musicians), third.

In our opinion Mr. Hylton was lucky
in having an easy task, as there was
considerable difference in the merits
of most of the contesting combinations,
and, although the second and third
were very close, it was a comparatively
easy matter to place the first three.

The winning band comprised piano,
violin, trumpet, E₇ (doubling B₃
soprano) saxophone, banjo and drums.
It was conspicuous in having an
excellent trumpet and the saxophone
had quite the best intonation and
style heard during the afternoon.

The combination gaining second
place owes its position chiefly to the
excellent work of the pianist, whose
style, rhythm and notation are above
the standard of many West-End
bands, while the "New Era" Dance
Band, which was third, although

having no outstanding feature, put
up a good all-round performance.

The remaining bands came to grief
chiefly owing to their saxophones and
violins being at times badly out of
pitch and the generally poor intona-
tion of these instruments. We were,
however, pleased to observe that they
did not fall into the trap of trying to
run before they could walk, by which
we mean trying to perform stunt
rhythms and effects. Most of the
contestants adhered almost strictly to
the written score, which they certainly
did their best to perform in a musical
manner, thus proving that they are
at any rate working on the right lines
to achieve ultimate success. It is
true that the winning band introduced
some modern-day trumpet "stuff"
and some excellent extemporising
(which had obviously been carefully
thought out beforehand) on the
soprano saxophone; but then the
performers on these instruments were
musically capable of these things,
which is more than can be said for
some of the members of the other con-
testing bands.

Taken all round, however, the stan-
dard was good, and that of Erith and its
neighbourhood is certainly not behind

that of others similarly situated districts.

It is most gratifying to learn from
Messrs. Richards that the contest is
to be an annual event. The next will
be held in November this year, when
a cup will be presented.

These contests can do much to
improve the standard of dance music,
and should certainly be encouraged.

The Editor "The Melody Maker"

DEAR SIR,—Being an ardent reader of
your excellent paper, I note your re-
marks re a Dance Band Contest at
Cardiff being the first of the kind
in the country.

I, as leader of the Piccadilly Dance
Band, Manchester, claim to be the
originator of the idea. I organised a
contest last September for the Picca-
dilly management. Fifty bands from
Manchester and district entered.

A second one was organised by
the managing director of the Piccadilly
Manchester, Mr. C. Ogden. The heats
were played off recently, and the
semi-finals took place on Thursday
and Friday, April 15 and 16.

In this, our second, contest a
25-guinea silver cup was given by the
management, also special medals were
given by Messrs. Lawrence Wright.

I trust this item of news will interest
you and your readers.

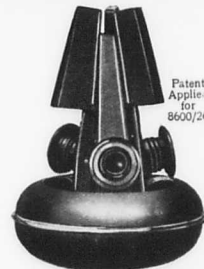
Yours, etc., (Signed) BONELLI.
Leader, Piccadilly Dance Band.
Piccadilly Dance Salon, Manchester.

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The Editor "The Melody Maker"

DEAR SIR,—Noticing an article in
THE MELODY MAKER referring to the
forthcoming Dance Band Competition
being held at Bristol as the only one
known of this kind, I think you would
like to know that a similar competition
was held at the New Palais de Danse
on March 29, 1926.

This was won by the "Hawaiian
Star Serenaders," a five piece com-
bination, under the direction of myself,
consisting of violin (doubling soprano
sax.), saxophone (alto and baritone,
also oboe), banjo (doubling guitar),
piano and drums.

The competitors were limited to
combinations of five, but doubling was
allowed. The judges were P. J. S.
Richardson, Esq., Editor of *The
Dancing Times*; Miss Rita James,
Knightsbridge Dance Club; and the
Editor of *The Musical Times and Herald*.

Gold medal, diplomas and cheque
were handed to winning band.

Yours, etc., (Sgd) LAURENCE G. WILMS.
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Van Straten opens at the Ambassadors

A NEW band made its debut at the Ambassadors Club, Conduit Street, London, on Friday, April 9. It is under the direction of Leon van Straten (violinist), the eldest of the three brothers of whom mention was made in the columns of our February issue. With him are the two younger members of the family, Joe and Alfred, on Alto and Tenor Saxophones respectively.

Other members of the combination include Joe Branley-White (Banjo), Wilbur Blinco (Piano), Max Bacon (Drums), and last, but by no means least, Richard MacDonald, the Trombonist.

With such an array of talent great things may be expected from the band. Leon van Straten is a fine musician, being a composer and arranger of "straight" music of no mean ability. MacDonald, in addition to being an up-to-date exponent of syncopation, has also original ideas of arranging this class of music and thus the balance of the "straight" and "jazz" elements should produce a highly satisfactory ensemble. The reputation of Joe van Straten as a saxophonist—he was recently with Jack Hylton's (Kettner's Hotel) Band—is too well-known to need any comment herein.

The Ambassadors is one of the most exclusive and sumptuously decorated of the newly-built clubs of London. The only error in its construction is the provision of a bandstand in a gallery above the dance floor. This

(Continued at foot of next column.)



Leon Van Straten

"Hot" Relief Combination at the Criterion

IN addition to his own original combination, which is still appearing there, Kel Keech has supplied the Criterion Restaurant ballroom with a second (relief) combination known as "The Criterion Dance Band." This takes the place of Al. Davison's band,



Photo by Max Goldberg Navana

which terminated its engagement on account of Davison's forthcoming season at the Onchan Head Pavilion, Douglas.

The new outfit, which prides itself on being of the "hot" variety, is under the leadership of the well-known trumpet player, Max Goldberg; others who complete the combination are—

Lawrence Paine (alto sax), Kenneth Goldberg (tenor sax), Eddie Gordon (violin), Dave Kay (piano), and Joe Daniels (drums).

It performs every night, alternating with Keech's Dance Orchestra, and is solely responsible for the dance music on Monday, Tuesday, Thursday and Friday afternoons, one band only playing for the Thés Dansants.

mistake has been brought home so many times that one would think the lesson had been learnt for all time. A good dance band must be seen as well as heard. Its performance is not only an interesting spectacle to watch, but the intimacy gained from close contact with the personality of a dance combination has often been the deciding factor in making such an enterprise a complete success.

Another Stronghold Succumbs to Jazz.

RECENTLY re-built under the Regent Street reconstruction scheme, Verrey's Restaurant, one of the oldest established and, one may say, one of the most famous of London's café-restaurants, inaugurated dancing on April 21.

The new ballroom, which is on the street level floor, is one of the most pleasing in London, and it is yet another sign of the times that this hitherto musicless institution should receive its first taste of melody from a syncopated band.

The dance music is provided by Nat Lewin and his orchestra, which consists of Jack Rimmer (late of the Hotel Cecil), trumpet; George Jaynor (late of the Empress Rooms), trombone, trumpet and saxophone; G. C. Neely, alto, soprano saxophone and clarinet; Duggie Foss, tenor, alto and soprano saxophones and clarinet; W. Herbert (also late of the Empress Rooms and Criterion Restaurant), banjo; and C. Durham, drums.

Mr. Lewin himself has had a large experience in dance music, and was very popular in his last engagement, when he had his orchestra at the London Club until last January.

Dancing takes place every afternoon and every evening (excluding Sundays) from 9.45 to midnight, with the addition of two late nights.

It is understood that the orchestra is likely to broadcast.



Photo by: Nat Lewin

Hana.

At a Fashionable River Resort

The original Crichton Lyrical Orchestra, popularly known as "The Lyricals," and claiming to be the oldest of the modern dance bands in England, is still "going strong" after six years. It has now signed up for another year at the Café de Paris and the Cavour Restaurant, London.

This well-known six-piece combination, which is rhythmically one of the most up-to-date, originally started its career at Oddenino's Restaurant, from whence it went to the Casino, Finchley Road, Hampstead, and then to the Palais de Danse, Hammersmith, and Rector's, where it stayed for two years. After a very successful season the band then went to Rector's, Paris, returning to England to open the Café de Paris, under the management of which it has been for three years—yet another

proof that it has been found a decided asset.

The personnel of the combination is: Sid Roy, Piano and Leader; H. Roy, Saxophones; H. Lyons, Saxophones; T. Venn, Banjo; E. Kollis, Drums; and N. Tronny, Violinist.

Mr. Tronny, is probably one of the best orchestrators in this country, and a successful feature of the



The original Crichton Lyrical Orchestra

band is the vocal renderings by Mr. E. Kollis.

On Sundays, the combination plays at the Café de Paris, Bray, near Maidenhead, which will certainly be one of the most popular resorts during the coming summer. It is a most picturesque spot, and the fact that it is under the same management as the Café de Paris, London, vouches for the quality of everything it provides.

Kit Cat Band for the Tivoli

JACK HYLTON'S augmented Kit Cat Band is taking the place of Paul Whiteman's Band, for the late afternoon performances only, during Whiteman's two months' season. It will, of course, perform on the stage as a show band, and the fact that it has been chosen to assist Whiteman is conclusive proof of its excellence more than an idle compliment.

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B ₁ TRUMPET, with rapid change to A	£18	18	0
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Layton and Johnstone Night Club Venture

LATELY known as The Carnival Club, premises at 77, Dean Street, Soho, London, re-opened on April 5 as the Palermo Club, and it is rumoured that the famous American entertainers, Tony Layton and Clarence Johnstone, have an interest in its running. Certainly they appear there every night, their performance being as excellent as ever. We wish them luck in their latest enterprise.

The dance music of the club is provided by a four-piece combination, under the leadership of Jack Clapper, the well-known Saxophonist and Violinist, who also has his band at the Castle Hotel, Richmond, where he appears prior to his work at the "Palermo," which does not open until 11 p.m. Other members of the combination are Harry Bentley, prominent as one of the best small band dance drummers of the day; George Hurley, the violinist; and the famous pianist, Barrie Mill.



Barrie Mill

Barrie Mill is one of the most interesting personalities among British performers of syncopated music. Unable to read a note of score, he has, nevertheless, been claimed by American "jazz" artists as one of the very finest pianists of the day. He has a wonderful ear, and his introduction of modern harmony into his syncopated renderings is a continual cause for complimentary comment.

Until recently, Barrie Mill was appearing with the dance combination

at the Little Club, 31, Golden Square. Unfortunately, this club was directly opposite a hospital, and, on account of complaints that the noise of taxicabs in the early hours of the morning disturbed the patients, the proprietor, most graciously, it must be admitted, agreed to close the club. It is re-opening in the near future, when the hours will be revised to allow the premises to close at 11 p.m.

Barrie Mill is also well known for his performances over the wireless. Once a month he broadcasts syncopated piano duets with the popular Ronnie Munro from 2LO, and, on other occasions, plays solos during Don Parker's transmissions from the Piccadilly Hotel. He also records piano solo parts on the records made by Ronnie Munro's Band for the Parlophone Co.

New Princes' Acquire the Karsino, Hampton Court To be Transformed into the "Palm Beach" of London

An interesting announcement is made by Mr. Beaumont Alexander, the Managing Director of New Princes' Restaurant, that his company has acquired the Karsino, at Hampton Court, which has for many years been under the ownership of Mr. Fred Karno, well-known in theatrical circles.

"It is the intention of the management of New Princes'," said Mr. Alexander, in the course of an interview, "to transform the entire island into a miniature Palm Beach along the lines of America's most exclusive resort in Florida. Thousands of tons of sand are to be placed on the island and hundreds of palms are to be planted, in order to make it resemble the fashionable American rendezvous. One of the chief features to be introduced will be mixed bathing, and the sands will be decked with Palm Beach chairs and large sunshades. A number of tennis courts is also being laid out."

"We intend," continued Mr. Alexander, "to make the Karsino a rendezvous like the road houses of America." Among the many attractions of the new Karsino will be the New Princes' Frivolities Cabaret Company, who will perform throughout the season; Jack Smith, the whispering baritone of H.M.V. Record fame, who has been specially engaged by the management to open this new amusement centre; and the Dodge Twins, from 'Turned Up,' at the New Oxford Theatre. The

musical side of the entertainments will include Alfredo and his Band; New Princes' Toronto Orchestra; Hal Swain and New Princes' Canada Band, which is being specially brought from the Dominion for the opening day; and Mario de Pietro and his Orchestra. "In conclusion," said Mr. Alexander, "we are providing a large fleet of motor-boats, punts and canoes for river merrymakers. The opening date has been fixed for Saturday, May 8, when a special gala will be held and many special features will be introduced."

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Albert Lemaire

Albert Lemaire and his well-known Cleveland, Ohio, Orchestra are opening at the New Palais de Danse, Aberdeen, after a successful twelve months' season at the Embassy Club, Edinburgh. Previously they were at the Piccadilly Hotel.

Albert started to learn the violin at the age of eleven, at the Royal Conservatoire, Antwerp, where, seven years later, he secured the first prize. At seventeen he was appointed conductor of a band of 14 musicians at the Palais d'Ete, Antwerp. He was one of the pioneers of dance bands in this country, and in 1921 took an all-British combination to "The Gait," Antwerp, with a one month's contract, but proved so successful that he stayed for over three years, only leaving to come to the Piccadilly Hotel. It was Mr. Stanley Jones, the director of the Piccadilly, who took a special trip to Antwerp to hear the band, and personally arranged the engagement with Albert Lemaire.

Albert has two more British bands on the Continent, one of which is the famous Cleveland, Ohio, Collegiate, engaged at the "Tabarin" Dancing, Antwerp.

The Ball on the "Majestic"

The ball held on board the "Majestic" in Southampton Harbour on April 12 seems to have made quite a stir, probably on account of the general novelty of the proceeding.

Given in aid of the Royal South Hants and Southampton Hospitals, 400 of the crew—waiters, stewards, etc.—gave their services free, and it

is to be hoped they were at least accorded a very hearty vote of thanks on that account.

The honour of providing the dance music, which was broadcast from the Bournemouth Station to America, fell to Mr. L. Pilbeam, whose eight-piece combination was enthusiastically received.

In addition to L. B. Pilbeam (pianist and vocalist) himself, the following musicians appeared with his combination:—W. Burton, drummer; W. Taylor, E-flat saxophone; R. Foss, E-flat saxophone; Phil Levy, B-flat saxophone; B. Bassett, banjo; J. Green, violin; J. Beswick, tuba.

Mr. L. Pilbeam is well known for having supplied bands for many important hunt balls last year, also to the Wentworth Club, Virginia Water, the Hurlingham Club (where he has been rebooked for this season), Craven Lodge, Melton Mowbray, and a number of other prominent functions in the United Kingdom.

A Progressive Agent

LANCASTRIANS are doubtless very familiar with Herbert Shorrocks, who runs a prominent band agency under that name "up North." He is one of the few dance-band providers who has kept a dance band going for many

years, and by moving with the times has preserved a first-class reputation from year to year. His secretary, collaborator and pianist is Will Smith. Shorrocks' Syncopated Orchestra is apparently a feature at the Palais Royal, Manchester, and the permanent "fall-back" for most public dances in that town.

The other members of the combination are Sam Johnson (violin), Horace Buggaley (saxophone), Leslie Bilton (banjo), M. Morris (trumpet), and Harold Blakeley (drums).

More American Bands for London?

UNDER the heading of "Coming Attractions," a booklet obtained from the Kit-Cat Club, London, which is apparently the club's official programme, states:—

"And then there is our old friend Ted Lewis to appear once more, and two more American bands—Ben Bernie's and 'The Commanders,' scheduled for the not too distant future."

Rumours concerning the appearance of Ben Bernie's band (which records for Brunswick-Cliftophone) have been about more than once, but so far have not matured. Are we at last to hear this combination, which is considered one of the best in America?



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:: :: B.B.C. DANCE BAND NEWS :: ::

FOR some weeks past, the B.B.C. have included a synopated concert of one hour's duration in the evening programme each week. The concerts are taken in turns by well-known dance bands, and it has been interesting to compare the various combinations. The three that came under my notice were the Savoy Symphonic Augmented Orchestra, the London Radio Dance Band, and the Midnight Follies' Dance Orchestra.

I like the Midnight Follies' Band the best for tone and style of playing. Apart from its generally efficient manner, there is a freshness more lacking in the other two bands. It may be my fancy, but the Savoy Orchestra sounds rather monotonous and stale in comparison with its general perfection.

Playing is not everything, however, for, after all, there is very little to choose between the leading bands. The programme of music played in each case varied considerably, and in this particular the Savoy Orchestra was easily the best.

The Savoy Symphonic Orchestra, which was the first to develop the idea of the more ambitious type of jazz music, arranged a splendid programme of new and little-known music, consisting mostly of special arrangements and transcriptions—some very tuneful and distinctive. The programme also included a movement from Sousa's "Dwellers of the Western World" and the popular "Round the World" number.

The London Radio Dance Band also included some novel items, comprising several transcriptions of the classics (some quite new), and also jazz paraphrases of such old favourites as "In a Persian Market" and "Bal Masque."

Perhaps the most disappointing of the three in programmes was the Midnight Follies. Apart from a rhapsody founded on "Hitchy Koo," for which I did not care, and a "straight" version of "Le Cygne," the programme consisted of rather colourless fox-trots. These were, however, enlivened at times by plenty of vocal effects, which, I must admit, were very well performed indeed.

Readers of "The MELODY MAKER and BRITISH METRONOME" who have not yet become registered subscribers are advised to fill up the Subscription Form on page 36 without delay, as it may be found necessary to increase the rate in the near future.

What are the B.B.C. doing, I wonder, about the present visit of Paul Whiteman's Band to this country? Here's a chance for them to show their enterprise and let thousands of listeners hear what is still the finest dance orchestra in England or America. So far, I have heard neither news nor rumour concerning a broadcast, but by the time these notes appear in print we shall probably find that it is to be relayed from the Kit-Cat Club, at which it will play after its concert tour.

I hear Jean Lensen, whose band broadcasts from Ciro's Club regularly, has set the fashion of adding the accordion for the playing of fox-trots, as well as tangos. There is no doubt it imparts increased verve to the music.

The Kneller Hall Band, whose wonderful performance at the Coliseum was described in the last issue of THE MELODY MAKER, made a successful broadcast from 2LO. Its varied programme included the K.H. Rhythmic Combination in synopated dance music, and several well-known numbers were played in first-rate fashion.

A distinct novelty heard over the wireless on Easter Monday, when, I suppose, most of the readers of this magazine were at work, was the playing of De Pietro and his Italian orchestra from the New Prince's Restaurant. The playing was extremely good for so small a combination, and the novelty consisted of a number of characteristic Italian airs and waltzes.

In addition to those bands mentioned in these columns last month, the following contributed to the 10.30-12 p.m. broadcasts during the month: Jack Payne's Hotel Cecil Band (in great request lately), Kettner's Band from Kettner's Restaurant, Ted Brown's Café de Paris Band, Al Davison's Dance Band, and the always popular Midnight Follies' Orchestra under Jay Whidden.

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:: £100 Competition for British Arrangers :: Third Orchestration

OUR most sanguine hopes, in connection with the launching of this Competition in our March issue, have been surpassed by the number and excellence of orchestrations submitted for "Carolina," the first of the series. The adjudicating committee, of which Messrs. Debroy Somers, Bert Ralton, Percival Mackey and Horatio Nicholls are the members, are even now deeply engrossed in their duties. Accordingly it will not be until our June number is issued that the winners' names can be announced, and in the meantime the same competitors and others will no doubt apply themselves to last month's and this month's numbers. It is not absolutely necessary to enter for all numbers, as any single orchestration may win the £50 for the best of the series, in addition to the £10 for the best arrangement of the month's title.

Those who have not followed the competition should read full particulars in our March issue.

This month the number to be arranged is "Call me Early in the Morning," the piano copy of which is found overleaf.

Be careful not to introduce part of any copyright tunes in your Interludes, Counter Melodies, etc.

Rules and Conditions

1. The competition is open only to those of British nationality who are domiciled in the British Isles.
2. The title and song piano part of the number to be arranged will be published monthly in THE MELODY MAKER AND BRITISH METRONOME. Entrants are not required to adhere to the arrangement of the said song piano part, which is given merely to show the melody and general structure of the harmony. Original introductions, interludes, modulations, special effects, endings, etc., will be taken into consideration.
3. Orchestrations may be submitted by one or more competitors in collaboration, and in such cases the names and addresses of all collaborators must be declared on the one entry form and on the manuscript (see Rules 4 and 8). In the event of such an entry being awarded a prize, the amount thereof will be equally divided by us between the collaborators.
4. Entries must be addressed to the Editor of THE MELODY MAKER AND BRITISH METRONOME, at 19, Denmark Street, Charing Cross Road, London, W.C.2, and reach him

not later than the 21st of the month immediately following that in which the number to be arranged is published in "The Melody Maker and British Metronome." Entries must be marked in the top left-hand corner of envelope "Arrangers' Competition."

5. All attempts must be accompanied by the entry form appearing in THE MELODY MAKER AND BRITISH METRONOME, which must be completed and correctly filled in.

6. All parts must be clearly and legibly scored on 4to manuscript paper ruled 12 staves to the page.

7. Parts must be written for each of the following instruments:—

Orchestral Piano Accompaniment (with melody notes "cued-in").
1st Violin. 2nd Violin.
Viola. 'Cello.
Bass or Tuba (on one part).
1st Clarinet. 2nd Clarinet.
Flute. Oboe. Bassoon.
1st and 2nd Horns (on one part).
1st Trumpet. 2nd Trumpet.
Trombone.
1st Sax. E2 Alto. 2nd Sax.
3rd Sax. E2 Alto. B2 Tenor.
G Banjo. Drums.
Tenor Banjo.

Where an arranger makes a "full score," it is desirable that same should also be submitted. Orchestrations should be arranged so that they are at once equally suitable either for a trio, such as Piano, Violin and 'Cello, a small dance band which does not include strings, a music hall orchestra which does not contain saxophones or banjo, and for a full orchestra containing everything. (This is one of the secrets of Arthur Lange's success.)

No arrangement is to exceed 144 bars in length, although, of course, repeat signs may be marked in addition.

8. Each and every part must be clearly headed with the title of the composition and the name of the instrument, and at the foot

of each page must appear the name(s) and address(es) of the competitor(s).

9. All unsuccessful arrangements will be returned to the competitors, providing sufficient postage is enclosed for their return, but neither the judges, individually nor collectively, nor the proprietors of THE MELODY MAKER AND BRITISH METRONOME will be responsible for any loss or damage to any part or whole thereof.

10. The copyright of each and all of the winning arrangements shall become, *ipso facto*, vested in the proprietors of THE MELODY MAKER AND BRITISH METRONOME, to make such use of as they may at any time decide, and the author thereof shall, if called upon, do such acts as may be necessary to uphold the said proprietors' sole ownership in the said copyright. Nothing is to prevent the said proprietors permitting the performance, recording and/or broadcasting of all any arrangement(s) entered for this competition.

11. Competitors may submit as many attempts as they desire, but each attempt must be accompanied by a separate entry form (see Rule 5).

12. Correspondence cannot be entered into concerning the competition by the judges or the Editor of THE MELODY MAKER AND BRITISH METRONOME.

13. The decision of the judges shall be final and legally binding.

14. The judges and/or the Editor of THE MELODY MAKER AND BRITISH METRONOME may refuse to consider any entry, or disqualify any entrant, and in either event shall not be required to give any reason(s) for such action.

Note.

Winners will be advised by post of their success, and their names and addresses published in THE MELODY MAKER AND BRITISH METRONOME, *The Referee, The Stage, The Era, The Performer, The Encore, etc.*

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

£100 COMPETITION for BRITISH ARRANGERS

ENTRY FORM

I/We.....
(Please write in block capitals.)

of.....
(Give full Postal Address(es).)

Desire to enter for the ARRANGERS' COMPETITION No. 3 (Composition "CALL ME EARLY IN THE MORNING") and submit herewith my/our arrangement of that number.
I/We have read the rules and conditions of this competition and agree that my/our entry shall be governed by them.
I/We declare that the particulars I/we have given herein are complete and true.

Usual.....
Signature(s).....
Date.....

Number for £100 Music Arrangers' Competition

CALL ME EARLY IN THE MORNING

(I MUST CATCH THAT 7-35)

Arrangement for "Banjulele" Banjo & Ukulele by KEL KEECH

Written and Composed by
Fox Trot Tempo

Tune Uke in D and put capo on 1st fret
 4th 3rd 2nd 1st
 A D F# B

or use E# tuning
 4th 3rd 2nd 1st
 B \flat E \flat G C

HERBERT RULE
 and EVERETT LYNTON

ff marcato

ad lib.

p

ff

Key E \sharp

I don't know what made me roam so far a-way from my old home. Some-thing kept o-
 In my fan-cy I could see a fu-ture wait-ing there for me, Real to me it

saying to me, "Try your luck a-cross the sea." I've been a-way but I've had no luck, though
 used to seem, but I found 'twas all a dream. I'm go-ing back to the dear old shack, and

friends have been so kind, So Ho-tel por-ter pack my grip for me, if you don't mind. And
 nev-er more I'll roam, For af-ter all there is-n't an-y place like home sweet home. So

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 Telegrams "Vocable Westcent London" L. W. M. Co. 1282

Number for £100 Music Arrangers' Competition

CHORUS 3

p

Call me year-ly in the morn-ing Be-cause I've got to catch my

train. To the lit-tle vil-lage I was born in,

Back to my dear old home once a-gain. I can picture mother there to

meet me, All the friends I know to greet me, so don't for-get To call me early in the

morn-ing, I must catch that seven-thir-ty-five. five.

ff

D.S.
al fine

L. W. M. Co. 1282

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:: :: :: SAXOPHONE QUERIES :: :: ::

Answered by AL STARITA (Leader of Jack Hylton's Kit-Cat Band)

QUERY 21.

I am a saxophone player in a small dance band. My saxophone is a — C melody saxophone, but I am told that the E₂ alto is a much more popular and suitable model. What do you say? Would you advise me to sell the C melody, or to keep it and use it as a double with the E₂ alto, assuming this is a more suitable saxophone?

In a small band, where there is only one saxophone, the E₂ alto is more generally used, because the first saxophone part is always written for it. Nevertheless the C melody is an excellent instrument, because of the volume in its lower register. It is also a very satisfactory instrument for solo work, because, although it is not so brilliant as the alto, it has a delightfully sweet, soft tone. For melodies, violin parts can be used, and, for those who can read bass clef, 'cello parts generally give a most effective counter melody, particularly in "straight" melody numbers.

I strongly advise you to get an alto, but keep the C melody, and use both, according to the style of number and rendering.

QUERY 22.

- (1) Can you possibly give me any idea how to make harmonics on the saxophone?
- (2) I might also mention that I play a — alto, which I find excellent, except for the G pad, which I cannot understand at all. It appears to be quite all right, but sometimes the note is awful. Can you give me any idea as to the cause?

(1) Normal register of saxophones is up to F above the staff, higher notes must be obtained by "fake" fingering and special lip pressure. I do not advise this, as the finest saxophonist cannot be certain of always "hitting" the note and maintaining a good tone.

If you want to try it, here is the fingering:—

F[#] or G₂ above the Staff.

High B and B₂ keys and high F key (with third finger), and octave key held down with the fingers of the left hand; side B₂ key held down with first finger of right hand.

G above Staff.

High B, F and octave keys with left hand; side B₂ key with right hand.

G[#] or A₂ above Staff.

High B, F and octave keys with left hand; side C key with right hand.

A above Staff.

High B, F and octave keys with left hand; side C key with right hand.

B₂ or A₂ above Staff.

High C, F and octave keys with left hand; side B₂ key with right hand.

B above Staff.

High D, D[#] and octave keys with left hand; side B₂ key with right hand.

C above Staff.

High B key with left hand; F key with right hand.

(2) I can't tell without seeing the instrument. The fault on the G may be due to a defect of an entirely different key.

QUERY 23.

I am somewhat perturbed over your answer to a question in the March MELODY MAKER, stating that no self-taught saxophonist gets very far. My position is this. The town in which I live is about 40 miles from London, and no one can teach the saxophone in it, nor in any of the larger towns around, therefore I have had no other alternative but to teach myself. This I have done after a fashion, sufficiently to know that I have many faults.

Either I have to go to London for lessons, which I cannot afford, or follow a tutor, which I have already done.

Do you think an occasional visit to a good professional in London would be of any assistance to me? If so, could you suggest anybody to me, or would you advise me to buy a good modern tutor, such as you suggest in THE MELODY MAKER? I might state that the instrument I play is a C melody.

Your position is unfortunate, but I must adhere to my previous remarks. I think an occasional visit to a good professional (if necessary, in London) would be most advantageous.

If you will write to me privately, c/o the Kit-Cat Club, Haymarket, London, I will make an appointment to see you, and try to help you out.

QUERY 24.

(1) Which is the proper and best way to tune my E₂ alto saxophone (I have difficulty in tuning my saxophone, which is in low pitch) with a piano, when the piano is "well up"?

(2) I am thinking about taking up another saxophone. Which is advisable—E₂ tenor or B₂ soprano, and why, please?

(3) Can you tell me what is the cause, and how I can rectify it? I cannot strike D (fourth line treble clef) on my sax., and it is with difficulty I get it by playing a scale up or down—the E and F are quite all right.

(1) See reply to Queries 11 and 17 in the April issue of THE MELODY MAKER.

(2) B₂ Soprano, because alto parts very often contain solo passages for the instrument.

(3) This D is often a difficult note. It is where the register changes. See the adjustment of the action is perfect, and the pads closing properly. If these points are all right, the instrument properly tuned and of good quality, it is just a matter of practice. Tuning the instrument out of its proper pitch will increase the difficulty of producing this D.

QUERY 25.

In the April issue of THE MELODY MAKER, Mr. Jack Howard in his article on the saxophone, states:—

"A vibrato is obtained in a similar manner as when singing," but Winn's "How to Rag and Jazz on the Saxophone" says, "To make the vibrato, relax the lips and gently quiver the mouthpiece back and forth in the mouth by shaking the instrument with a trembling movement of the right hand."

Would Mr. Starita oblige by saying how these two statements can be reconciled, and which of these methods is the more correct and effective?

Different people have different ideas. Personally, I agree with Jack Howard. There are two other ways of getting a good vibrato to those mentioned by him, but I think his the best way, although it is physically impossible to some who get as good a result by varying the pressure of the lower lip against the reed (this is the second method), or by means of slight movement of the thumb of the left hand in a similar manner to violinist and 'cellist (third method). See also reply to Query No. 28.

QUERY 26.

(1) Is there any reason why a clarinet player of 30 years' standing should never be able to succeed with the saxophone?

(2) I am a member of a small dance band, consisting of piano, violin, banjo, drums, trumpet and E₂ sax. (myself). I want to take up another sax. now. Which would be the best for this combination, B₂ soprano or E₂ tenor?

(1) No, but change of embouchure may cause some trouble, owing to your lips being set to clarinet style from playing that instrument so long.

(2) See reply to Query 24 (2).

QUERY 27.

Could you give me any advice on the following: "I have a — E₂ alto saxophone, which I purchased early in the year. I have always had a difficulty in playing the low D in the higher octave without blowing a harmonic note. In

(Continued on page 48.)

THE JAZZ PIANIST

How to Manufacture a Dance Rhythm from the Piano Song Copy

By EDGAR COHEN

LAST month, under this head, it will be remembered, I endeavoured to explain why an ordinary song copy was unsuitable as a dance arrangement, and also to show how it could, at sight, be converted into one by using the information contained in the song copy to build up the necessary notation and rhythm essential for dance purposes.

I dealt then, however, only with the bass clef and I am now going to try and show how the same procedure, as I explained for the bass clef, can be applied to the treble. Meanwhile, I suggest that all readers of this page, who did not see last month's article, procure it at once; it will make the following more easily understandable.

In opening, I would point out that the same remarks, concerning the rhythmic value of all four beats in any bar, apply to the treble clef as to the bass, and the whole arrangement is built up to give the beats their proper rhythmic significance and thus obtain the lift thereby produced.

The treble clef, of course, contains the melody, the position of which in the various bars may, or may not, be disturbed according to whether it is desired to syncopate the actual melody, or keep it "straight" and produce such syncopation as is wanted by rhythmic phrases surrounding it.

It is as well to remember that over-disturbance of a melody is apt to cause it to lose itself by being overshadowed by rhythmic effect, and then one is liable to the accusation that the melody cannot be heard. How important this may be apparently depends on the melody itself and the class of audience listening to the performance. I think it is safe to say, though, that the less the melody is disturbed the better.

On comparing the score B on page 33 hereof with the score B issued in connection with this article last month, it will be seen that, whereas the bass clef is the same, a new treble has been scored in this month. This new treble completes the dance arrangement and I will proceed to compare it, note for note, with that of score A (which is the ordinary song copy, as issued by the publishers) so that we can see how the one is built from the other.

TREBLE CLEF.—BAR I. First Beat.

The first note in Score A is the semibreve B \flat —the melody, or voice note of the whole bar. In Score B it is altered to an octave because the single note is insufficient in volume of tone for its importance, both as a melody note and because it is on the strong beat of the bar. It is cut down to a minim in value because it has to be repeated on the third beat as part of the rhythmic phrase of which the rest of the bar is composed. (It will be noted that the melody is scored in octaves practically throughout Score B. This is to enhance its predominance.)

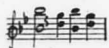
Second Beat, Third and Fourth Beats.

The treble notes of Score A in this bar are transferred to the bass clef in Score B for reasons explained last month. This leaves the treble clef of the whole of the bar open for a rhythmic phrase, which is necessary if the arrangement is to sound full and rhythmically complete. The manufacture of this phrase is not very easy to explain, as on first sight there seems to be no information on Score A from which it can be obtained. However, its production is easier than the explanation thereof. The harmony of this whole bar is based on the major chord of the key of B \flat , the notes of which are (as stated last month) B \flat , D, F and B \flat . When making rhythmic phrases I suggest pianists strike the notes of the chord. This will give them the harmony and, by using their ear, they can work out these rhythmic phrases to fit on their own ideas. At first it may be necessary to work the phrase out in advance and jot it down on manuscript as one goes along. With a little practice, however, it will be found that the phrases can be invented on the spur of the moment as one is actually playing. I might even say they will come instinctively.

With regard to this first bar phrase in Score B there is no need for me to say more about the actual notes as I have explained the chord on which they are based. Notes appearing in the phrase which are not in the chord are simply passing notes, information

concerning which will be found in any book on elementary theory.

The rhythmic side of the phrase, however, may advantageously be studied. As the four beats of the bar are the main basis of its rhythm, let us consider that we are allowed notes on just the four crotchets only; the measure would then appear



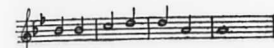
and to a certain extent it would be satisfactory as such. The rhythm, however, is improved by the addition of the semiquavers which are simply nothing more or less than rhythmic grace, or "lift," notes to the notes placed on each of the four beats. The semiquaver F, which precedes the chord G and D on the second beat, is simply a "lift" note to that chord; the semiquaver F, which precedes the octave B \flat on the third beat, is a "lift" note to that octave and the semiquaver F which is the last note in the bar is a "lift" note to the first beat of the following bar.

Now where to place these "lift" notes entirely depends on how the pianist wishes to phrase his rhythm. The lift notes have the peculiarity of affecting the phrasing in this way. A note preceded by a lift note, generally speaking, should be played to give the impression that it belongs in the phrase formed by itself and the note, or notes, immediately preceding it.

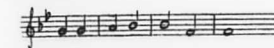
There are reasons for this, but they do not concern us at the moment. On the other hand, notes not preceded by lift notes generally should give the impression of starting a new phrase. In this way it will be seen that a syncopated effect can be introduced without actually syncopating any given note, and so breaking the flow of a melody, by commencing these rhythmic phrases on weak instead of strong beats. All this may seem very complicated as written down, but a little study should prove to anyone that it is only rather a wordy explanation of that which comes naturally to anyone with a temperament for modern syncopated rhythm.

It now only remains to explain how the octave B \flat on the third beat

comes about, which is quite the simplest thing in the bar. B \flat is the melody note, and its repetition in the rhythmic phrase is desirable to keep the melody at its necessary prominence. Putting it on the third beat merely keeps the strong beat rhythmic sequence unbroken, and gives a nicely balanced straight 4 bar first phrase, since actually the melodic phrase is nothing more than



which form is repeated in the four following bars



TREBLE CLEF.—BAR II. First Beat.

In Score A this is merely a single minim C. In Score B it is turned into an octave for the same reasons as is the first note of the first bar.

Third Beat.

In Score A this is also a single note. It is turned into an octave to accentuate its importance as a melody note, and because it falls on the strong beat of a bar. It is preceded by a lift note

(the semiquaver B \flat) to add "lift" to the bar generally. The B \flat is a third below the melody note, and as such makes good harmony. That is why it is selected as the lift note. Its continuation includes it in the chord which it makes with the octave B \flat .

TREBLE CLEF.—BAR III. First Beat.

Notes on this beat in Score A are D, A and D. In Score B the chord has been put up an octave to keep it clear of the left-hand after-beat, and to conform in register to the preceding bars. The chord has been altered from the D, A and D to D, C \sharp and D simply for novelty in tonal effect. The alteration is otherwise unnecessary, but touching semitones are much used for novelty by modern American pianists.

Second Beat.

This being a melody note has been altered from a single note to an octave in Score B.

Third Beat.

This is only an octave in Score B as the accent (>) falls on the following note, and it is as well not to overshadow the following note by making the chord of this beat too heavy.

Fourth Beat.

Here again in Score B there is only

just an octave. As the weight of the chord is in the Bass clef, it is sufficient. At the end of the bar occurs another "lift" note, F \sharp . Reference to Score A will show F \sharp as being in the harmony, and consequently the reason for selecting it.

TREBLE CLEF.—BAR IV.

The reasons for the rhythmic alterations in this phrase are the same in this Clef as in the Bass, and were consequently explained last month. The harmony is the same in both scores. It is merely amplified in Score B in the same way as is Bar I.

Unfortunately, lack of space permits my going further in the comparison of the two scores.

The remaining bars are, however, all worked out on the same principle, and I suggest readers compare the two scores carefully, and so discover for themselves exactly where B differs from A, and how the alterations are obtained.

I am indebted to Mr. Edward Ephgrave, the well-known pianist, late of the Piccadilly Hotel, and now at the Golden Square Club, London, for valuable assistance in compiling this article.

EDGAR COHEN.

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See "THE JAZZ PIANIST," Page 30

SCORE
A

OH, HOW I'VE WAITED FOR YOU.

Words by HARRY CARLTON.

Music by NAT D. AYER.

Tempo di Fox-Trot.

CHORUS.

1st. & 2nd. Oh, how I've wait.ed for you, — Oh, how I've
3rd. Oh, how I've wait.ed for you, — Oh, how I've

wait.ed for you. — Wait.ed for months, wait.ed for years, — Wait.ed just to
wait.ed for you. — Wait.ed to shout, wait.ed to yell, — Wait.ed with the

whis.per words of love in your ears. — No oth.er sweetie but you, —
pok.er and the chop.per as well. — You've got a red nose it's true, —

No oth.er sweetie would do. — For what's worth hav.ing is worth wait.ing for,
I'll make it red, white and blue. — For what's worth do.ing is worth do.ing well

And oh, how I've wait.ed for you. — you.
— And oh, how I'll do it on you. — you.

Dr. D.S. %

See "THE JAZZ PIANIST," Page 30

SCORE
B

OH, HOW I'VE WAITED FOR YOU.

Special Arrangement by EDGAR COHEN and EDWARD EPHGRAVE.

∴ VIRTUOSO TROMBONE PLAYING ∴

By
RICHARD MACDONALD



of the
Ambassadors Club

THE bad old days, when a man played jazz because he wasn't proficient enough for anything else, have long since vanished. Now, if it isn't exactly the other way about, at least one must be an exceptionally fine musician to do any good in the syncopated line; in fact, only those who are thorough masters of the technique of their respective instruments can ever hope to attain any degree of success.

Few people realise the number of technical difficulties which have to be overcome in jazz trombone playing. Those who had the pleasure of hearing Guy W. Cary of Isham Jones' orchestra heard one of the finest examples of a trombone virtuoso, and some of the passages he played were so astoundingly difficult that many who did not hear the actual performances said, on seeing the scores, that they would be impossible to perform. Take, for example, his break in the record "Sweet Man," played by Isham Jones' orchestra on Brunswick Record which will shortly be obtainable from all record dealers who stock this make, and as shown in example A.

Many players on listening to the record will scarcely believe this is played on a trombone. As a matter of fact, Mr. Cary writes me from America saying that many musicians imagine it was performed on a saxophone, but they cannot understand how the sax gets the "Cow Cow" bit at the end.

Truthfully, the break is played on the trombone by the aid of a can mute (not the metal Wow-Wow mute) made of fibre, and held about an inch from the bell.

The first bar of the break looks like a pure chromatic scale, but is not;

there is a full tone between the first and second notes of the run. From the second note up is a pure chromatic.

Mr. Cary always plays this run beginning on the fifth position, as this gives the player a better start and saves reaching out for the second note, which would be necessary if commenced on the first position. This run up is played staccato, and requires a *very fast tongue*.

Example A



Example B



Example C



The second bar of the break is played on the first position with an accent on the slurs.

The third and fourth bars are the same, and the "Cow" is produced by striking the "A" flat and bringing in the can mute immediately after the attack.

On page 17 will be found an announcement by Messrs. Boosey & Co. concerning a New Trombone Mute.

Before leaving for America, Mr. Cary was good enough to write out for me some very interesting breaks and passages. Take, for instance, the four bar break he plays in the chorus of "San." fox-trot as in example B, which should be played between the 21st and 25th bars.

This break requires the ability to tongue arpeggios at lightning speed. The first two groups of triplets are played on the third position; the second two are played on the fourth position. The second, third and fourth bars are played straight forward.

* * *

Anything out of the ordinary run of things is always a novelty, and for those players who would like to try their hand at fast tonguing I am giving in example C

four bars of fast arpeggios which I have scored for, and used in, the first four bars of "The Original Charleston" (Chappell & Co.).

The above makes a good novelty start for a trombone chorus, and if well played will certainly draw attention. It is,

however, very difficult, and will need some practice.

For those * * * players who would like to improve their technique I draw attention to my book of "Daily Exercises for the Trombone." It is published by Boosey & Co., Ltd., Regent Street, London, and contains all the essential studies for practical trombone playing under such headings as tone, lip drill, art of shifting, scales, tonguing, fast lip runs, etc., and I confidently believe will prove a boon to all players who genuinely wish to improve. **RICHARD MACDONALD.**

DAILY PROBLEMS AND ANSWERS

D. B. H., NOTTINGHAM

I recently purchased a number of American band parts from a ship's steward who a little while ago arrived in England from the States. A publisher, hearing me play them, told me I was infringing his British copyright and must cease to use them. Is this right?

The publisher was within his rights. Not unless you obtain permission from him are you at liberty to play these orchestrations until the publisher actually publishes them in England and declares them to the British Performing Rights Society, so bringing them under the control of that society, when, of course, they may be played in any hall holding its licence.

K. E. F., BRISTOL

I have been in the habit of making my own orchestrations from gramophone records of numbers, some of which are not orchestrated, but of which song copies are on sale in this country. Am I within my rights in using them with my band?

Anyone who makes a MS. band part of any kind of copyright work is infringing copyright, and many publishers insist on stamping such

parts as proof of their full permission to perform them. Suggest you submit your arrangements to the publishers owning copyrights of the numbers and ask permission to use them.

W. T. B., FINCHLEY

A little while ago my banjo was damaged when I arrived next day at — for duty. Have I any claim for damages against my employers?

If your contract states that your employer agrees to insure or indemnify

Address your problems to us. We will do the best to help you. THERE IS NO CHARGE.

your instruments against damage or loss whilst left on the premises, there is no question. Otherwise you must in such cases prove negligence against him or his staff. In this case the neglect appears to have been your own in leaving your instrument, which is of the class which can reasonably be taken home by you after each performance.

R. T. L., MANCHESTER

I am employed as a pianist at a cinema, but have no written contract. A short time ago I was absent on

account of illness and my doctor gave a certificate that I was suffering from influenza. I sent a deputy, but the leader would not let him play, and said he was unsuitable. My salary has been deducted for the period of my absence. Am I not entitled to it under the circumstances?

You are not. The "custom of the trade" amongst musicians is, "No play, no pay," and you must supply an acceptable substitute to secure your salary for the period of absence.

V. D. D., EALING

I am engaged as a trombonist in the dance band at —, and, although there is nothing in my contract to render me liable to play elsewhere without additional remuneration, I have been compelled to play elsewhere at charity concerts, etc., without pay. What can I do?

Charity suffereth long and is kind! Do it and don't grouse; it is seldom worth it. Besides, you might lose your job, although, if you have a better one to go to, that may not be a good argument. Legally, you cannot be compelled to do this gratuitous work. If you desire to stick to your guns, technically you are not jeopardising your contract.

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A "Hot" Sax. Chorus and How to Play It

By JOE CROSSMAN, of the Embassy Club

It seems to be the craze of the moment for every performer on every instrument to want to play "hot."

There is, of course, no doubt that this form of rendering, providing it is perfectly done, not only gives an excellent rhythm for dancing, but can supply listeners with something new and amusing, providing they are of the kind who appreciate it.

But it must be perfectly done. There are, unfortunately, many instrumentalists who, in an endeavour to copy what they have heard on the records, bite off more than they can chew, and the result is invariably failure.

Now the real fundamental secret, if it can be considered as such, of playing "hot," is just as much in the ability to be able to produce music as judged by the academic standard as it is in being able to play that special style. Unless a man has a good tone which he can maintain under all circumstances, and can genuinely play his instrument, he is going to have no more success with "hot" playing than with the straight rendering. Rather will he have less, as the "hot" style is more difficult if only on account of the additional notes, slurs, gliss, and, sometimes, tricky rhythm.

NOBODY'S BUSINESS

"Hot" Novelty E^b Saxophone Chorus.

Notation marks emphasise especially. Every note to be given its full value. Feel the Rhythm, Play with ease.

Although some have the gift of being able to extemporise on the spur of the moment with such success that one would think they must have thought it all out beforehand, the majority would be well advised to score out beforehand any "trick" stuff they want to get over, see that it is good harmony and rhythm, and "have a shot" at it before experimenting on a long suffering public.

To aid those who may find difficulty in scoring novelty solos for themselves I offer the above chorus of "Nobody's Business," a number likely to become very popular in the near future.

The chorus has the advantage of being comparatively simple, and if attention is paid to all slurs, accents and other expression marks, a rendering in the modern

American "hot" style can be musically produced.

The accompaniment by the rest of the band should not be too full. Well-sustained 1st and 3rd beats slurred up to short, well accented and snappy after beats, are all that are necessary.

JOE CROSSMAN.

* * *

Messrs. Francis, Day & Hunter have supplied a long-felt want by issuing in this country Feist's Saxophone Folio, which contains E^b Alto, C Melody and B^b saxophone parts, together with piano accompaniment of a number of their popular dance successes.

Each saxophone part has a "second line," and consequently all the compositions are playable as solos or duets in any combination. While it must be noted none of the parts fit with the orchestrations issued by Messrs. Francis, Day & Hunter—for one thing, they are scored in a different key—they are ideal for small combinations. C Melody parts can be used for violin.

The same treatment is also accorded to Rudy Weidoeft's "Vision d'Amour" and Charles Dornberger's "Valse Leoane."

:: :: "O TEMPORA, O MORES!" :: ::

By JULIEN VEDEY, late of Jack Howard's Society Players

MOTHER Earth travels in a cycle round her orbit, as she has done through the ages—round, ever round, through the regions of winter and summer, *ad infinitum*; and in much the same circular fashion do we, her children, form our habits and customs.

Many years have passed since it was the custom to "trip a measure" to the minuet or to step to the "Sir Roger" and the "Lancers," and so the 6/8 tempo became a thing of the past in the history of dance music. But we find ourselves to-day playing the "new" 6/8 one-steps which are engaging everybody's attention just now; and so we have travelled round the cycle of fashion only to revive as new, a style which in itself is quite old.

The "four in a bar" rhythm which was found to give the most inspiration for dancing was soon succeeded by the "after-beat"—that is, the emphasis of the second and fourth beats in the bar—which still is the essential basis of all correct dance treatment.

It seemed, indeed, that the zenith of rhythmic appeal had at last been reached, and those who did not understand dance music vowed that all this jazz would die out suddenly.

But prehistoric man danced when the world was young, thousands of years ago, and dancing is the result of a natural impulse. Therefore, catering as we do for a dancing public, ever craving for something new, we find

ourselves ultimately attempting something which is not so much "rhythm" as it is "lift"—it is the new "Goofus style."

By "Goofus" is meant the style of two very "hot" combinations called the "Cotton Pickers" and the "Goofus Five"; they record for Brunswick-Clifphone and Parlophone respec-

The drummer in Paul Specht's Band now playing at the Empress Rooms, Kensington, London, introduces a novel effect by detaching the cymbal from its bracket, holding it in his right hand and beating modern syncopated beats on it with the stick held in his left hand. If he desires to sustain any note he throws the cymbal an inch or two into the air, thus releasing the cymbal from the damping-out effect caused by its being held by the fingers.

tively. Whether or not the latter band can claim to be the originators I cannot say, but for want of a better name, we in England call this particular style "Goofus."

The word probably originated from the American slang word "Goofs" or "Goofers," meaning "silly fellows,"

and the band, true to the American characteristic love of the eccentric, may have adopted the name from this origin—at least, it is possible.

This particular treatment is "yodelling," and the use of grace

notes; and this, of course, brings the drummer to his flams.

Now, there is nothing new about a flam, but, correctly interpreted, hand to hand, with the right emphasis, flams possess a great musical value applied to a "hot" "Goofus" chorus, apart from having a most fascinating effect.

The best way to grasp the idea is to hear any "hot" record of either of the aforementioned bands, and the grace notes used in yodelling style by the lead instruments will immediately suggest flams, and the significance of it all will be obvious to the drummer.

As an illustration, I have scored a few bars of a fox-trot in "Goofus" style. (See example on this page). They can be applied here and there to any "hot" chorus, and for this very reason I have not scored any one particular number; thus the drummer, having acquired the idea, can apply it in his own way characterized by his own individuality.

All these strokes must be played as staccato as possible, and the flam played hand-to-hand to get the correct result.

Dame Fashion makes the law and we must obey it. At the present moment her command is "New Flams for Old," and so we drummers must suffer from "Inflam(m)ed Skins," just to be up-to-date! "O Tempora—O Mores!"

JULIEN VEDEY.

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Running a Cinema Orchestra—No. 3

By ALEX. FRYER, Musical Director, Rialto Cinema, London

Fitting the Picture

To fit music successfully to a cinema picture probably requires imagination and a sense of the artistic fitness of things more than a technical knowledge which can be learnt, unless a thorough cognisance of the titles and airs of some thousands of compositions of all kinds can be called technical knowledge.

Why Cinemas have Music

Success in fitting a picture depends mainly on realising why pictures are accompanied by music at all. Certainly it is not to provide a concert for the audience, as this would merely distract attention from the picture, and so defeat the ends in view. The music, it may be said, is to support the "atmosphere" of the picture and to enhance the situations as they are portrayed on the screen.

Of course, there are other ways of doing this than with music. For instance, if one man gives another a thoroughly good "slog" in a fight for the honour and liberty of a charming, if frenzied, heroine, atmosphere and situation could probably be forced home very thoroughly by dropping a brick on the head of each male member of the audience, while an "effects" female with an appealing voice shouted "Save me! Save me!! Lay 'im art and—Save me!!!"

Obviously, though, this procedure, while being effective, would have drawbacks, and I think it will be admitted that music is a more suitable, if less forceful, means of obtaining the desired end.

It is agreed, then, that music is to support the situations in the picture, and consequently the first duty of the musical director is to obtain a thorough conception of the atmosphere of, firstly, the picture in general; and, secondly, of each individual scene. This necessitates seeing the picture in advance, when it is as well to make a note of the wording of sub-titles, and how many minutes and seconds elapse between each, in addition to a rough note of the class of composition suitable. A stop watch is a useful asset.

Of course, everybody has different ideas as to the exact interpretation of a given scene, but this is a matter I must leave to individual taste.

Dual Emotion Scenes

A difficulty as to suitable music generally arises when two emotions are portrayed simultaneously. Supposing a tragic parting scene is enacted behind a curtain or doorway in a ballroom where dancing is shown in progress and part of a jazz band is also visible, is one to fit heavy sob stuff, jazz dance music, or split the difference and have medium intermezzo? All sorts of ways out have been suggested, even to the extent of having two bands, or splitting the existing band into two halves, one to play the heavy and the other dance music "in the distance." Probably a success might be made of this if the parts for both combinations were specially scored to fit and harmonise with each other. Unless that were done, I can only imagine a hopeless row. Personally, I think the most practical way out is to play the dance music *ppp* to make it appear as distant

as possible. This will very often have absolutely the desired effect of strengthening the tragedy by its complete contrast to it, in much the same way as the breaking of Punchinello's heart in "Pagliacci" is no less apparent owing to his clown's face. Rather is it shown more forcibly.

Flashbacks

Another difficulty is "flashbacks." The picture may show a father on the gallows hearing the final words of the prison chaplain, when suddenly for a few seconds is interpolated the vision of his wife, happily ignorant of the circumstances, having a jolly spree with her family of youngsters on the local round-about to the accompaniment of a hurdy-gurdy. In such a case it seems essential to change the style of composition if the "flashback" goes on for anything over twenty seconds, particularly as the music must be appropriate for the mechanical musical instrument shown. Nevertheless, it must be admitted that continual changing of music is apt to affect disastrously the continuity of the picture by distracting the audience, and so should be avoided wherever possible.

How to Change at Sub-titles

I have noticed that far too little attention is often given to this question, with the result that a very bad effect is sometimes obtained. Few cinema musical directors know whether to change immediately the sub-title appears, in the middle of it, or when it is over. Personally, I always allow myself to be governed by the nature

of the title. If it is long and indefinite until the end, such as:—

"While Enrico was dying in his poverty-stricken garret, unattended and alone in the great grey world, Mabel, who had never known aught but the rosiest side of a short and luxurious life, was dancing in a smart ballroom,"

I do not change until the audience has had time to read it, and get to the word "dancing." In this way the atmosphere of its commencement is not disturbed. But if it is definite and short, such as:—

"The Carnival at Nice was in full swing," while taking care not to anticipate the title, I change immediately it flashes on.

Don't Use too Many Known Melodies

Remembering always that the music is subservient to the picture, I think it is a mistake to play much well-known music. The hearing of a "tune" it knows will distract the attention of the audience from the picture almost as surely as anything

else one can imagine, particularly if some would-be soloist in the audience starts to whistle the melody, and thus the continuity is again lost. True, it may be only momentarily, but the break has occurred, and the damage is done. All that music needs is to convey aurally, though to a lesser extent, what the screen conveys via the eye, and all compositions which do this are equally good, providing they don't do other things at the same time.

The Cinema Score

There is no doubt that the ideal for any class of picture is to have its music specially written for it, and as time goes on we are likely to see more and more of this. It is absolutely impossible to fit a picture from ordinary parts, no matter how much care one may take or how big a library is at one's disposal, to obtain anything like the perfection, which is, of course, possible when doing a special score where every little action can be catered for. Yet I have a complaint to make about these special scores. Why is

it that the arrangers of these will so seldom realise that there are such things as small bands in existence? Only the other day I had a score in which both piano and organ parts were conspicuous by their absence, and the remaining parts were un-cued, with the result that unless one has a full symphony orchestra a successful performance is impossible. Surely there are at least twenty small bands to every big one, and the extra costs of putting in the essential piano and organ parts and "cuing" those of the other instruments would be small compared with the great boon it would confer. These parts can, and should, be written so that they are capable of being satisfactorily performed by any combination, from piano and violin upwards, and I hope, if any of the renters read this, that they will take my humble suggestion to heart.

ALEX. FRYER.

CORRIGENDUM.—In Article 2 under this heading, which appeared in the April issue of THE MELODY MAKER AND BRITISH METRONOME, line 12 of text, column 3 (page 44) should read: "of anything over seven, and when an organ is employed."

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TUNE
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SMILE ALL THE WHILE
KISS I CAN'T FORGET (Waltz)
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UKULELE LULLABY
WHAT DID I TELL YA?
HEADIN' FOR LOUISVILLE
WAIT 'TILL
TO-MORROW NIGHT
I'M ON MY WAY
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HOW MUSIC ROLLS ARE MADE

— No. 3 —

We must now look briefly at the respective merits of the two principal kinds of roll—the ordinary and the hand-played; the reproducing roll being, as mentioned in the last article, but a development of the hand-played variety.

We noted the objection that the latter affronts your own ego, so to speak, and prevents you from interpreting the music in your own way; the assumption being, apparently, that your own interpretation of a piece of music, however bad, is better than anybody else's, however good. But while it may give you more pleasure to play the roll in your own way, it must be remembered that music is intended primarily to be heard; and therefore that, if you can achieve a better performance in collaboration with Paderewski, you ought to be willing to sink your own precious personality for the moment; or, at any rate, to admit that such collaboration may be musically better, if not more pleasing, than always "pedalling" your own canoe."

Then the question arises—can you always interpret the music in your own way with an ordinary roll? No, you cannot.

The player-pianist is apt to think that the *tempo* control of his instrument is practically perfect, and enables him, with proper skill and attention, to obtain every nuance and every subtlety of *rubato* that the hand pianist can. I suggest that he often deceives himself, and that with some rolls success is only achieved with such an expenditure of nervous anxiety as to make the playing of them an uncomfortable experience instead of a pleasure.

For example, much of the beauty of an artistic performance comes from the independent use of *rubato* in each hand. This is an impossibility with an ordinary roll; you can only vary the *tempo en bloc*. And supposing that in a Chopin *Nocturne* your idea of interpretation prompts you to depress a bass note a fraction of a second before the melody note, in order to emphasise the latter; how are you to

do it with an ordinary roll? You cannot. You must go to Pachmann, via a hand-played roll.

Also, if you feel that too many of the chords sound "square," with every note depressed simultaneously, the beautiful effect of the spread chord is denied you, except in a few arbitrary instances, where perhaps the editor thought it appropriate. You may reply that, although more frequent in a hand-played roll, spread chords are only there at the arbitrary whim of the pianist. True; but the pianist was probably a very great pianist, who introduced such "spreadings" as part of his conception of the work as a whole. So that perhaps, after you have played the roll a few times, you may feel with him. At any rate, it is worth trying.

What player-pianist is there who has not lamented the too close-cutting of some piece of music—the lack of breathing space, so to speak; the anxiety lest he cannot flick his *tempo* lever back and forward again quite quickly enough? In the hand-played

roll you are given just this additional space, representing, of course, the time which the pianist took in moving his hands over the keyboard. If it is Vincent Lopez playing, for example, the space may not amount to much, but it is as much as he required, and therefore should be sufficient for you. Besides, this wider spacing on the hand-played roll of what are "jammed-up" chords on the straight-cut roll enables you to control the tone to greater advantage.

In these, and some other not easily describable smaller ways, the hand-played roll appears to me to present a definite superiority over the ordinary type. It may be objected that in stressing such points I show myself to be a lazy musician, and therefore lacking a proper chip of the Divine spark, to mix metaphors. If by "lazy" is meant a desire to avoid unnecessary trouble, I plead guilty, as I think anyone would who was moderately honest. I can only say that in the course of many public recitals on the player-piano I have often been grateful for the additional "breath-mark" of paper on a hand-played roll which has obviated a conjuring trick with the *tempo* lever, relieved me of anxiety as to whether I was getting the effect I wanted, and so allowed me to exercise what interpretative faculty I may have on the music generally.

I need scarcely mention the educational merits of such rolls. To have at your command—"on tap"—if I may be pardoned the vulgarism, the playing of the great *virtuosi* absolutely at will, is a privilege not lightly to be ignored.

Of course, the pianist may not have been so divinely inspired as you, and may have introduced all sorts of mannerisms and "stunts" which offend your artistic soul. Generally, he (or more frequently, I regret to say, she) does this with the idea, no doubt, of making the playing "distinctive."

I am afraid I have come down rather heavily on the side of the hand-played roll, but I hope my readers will test the matter for themselves. I have tried to avoid prejudice. With some pieces the straight-cut roll will give better results; with others the hand-played roll provides a pianistic effect which the straight-cut roll can never equal. Just apply a little of that musical discrimination to your choice of rolls which you display in selecting this paper; and you will share the joys of the elect.

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THE BANJO AND THE TENOR BANJO

in the Modern Dance Orchestra : By EMILE GRIMSHAW

ARTICLE V. BANJO PLECTRA.

MANY players imagine that a plectrum is simply a medium for vibrating the strings and nothing more, whereas actually different effects are obtained by different thumb pressures, by the angle of contact, by the amount of surface touching the strings, and by the difference in flexibility.

The best plectra are of tortoiseshell, and should be of medium flexibility. If a plectrum is too thick it will produce a harsh quality of tone, and will not move readily across the strings. If too thin, the tone will be feeble with frequent "clicking" effects.

When the tip of a plectrum vibrates a string, a portion of the plectrum's surface is rubbed, and in time gradually forms a bevel. This bevelling is of vital importance in artistic banjo playing. A new plectrum can easily be bevelled by scraping the playing edge with a sharp penknife, but the best bevel is the one a player produces by much playing and constant friction of the plectrum's edge on the strings. Bevels vary considerably, according to the angle at which an instrument is held and the method of using the right hand; it follows, therefore, that a bevel which suits one player may not suit another.

The length and breadth of plectrum surface which rubs against the strings is also a matter of the greatest importance when playing chords, because they influence both the quality and quantity of the tone produced. Players should experiment by playing a group of chords with single down strokes, using first just the tip of the plectrum, then again using considerably more of the plectrum's surface. It will be found that the best tone is produced by using the least possible amount of plectrum; a really good plectral technique is, in fact, just a skim across the surface of the strings. This is how the smooth, velvety tone is produced in either the staccato or tremolo styles. The best players never dig deeply into the strings; constant manipulation of a plectrum enables them to glide smoothly across the surface of the strings, and thus gauge to a nicety the contact of the plectrum's tip.

Almost all the best performers

are unanimous in their opinions concerning the correct position of the right wrist for plectrum playing; they are convinced of the superiority of the arched wrist over the flat wrist. Many amateur players do not pay sufficient attention to the right wrist, and the majority of those who have not given the matter serious thought seem to play with a flat wrist.

Without a sensitive wrist plectral technique can never improve beyond the average. The plectrum produces the tone, which may be loud or soft, harsh or musical, at will, but the right wrist is its everlasting master. True, the left-hand fingers must do their work, and must be ably and accurately trained, but in plectral technique their functions control nothing but the mechanical, while the right wrist holds within itself the very soul of the musician. The cause of every legitimate tone quality producible on a plectrum-played instrument may be traced to the right wrist and its control.

Let the reader lay his hand flat upon a table with the fingers curled into the palm, simulating the position of holding the plectrum. Now move the hand to the extreme right, then to the extreme left; note the tightening muscles and the strained cords. The position is neither free nor restful. In contrast, raise the right arm and let the wrist drop forward by its own weight; now swing it like a pendulum, and observe the freedom of action. This interesting experiment needs no further argument. It will be found a sufficiently convincing test of the superiority of the arched and perfectly free wrist.

Many players are constantly troubled through the plectrum slipping from its proper playing position when in use. There are some who endeavour to prevent this by means of various little ideas of their own, such as filing the flat sides with rough indentations, or boring a hole rather smaller than the diameter of a lead pencil through the centre.

Some who use tortoiseshell plectra burn the edge that is farthest from the playing point, and others manage to secure a firm grip by stretching tightly round the plectrum a small piece of narrow rubber tubing.

Constant practice, however, enables a player to control a plectrum as

readily as a conjurer manipulates a coin with the fingers of a hand. A skilled plectrist can turn his plectrum round while playing. Slipping is, therefore, of no consequence to him, for, with a rapid movement of the right-hand fingers alone, it is quite a simple matter to return a plectrum to its proper playing position.

Those players who experience any difficulty through the plectrum slipping cannot have acquired that dexterity in controlling it that is so essential. Players can acquire efficiency by taking the plectrum in the right hand, moving it about to every imaginable position, and frequently restoring it to the correct playing position without assistance from the left hand. Plectrists can do this at any odd moments when they are away from the instrument. It is much better to be able to control the plectrum in this way than it is to resort to contrivances that fix a plectrum in a rigid position, so that it cannot be moved between the finger and thumb whilst playing.

Dance banjoists who play for hours at a time often find relief in slightly altering the position of the plectrum.

Another important point is that the distance covered by the plectrum in the various strokes should be made as short as possible. This is undoubtedly one of the greatest factors in developing dexterity in rapid execution.

When the strokes are kept short it is easier to avoid vibrating strings that are not wanted, thus eliminating a source of discord very often noticed among inexperienced players. When playing gliding strokes, chords, and other special effects, the plectrum should travel just the distance required and no further.

This is also advisable in tremolo players; a player who keeps his plectrum in close proximity to the strings all the time is more likely to produce a smooth, unbroken tremolo than one who allows his plectrum to travel an unnecessary distance, overlapping either side of the string or strings.

Special attention to this one detail every time one plays will work wonders in improving the technique and artistic finish of any performer.

Next month: "HOW TO KEEP AN INSTRUMENT FIT."

A Word about Novelty Piano Solos

By PETER YORK

THE theory is often advanced by dance pianists that novelty piano-forte solos are more effective to listen to than to dance to.

This may be due to the fact that there are two distinct types of piano solos. There is the technically difficult novelty type—e.g., "The Arm Breaker," by Fred Rose, and Ed. Claypoole's "Bouncing on the Keys." In direct contrast there are the more straightforward "dirt" solos, such as Schoebel's "Tain't Cold," and "T.N.T."

It is my considered opinion, however, that either type is equally effective for dance purposes when rendered by a really capable dance pianist, but it is often the case that the technique required to play effectively a difficult novelty solo tends to rob it of that all important thing—rhythm.

Needless to say this type of solo should be played exactly as written if the maximum of effect is to be obtained.

"The Arm Breaker," which I consider to be an excellent example of the technically difficult type, and which, moreover, should be included in every up-to-date library, gives unlimited scope for the imaginative pianist, while the same artist would probably treat "Tain't Cold" differently, and in a much more simple manner.

Those who have been trained as "straight" pianists have usually a very poor conception of dance playing, while, *vice versa*, those possessing a very fine dance style are often sadly deficient in technique, no doubt due to the fact that they have tried to play "dirt" and other difficult jazz stuff before they have obtained sufficient proficiency in the technique of their instrument.

For the latter I would strongly advise a very careful study of a number like "The Arm Breaker." This composition, if studied intelligently, would serve the "dirt" pianist in much the same way, one might almost say, as "Czerny's 101" serves the small boy learning to play, and, furthermore, all those with "Ted Shapiro" ambitions would have the satisfaction of knowing that this task would be considerably more interesting.

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MILITARY AND BRASS BAND NEWS

THE ALDERSHOT MILITARY TATTOO

At Aldershot Military Searchlight Tattoo, on June 16 to 20, the Orient is to be exploited, and the great massed band will discourse music by Wagner, Massenet, Verdi, Ketelby, Merzele, Chapine, etc., before a background of mosques and minarets, stone towered walls, turbaned figures and meandering caravans that will make an appeal to the eye as great as that of the flaming spires of Moscow last year. "1812," with scenic accompaniment, set a fashion that may not be ignored, and it is more than possible that the Eastern musical spectacle to be presented in June will strengthen the hold which illustrated melody has taken upon the British public.

The recent broadcast of the historic ceremony of the changing of the Guard in Friary Court, St. James's Palace, London, was a great success. Irrespective of the broadcast, which was distinctly heard throughout the British Isles, the ceremony was witnessed by a record concourse of people. The music of the Coldstream Guards was broadcast with perfect clearness, and the general verdict was that this beautiful ceremony should be repeated from time to time.

The band of the Scots Guards had the honour of opening the new Spa Pavilion at Tunbridge Wells. The pavilion will accommodate 1,200 people under cover, and as many more on the paved surrounding.

The Band Pavilion at Folkestone, which cost £18,000 to build, and seats 1,500 people, was recently opened by the mayoress. The second concert hall on the Leas, which will have cost £60,000, is also nearly finished. Both are built by the Folkestone Corporation.

Liverpool Corporation intend to rival Southport this season, and arrangements are already completed for a generous band season. There will be three full months of first-class band music, and, besides the most prominent brass bands, the following military bands will perform in the various parks: The Life Guards, Grenadiers and Welsh Guards. The programme also includes the band of the 1st King's.

Besides the bands mentioned last month, the Bingley (Yorkshire) Myrtle Park Concert Committee has engaged the bands of the Green Howards and the King's Royal Irish Hussars, thus completing their programme.

Among the bands engaged by the Wallasey Corporation are those of the Grenadier Guards and the Royal Marines. The Wallasey Amusement Committee have inaugurated an extensive advertising scheme, and a new bandstand will be ready shortly.

Bury Town Council have arranged with the following military bands for the Abbey Gardens: 1st Suffolk Regiment, 3rd/6th Dragoon Guards, and 1st Batt. Essex Regiment.

Lieut.-Col. Mackenzie Rogan, formerly conductor of the Coldstream Guards, having retired from the Army, is doing his utmost to form military bands in out-of-way villages. He has started one in his own village, and I can easily imagine that it will be a great day in the countryside when the famous musical director of the Brigade of Guards takes his pets to the local flower show for the first time. The Lieut.-Colonel has rather a grim sense of humour. He says there is nothing in the world likely to move a person more quickly than good music, except it be shrapnel!

The Coldstream Guards band will soon be getting ready for their tour of Canada, where they will perform at the Toronto Exhibition and other Canadian cities.

The Kneller Hall band, which has lately become a very popular programme band, and the band of the King's Royal Rifles, were both at Margate during the Easter holidays. That there is no question as to the absolute popularity of the Kneller Hall band was distinctly shown at Margate.

By the way, offers by a Marine band for engagements at several towns have been "turned down." This has been so at Kingston (Surrey), Trowbridge and Hincley. The latter offer was deferred pending replies from local bands. It might be well to let the "local" bands have the jobs.

Although the three brothers Godfrey were bandmasters of the Guards at the same period, it is not on record that they ever met together at any full massed concert. Such a meeting has, however, lately happened with the three brothers O'Donnell of the Marines—Lieuts. P. S. G., R. P. and B. W. O'Donnell are Directors of Music of the Plymouth, Portsmouth and Deal Marines respectively. This unique concert took place in the Town Hall, Portsmouth, last month, and was a remarkable success from every point of view.

Ex-cavalrymen from twenty-five different regiments will take part in the ceremony of depositing a wreath on the Cavalry Memorial on Sunday, 18th inst. The procession will be headed by the band of the 12th Lancers.

The band of the 1st Northants Regt. performed on the much-discussed new bandstand at Worthing over Easter.

The Cameronians (Scottish Rifles) opened at Hastings, on March 29, with a popular programme. This band made many friends at Hastings last year. The band of the Cameron Highlanders are also engaged for Hastings.

The band of the Gordon Highlanders will be in great demand during the season, and besides many seaside engagements, is booked for two concerts at Burton-on-Trent, together with the Pipers and dancers. This will be a big treat for the people of Burton, who are already looking forward to the event, which takes place on May 22.

Bandmaster H. E. Austing, of the Black Watch, gave a lecture on military band music and instrumentation in the Town Hall, Inverness, last month. There is a great cry against Sunday sacred concerts in Inverness, and a concert arranged by this band has been cancelled in consequence.

The bands of the 12th Lancers and the 2nd Dorset Regt. performed at the Alexandra Palace, London, during Easter. There were also combined concerts by London Territorial and other military bands.

Territorial Bands

The band of the 5th Sherwood Foresters has presented Band President Capt. Hales Finch with a silver cigarette case, on his retirement from the battalion.

Bandmaster F. T. Allen, of the 6th Northants Regiment, and of the Wellingborough companies of the regiment, has been appointed bandmaster of the Territorial Battalion Band.

The 8th Battalion Band of the Worcestershire Regiment has secured a long season's engagement at Malvern.

The North Lanes (Chorley) Band is becoming quite a popular institution in the town and neighbourhood. Recent concerts show a fine variety of programmes.

The Leicester British Legion and the 4th Leicester Regiment have both given successful concerts at Leicester.

Bandmaster T. Wilson, of the Salford Police Band, gave a lecture on "The Military Band as an Instrument of Instruction," at the Royal Technical College, on 2nd inst. The band assisted with a nice programme of music.

Adamson (Dukinfield) Military Band made a smart appearance at one of their series of concerts last month by appearing in their splendid new uniform.

The Cardiff Post Office Military Band gave their thirty-second annual Charity Concert on Good Friday. An excellent photo of this fine band appeared in the *Western Mail* previous to the concert.

Is it a fact that some little trouble in the ranks of the Wellingborough Military Band is causing mixed feelings among sections of the bandmen?

The Nottingham St. John Ambulance Brigade Military Band has given several very successful concerts, under the direction of Bandmaster Superintendent J. W. Elliott. Nottingham bands are about to "down trombones" if the Corporation does not pay for Park engagements this season.

Brass Bands

Some unnecessary remarks were made by the judge at a recent quartette contest at Liverpool because he was unable to judge in the open. If that particular judge only knew what it meant to judge about 20 or 30 bands in the open he would say no more about such a thing, but merely "let well alone." There are many judges alive to-day who have undergone this ordeal, and they never want to be "on view" to the audience again.

Besses o' th' Barn Band broadcast from London on 11th inst.

St. Hilda Colliery is fully booked to the end of the year, and will, in the meantime, appear in practically every corner of England, Scotland and Wales.

The band contest, which takes place at Walthamstow on May 1, will be the first contest in London area to be broadcast.

It is understood that Mr. J. R. Markham, of Leicester, is to be appointed a Life Governor of Leicester Infirmary, in recognition of his efforts on behalf of that institution. Mrs. Lawrence Wright presented the prizes to the winners of the piano stools at the recent Band Festival.

We learn that the De Montfort Hall, Leicester, is already booked for the 1927 Musical Festival, which will take place on March 5 of that year. There will be three sections for a limited number of bands in each.

A nasty accident befell the Kingswood Prize Band on its return from a Monmouthshire contest. About eight miles from Bristol its charabanc collided with a steam lorry and ran into a bank, throwing the band and instruments out. Several bandmen were severely injured and damage done to their instruments. The most serious injuries were sustained by the driver, Bandmaster Smith, and Bandsman W. Hemmings and B. Powell.

There has always been a dead set against Sunday music in Scotland generally, and this has again been proved by decisions at many centres, including Aberdeen, Edinburgh, Dumfries, Greenock, Aberdeen and Inverness.

The news that the fine old Cudworth (Yorks) band has been resuscitated has caused much satisfaction in the neighbourhood. The band is gradually filling up its ranks, and will shortly be at full strength.

There are over 100 brass band contests already announced for the coming season, and several have already taken place at Easter.

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SONG WRITERS' WALK

Winners for May Programmes

We recommend without reservation "Just a Little Thing called 'Rhythm.'" You can't do without it. (*Chappell's.*)

It is rumoured that even in the actual bull-fighting arenas of Madrid and Barcelona the great Nicholls' success "Picador" is played and sung on-expression. A quick winner! (*Lawrence Wright.*)

You will be charmed with "I Love My Baby." A "spanking" good fox-trot from *Keith Prowse.*

"Gloria's Eyes" is a glorious Swan-song and may be calculated to prove seductive to all fox-trotters. (*Francis, Day & Hunter.*)

A waltz which will be heard much in the future in spite of its title is "Bygone Melody," which apparently has come back to *Cecil Lennox.*

Messrs. Boosey having given Cavendish full permission to adapt the ever-green ballad "Love's Old Sweet Song" for dance purposes, the result is we most strongly recommend the *Cavendish* waltz "An Old-time Song" to one and all.

A good Oriental melody is "Khamah," a vocal fox-trot from *Wharfedale.* A "desert" song and an oasis in itself!

One word can mean a lot sometimes. How well is this exemplified with that inspired waltz "Speak." (*Lawrence Wright.*)

Toots Pounds has found a gold-mine in "Mothers of the World," the song fox-trot which she has created in "Palladium Pleasures." Be on this good thing. (*Chappell's.*)

You'll be in clover with "I'm Kneep Deep in Daisies." Fox-trot from *Francis, Day & Hunter.*

It is said that a chauffeur in conjunction with Everett Lynton is responsible for "Call Me Very Early in the Morning." He's caught the "worm" in this one! (*Lawrence Wright.*)

"Charleston Baby" is a good "hot" tune for foot shakers. (*Francis, Day & Hunter.*)

Look out for the "Miami" fox-trot, a new release from *Chappell's* with the hall-mark of distinction.

A fox-trot Oriental about "Moonlight on the Ganges" has a fine atmosphere, and a fine flow. (*Cecil Lennox.*)

"Just a Cottage Small" is hardly big enough to cope with its own swelling importance. A cheery fox-trot from *Chappell's.*

A soothing type of waltz under the title of "Shadows" comes to us from *Wharfedale's.* It overshadows many we have heard.

Layton and Johnstone include "Every Sunday Afternoon" in their repertoire. See it's in yours, not only the seventh day of the week, but all the seven. (*Cavendish.*)

"I'm On My Way to Dreamland" is a new hit which will be much heard this month and onwards. "Dreamland" is often associated with a good "hit." (*Lawrence Wright.*)

Wide awake bands will find time to "Close Your Eyes"—a waltz you must feature. (*Keith Prowse.*)

Play the new fox-trot "Then You'll Be Happy," then you'll be happy, they'll be happy, and *Francis, Day & Hunter* will be happy.

It is rash to prophesy the success of a dance tune. All the same, it's "odds on" "I Never See Maggie Alone" being in the first three this year. Hopefully published by *Cecil Lennox.*

"Headin' For Louisville" is headin' for success. Get it and be as popular. (*Lawrence Wright.*)

"Love Bound" and very nice too! Another quality fox-trot from *Keith Prowse.*

If you know a nice girl when you see her and a nice tune when you hear it, you'll embrace "Ceilia." A fox-trot from *Francis, Day & Hunter.*

Two waltzes from *Cecil Lennox* which pair well are "A Message from Missouri" and "Ev'ry Step Towards Killarney." Good tuneful stuff.

You can't go wrong with "What Did I Tell Ya?" which is fast establishing itself as a daily slogan. (*Lawrence Wright.*)

A good singing fox-trot much requested at the moment is "Wandering On to Avalon." (*Cecil Lennox.*)

If you're "Dreaming of a Castle in the Air" in your programmes, you're building from excellent material. Fox-trot from *Chappell's.*

"I Wonder Where My Baby is To-Night!" There's positively no doubt about it. Near the top of the portfolio, of course. (*Francis, Day & Hunter.*)

Bands which are happily equipped with good vocalists should use them in conjunction with the floral waltz "Mignonette"—one of the foremost melodies of the day. (*Lawrence Wright.*)

The fox-trot by Sissle and Blake with the intriguing title "I Would Like to Know Why?" is full of promise which should be easily fulfilled. (*Keith Prowse.*)

Waltz to "The Music of My Mother's Voice" and please the matrons and their offspring. (*Stasny.*)

The reason that "The Sunshine Sailed Away from Killarney" is that it has been monopolised for the ballrooms. (*Lawrence Wright.*)

There is nothing like "Old Fashioned Love" in the new fashioned dance way. Try it—the song, we mean! (*Chappell's.*)

Florrie Forde had "A Little Bit of Fun" in the revue "Here's to You," and this number was demonstrated as a fine dance hit by Hylton on H.M.V. (*Cavendish.*)

"Barcelona" in 6/8 time is as good as a burlesque number as we have heard this year. (*Cecil Lennox.*)

SONGWRITE.

THE GRAMOPHONE REVIEW

BELTONA (MURDOCH TRADING CO.)

By far the best record in this month's issue by this company is the Avenue Dance Band's rendering of "Picador" (No. 965). The arrangement is good, the playing good and the vocal chorus excellent. On the reverse side is "In Ukulele Avenue," also by the same band and conspicuous by a good "dirt" trumpet chorus, a "hot" soprano solo, a good arrangement, and good work by a real dance violinist.

The only other dance record so far to hand is No. 956, on which "Love Bound" is quite well played by the Southern States Dance Band.

BRUNSWICK (CHAPPELL & CO.)

If only because he has actually appeared in this country, the most interesting of a very fine batch from this firm are the records by Isham Jones and his Band. In "I Want Somebody to Cheer Me" (No. 2993A) and "My Castle in Spain" (No. 3015A), the band is well up to its usual standard. The numbers are rendered in straight symphonic dance style.

"Headin' For Louisville" and "Lonesomest Girl in Town" (2991B) have both been excellently played by Ben Bernie and his Hotel Roosevelt Orchestra, which is considered one of the best in America. The tonal colour, balance, and rhythm of this band are particularly fine and the arrangements good and interesting. As stated in the Synopcast and Dance Band News columns, this band is likely to appear in this country soon, so a little advance knowledge of what it can do is particularly enlightening. Other good records by the same bands are "Sleepy Time Gal" and "A Little Bit Bad" (No. 2992).

"Five Foot Two, Eyes of Blue," as played by Ernie Goldner and his Hotel McAlpine Orchestra, contains a fine undercurrent of banjo rhythm, a "hot" trumpet, trombone and tenor sax, and well concerted rhythm in the sax section. What more is wanted to put a band into the front rank?

COLUMBIA (THE COLUMBIA GRAMOPHONE CO.)

Such a feast of good things appears in this catalogue this month that it is difficult to know where one excels the other.

In "That Certain Party" (No. 3932), played by Ted Lewis' Band, is some of the finest clarinet and trombone "stuff" ever recorded. On the reverse side is "Mysterious Eyes," by the Denza Band, in which this famous combination gives us a taste of its more symphonic side. Other good records by the Denza Band are "I Never Knew" (3933), "Spanish Shawl," and "At Dawning" (3934).

One hates to be unnecessarily enthusiastic, but "Sweet Stuff" and "Trumpet Blues" (No. 3939), real "dirt" trumpet solos by Donald Lindley, with red hot piano accompaniments, are simply peaches and anyone missing them will miss one of the best things going.

The New Prince's Toronto Band is well to the fore with two excellent numbers "I Love My Baby" and "Love Bound" (3929), which are among the best records it has ever made—and that says something.

Paul Specht's Canadian Club Band (late of the Kit-Cat Club and Piccadilly Hotel) is, unfortunately, disbanded. Its memory will, however, be kept fresh for many a long day by its excellent recordings of "Clap Hands, Here Comes Charlie!" (which number it introduced into this country and which is conspicuous as one of the liveliest records), "Pretending" (both on 3930), "I'm Going Out If Lizzie Comes In" (3931), and "The Prisoner's Song" (Waltz No. 3938), which latter contains a nice steel guitar chorus.

To Percy Mackey's Band has wisely been allocated the task of recording four of the most popular numbers of George Gershwin's "Lady, Be Good," which contains some real musical gems, while Bert Ralton, with his Original Havana Band is at his best in "An Old Time Song" (Waltz), and "Just Drifting" (No. 3927).

EDISON BELL "WINNER" (J. E. HOUGH, LTD.)

This concern is lucky in having the services of the Regent Dance Orchestra, which may always be relied upon to turn out a first-class piece of work. It lives up to its reputation this month in "The Co-Ed." and "My Empty Arms" (No. 4,389), the latter being particularly good and a "winner" in both senses of the word. (Oh! I'm getting skittish. I thought

I was the author of "Song Writers' Walk." Pardon!)

Another excellent record is Alfredo's Band's "Student Prince," and "Why Don't You Say So" from "Kid Boots" (No. 4,380), while the Edison Bell Dance Band can take credit for nice clean renderings of "I'm Sitting on Top of the World," "This Time Next Year" (4,385), "The Two of Us," "Paradise" (4,379), and two waltzes, "When Love Dies" and "Wondering" (4,388).

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

I must admit I like Paul Whiteman's records better than his actual performances. In the records he seems to realise the seriousness of the job more, and the renderings contain less of the "rough stuff," while being more musical.

"Lo-Nah" (B5,038) is a glorious number and beautifully played, whilst "Hymn to the Sun," on the reverse side, displays one of the most wonderful symphonic arrangements ever scored.

"Sweet Child, I'm Wild about You" (B5,039) is a real Whiteman dance record, and although not so "high-brow" as the others, is in other ways well up to the standard.

I have only received two records by Jack Hylton's Band, but it is a case of quality making up for quantity. "The Student Prince" Serenade (B5,023) is a fine symphonic arrangement, excellently played, and "Ukulele Baby" (B5,019) would be cheap at much more than 3s.

No. B5,024—"Miami" and "I'm Kneep Deep in Daisies"—as played by the Savoy Havana Band, will readily appeal to one and all. The former number is conspicuous for a fine piano solo chorus (I'll bet Billie Mayer did it), and the latter for an excellent vocal chorus—Ramon Newton, I suppose.

The Savoy Orpheans have over a dozen numbers to their credit. I was most interested in "Picador" (A5,027) for a good arrangement and vocal refrain; "Speak," Waltz (B5,022), for the excellence of the number; "No Man's Mamma" (B5,017) for the excellence of arrangement and extraordinarily good dance rhythm; and, of course, the numbers from "Lady, be Good," all of which are

first-class records. Also in "Susie was a Real Wild Child" (B5,028) there is a first-rate vocal chorus.

Probably the most interesting of four good records by Hylton's Kit-Cat Band is "Piccadilly Strut" (B5,020), in which good solos are alternately played on tuba, saxophone, trumpet and piano. Solos do give variety to a record, and I think even the most popular recording bands could improve their attractiveness by remembering this.

In the catalogue this month, Herbert Berger's Coronada Hotel Orchestra, new to England, makes its debut in this country via the records, and is likely to create something of a stir for the symphonic excellence of its dance renderings. It has two numbers to its credit. The first, "Beside a Silvery Stream," is a beautifully played, particularly musical arrangement; but it is absolutely outshone by "Good-Night," one of the most tunefully alluring melodies yet heard, charmingly played and well arranged. This is real popular music in its very best form (both on disc No. B5,025).

Somehow I missed one of the finest records of the day which was issued last month. I hasten to make amends by declaring "Oh, Miss Hannah!" (B2,236), by The Revellers, the finest thing in syncopated vocal renderings I have heard. Be sure and get this one.

PARLOPHONE (THE PARLOPHONE CO.)

This company is rapidly being recognised as the medium through which really excellent bands exploit the most up-to-date "hot" stuff. Here are my notes just as I made them whilst hearing the records.

"Are You Sorry?"—Goofus Five (E5552). A good arrangement; red-hot alto sax, and baritone sax, solos; fine tenor solo (straight) and "dirty" trumpet. Neat rhythm against baritone solo. "Loud Speaking Papa" (same band). Fine "hot" record, with a special "dirty" piano solo.

"Just a Little Bit Bad"—The Arcadian Serenaders (E5549). Good vocal chorus, rhythm good, and "The Co-Ed" (same band). Good arrangement; trombone, clarinet and piano solos ("hot" trumpet break) good. Record marred by poor tone of clarinet.

"You Gotta Know How."—Arcadian Serenaders (E5548). Hot arrangement; fine vocal chorus; good playing on the whole. "Angry" (same

band). Good arrangement; fine straight trombone solo, "hot" trumpet; fine rhythm.

"Kentucky's Way of Saying 'Good-Morning.'"—The Jazz Pilots (E5547). A good arrangement; neat rhythm; fine "hot" trumpet with excellent bass sax, and rhythm. Vocal refrain fair. "I'm Sitting on Top of the World" (same band). A fine arrangement; neat alto sax; "hot" trumpet. "Hay Foot, Straw Foot."—Jimmy Joy's Orchestra (E5551). Good musical arrangement; saxes beautifully together; novel chorus; two clarinets; "hot" trombone. "Everybody Stomp" (same band). An excellent arrangement; fine sax, section; very "hot" trombone breaks; neat solo by two clarinets. "To-Morrow Morning."—The Melody Sheiks (E5546). Good arrangement. "Five Foot Two, Eyes of Blue" (same band). "Hot" arrangement; rhythm good; vocal chorus good; "hot" sax, chorus and breaks; all breaks good; neat piano solo.

ZONOPHONE (THE ZONOPHONE CO.)

Bert Firman's Dance Orchestra does most of the work for this company. It is on the symphonic more than the "dit" side, although it has proved itself capable of playing "hot" choruses, and has excellent records in "Night" and "Picador" (both on disc No. 2721), and the waltzes, "Always" and "You Forgot to Remember" (No. 2722).

Its rendering of "Spanish Shawl" (No. 2724) is quite up to the standard of those previously mentioned and has a delightful dance lilt which is not always apparent in the recordings of other well-known bands.

The Arcadians Dance Orchestra also has fine successes to its credit in "Charleston Charley" and "Clap Hands, Here Comes Charlie!" (No. 2720) which are both conspicuous as examples of first-rate dance playing.

Andre Ledor's Tango Band favourably compares with any other similar combination in "Tello Mio" Tango and does its share to prove this company's discs amongst the best on sale to-day.

NEEDLEPOINT.

I invite correspondence and queries on all matters appertaining to Gramophones and Records.

NEEDLEPOINT.

THE THEORY OF MODERN SYMPHONISED SYNCOPATION

THE THEORETICAL LAWS WHICH GOVERN ITS RHYTHMS AND HARMONIES

In our next issue will be found what must undoubtedly be accepted as the most instructive and far-reaching article which has yet been written in an attempt to explain the musical laws which govern the production of modern syncopated music.

It has been written by Mr. Al Davison, M.A., Mus.Bac.(Cantab.), F.R.C.O., the famous theorist and pianist.

Hitherto no attempt has been made to delve so deeply into the technical evolution of the principles of modern dance music, and this article will surely come as a revelation to all who wish to have its laws put into textbook form.

Continued from page 29

a passage such as going from the top C in the low octave to the D immediately above it (I mean, all fingers off but one for the C, to all fingers on with the octave key open for the D) this difficulty is pronounced. Every time I slur this passage up comes this harmonic note. I have to tongue the D every time. I often use the side key for the D, but cannot do so every time. Is this a bad note to produce on all saxophones, or is it something that is not right with this instrument? All the pads seem to me to be closing all right.

See reply to Query 24 (3).

QUERY 28.

I am a violinist, and have recently taken up the saxophone. Whilst playing one day on it the fingers of my left hand started to tremble (as on the violin), and I immediately obtained a vibrato that greatly enhanced the tone of the instrument. I have made a point of watching other players, and have not yet seen one that obtains a vibrato in this manner. Will you please tell me whether it is advisable to "carry on," or whether I should try and obtain the vibrato in one of the recognised ways?

Your method is one of the recognised ways, and providing you are satisfied you are getting a good result, there is no reason why you should not continue it. Do not overdo it, and so get an exaggerated vibrato, than which there is nothing worse.

QUERY 29.

What is the correct or best way to get the vibrato effect on a saxophone?

See reply to Queries 25 and 28.

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DANCE MUSIC	
4380	Why don't You Say so? (Fox-trot—"Kid Boots") ALFREDO'S BAND (Waltz)
4389	The Student Prince (Fox-trot) REGENT ORCHESTRA
4379	My Empty Arms (Fox-trot)
4385	The Two of Us (Fox-trot)
4406	Paradise (Fox-trot)
	I'm Sitting on Top of the World (Fox-trot) EDISON BELL DANCE ORCH.
	This Time Next Year (Fox-trot)
	Picador (One-step)
	The Tin Can Fusillers (Fox-trot)

All the above titles played according to strict dance tempo.

MISCELLANEOUS	
4382	Carolina Sweetheart (Song Waltz) GERALD ADAMS (Tenor)
4383	Always I'll be Loving You (Song Waltz) CYRIL WELFORD & CHORUS
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