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THE only independent Magazine
for all who are directly
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production of Popular Music

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Christmas No. Vol. I. No. 12. 1/-



OLD MUSICIANS NEVER DIE!

"For still will Christmas gild the year's mischances"

—FROM THEODORE WATTS-DUNTON'S "The Christmas Tree"

THE December issue of any publication provides the one annual occasion when the Editor leaves all matters of news, controversy, criticism or recommendation, and makes his leading page the platform for a Yuletide speech.

WITH real Pickwickian benevolence, he blesses his flock and scatters the largesse of his goodwill on all and sundry, wishing them "A Merry Christmas," "The Compliments of the Season," and all the other well-intentioned greetings of time immemorial.

IT was on the tip of my tongue to fall into conventional line and follow this festive precedent, but it suddenly occurred to me that my message was in the main for the musician—and what does he know of Christmas?

ON all public holidays the musicians are harder at work than ever. No section of the community is so much the servant of the public. At Christmastide work becomes doubly heavy and doubly onerous. Musicians' wives and children are left at the fireside to play time-honoured games and weave fairy tales without the benign presence of the family Santa Claus. Ordinarily this would be sad indeed, but familiarity has more or less inured the musician and his family to this and the many other hardships of his calling.

IN theatre, music hall, cinema and dance hall the musician, then, is on his chair during the Yuletide just the same as usual, except that, in view of the festive season, he is expected to put even more vim into his playing and to keep his eye gallantly off the clock.

And the more credit to him that he succeeds in so doing. It is at Christmas that the real worth of the British musician is evidenced. He yields ungrudging service, and convinces the pleasure-goers who listen that he is at one with them in mood and spirit.

FAR be it from me to conjure up a spirit of discontent. If service demands minor hardships of any professional class it is not necessary to go far to seek the recompense, and the life of the musician, on the whole, is tolerably comfortable. But only in the joy of service is Christmas merriment open to the average mu-

sician—and doubtless, whatever his feelings, he will rise as usual to the occasion and refuse to put a damper on the enjoyment of others.

SOME of our fraternity are, of course, more fortunate than others owing to the fact that their establishments do close down at least for Christmas Day, so providing that rare blessing of a day spent in the family circle. That, after all, is the true spirit of Christmas, and those lucky ones I congratulate to the full, as the exceptions to a rather depressing rule. Nevertheless, it seems likely that even they will only get just one day, while those in other callings enjoy a considerably longer respite.

IF, then, I feel it is somewhat of a mockery to bid you the old, old wish for Christmas, I still feel I can truthfully adopt the ecclesiastical message of humanity as a seasonable substitute, and never were words uttered more sincerely or in more heartfelt manner.

MY wish to you, then, is for Peace and Goodwill, and may Prosperity and Happiness await you throughout the coming year.

After all, if the musical profession has the disadvantage which I have laboured in these words, there are many worse callings, and—with apologies to Bairnsfather—"You've got to find a better 'ole before you can go to it."

THE EDITOR.

"THE MELODY MAKER'S"
ASTOUNDING
BIRTHDAY GIFT TO ITS
READERS

See Next Month's Issue!

WHAT'S WRONG WITH "HIGH-BROW" MUSIC?

A Remedy for the Classics

FOR some time now THE MELODY MAKER AND BRITISH METRONOME has been at considerable variance with the leading lights of legitimate music, on account of their abusive criticisms of modern dance music. Although indignant with them for their unconstructive propaganda, it has nevertheless always acknowledged the indispensable merits of classical music, and would regret to see signs of a coming rot in this ancient art.

Yet classical music is seriously losing its hold on the public, and it is as well to look into the matter, and see for oneself just what is the reason for the débâcle of the promenade concert, amply exemplified in the recent Queen's Hall bombshell.

Mr. William Boosey, who has directed the fortunes of the Queen's Hall for many years now, lays the blame at the door of the B.B.C., which, by its subsidised concerts at the Royal Albert Hall, has, he says, out-competed him by the aid of Government resources. Mr. Boosey is fully entitled to complain on this score. To our mind the B.B.C. should confine itself to its legitimate function, which is a broadcast monopoly, and, if it is necessary to promote concerts at public halls for transmission purposes, the public should not be admitted, unless at top prices—but preferably not at all. Undoubtedly, these occasional B.B.C. concerts have done much harm to Mr. Boosey's enterprises, but, in our belief, this is not the full explanation for their discontinuance at the Queen's Hall.

Concerts of syncopated music have, in the past, packed both the Queen's Hall and the Royal Albert Hall, and could undoubtedly do so with unfailing regularity in the future. Nor was their success solely governed by the style of music featured, rather was it to do with the showmanship and sparkle of the whole entertainment. The music in these syncopated concerts was certainly treated with great concentration and seriousness, but lighting effects were introduced, comedy was interspersed, and enthusiasm permitted to prevail.

If producers of promenade concerts would only pay a little attention to



SIR THOMAS BEECHAM TO MIKE ROEPHONE:

"One of us has got to quit!"

brightening up programmes by a study of these points, which they apparently think are non-essentials, there is little enough competition in London on Saturdays and Sundays to deprive them of the fruits of financial success. It must be admitted, also, that too great a proportion of the serious concert audiences supports them in sheer affectation; these persons would be speedily converted to a negligible minority were the lighter touch to be introduced, which, after all, has a universal rather than a sectarian appeal.

Serious as the consideration of the public attitude towards classical music must be, the latest outbursts of Sir Thomas Beecham should not be taken too seriously. In particular, too much attention need not be given to the verbal form of the ridiculous explosion of this great musician who professes to be appalled by the evils of broadcasting. His words "the gibbering of a thousand goblins," implies to the man in the street that Sir Thomas, normally the brightest of individuals, is at the moment suffering from a delusion. This belief is strengthened by the fact that Sir Thomas is going to jump from the frying pan into the fire by plunging into the radio-riven atmosphere of America, with its fifty odd states and as many competing broadcasting stations.

If argument were needed to shatter this furious contention of Sir Thomas that broadcasting tends to ruin the big musical concerts, it is not far to seek. Everyone knows and acknowledges that mechanical music—which may be accepted as embracing wireless—is in no way comparable with the real thing, because so much of the natural timbre is destroyed by distortion of tonal colour, balance and intonation; it is good enough to satisfy only those whose taste is not too meticulous. Such listeners who are satisfied with these results would never find place in the ranks of the sincere concert-goer. Those who live for music, and will sit through it for hours on end, appreciating every note and interpreting every theme, will never be appeased by mechanical reproduction, whether they are "legitimate" or "jazz" enthusiasts. This class of music lover exists to-day in numbers just as great as before the advent of mechanical music, and if these devotees of the legitimate side do not go to the Queen's Hall or the Albert Hall to the extent that the jazz enthusiasts will flock to hear their favourite band, the reason is that this age demands greater brightness, more variety in its entertainments, and these are not forthcoming in the present-day staging of legitimate music.

Certainly it is significant that Sir Thomas, like Sir Henry Wood, finds greater honour outside his own country than in it. These great men may lay the blame at the door of British public indifference, lack of musical perception, or, alternatively, may accuse our well-controlled national broadcasting, but the fact remains that the great B.P. has its own taste, and if properly entertained shows just as keen a regard for music as any other nationality.

We do not say boastfully, but with an honest desire that legitimate music should increase its grip rather than lose it, that if Mr. Boosey, Sir Thomas Beecham, or any others, would only study syncopation they would find in it the spirit of success—a spirit, too, which could easily be applied to classical music without damage to its caste, though with considerable advantage to its development.

: BROADCASTING IRREGULARITIES :

Action Taken by the B.B.C.

IN our last issue we made a grave comment on the manner in which certain leaders of broadcasting dance bands had announced over the microphone the titles of particular numbers, and pointed out that, though these irregularities were probably committed in all innocence, they, nevertheless, should not be permitted, as they savoured too closely of advertising.

That we mentioned the names of individuals was necessary to prove our point, but, in all fairness, we repeat that no ulterior motive was attributed to them—in fact, it now seems they were only innocently going but one further than 90 per cent. of the leaders of dance bands lucky enough to be selected for broadcasting.

Since our statement last month, we have learnt that the B.B.C., having been previously aware of the irregularity, reissued instructions on the matter, so that a recurrence of the fault might not be evident in the future. The B.B.C. concurs in our view that such a practice is a dangerous one and tends to create misunderstanding to the extent that, when negotiating with the proprietors of establishments from which prospective transmissions are to be made, the B.B.C. particularly draws attention to the absolute discretion necessary in the way announcements are made, and these proprietors are made definitely responsible that the requirement is rigidly respected.

In addition, the B.B.C. has issued a special letter of recommendation for a standard form of announcement, thus it may be hoped that the situation is cleared and that we shall not have cause to mention the matter again.

In the meantime, the following letter written to us by Mr. Lawrence Wright is published, in fairness to any individual Mr. Wright feels was implicated by our earlier complaints, and because Mr. Wright is one who, from the prominence of his public position, is entitled to be heard.

To the Editor THE MELODY MAKER AND
BRITISH METRONOME.

As one who is greatly interested in the progress of THE MELODY MAKER AND BRITISH METRONOME, I feel it my duty to say that I do not agree with the policy of attacking individual musical directors in your paper. You did Jack Payne an injustice by inferring that he had used the microphone for the purpose of "oblique advertising," by giving special prominence in his broadcast announcement, to a certain title.

Now, as I happen to keep a record of every dance tune that is played on the wireless in connection with dance music, I must say that Jack Payne's programmes are most representative of the best dance melodies of the time, and, in a recent interview with him, he assured me that the only reason he made any special announcements about certain tunes was simply because he is of opinion that the public likes to hear interesting descriptions of numbers.

Of course, whether or not this should be done is a matter for the B.B.C. to decide—not for THE MELODY MAKER AND BRITISH METRONOME—which would serve better

purpose by picking out the merits of the musical directors rather than decrying them.

In other words, if you can't say anything good about anyone, say nothing at all.

Yours for success,

(Signed) LAWRENCE WRIGHT.

In the main, we agree with Mr. Wright that Jack Payne does his radio work in highly efficient manner. We did, in fact, last month, say that Jack Payne's programme was fair and representative. But we cannot agree with Mr. Wright that the fault of which we complained was not one of serious moment to our readers, all, or any, of whom may one day find themselves in Mr. Payne's position.

Mr. Wright's slogan—"If you can't say anything good about anyone, say nothing at all"—is perfectly sound in the parlour, but in the field of practical journalism is a highly impracticable ideal. A publication which exists merely to applaud and never to criticise is not only likely to develop into nothing better than an advertising medium, but could never be of any real use to its readers. When we feel criticism is necessary, we criticise, never unfairly nor unkindly, we hope, but without fear or favour, so that our words may be of help to the tens of thousands who look to THE MELODY MAKER AND BRITISH METRONOME for enlightenment on facts applicable to their daily calling.



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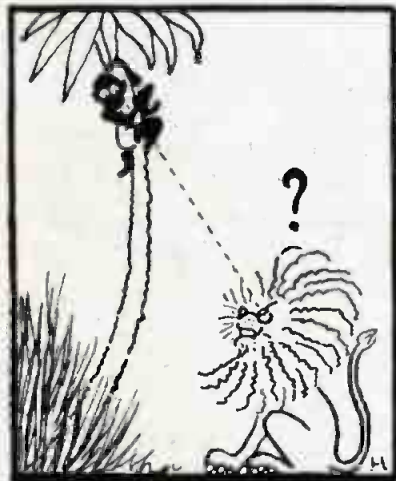
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THAT AMATEUR PROBLEM

To the Editor THE MELODY MAKER AND
BRITISH METRONOME.

SIR,—One of the most interesting features of THE MELODY MAKER is its outspoken criticism of celebrities of the musical profession, all of which is no doubt very useful "limelight" to the persons whom it concerns. But in your November issue, on the above topic, you write pretty plainly about the nonentities—viz., "the semi-professionals, who augment their ordinary incomes by playing gigs at night," etc.

As one of them, I would in reply make the rather sweeping assertion that at least 80 per cent. of the dance band musicians playing gigs are semi-pros., in the sense that they do not entirely or mainly earn their living by dance playing. Furthermore, they do not accept "the meanest of fees," but are all out for as much as their ability and the style of gig will command.

I agree that what they make would not give the barest of livings to a full-time professional, for two reasons. Firstly, a semi-pro. has got to be exceptionally lucky and talented to average, say, two to three engagements per week the whole year round; and secondly, his market, like the pukka professionals', is also overcrowded.

The fact that the majority of the small local dances are arranged for Saturday nights creates a demand that could not be fulfilled solely by professionals for the obvious reason that they cannot play in ten places on the same night. The professional *who knows his job* can, by his undoubtedly superior talent and experience, get all the gigs, first class or otherwise (*at the rate of one per night*), it is worth his while to accept. And after he has had his pick, surely there is no "danger" in the semi-pro. taking on what work is left.

And in all other respects, in my opinion, semi-pros. and amateurs are a decided *benefit* to the musical trade in general, for by their activities they have created an enormously increased demand for band music, and in particular band instruments, and it is even possible copies of THE MELODY MAKER.

A. H. G. L.

Neasden, N.W.10.

November 11, 1926.

To the Editor THE MELODY MAKER AND
BRITISH METRONOME.

SIR—I read with interest the article entitled "The Dangers of Amateurism," which was published in last month's MELODY MAKER, and writing as one who might be classed as a "semi-pro," I should like to make a few remarks on the case as I see it.

Dance musicians can, I think, be divided into two classes; in one, the professional or whole-time musicians, and in the other the semi-pro. and amateur, who play for "gigs." The afore-mentioned danger is one which affects the semi-pros. alone, and from which professionals are quite immune. Let us consider the professional. He plays perhaps eight or ten hours a day, say, from 4 till 6 and 8 till 2. Very good. He has rehearsals, but a good part of the day is his; if he lies in bed or goes out in his car, that's his affair. On the other hand, if he directs a business in his spare time (many do) that's to his credit. If he is working

A few of the many comments
received on "The Dangers
of Amateurism," which ap-
peared in our last issue

with a well-known combination, perhaps he makes records, in which case he earns more money.

The semi-pro. has evolved in response to the demand—caused by the universal popularity of dancing—for a different sort of orchestra. The athletic and social clubs and other organisations requiring a band evenings only, once or twice per week, do not and cannot pay sufficient to keep a man who depends on such engagements for his living. No professional playing *six* nights a week for "gigs" could make sufficient at that alone, and of course there is no demand for day-time music in this class of work. The semi-pro. fills the gap. *He has to pay for all his music*: he is debarred by reason of his occupation from the "plums" that come the way of the professional; and for the same reason, broadcasting and recording fees can never be his.

In these days of keen competition no one can be blamed for having a second string to his bow. What is the difference between the fellow who pushes a pen all day and plays for "gigs" in the evening, and the many recognised professionals (one could name some) who also have a business of their own as a side line?

There is a beginning to all things; one is not born a professional; how then does one gain the experience to qualify for one's first contract? A youngster whose intention it is to make music one day his profession will often play for nothing to get the necessary experience; in other words, the amateur of to-day is the professional of to-morrow. Similarly, if a "semi-pro." is so good as to be approached with an offer by a professional band, and he considers it advisable to throw up his job and throw in his lot, he is one more professional. The reward of genius, *n'est ce pas?* Just as, though there are many grocers now, there will be two or three more next week.

In this commercial age there are few amateurs in the true sense of the word, except amateurs of L.S.D. If a fellow has any ability at all, he will get on; if there is unemployment in the profession, it is among those who ought never to have entered it. Music is a callous calling, there is no old-age pension. The best man wins, and the devil takes the hindmost. The man who has ability has the right to be paid for it, and he knows that well enough. What M.D. would have a dud, even for nothing; he would soon lose more than he gained.

To sum up, therefore, we find that professionals and semi-pros. are on separate wave-lengths, so to speak; they are just half-brothers, but their work is entirely different. There is no interference.

One wished the article had been on the subject of, "Is amateurism damaging to semi-professionals?" That would have been really helpful, for just as—

Big fleas have little fleas

Upon their backs to bite 'em,

Smaller fleas have other fleas,

And so *ad infinitum*.

There is constant trouble over small bands that go out for next to nothing at all, but money really does count where club funds have to be eked out. An inferior band is thus often accepted as the next best thing. Yet why should terms be beaten down? A musician's services have a commercial value.

In professional work I do not think this state of affairs can exist, because a certain standard must be maintained.

In conclusion, is it necessary to suggest that fees be kept as high as possible?

Yours, etc.,

A SEMI-PRO.

To the Editor THE MELODY MAKER AND
BRITISH METRONOME,

DEAR SIR,—I have just read your leading article in November issue, and have received thereby an overwhelming urge to write to you.

Firstly, I wish to agree with your leader generally, but I should like to bring to your notice that amateurs of the dance band world keep the whole cult going.

Undoubtedly the people most to blame in the sense of your article are the managers and promoters of dances, and a point to be noted is that promoters are usually amateurs themselves.

The whole status and standard of living of the professional musician needs to be raised, and I think that your publication will be a great help in this, especially by such articles as "Blasé Bugbears," September issue, and others by evidently the same author.

It has surprised me to find how poorly the critical faculty is developed among most of the professional dance musicians I have met: not that they do not criticise, but the manner and substance of their criticism.

I would estimate that at least 50 per cent. of your readers are amateurs, and by enthusiastic study of your articles know as much about dance bands as most professionals.

I think that *one* of the reasons for employing amateur bands or individuals is that they bring enthusiasm and pep into the combination, and it has been absolutely proved to me that the great majority of ordinary dancers are particularly ignorant of quality in dance music, so that amateurs often "get away with it" by pantomime, etc.; worse luck, but there it is. At the same time, I heard one "amateur" dance band of "professional straight musicians" which was easily the worst combination to dance to of any band I've yet heard.

All of this, of course, does not contradict any of the points you raise in your article, but it may give you some idea of the enthusiasm of the amateur.

"Ne dilepoint" has also written a telling point in the Nov. issue respecting the relative merits of British and American dance bands. Several friends and myself have often lamented the lack of originality in our leading combinations; always the American leads both in ideas and quality.

Sax. tone is another case in which British bands do not compare with American. And so I could run on for hours in this way,

(Continued on page 11, col. 3.)

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::: OPEN LETTER TO ::: JACK HYLTON

December, 1926.

Dear Jack,

It is all very well for one to sit in the stalls and cheer your act like mad with all the rest of a packed house, to envy you that astonishing proclivity for new ideas and effects, to wonder at the incredible demand in all directions for the services of you and your band, to review your extraordinary advancement over the last few years and to attempt to appraise the value of your emoluments as so many doubtless do—but how many stop to weigh up the price you pay for all your success?

There are those who say—"Jack Hylton was born under a lucky star," or "It is sheer nerve which gets him away with his wonderful adventures in entertainment."

You know better than that, Jack! And so do some of us who are privileged to know you behind the scenes.

The other night, after holding a packed house spell-bound at the Victoria Palace, with a completely new programme strongly tinged with touches of genius in every item, we saw you in your dressing room. You were played out—a tired, but yet still an enthusiastic man ready to see an endless chain of callers and ready, even in your fatigue, to grasp the possibilities or weaknesses of all the propositions put to you.

When things were quieter you informed us casually that on the morrow you were booked for six shows, finishing up at the Kit-Cat Club where you have now resumed playing. Your bookings are like this for a long time to come and yet in between you must sandwich rehearsals and numerous recording sessions.

Even then you are not finished. On December 19 you stage your ambitious Sunday Afternoon Concert at the Royal Albert Hall. This colossal undertaking must be occupying your mind hourly for weeks in advance, whilst you must still find time and give thought for the mammoth "Happy New Year Ball," which you are presenting at the same establishment on New Year's Eve for the benefit of the Middlesex Hospital.

This is an appalling load of activity none the less incredible because shared

by your equally active manager, Gerald Samson, and, accustomed as we are to Jack Hylton's super-abundance of energy, you have surely committed yourself to a routine the strain of which will leave a mark in the future.

It is not as though you spare yourself at all, Jack. Everything you do must be thorough, and you have not allowed yourself a holiday this year.

Take a thought for the future, Jack. Do not make yourself such a slave to the public as to surrender the whole of your youth before middle age comes upon you. No one can burn the candle at both ends for long, but you are plunging the whole candle into the fire for one glorious blaze, and we who deem you indispensable in our particular walk of life, are most concerned lest you burn yourself out before you have had time to enjoy the benefits of the success you have so thoroughly merited.

We know, Jack, that you think for your men first and last and that their profit is wrapped up in your success. The history of your band proves beyond suspicion that what is good enough for you is good enough for them, and their loyalty and co-operation with you is a shining example to all musicians.

But, Jack, in a much lesser degree, their work, too, must be terribly heavy. By sparing yourself you will spare them, and you are, after all, far too good a group of artists to be permitted to become stale.

That you will read in every line of this letter the sincerest message of goodwill, honest admiration, and well-intentioned advice is the hope of

Yours cordially,
THE MELODY MAKER & BRITISH
METRONOME.

(Continued from page 9.)

With regard to amateurs getting on "subscription clubs," I think the publishers are applying Mr. Henry Ford's principle of mass production, cheaper to produce, since a more guaranteed sale also spreads more quickly, saving advertisement. I would suggest a half-way line—an amateur club, not quite so cheap as professional.

If you have read thus far you may feel some curiosity as to what I am or on what authority I base my criticisms and remarks.

Sorry I cannot subscribe Mus. Bac. or anything musical at all.

I, however, "managed" an amateur band in a foreign country, where musicians were "dirt cheap," but who hadn't the faintest notion of "up to dateness" in music. Our fees were just double the prevailing rate, although we should have been content to play for nothing, as you mention; but we did have, as it happened, thought for the poor fellows we robbed of a job.

The fault was theirs, however, was it not? They should keep up to date.

I also promoted dances more or less of a private character. We all studied the best dance band records diligently. Three taught themselves sax phones, and one developed into a "warm trumpet." The copying of American orchestrations from records was performed by two pianists of our number. Enthusiasm we all had, real knowledge of music only the two pianists. Since returning to England the leading pianist and myself have listened to a large number of British bands, including all the stars, but still think that an American combination we have heard is best of all.

In conclusion, let me beg of you to excuse the verbose character of my epistle, and accept hearty congratulations on your production, cheap even in its present form at a shilling.

I am, dear Sir,
Sincere in admiration,
ALBERT SARFAS,
E.R.A., Royal Navy.

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Did You See These?

Pars. from the Press

ONE REASON FOR THE COAL STRIKE ? ! !

The *Man's Own Paper*, edited by Professor Main, for the Church of Scotland Young Men's Guild, has a paragraph in last month's issue suggesting (not too seriously) that the General Strike and the miners' strike are the outcome of jazz!

Proof is produced in an extract from Plato's Republic, commencing: "The introduction of a new kind of music must be shunned as imperilling the whole State; since styles of music are never disturbed without affecting the most important political institutions, . . . until it ends by overturning everything, both in public and in private." So now we know!

DANCING IN AN AIRSHIP

Writing of the new airship R. 101, the *Bristol Times* says, the dining-room of this super-giant of the air will be big enough to accommodate fifty people sitting down to table at once. Sixty couples could dance together on the floor. Hitherto the girders of airships have been made of light alloys, but—and this explains the British designers' confidence in the vessel's strength—the girders of the R. 101 will be of stainless steel.

JAZZ A CRIME—OFFICIAL

Seven Radcliffe colliers were fined £3 each at Bury under the Emergency Regulations for "committing an act likely to cause disaffection among the civil population."

It was stated, says the *Star*, that they formed a jazz band and followed a man who had resumed work.

The defence claimed that the offence was a joke.

JAZZ-DINNER BALLOT

Young Folk Vote for Quiet: Their Elders for Dancing

By fourteen to one the patrons of a London West End restaurant have voted against having music at meals and against dancing, says the *Daily Sketch*.

An unexpected feature was that many young people voted in the majority party of 8,000, while elderly folk made a large proportion of the minority of 591.

"Ban the band" was typical of remarks made on the voting card.

DANCE MUSIC INVADES TURKEY

Dancing is developing into a craze throughout Turkey. Almost every day provincial deputations arrive in Constantinople and engage the best dancers and jazz orchestras for their towns.

The latest deputation came from Trebizond. So great is the demand that jazz musicians and dancers can command their own price.—(From the *Nottingham Evening News*.)

PIANO JAZZ

Those who saw "Tip-toes" here, says the *Glasgow News*, may recall the use of two pianos in the orchestra. The fashion is spreading, and the very fashionable audience at the Queen's Theatre, London, were interested by the twin baby grands in the "Queen High" orchestra.

To find room for them the first row of the stalls has had to be sacrificed. This loss of seating accommodation, according to some figures produced between acts by a mathematical friend, must be costing the management something in the nature of £60 per week! Yet, even at that, why only two pianos? Will not some

Napoleon of musical comedy come along and give us a whole orchestra of pianos?

'TWIXT SAINTS & SINNERS

Mr. Paul Whiteman, of jazz fame, states, the *Spectator* says, that the ecstasies of the saint are an intoxication, as is also the stupor of the drug habit, and that "jazz" as an intoxicant comes somewhere between these two extremes. "The intoxicants that every living thing needs and somehow gets are merely a shaking back into the right rhythms." He firmly believes that jazz is an influence for good in the world, for it works through vibrations which "are somehow bound up with the deepest centres of life." *Jazz* (J. H. Sears, \$3.00) is an interesting book which might be published over here.

PROFESSOR PRAISES JAZZ

Sir Hugh Allen, director of the Royal College of Music and Professor of Music at Oxford, defended broadcasting—and jazz—says the *Daily Herald*, in a lecture at Birmingham University on "Music in everyday life."

Fifty years ago, he said, there was

too little music. Nowadays we were in danger of too much.

He added that people often said that jazz was fatal. "Don't you believe it for a moment," said Sir Hugh; "there is lots of good jazz, and a tremendous opening for light music to-day."

SIR EDWARD ELGAR TO WRITE JAZZ?

An original appeal was made by Mr. James Agate, a past president of the O.P. Club, who occupied the chair at the club dinner to Sir Landon Ronald.

When given the toast of "Music," says the *Yorkshire Post*, Mr. Agate touched upon the subject of jazz, and declared that undoubtedly many people who did not feel the appeal of what was generally regarded as good music were sensible to the rhythm of jazz. He would suggest that some of the musicians of the present day should turn their attention to this form of music before it was left entirely to the vulgarians. "Why should not Sir Edward Elgar write something for the saxophone before it was given over entirely to the sort of thing which Mr. Paul Whiteman insisted on pouring out?" he asked.

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By GEOFFREY CLAYTON

YOUR CHRISTMAS DINNER FREE!

Good! Having caught your attention with this bright little sentence, I may as well tell you that a thousand pounds has nothing whatever to do with our competition. Why! we have never even heard of that much money. If I had a thousand pounds, I wouldn't speak to you! Now, don't sulk and go away. After all, it's quite a good way to attract your notice, and you can always go and do it on your friends (if you can find any who don't read THE MELODY MAKER); so be matey! What I really meant to say is at the top of the next column. Have you seen it? Good!

Now then! Here is a chance you positively must not miss. I might never get such an opportunity again. See what I mean? Other bright contemporaries are running marvellous competitions in which you can get anything from a Rolls Royce to triplets or the "flu," and I am jolly well going to see that we are not left out.

So we have organised a great scheme, which is so simple that if you are taken in by it—No! I seem to have got that wrong somehow. Anyway. All you have to do is to solve the attached cross-word puzzle, and the puppy is yours. 50 per cent. of the money taken

YOU MAY WIN £100!
 If you are lucky.
 Think of that!!
 Then go on thinking!!!
 It will pay (me) for you to enter for
OUR GREAT CROSS-WORD COMPETITION
 No Forms. No Formality.
 No Licence Required.
 Valuable Prizes Worth
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DO IT NOW!

goes to charity (as a matter of fact, it is going to pay my tailor, which, if not actually a charity, would most certainly be a miracle), so you will see that it is all in a good cause.

The following firms and private individuals have most generously offered to give prizes free of all cost. Whether, of course, they will get distributed is another matter entirely: there's no harm in hoping, is there?

Messrs. Oxford & Cambridge.—A Darnhard four-seater sports model, completely equipped for the infirmary.

Messrs. Cross & Smackwell.—Six jars of traffic jam (to go with the car).

Messrs. Shoes (Cash Chemists).—A first-aid outfit (to go with the car).

Messrs. Black & Brown.—A complete shoe-cleaning outfit (in case you do not win the car).

Ben Davis, Esq.—A complete course of lessons on "How to Tone down; or, 'Reeding' from Sight."

A well-known Scots Comedian (who desires to remain anonymous).—Three (complete) cheers.

A well-known Drummer (who also desires to remain anonymous).—A vellum-bound autograph copy (complete with snares) of "Eric, or Little by Little."

Messrs. Lawrence, Wrong & Co.—A year's buckshee pro. copies, including the famous cast-iron (Horatio) nickel-plated winners, "Squeak" and "Headin' for Pentonville."

Messrs. Hawkes.—A copy of "Birds I have Known."

Messrs. Boosey.—A "Bass" drum.

Billy Mayerl, Esq.—A tin of Farrar's Toffee.

Me.—An I.O.U. for £5, to anyone who will exchange it for the needful.

And hundreds of others.

Now, all you have to do is to follow the simple rules and get on with the

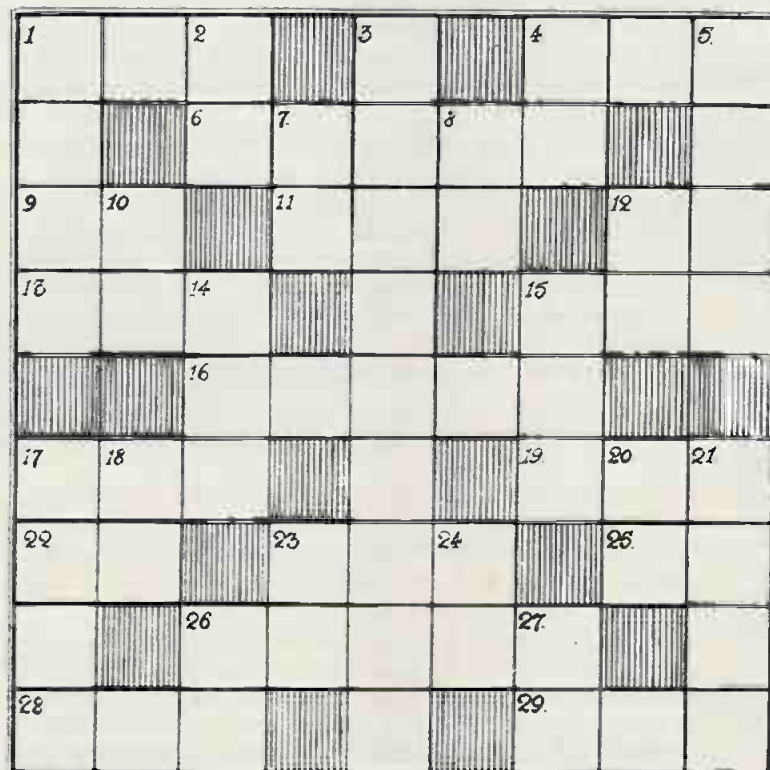
(Continued on page 16, col. 3.)

ACROSS.

1. One way to get a drink after time.
4. One "over the eight" will make you—
6. Wine steward's emblem.
9. Two-fifths of Stout.
11. Puts beef, not beer, into you.
12. Under proof.
13. A Bacchanalian, patrician or plebian call for help.
15. The silly part of Bass.
16. What "Dutch" courage will do.
17. Even a "tippler's" epitaph.
19. Offensive end of the "chucker-out."
22. More than half wet.
23. Toddy.
25. The tippler's joy cry.
26. Pub. vocalist.
28. Half a meal and a whole shindy.
29. You can't do this to beer.

DOWN.

1. You can catch, play, sing or drink this.
2. This, and all other railways supply beer.



Seriously—this puzzle can be solved. Try it. —Geoffrey Clayton.

3. Guaranteed to drive neighbours to drink.
4. The article. Applicable to angostura but not beer.
5. You can't drink without these.
7. Put 2 in the middle and no tippler will touch it.
8. Add U and you may get more beer.
10. Indicates direction towards the pub.
12. Dry territory (?).
14. The Scotsman's method of drinking.
15. Preceded with S, it will make you thirsty.
17. Stout.
18. Partner to gin.
20. Exclamation of alcoholic remorse.
21. The wind which provides another explanation of red noses.
23. Any tippler.
24. A winter cordial (backwards).
26. With nought in the middle becomes the value in gold of a Bass in the Sahara.
27. Concerning—beer or anything.

A DUTY TO YOURSELF

EVERY musician is an artist whose "stock-in-trade" is his talent and whose "goodwill" is his own personality. Both of these factors are unsaleable.

Unlike the commercial man and others who deal in any kind of commodity, the musician has nothing to sell when he feels it is time to retire, and his widow has nothing on which to realise when he leaves her to carry on the responsibilities which he has always worked to fulfil. His future depends on all the hard, solid cash he can lay by while he is able to earn it; but there is something about the average musician's temperament and perhaps his mode of living which makes saving difficult.

Why is it that the musician is usually worse off at middle-age than, say, the clerk or shop assistant or department manager living next door, although the latter has never in his best week reached such a satisfactory financial reward for his labours as the musician succeeds in averaging? The answer is that the musician has never been encouraged to look far enough into the future. His engagements have usually been here and there and the future has always been something too remote to think of. Yet his lack of tangible "stock-in-trade" and "goodwill" make it the more imminent and worthy of safeguard. Here is where Insurances—Life Endowment and all other classes—get their cue.

The young man of to-day can immediately insure his life for the substantial sum of £1,000 by paying that sum in instalments over, say, 20 years, and at the close of that period he can receive, in cash, his full £1,000 plus a profit considerably in excess of that which he might obtain by investing a like amount for himself—assuming he could save such a lump sum. Each year, too, he will have received a good cash abatement from his Income Tax, which may be considered as a regular dividend.

The substantial sum comes to him at an age when he really needs it—at an age when he joins in the chorus of musicians who wish they weren't and could do with some ready money, so that they didn't have to be.

Then again, do we not all remember those tragic occasions when a subscription has been made for the stranded widow and orphans of some

confrère who had been playing with us a short time before? He wouldn't have accepted a drink, probably, without hastening to return the compliment, but now his independence, his talents and his salary have gone with his worries to the winds, while we dip our hands deep down and do what we can to help his dependents bearing the shame of having to accept charity.

The single fellows have heart-breaking positions to avoid as well as the married ones; they will probably fall for matrimony just as surely as the married ones did—and it isn't such an unpleasant fall either unless there is that constant worry as to the future. Why wait, too, until it is necessary to pay higher premiums when they are cheaper for the younger insurers? And, in any case, the single musician will have an old man dependent upon him one day—himself!

We all—at least, those who are sensible—insure our instruments, our houses, our cars, and other things;

Healthy Legs for All!

Great New Discovery.

An entirely new treatment that cures through the blood, at the same time improving general health and increasing vitality, is bringing quick relief and permanent cure to hundreds of sufferers who had long ago given up hope of finding relief from the weariness, pain and disfigurement of leg troubles.

Varicose veins, ulcers, eczema, muscular weakness, swollen legs, phlebitis, inflamed wounds, rheumatism, and all those troubles generally known as bad legs are cured by this treatment without pain, without rest, and at small cost.

This is the New Elasto Treatment that restores the natural healing power to the blood. It is prepared in tiny tablets to be dissolved on the tongue and is the pleasantest and most effective treatment ever devised. **Elasto also cures piles, prolapsus, varicocele, hardened arteries and glands, and all relaxed conditions, no matter where they occur.**

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ELASTO MEANS HEALTH!

but often we get nothing back from that form of insurance, necessary as it is, because there has been no occasion to make a claim. Probably there never will be. But with Life Endowment form of insurance there is bound to be a claim one day—and no matter when it arises the insureds get back more than they have paid. Those who die early in life have made ample provision for their dependents, and the others receive their money back with good profits, so nothing can be lost.

Occasionally some would-be wit makes the remark "I should worry about what happens when I die!" And a very good reply, too, providing he is certain he will never leave anyone dependent on him.

Nobody can afford to neglect Life Insurance. The poor man *must* have it, and the wealthy man knows too much to miss a good thing anyway.

THE MELODY MAKER feels it is doing a good thing in strongly urging all its readers to consider this all-important question of insurance. At least one high-class firm advertises in this book.

(Continued from page 15.)

solution of the puzzle. Here are the simple rules:—

RULES.

1. Each solution must be on a separate form.
2. No two solutions must be on the same form.
3. All solutions must be on different forms.
4. Each solution must be accompanied by a coupon.
5. And also by the covers of the last 37 issues of THE MELODY MAKER.
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7. No member of the staff of Parkhurst is allowed to compete.
8. The decision of the judges (if any) shall be (extremely) binding.
9. A list of the prize winners (if any) will be published in the issue of THE MELODY MAKER dated March, 1958.

* * * * *

By the way, the cross-word puzzle can actually be solved; so have a slap at it—it took me a long time!

And in case I don't see any of you before—A Merry Christmas and lots of work in the New Year!

GEOFFREY CLAYTON.

WE THOUGHT EVERYONE KNEW IT WAS
TO BE A "JAZZ" XMAS



SO THERE IS A USE FOR THESE THINGS.
WISHING YOU "SAX" OF GOOD THINGS FOR XMAS AND THE NEW YEAR.

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“THE REVELLERS”

THEY do things differently in America. Here a certain measure of public success is regarded as a necessary pass-word to the recording rooms of the various gramophone companies. There one may achieve success first on the gramophone and use it as a spring-board for a leap into concert fame.

“The Revellers,” who recently appeared at the Prince’s Restaurant, London, are a striking instance of this. Individually their story is the common one of young American musicians coming to New York to seek their fortunes. Individually they had appeared on some important concert platforms—then four of them met and formed themselves into the “Shannon Quartet.” As such they were successful, but fame on a big scale came after they met Ed. Smalle—who was well-known as a single turn—and with him formed themselves into a quintet.

As an organisation their chief business is acting under contract as “staff singers” to various gramophone companies. They have thus made thousands of records of all kinds of music, from the most severely classical to the merriest jazz, taking in, by the way, both grand opera and Gilbert and Sullivan excerpts.

As “The Revellers” they have recorded for H.M.V.; as “The Singing Sophomores” (pronounced Sof’morees) for Columbia; as “The Merrymakers” for Brunswick (in England, Chappell & Co.), and altogether, within a comparatively short time, they have sung under about ten aliases, renewing their success under each of them. This is quite sufficient reason for paying some attention to their methods.

“The Revellers” are a male-voice quintet, consisting of Edward Smalle, pianist, tenor and arranger; Franklyn Baur and Lewis James, also tenors; Elliott Shaw, baritone; and Wilfred Glenn, bass. Their voices are finely graduated, the shade of difference between the two tenors, who form the foundation

of the organisation (as apart from Smalle, who is more concerned with those delightful little rhythmic embellishments), and the two lower voices being such as to counteract that suggestion of monotony that sometimes emanates from a vocal combination which sings in only two vocal colourings. The tone is nicely balanced, the bass providing just the necessary foundation without superfluous weight.

The voices of “The Revellers” may be powerful, but if so they keep it a secret, for it is not the volume but the lightness and delicacy of their performances that make them so attractive. In the kind of music which they were presenting at Prince’s they naturally fall into that conversational manner of singing which is so characteristic of America to-day, but there is all the difference between this style as presented by those who know how to sing and those who employ the device to conceal (as they imagine) the painful circumstance that they lack that knowledge.

These artists use their voices so admirably in the light popular numbers which they featured here that, not having heard any of their more serious work, I am quite prepared to take it on trust.

Wherein their special quality resides is none too easy to tell. We in England

have not much to learn concerning choral and part-song singing, but, having our own special virtues we must not pretend to have also those of others. We have, for instance, nothing that can compare in its own special line with the vigorous, almost pugnacious, attack of Slavonic singers, such as the party of school teachers from Prague which only recently visited, and broadcast from, London. On the other hand, we could show them something in the singing of a madrigal that would excite their admiration in the same degree.

“The Revellers” owe much of the attractiveness of their performance to the success with which they conceal its preparation. They are as far from the almost military attack of the Slavs as they are from that faint suggestion of meekness that makes an English quartet so often look as if the two outer members were apologising for the presence of the two undistinguished fellows standing in between, or mildly wondering how they got there.

“The Revellers” continue to convey a suggestion of breezy unsophistication. Some of their best touches of vocal ornamentation, which I am convinced required no inconsiderable amount of rehearsal, sound as if they were improvised on the spur of the moment and merely put in “for fun.”

This applies particularly to Ed. Smalle’s “doodle-oos,” for which he is world-famous. Somehow our singers, the best of whom are as “slick” as any the world over, rarely contrive to look as if slickness were natural to them, and what appears to the eye is sometimes quite appreciable by the ear. “The Revellers” somehow would look and sound “slick” even if they did not feel that way, as may perhaps have happened sometimes in their career when taking on a stiff piece of music at short notice.

Most certainly temperament, either hereditary or acquired by environment, plays a big part in “The Revellers”



Photo by]

“THE REVELLERS”

[Apeda

Reading from left to right: Leslie James, Ed. Smalle, Franklyn Baur, Elliott Shaw and Wilfred Glenn.

renderings. Without temperament they could not possibly instil that atmosphere—subtle?—yes, but none the less apparent for that—which makes their work so different from that of all others. Whether, when it comes to syncopated renderings, our native singers have that temperament I will not question—the subject opens up too vast a field for controversy.

“The Revellers” regarded their engagement at Prince’s practically as their debut in Cabaret, for nearly all their work had hitherto been recording or broadcasting. They are not even sure that they will be able to continue in that field on their arrival back in New York, or to pay us another visit next year, for most of the time they are under gramophone contracts which leave them little scope for other engagements.

Nothing has done more towards making “The Revellers” such outstanding favourites, writes “Needle-

point,” THE MELODY MAKER Gramophone Correspondent, than their knowledge of how to record.

Every recording artist strives to get intimacy into his renderings, that is to say, the effect that he himself is with you—no further away than is the instrument.

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Of these few, one must include “The Revellers,” and their ability to bring themselves in their recorded performances into such intimate communion with their audiences is the great secret of their success.

“We do it this way,” said Edward Smalle, the leader and pianist, to me just before he left for home. “We get as near as we possibly can to the

microphone, just a very few inches off it. Instead of placing the microphone any distance away, we stand it actually on the piano, a little to my right and facing me as I play the accompaniments. Then the boys bunch up together round me, also getting as close to the apparatus as possible. Of course, we have to sing absolutely *ppp* as, being so close, the least forcing of any note would cause the recording mechanism to “blast” and ruin the whole rendering. Sometimes we literally only whisper, but I find it no drawback—this quiet style. In fact, it helps. One seems to be able to get a sweeter tone and more subtlety of intonation than when performing with the ordinary recognised volume for vocal rendering.”

Yes, there in a nutshell is the secret of vocal recording. Perfect technique, minimum of volume, and as close as possible to the microphone. Will the same principle also solve the problem of instrumental recording?

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TO-TWO TO-DAY
HARD-TO-GET GERTIE
SOMEWHERE
I'VE GOT SOME LOVIN'
TO DO

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

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CURRENTS
MY GIRL'S GOT LONG HAIR
COMING THRO' THE
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STATIC STRUT
COULD I? I CERTAINLY
COULD
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GOOD-NIGHT
SUMMER RAIN
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JACK IN THE BOX
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KEEP ON CROONIN' A
TUNE
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THAT'S GEORGIA

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PICADOR
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COMES CHARLEY
SMILE ALL THE WHILE
KISS I CAN'T FORGET
(Waltz)
ANTOINETTE (Waltz)

Issued in February, 1926

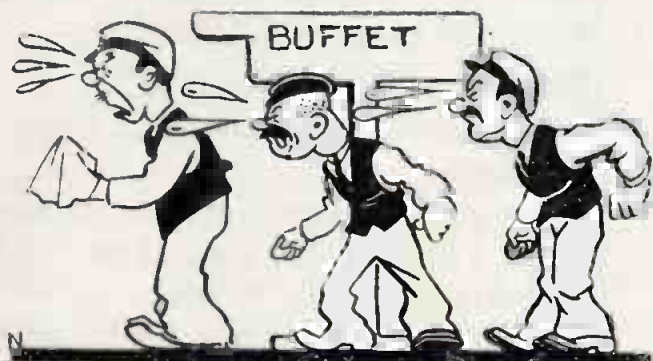
TIN CAN FUSILIERS
UKULELE LULLABY
WHAT DID I TELL YA?
HEADIN' FOR LOUISVILLE
WAIT 'TILL
TO-MORROW NIGHT
I'M ON MY WAY
TO DREAMLAND

◦ A TOUR ROUND THE WORLD ◦

By HARRY GRAHAM

*With apologies to Mr. Debroy Somers
for translating into words the excellent
ideas he so musically expressed*

ON a fine English May morning, with the fog-signals in full blast, we set forth upon our journey, 18 strong, able-bodied bandsmen, sound in wind and string. The scene on the departure platform at Victoria Station was so indescribably moving, as the various members of the band bade passionate farewells to each others' wives and sweethearts, that even the least emotional among the porters turned away sobbing in the direction of the refreshment-room.



SOBBING IN THE DIRECTION OF THE REFRESHMENT ROOM.

Nothing of interest occurred during the journey to Dover, except that one of our colleagues (who had brought his luncheon with him in a flask) declared his intention of inaugurating our Great Adventure by swimming the Channel to France. We pointed out to him that the distance was considerable, and that, in order to withstand the coldness of the water, he would have to cover himself all over with grease. He brushed these obstacles lightly aside, saying that he was already well oiled, and would be more than half-seas over before Dover was reached. We suppressed him with difficulty.

We arrived at Calais without further complications. Here a little trouble arose owing to one of our members successfully smuggling in two dozen "Romeo and Juliet" cigars (of the operatic variety) in the recesses of a french horn. This caused some very natural ill-feeling on the part of the envious Flautist, whose less capacious instrument could only find accommodation for a couple of gaspers.

The French Customs were frankly puzzled as to whether our sousaphone should be admitted under the heading of agricultural implements or surgical appliances. Finally, when its owner had performed a brief, but moving, solo upon the instrument in question, it was unanimously decided to issue him a dog-licence.

During the journey to Paris our Conductor's knowledge of the French

tongue proved invaluable, such words as "Vermouth," "Absinthe" and "Crème de Menthe" flowed from his lips in a perpetual stream, with all the glibness of long usage, and added greatly to the amenities of the trip.

In Paris we were greeted by the strains of an inspiring march, played by the Band of the Garde Républicaine, who once again proved to us that, as Napoleon so justly remarked, "A conductor's baton lurks in the knapsack of even the least distinguished piccolo-player." We listened to this typically French music in an awed silence so intense that you could have heard a franc drop 10 points.

The charms of the gay capital proved too much for our French Horn, who seemed to be in his element there. He consequently missed the Rome express that evening, only joining us by aeroplane some 24 hours later.

We arrived in Rome on the following day, and once again our Conductor's close acquaintance with foreign languages was of inestimable value. Such Italian words as "Chianti," "Martini," "Asti Spumanti" slipped off his tongue without apparent effort and proved an "Open Sesame" to all the most interesting pleasure resorts of the capital, including the Coliseum (by kind permission of Sir Oswald Stoll).



TOO MUCH FOR OUR FRENCH HORN!

The tardy arrival of the French Horn, who had lost all his luggage, containing a change of underclothing and the unexpired portion of a cigar, caused great enthusiasm among the local Fascisti, who regarded him as rapidly qualifying to become a potential Black Shirt. They hailed him with strains of "Gioninezza" (the Fascist anthem), played on the run by a pack of well-trained Bersaglieri.

As our Conductor so cleverly remarked: "There's no place like Rome!"

We left for Venice on the following morning. Owing to some inexplicable misunderstanding, Signor Mussolini was not at the station to see us off. We were consoled, however, by the knowledge that we had only missed the Pope by two days.

Venice exceeded all our expectations. The serenades on the Grand Canal, sung from gondolas by extinct



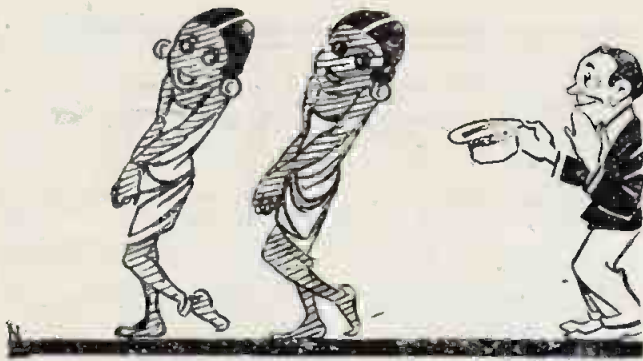
BAILED HIM OUT

prima donnas, whose vocal processes had long ceased to function in grand opera, the haunting melodies issuing from the lips of the local boatmen as they haggled with American tourists over their fares, the occasional fracas caused by members of the British plutocracy indulging in treasure hunts in the various churches—all combined to prove that, as our Conductor so wittily put it: "There's life in the old Doge yet!"

A slight contretemps arose when our Drummer was arrested for bathing in the Lido in a two-piece swimming suit. One piece (and that a very exiguous one) is considered more suitable by the authorities. We bailed him out at a cost of several lira (or lire, as the case may be), and boarding the good ship "Harmonic" at Naples, set out to sea, and were soon dropping anchor in the Bosphorus.

We landed early at Constantinople, and proceeded to pay visits to all the various mosques, muezzins, minarets and domes in the vicinity. As our witty Conductor pertinently observed: "There's no place like Dome!" His knowledge of Turkish stood us in good stead, though we were slightly disappointed to find that the only words he knew were "Sherbet" and "Rahat Lakoum." A visit to one or two of the smartest local harems reconciled us to our fate, and the next morning all the members of the band, except the oboe player, missed the boat, and

had to follow on a tramp steamer which was conveying a cargo of curry to Bombay.



BOMBAY 'DUCKS'

We reassembled later at Bombay, where we were met by a deputation consisting of two Bombay ducks, three snake-charmers (who nearly succeeded in turning the head of the Trombone), a camel that had once known Mr. Oscar Ashe intimately, and several monkeys, who greeted us as brothers.

It is difficult to give any adequate impression of the melodies of that mysterious Empire which has been called the brightest jewel in Britain's crown. The delicate aroma of the bazaars (so reminiscent of the front at Worthing at low tide), the soft sound of the Jemadars singing love-plaints to their Chota-hazris, combined with our Conductor's fluent use of Indian patois expressions, such as "Egg Nog" and "Gin Sling," have left us with imperishable, if somewhat confused, memories of this portion of our trip.

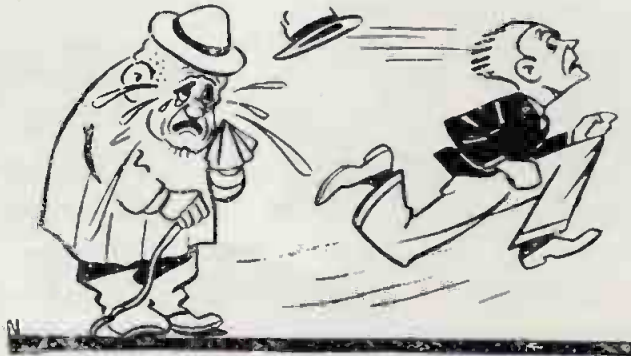
It was with heavy hearts that we embarked upon the good ship "Dab-chick," that was to carry us to Honolulu, for the barometer was falling, a depression was advancing from Norway, a cyclone was approaching from the East or West Indies (I forget which), and it was clear that we were in for dirty weather. And so,

alas! it proved. The voice of our Conductor, whose knowledge of nautical terms is peculiar and unique, could be heard above the storm crying: "Steward! Steward!" and the moans of our Saxophonist might easily have been mistaken for the whistling of the gale among the rigging.

It was, indeed, a relief to reach Honolulu at last, where the entire population, armed with ukuleles, banjuleles, ocarinas, xylophones, tom-toms, tympani, tympanums, tympana and other instruments of torture and percussion, turned out to meet us.

As we listened to the old negro melodies founded upon the earlier works of Bach, Mendelssohn and Joe Meyer, we realised why it is that American songwriters invariably express a desire to be taken away from wherever they happen to be and shipped to Dixie or Alabam.

From Honolulu to San Francisco, through the Golden Gate, was but a short journey. By this time our Conductor (who is a fluent American scholar) had sufficiently recovered from the effects of the voyage to give utterance to those popular local slogans ("Highball," "Mint Julep,"



DEPRESSION WAS ADVANCING

"Giraffe's Neck," etc.) which, ever since Prohibition, have fulfilled the prophecy of the Psalmist, who foresaw the United States as "a dry land where no water is."

From San Francisco we took train to New York, a city best known to Englishmen as the home of the



FLUENT AMERICAN SCHOLAR!

immortal Sousa, the March King, and of the Ziegfeld Follies, now, alas! disbanded. In the "Windy City" (as New York is called) we were everywhere reminded of the truth of that famous poem which begins:—

"This is the City of the Free,
The Cocktail and the Ten-Cent
Chew;
Where you're as good a man as me,
And I'm a better man than you!
O Liberty, how free we make!
Freedom, what liberties we take!"

Our journey was now drawing to a close, but we were determined to enjoy a fleeting glimpse of Canada before it ended, and managed to spend a few hours in Ottawa, the capital of that vast Dominion. Thence, to the strains of the Canadian national anthem, sung to us by a chorus of Byng Boys, we set sail for England, and, after an uneventful voyage, reached Portsmouth Harbour eight days later.

Our musical tour was over; but as our feet touched the familiar chalk soil of our native land, we could not help agreeing with our Conductor when he remarked, charmingly and (as one must admit) very originally, that, after all, "There's no place like Home!"

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MUSIC IN THE CINEMA

“HOW!”

IN introducing this, our new permanent cinema section, we should, firstly, as a peculiarly British institution, justify the use of the American idiom “HOW!” upon which we rely to capture your particular attention. We by no means hold a brief for Americanisms generally, but in this case we find a word which happily covers the two meanings we wish to convey to you. The first is a salutation—as interpreted from the western import of “HOW!”—the second is the literal note of interrogation, “HOW?” which we hope this section will completely answer.

“Music in the Cinema” will be a magazine within a magazine. It will cover its subject in the same complete manner as, we believe, THE MELODY MAKER AND BRITISH METRONOME covers modern syncopated and popular music. It will be informative, instructive, and entertaining, and will be written for the humblest in the rank and file of cinema orchestras as well as for the more exalted.

The section will be directed by a well-known authority on all matters concerning music in the cinema, whose intention it is to make the section of real commercial benefit to its readers.

As “Music in the Cinema” is very much a new venture—there is no other publication even attempting to cover the same ground in a like manner,—your opinion will be of the utmost use to us. Readers are, therefore, invited—nay, requested—to send us their views on it, and particularly to let us know if we can especially help them by dealing with any aspect of the subject not herein covered.

This section of THE MELODY MAKER AND BRITISH METRONOME will doubtless grow rapidly as those interested and capable of assisting proffer their ideas and services, and so enable the magazine to cover completely every phase in the new field it has entered.

In particular, instructive articles on the technique and employment in the Cinemas of all orchestral instruments, will be published, in addition to a section which will provide a medium for the open exchange of experiences and learning, and a free bazaar for the acquirement of general intelligence.

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: : MUSIC IN THE CINEMA : :

Conducted by J. MORTON HUTCHESON

THE foundation, or principle, upon which the musical accompaniment to the silent drama is based, originated in the legitimate drama theatre of the old days of stock drama, when the Musical Director had to compose, or arrange, a selection of airs, called "*melos*," which were used as "*themes*" for the entrance of each principal actor and actress.

The villain of the piece would always enter to the accompaniment of a creepy or sinister melody, the heroine to some slow pathetic andante, while other characters were appropriately catered for.

When films began to be an entertainment, some eighteen years ago, the same procedure was adopted, and the balance of the accompaniment was left to a very limited supply of light intermezzos, waltzes, marches, and one or two of the standard overtures. This was soon followed by an outcry from the musical portion of the audience, and those in charge of the music quickly realised that they must search the publishers' offices for other music. The publishers rose to the occasion and the composers were kept busy turning out melodies as fast as their brains and pens could compose them.

Some of the first really serious attempts at synchronisation between music and screen were made with three excellent productions: "*Antony and Cleopatra*," "*Les Misérables*" and "*Quo Vadis*." I do not, of course, refer to the film productions of these names recently seen by the public, but the earlier productions of fourteen or fifteen years ago.

A few years later this was followed by Mr. D. W. Griffiths' wonderful productions, in which he spared no expense to place before the British public really musicianly accompaniments, culminating in that wonderful score for "*Way Down East*" which, to my mind, has never been excelled.

Since then many very capable musicians have attempted to arrange a score for accompanying the silent drama, but in the majority of cases the only ones who have proved successful have been those men who migrated with experience from the theatre or spoken drama, to the cinema or silent drama.

The Position To-day

I am inclined to think, and I do not make this statement without hesitation, though I do make it after a very careful study of the subject entailing many visits to cinemas in London and the Provinces, that the musical accompaniment, generally, is *not* as good as it was eight or ten years ago. There are several causes for this, but the two which are really at the bottom of the trouble are: *1st*, We have not as many competent and experienced men in charge of our orchestras to-day as we had then, and *2nd*, the tendency to what is called "*close-fitting accompaniment*" has gone too far and spoiled the desired effect.

In as few words as possible let me explain the two causes separately.

1st: We have just as good musicians, and far more of them, in our cinema orchestras to-day, and some of our orchestras, as orchestras, are really excellent, but the man in charge is often the square peg in the round hole. Many proprietors think that because a man is a really brilliant violinist or pianist he will make an ideal musical director in a cinema. They never made a greater mistake in their lives. If such musicians, though fine individual performers, are lacking in that dramatic instinct which is necessary for cinema work, then their talents are put to a wrong use.

The second cause is a tendency to overdo what is called "*close-fitting accompaniment*." A continual change from one melody to the other becomes, after a time, a nuisance to the listener and apt to distract his attention from the play on the screen. Let me give just one short instance. The scene is a ballroom, the company are dancing a fox-trot, or waltz. In the middle of the dance, two of the principal actors leave the ballroom and go into an adjacent room, balcony, or garden. There a love scene, or even dramatic scene, takes place. In many cases you will hear the musical director switch off from his fox-trot or valse, to a love theme or dramatic melody, and give you about eight bars of it, returning to the fox-trot or waltz almost immediately as the scene changes back to the ballroom. In my opinion, there

is no necessity for this musical change and had the fox-trot or valse been brought down to a *pianissimo* with a slight *rallentando* the effect would have been just as good.

There are other minor causes to which I shall refer later on.

Musical Suggestions

For some years past it has been customary for the renting houses to issue a suggested musical accompaniment to their productions. In most cases this list is the programme of music played at the London trade show. There are two grave mistakes made in connection with these lists, and I only wish some of the arrangers of them could go round the Provinces, as I have been doing for the last three years, and hear the "*nice*," "*kind*" things which are said about them by the musical directors in small Provincial cinemas. The London trade show is a great send-off for the film, a large orchestra is engaged, therefore the man who is in charge of the musical accompaniment can let himself go in the music library, and very often puts out stuff which is quite unsuitable for the Provincial trio or quartette. What help therefore is such a list to the small man? I intend to go into this subject fully very shortly and shall be glad to hear from Provincial musical directors on the subject. The London man does not require help, but I am convinced the Provincial man does, and I wish to help him.

The second cause is just as upsetting. A London trade show is run at the average of fourteen to fifteen minutes for each thousand feet. The music is arranged accordingly. In the provinces the same film will be run by the local manager at nine to ten minutes per thousand! A difference of five minutes in each part!! What chance has the musician to follow the suggested list?

Musical Scores

The greatest advance which has been made on the musical side of cinemas is that which has been made by the renter in conjunction with the music publisher. They have both realised at last the great importance of music in the cinema, and nowadays no

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expense is being spared in compiling really excellent scores, all cued and neatly bound, which are sent out with the film. This is a step in the right direction, and is getting towards that point which I have always said would be reached one day—viz., *the musical setting for a film will eventually be done in the studio of the producer, and the sooner the better.*

Jazz in the Cinema

Beyond the ordinary fox-trot accompaniment for any jazz scenes in a film, very little has been done with jazz music until quite recently. The increasing popularity of jazz has, however, owing to public demand, at last found its way into the cinema, and now, in addition to having "double-handed" musicians in the cinema orchestra, and the musical director not only giving his audience a symphonic classic followed by a popular jazz number, we have recognised jazz bands being specially engaged to do a "turn" on the cinema stage as an added attraction to the film programme.

It is a doubtful question if this will last long, as there are many in the audience who do not wish it, arguing that they go to cinemas to see pictures, and that if they want jazz and other forms of entertainment they can go to music halls for them. In discussing this with Mr. Louis Levy, M.D. of the Shepherd's Bush Pavilion, he was very emphatic about it, and had had it proved to him that the Shepherd's Bush audiences did *not* want jazz from his orchestra, but preferred the operatic and classical interludes which he gave them.

To My Readers

In concluding this introductory article in this issue I would like to state that I shall be very pleased to hear from any cinema musician, either giving his views on musical accompaniment to films, or seeking advice. I regret that I am debarred from taking any active part in the cinema orchestra, but my interests are still with the cinema and the advancement of its musical programme; thus any assistance or advice I can give through these pages I gladly offer. Immediately following the issue of this number, I intend to make a visit to the principal West End and suburban houses, and record my impressions; I hope later on to visit some of the provincial cinemas.

J. M. H.

: : PROMINENT MUSICIANS : : IN THE CINEMA WORLD

Mr. LOUIS LEVY, Musical Director, Shepherd's Bush Pavilion

It is the intention in this section to place before readers the views of those gentlemen who by their talents have become notabilities in the art of accompanying the silent drama.

It is almost unnecessary for us to introduce the subject of this article as his name is now known throughout the world, wherever films are shown, for his great success in the fitting of music to motion pictures. Mr. Louis Levy stands second to none in this particular line, and while we have such accomplished musicians in the cinema trade of Great Britain we need fear no invasion of American, or foreign, musicians, who come, or are sent, over here, to show us how to fit music to pictures. Rather can they all go back to their own countries with knowledge acquired through listening to Mr. Levy's able and artistic accompaniments both at trade shows and at the public performances at the palatial house of entertainment, the Shepherd's Bush Pavilion, where he and his excellent orchestra of eighteen first-class musicians, not forgetting the grand organ so ably played by Mr. Maclean, delight thousands of listeners every week.

In a most interesting and entertaining conversation which the writer had with Louis Levy a few days ago, this talented musician was very emphatic regarding the great advance which had been made in music in the cinema during the last few years. While admitting that the proprietor had at last fully realised the importance of



Mr. LOUIS LEVY

good music in his cinema, and in order to obtain this had made great strides in the increase of orchestras, Mr. Levy was also convinced that a greater advance had come from the film renter and music publishers' side. A few years back the renter was content to let his film go out for public presentation and leave the musical accompaniment of it to the tender (?) mercies of the musicians. The publisher also was not too enthusiastic and cared little beyond the point of selling such publications as he was able to say might be suitable to the cinema musicians.

Musical Suggestions and Complete Scores

To-day all this is changed and improvements are being effected every week. At the present time Mr. Levy is engaged upon several complete scores of orchestral settings for films, and these are to be supplied by the renters to the exhibitor. The publisher is also keenly alive to the subject, and in many cases recently numbers have been specially composed and published, the subject, based on the film, to be used as themes in the general accompaniment.

"The Son of the Sheik"

Those who had the privilege of seeing this film at Shepherd's Bush, and hearing Mr. Levy's masterly accompaniment, were greatly impressed by the way he used the well-known song "While the Sahara Sleeps" both in the prologue and as a theme during the film.

Rehearsals of the Music

Mr. Levy is very decided upon one point. No film for which he arranges music, either in his ordinary routine at the Pavilion, or for trade shows, is ever presented without first being carefully rehearsed with the orchestra, and that is the reason why his close-fitting is so perfect. The writer sat throughout the screening of the "Mons" films and was amazed at the detail and precision shown by Louis Levy in his fitting and direction of the orchestra.

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Sir Thomas Beecham

Mr. Levy was greatly concerned at this gentleman's outburst in the Press recently, and was of the opinion that Sir Thomas' great abilities would be an invaluable asset to the cinema trade in this country; also that he had only to say that he would enter the cinema world and immediately very lucrative offers would be made to him. He would thus have no necessity either to shake the dust of England off his feet or give vent to such a scathing condemnation of the musical tastes of the British public. In the cinema orchestra Sir Thomas would find scope for his vast musical knowledge and undeniable ability and he need have no fear of any question of losing prestige by entering the cinema orchestra, since he has been preceded by such men of note as Dr. Strauss at the Tivoli, Sir Landon Ronald at the West End Cinema (now the Rialto), and Mr. Goossens at Covent Garden.

Musical Turns at the Pavilion

I was informed by Louis Levy that the patrons at Shepherd's Bush had a liking for operatic selections for the orchestral interlude, in preference to

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JANUARY issue.

jazz, but by the time these lines appear in print Mr. Jack Hylton and his orchestra will have fulfilled a week's engagement on the large new reconstructed stage at the Pavilion, and this engagement is to be followed by other well-known jazz orchestras and musical turns.

The Future

In concluding my interview with Louis Levy he expressed hope and desire that all those proprietors who were still wavering and undecided

would at once realise the great value which a first-class orchestra is to their cinema. He also hoped that in engaging a musical director they would be sure that he is a sound musician with a keen dramatic instinct of the requirements of musical accompaniments to films, as this is far more important than the good violinist who can merely play a solo moderately well and look nice in the limelight! The best orchestra will soon be the worst if the man in charge is not capable of handling it and getting the best out of the men. It is brains and experience that should count, but very often do not.

The writer left Louis Levy carrying with him his sincere good wishes for the success of this section of **THE MELODY MAKER**, and convinced that its pages would prove useful and helpful to the cinema musician.

J. M. H.

NOTE.—The Editor of **THE MELODY MAKER** tenders his sincere thanks to the proprietors of *The Cinema* for the loan and use of the photo-block of Mr. Levy reproduced in this article.—
ED. M.M.

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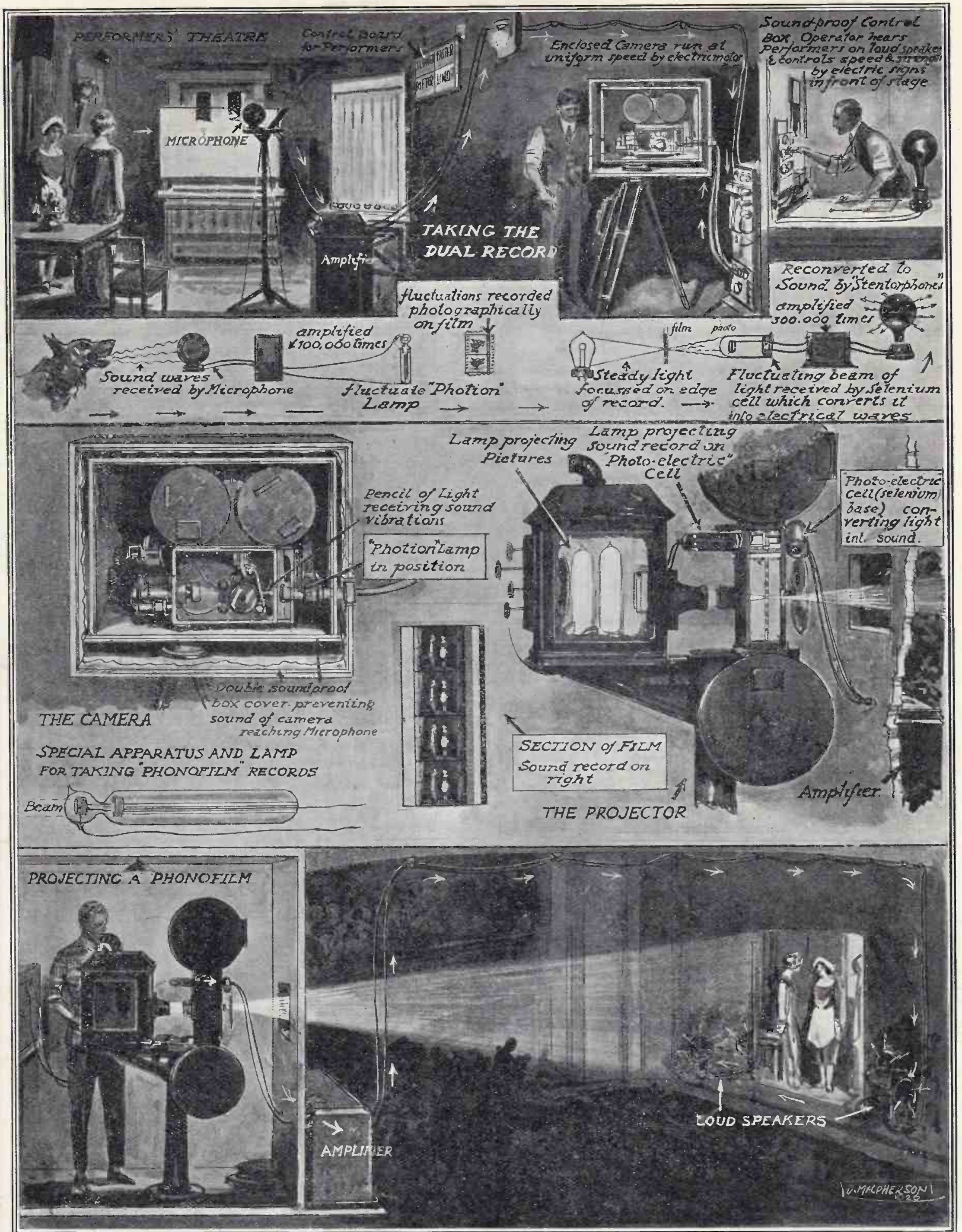
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:: THE DE FOREST PHONO-FILM ::

How It Works—Its Possibilities and Limitations

By EDWARD J. MACDONALD

THE films that have attracted the most interest during the past few weeks have not been the usual perfectly produced and photographed "six-reelers" to which we have all grown so used, but "shorts" somewhat scappily put together, with no definite thread of plot or description, and by no means brilliant as studies in photography. What makes them remarkable is that they present sound as well as pictorial images.

Strictly speaking, these "Phonofilms," as they are called, are not new. They are based upon principles formulated some time ago, and applied in different ways by different inventors. Nor are they made in a new way. The invention of Dr. Lee de Forest, they were exhibited at Wembley, in America and, again, at a London theatre last year.

That they have attracted attention again is because improvements in methods of production and transmission have taken them, if not to perfection, certainly beyond the experimental stage. The "Phonofilm" is now a practical and commercial proposition, and there can be no doubt that cinema audiences all over the country will be able to gauge its potentialities for themselves before many months have passed.

After seeing one of the films produced by the de Forest method at the Capitol Theatre in Haymarket recently, I asked an official of the company to explain the method to me. From his reply, I gathered that it did not entail the use of an expensive plant, neither for production nor projection, and that "Phonofilms" could be produced as quickly as ordinary pictures.

Anyone—actor, singer or public speaker—who performs for the "shooting" of a "Phonofilm" will find the recording chamber therefor a cross between the ordinary film and the ordinary wireless studio. That is to say, his actions take place before an ordinary cinematograph camera while his words are recorded by a microphone, similar in appearance to the instrument familiar to the public from photographs of wireless announcers. This microphone catches sounds as they are uttered at the

identical moment the accompanying actions are being recorded on the film. The sound waves produced are transformed into weak electric currents which are amplified in order to act on a lamp that is placed on the camera.

Under the action of the currents the light of this lamp fluctuates and makes photographically an impression on the film which varies in accordance with the volume and class of sound produced by the performer, the record thus produced occupying a strip on the side of the film about a tenth of an inch wide. When the picture is projected, this strip is masked so as not to be observable, the screen picture being actually slightly smaller to allow for this.

It will be realised that as the sound record runs parallel to the picture, that is to say, the identical sound belonging to each of the many separate little photographs which go to make the complete film, is actually recorded on that portion of the film to which it refers, any cutting that may be required after a "Phonofilm" has been completed will not endanger the synchronisation. Remove or alter the sequence in which a man's mouth opens and shuts and you accordingly remove or alter the sounds he utters while his mouth is moving. That is an important point; for, as everyone associated with the cinema knows, even an expert operator cannot avoid occasional "breaks," which would be disastrous if they did not affect equally the screen picture and the sound conveyed therewith.

For the exhibition of a "Phonofilm" the method of its production is

THE ANALYTICAL SKETCH ON THE PAGE FACING

—reproduced by kind permission
of Messrs. Graphic & Bystander,
Ltd.—plainly illustrates the in-
genious system of PHONO-FILM
synchronisation of image and sound

practically reversed. The equipment used in the cinema's operating-chamber does not involve the employment of special projecting machines. Instead, a small attachment, which can be used with any motion-picture projector, is fitted between the spool box and the mechanism. In this attachment is an electric lamp which projects on to the sound record on the film a tiny beam of light. As the film passes this beam it causes it to fluctuate, the fluctuations act on a photo-electric cell and very weak currents are emitted which, after being amplified in the same manner as used in wireless amplification, are transmitted to loud-speakers placed as near as possible to the screen. The speakers, as all wireless enthusiasts know, transform the amplified currents into sound.

A virtue of the "Phonofilm" is certainly its simplicity. The exhibitor is not called upon to make costly preparations, such as the installation of special projectors, and the equipment can be erected or removed at very short notice. He is not obliged either to engage a special orchestra or singers, as is the case with some "talking films," and he is assured of a performance which, from a mechanical reproduction point of view, will not be below the quality of that given by the average wireless set.

Of course, the range of "Phonofilms" is limited at present, and must continue to be so for a little time to come. Instrumental music is reproduced with, perhaps, the least success. I have not heard a "legitimate" orchestra playing to the de Forest microphone, but I can say that the Helen Lewis Syncopated Orchestra did not receive full justice in one of the "Phonofilms" presented at the Capitol.

Then, too, as in wireless transmission, the quality of reproduction depends very largely on the type of voice recorded. This point may be illustrated by the fact that an Alsatian dog's bark was the most realistic item in the demonstration, although Dick Henderson's singing of "How does a hen know the size of an egg-cup?" was easily recognisable without looking at the screen. In all exhibitions

of "Phonofilms" which I have seen I have noticed a certain raspiness, but there is no reason to believe that it will not be eliminated as experiments progress, and with as much success as has been achieved by wireless manufacturers and gramophone makers.

As a matter of fact, I think that attention should be directed to the solution of another problem before that of tonal quality is again tackled. No matter how clearly or with what purity song and speech are recorded, the illusion cannot be complete unless the sounds are definitely associated with their apparent sources. I am not sure whether the loud-speakers at the Capitol were placed below the screen or beside it on a level with the mouths of the singers; the position is immaterial, however, as in either case a ventriloquial effect cannot be avoided. The sound always seems to come from wherever the loud-speakers are placed, and must of necessity often be some distance from the articulating object portrayed on the screen.

In an attempt to improve matters on my own, while Dick Henderson's turn was being shown on the screen, I tried to imagine that he was giving

a turn after the manner of Arthur Prince, but this strategy did not disarm criticism. Synchronisation was perfect, and the quality of the reproduction quite acceptable, but I could not forget that the song I heard was not issuing from the mouth of the singer I was watching on the screen. It was as though an actor mimed Hamlet, while the prompter spoke for him from the wings.

The novelty of the whole thing may make this defect unnoticeable to some while "Phonofilms" are still a nine days' wonder; but it will not be overlooked on the tenth day. Until it has been made good, "Phonofilms" will not achieve the success they deserve.

Nevertheless, there is no reason why the pictures already exhibited or produced for exhibition in the near future should not attract and please large audiences at other theatres. I believe that the Capitol has had a minimum of empty seats during the last few weeks, although other West End cinemas have had unusually good programmes in opposition. If I were an exhibitor myself I should go out of my way to secure a "Phonofilm," or a series of them, for my cinema; if a musician or actor, I would welcome

an opportunity to perform before this combination of microphone and camera.

A point I have already mentioned and like to stress is that "Phonofilms" do not take longer than ordinary pictures to produce. That makes them doubly valuable both to exhibitors and producers, since advantage can be taken of topicality, and the popularising of brand new music and songs exploited. There would be little point in presenting a new number through the medium of the "Phonofilm" if there were any likelihood that the cinema-goer would not be able to hear it in such manner until long after it had been introduced to him from some other source—say, Vaudeville. But it should be possible now for publishers to arrange for stage and screen production at the same time, which suggests that "Phonofilms" would quickly repay whatever attention song publishers and musicians can give to them. It is certain that the "Phonofilms" which received most applause at the Capitol were those in which modern syncopated artists gave renderings of numbers new to audiences in this country, if not to those in the U.S.A.

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: : GENERAL NEWS AND NOTES : :

Music in the Cinemas in the East

MR. GILBERT DOWELL, a name well-known in cinema circles in the North of London for many years, has just returned from a three years' stay in the East, where he has been conducting concert, theatre and cinema orchestras in Calcutta, Bombay, Rangoon and elsewhere. Mr. Dowell is enthusiastic about some of the excellent musicians he met during his sojourn "east of Suez," and his experiences will be given in these pages in our next issue.

Jazz and Dance Bands in Cinemas

To meet the popular taste in music to-day many of the cinema orchestras are now composed of what are termed "double-handed" musicians, and while the "straight" orchestra still exists for the accompaniment of the film, we find during the interlude number a band consisting of saxophones, banjos, etc., who delight their audiences with the latest popular numbers.

As we go to press we hear that Jack

Hylton and his Band have met with a wonderful reception at the Shepherd's Bush Pavilion, where they have been fulfilling a week's engagement.

Mr. Hylton and his Band are appearing, we are informed, at the Pavilion, Lavender Hill, during this month, and it is our intention to visit there when he is performing.

Among the notable cinemas in the suburbs where "double-handed" orchestras can now be heard giving excellent classical and jazz interludes, we might mention the Super-Kinema, New Cross, where the orchestra is now under the direction of Mr. Ernest McCauley, late of the Premier Electric Theatres at Woolwich and East Ham; The Kensington Picture Palace, where Mr. Louis Voss has a really excellent combination; The Stamford Hill Super-Cinema; The New Coronation Cinema, Manor Park, and many others, all of which will be visited during the next few weeks.

New Cinemas in Construction

There is quite a remarkable boom

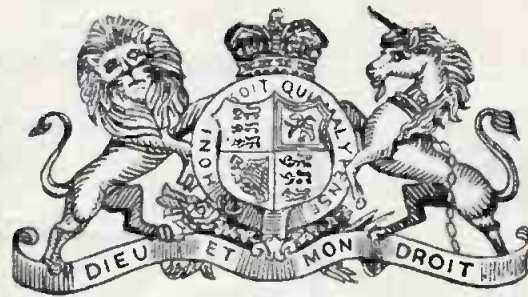
in cinema building at present, and in all cases it is of the super variety, with large seating accommodation and specially constructed stage for the use of orchestral selections and engagements of musical and variety acts. This should be of great interest to musicians, as it means work for pit and stage orchestras. Amongst the new edifices of which I know are "The Astoria," in Charing Cross Road. At this palatial building, under which is a large Dance Hall, there is to be a fine orchestra, which will perform some of the "sweets" of the music publishing houses, while the Dance Band will put all the "ginger" and "pep" necessary in their programmes to keep the dancers in the happiest of moods. This all promises well, and is only to be expected in a place of entertainment which has been built on the site of a well-known jam factory. Let us hope no "Vinegar" enters into the souls of any musicians engaged there, thereby leaving a nasty taste in the mouths of the audience.



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Still
Leading in
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Golders Green, Stratford, and Rickmansworth all have new cinemas in course of construction, particulars of which will be announced later on.

Cinema Incidental Music

There is quite a flood of publications on the market now of music specially composed and arranged for cinema use, and of all such compositions I have not yet seen any, to my mind, better than those issued by the Robbins-Engel Publishing House, handled in this country by a well-known house in Charing Cross Road. The numbers composed by Dr. William Axt particularly appeal to me, and it is a feather in the cap of this talented musician that quite recently there were FIVE notable film productions all being shown in Broadway, New York, simultaneously, and in every one of them the principal themes were from the pen of Dr. Axt. The films referred to were: 1, The Big Parade; 2, Ben Hur; 3, La Bohème; 4, Merry Widow; and 5, Mare Nostrum.

I can confidently recommend to all cinema musicians the Robbins-Engel publications as valuable and necessary additions to their music libraries, and especially those numbers from the pen of Dr. William Axt.

Change of Management

As we go to press, we hear that three more of London's principal suburban cinemas have come under the control of the Provincial Cinematograph Theatres, Ltd. The cinemas concerned are (1) the Tower Cinema, Peckham; (2) the Angel Picture House, Islington; and (3) the King's Cross Cinema, King's Cross.

Shepherd's Bush Pavilion

Congratulations to Mr. Frank Rubens for his artistic prologue, based on the song "While the Sahara Sleeps," to the film "Son of the Sheik," recently shown at this cinema. The musical accompaniment to the prologue, and the film following, by Mr. Louis Levy and his excellent orchestra, was superb in the extreme and reflects the greatest credit on all concerned.

The Humorous Side

A certain well-known composer-conductor visited a provincial theatre, to rehearse and conduct the opening performances of one of his scores. The opening note of one particular passage was a bass G on the first beat of the bar, with the other instruments coming

in on the fourth beat. This was pointed out to the local double-bass player, and he was asked to give this note very decidedly. At the first attempts the composer corrected him, and said he was not quite in tune; he wanted a G, not a G flat nor a G sharp. After one or two more attempts, delaying the rehearsal, the conductor said to the bass player: "Leave it out, old man; I'll give the note here on the piano." The bass player indignantly replied, and, pointing to his instrument, said: "Look here, guv'nor, do you see that tin-tack in there; well, that's been a G ever since I bought the instrument, and I am not going to change it now!!"

To all Musicians

The Editor of this Cinema Section invites all those engaged in Cinema orchestras—musical directors and gentlemen of the orchestra—to communicate with him, giving particulars and programmes of any special note, also their views on cinema accompaniment and any other information, or expression of opinion, which will be useful to the betterment of the musical portion of the cinema entertainment to-day.
J. M. H.

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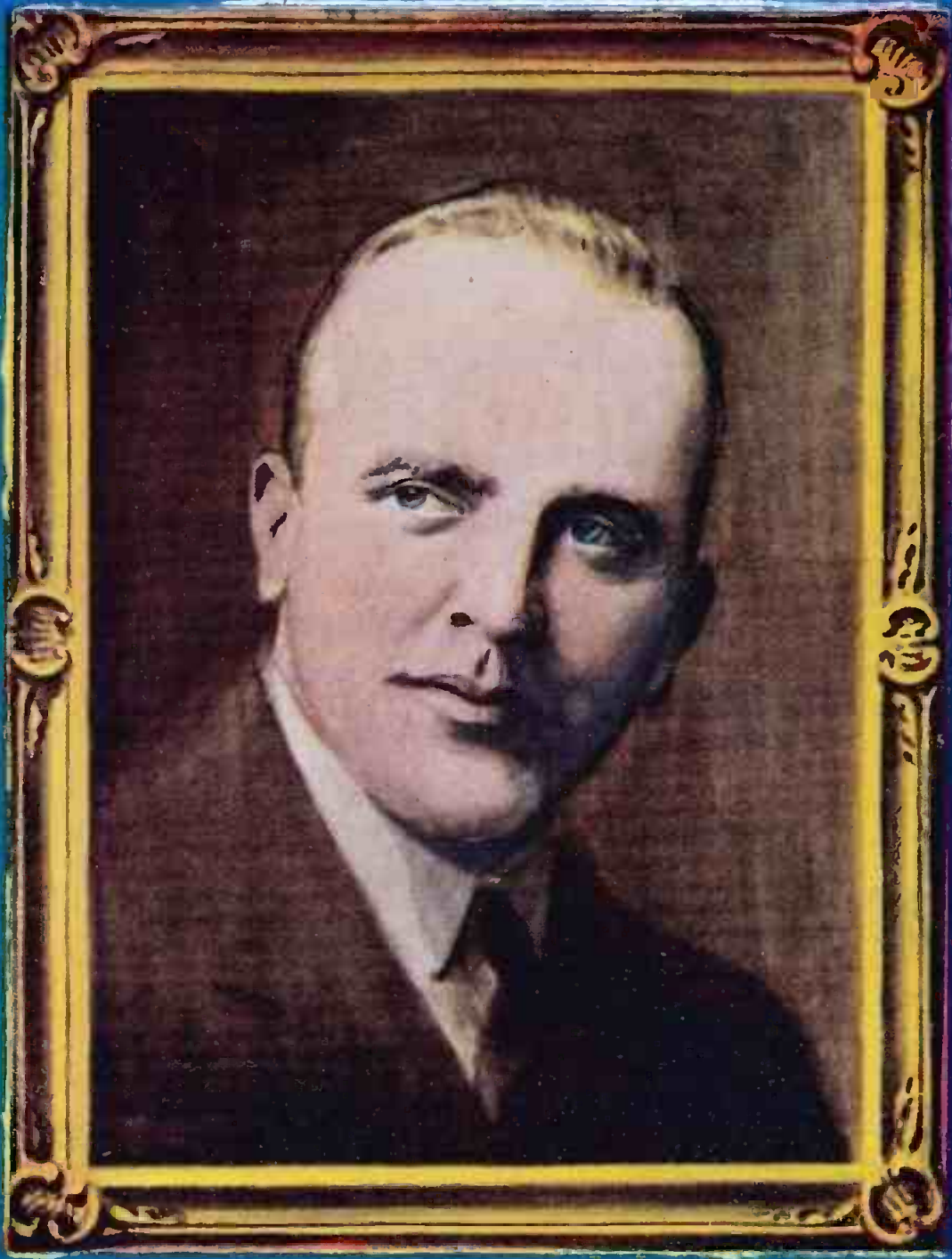
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<p>SMILIN' JOE FOX TROT Geo. W. Meyer Another hit from "Blackbirds." "The peppiest fox-trot of the season," says C. B. Cochran. "Wooden legs will dance to it!"</p>	<p>WHIMSICAL PEDLAR FOX TROT Pat Thayer What a fox-trot! What a tune! What rhythm! No wonder it grows more and more popular every day.</p>
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Daily Problems & Answers.

INSTRUMENTATION FOR SMALL DANCE BANDS

(Reply by the Editor.)

H. J., CHESTERFIELD.—I want to form a four-piece dance band. Will you please tell me the best combination?

I cannot impress upon you too strongly that the ability of the musicians is quite as important (if not more so) as the class of instruments they play.

You will, of course, realise that while such instrumentation might be considered old-fashioned, a dance band composed of piano, two violins and 'cello, provided these instruments were in competent hands, would be preferable to one composed of more up-to-date instruments for dance music, if the latter (owing to the limitations of available talent) had to be played by indifferent performers.

Providing, however, the instruments can be used by first-class artists I suggest the following as good combinations for a four-piece dance band: Piano, violin, banjo and drums; piano, violin, E \flat saxophone and drums; piano, trumpet, E \flat saxophone and drums; piano, banjo, E \flat saxophone and drums.

PERFORMANCE OF AMERICAN MUSIC NOT YET PUBLISHED HERE

(Reply by Mr. T. J. Watkins, "Melody Maker" Copyright Expert.)

J. G. R., GLASGOW.—I should be glad of your ruling on the following point: As an M.D. constantly on the look-out for novelties I have been using a good wireless receiver to pick up American stations broadcasting dance music. When I hear a number which appeals to me or which seems to be catching on in U.S.A., I contrive by a combination of shorthand and sol-fa to "take down" the chorus, and sometimes, if the chorus is sung, to get the words also. This music I arrange to suit my combination, and perform it in the ordinary way. In this way I manage to keep to some extent ahead of the times. But the question arises, what is my position if the British publishers

of these American numbers hear of this? Am I infringing their copyright? I hardly think so, because my harmonies and arrangement are bound to be different from what they publish, or is it the melody which is copyright? I would be very glad to hear your views.

In this reply I am governed by the assumption that you get the melody and harmony near enough for anyone to recognise the tune when you play it.

Your method is ingenious, but illegal, as by an Act of Parliament (5 and 6 Vic. Cap. 45, entitled the Copyright Act of 1842) it was made a punishable offence to indite or transpose any copyright musical work. This was subsequently confirmed by the Copyright Act of 1911.

Further, you are infringing not only the Graphic rights of the copyright owner, but the Performing rights also. (See reply to F. M., W.14, *re* Performing Rights, in November MELODY MAKER AND BRITISH METRONOME, under heading "Liability for obtaining P.R.S. licences").

Again, from a moral point of view, it is hardly fair on an English publisher who acquires the rights for the re-publication of musical works from American publishers—sometimes at very large monetary advances—to perform his works before he has a chance to re-publish them, because the premature performance by bands by such methods as you have adopted spoils his market for the sale of sheet music. By the way, I must compliment you on your quick ear and your wireless set!

THE PIANIST'S DUTY

(Reply by the Editor.)

H. A. W., BETHNAL GREEN.—Would you please tell me the duties of a dance pianist? We are constantly being told to "play your part as written," yet half the piano parts seem to have no correct rhythm. I belong to a band where our pianist reads his music as written, which sometimes brings in solos belonging to other instruments, so spoiling the whole effect of the

piece, just because his music reads that way. The rest of the members of the band complain that there is a lack of rhythm. This has all led to constant arguments, so will you kindly settle it for us?

It is particularly difficult to answer this query and yet convey the correct atmosphere.

The orchestrations are arranged on the assumption that they will be used by a band in which certain essential, if not all, of the remaining instruments scored for will be available. Where some of these essential instruments are lacking it is, of course, necessary for the dance pianist to use his initiative and fill in their parts. The piano parts are often cued for many instruments to enable the pianist to do this, but he should certainly not play a theme (melody, counter-melody or obbligato) where such theme is scored in the part of an instrument in the combination.

Again, with a small combination, probably an entirely different rendering is necessary on the part of the pianist to that which he would interpret from his printed part when playing with large combinations. How successful this different rendering can be made depends entirely on the ability of the pianist. He should be allowed to extemporise on his part, but only provided that he is sufficiently capable to enable his extemporisation to be an improvement on that which is written. Many pianists endeavour to extemporise, and, as probably you realise as well as I do, do not succeed in obtaining even as good an effect as would be the case if they played their parts note for note, unsuitable as the part might be for the special combination performing. It should be remembered that the piano in the syncopated orchestra is primarily a rhythmic instrument and it is certainly up to the pianist to keep it as such.

THAT MYSTIC SIGN!

(Reply by the Editor.)

J. K., JR., MANCHESTER.—Would you kindly explain to me the meaning of the following sign which I have often noticed on the special saxophone choruses published in your paper—

$\frac{| \text{smear} |}{0-0}$

This was fully explained by Mr. Joe Crossman in his article "A New 'Hot' Style for Saxophone and Trumpet," which appeared in the July issue of THE MELODY MAKER AND BRITISH METRONOME. Unfortunately, not enough space to repeat explanation here. Can supply back copies at 8½d., post free.

IDEAL COMBINATIONS

(Reply by the Editor.)

O. N. M., MANCHESTER.—I am the leader of a dance band comprising piano, violin, tenor banjo, E2 alto saxophone and drums. I am sometimes asked to provide a band of six or even seven, and always wonder what instruments to include. No doubt many dance band leaders are faced with the same problem.

- (1) What is the ideal sixth man to complete combination as stated above?
- (2) What saxophone do you think is best to work along with E2 alto?
- (3) Having stated what you think is best for sixth man I shall be glad to know what instrument you propose for seventh man.

- (1) B \flat tenor saxophone.
- (2) B \flat tenor saxophone.
- (3) Assuming B \flat saxophone employed as sixth instrument, a trumpet makes a good seventh, as it is a melody instrument, and introduces variety in tone colour. A second E \flat saxophone (to play 3rd sax. parts) will, however, complete the saxophone section, and lend to it a nice full effect, while some leaders would use a tuba, which gives body, and greatly assists the rhythmic "lift."

RE H.M.V. RECORD No. B5112

(Reply by Needlepoint.)

C. P. S., OXFORD.—I would be awfully obliged if you would find out from your expert of the "Gramophone Review" in THE MELODY MAKER, (1) exactly what instruments compose the playing of the last but one chorus of B.5112 H.M.V. (My Bundle of Love), and also if you could tell me (2) the name of the trombonist in Jack Hylton's Kit-Cat Band.

- (1) Guitar (Chappie d'Amato) and violin (Hugo Rignold). "Red hot," isn't it?
- (2) Mr. Ted Heath.

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

THERE IS NO CHARGE

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

DO FALSE TEETH AFFECT TRUMPET PLAYING?

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

J. C., SCOTLAND, also D. M., S. WALES.—As a reader of your up-to-date and instructive monthly, may I ask you for some advice?

I have been playing a cornet for many years, but as I have found it necessary to get artificial teeth, I feel I am not playing as well as I should, owing to the pressure of the false teeth on the gums, which at times is very painful.

There are also times when playing a solo that these false teeth drop down, with the result that the solo is spoiled. Please advise me if there are any instances in your knowledge of cornet players playing successfully in the same position as I am placed.

I know of no reason why false teeth should in any way harm your playing, provided that the teeth have been well made by a thoroughly competent dentist, and consequently fit properly. I do not think they should drop if they fit correctly, but you can always use suction paste, obtainable from any chemist, to ensure security.

The pain of which you complain may be caused either by the teeth fitting badly or because you play with too much pressure on the teeth. You should employ the new "non-pressure" method of performing.

I know of a number of performers on brass instruments who have false teeth, which do not seem to impair their playing, and a relative of mine has for years played solo trombone on the march with an artificial plate.

In the non-pressure system the notes—high notes particularly—are made by stretching the lips across the teeth, not by pressing them together.

ELECTRIC LIGHTS IN DRUMS

(Reply by Mr. Eric Little.)

A. MACA.-B., W.C.1.—I have a 30-in. gong drum. What wattage can I use

for the internal lighting—would 60 watts do? Will the heat from the bulb damage the skins if I keep it lighted for three or five hours? Must I keep the skins slacker than if no light were used? Are there any other precautions I must employ in order to prevent a mishap?

Any power globe is suitable for the purpose you mention, providing, of course, that the voltage is correct for the installation from which the power is derived.

The heat will not damage the skins, providing the bulb does not hang too close to them. Assuming that your drum is double-headed, the globe should hang exactly central between the two heads—i.e., equidistant from each.

As the heat from the lamp will quickly cause the skins to tighten up, allowance must be made for this when adjusting the tension of the heads prior to turning on the light.

BASS STRING TRIPLETS ON THE BANJO

(Reply by Mr. Len Fillis.)

J. O. T., S.W.6.—(1) What is the best way to play triplets on the bass string of a banjo? Should the left hand slide down the string or should each note be fingered separately in the following passage:—



(2) Incidentally, when playing these triplets I experience some difficulty with the plectrum on the G banjo, the amplitude of vibration of the C string is very large, and consequently I find the plectrum missing the string on the second note of the triplet owing to the string having vibrated out of position. Can you suggest a remedy for this?

(3) Where can I get Pete Mandell's new solo, entitled "Savoy Rag"?

(1) In the triplets which you illustrate each note should be fingered separately. The fingering of the triplet mentioned should be C—open string; D—1st finger; E—3rd finger; F—4th finger.

(2) You will experience less difficulty with your plectrum on account of the amplitude of vibration of the C string if you play nearer the bridge.

(3) Pete Mandell's new solo, "Savoy Rag," will shortly be published by Messrs. The Lawrence Wright Music Co., of Denmark Street, W.C.

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*018b C Soprano ...	26 5 0	19 17 6	*020½b C Melody ...	38 4 0	28 2 6
*018½b B flat Soprano, Alto shape	31 16 0	25 4 0	*021b E flat Baritone	46 17 6	33 0 0
			*021½b B flat Bass ...	72 5 0	56 5 0

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New Contest at Hammersmith Palais de Danse

ON Friday, January 21, THE MELODY MAKER AND BRITISH METRONOME is conducting a Greater London Dance Band Contest at the Palais de Danse, Hammersmith, which will be the greatest attempt yet to discover which are the most accomplished of the semi-professional and "gig" dance bands in the Greater London area.

Of such importance is this contest that prizes to the value of considerably upwards of £100 will be offered by well-known firms in London who manufacture modern dance band instruments.

Of these, the famous British drum manufacturers, the Premier Drum Co., of Berwick Street, London, W., have risen wonderfully to the occasion by donating a massive silver challenge cup, to be held for one year. They are also giving a glorious presentation bass drum, with illuminated vellum, which will also go to the winning band, to be retained as a permanent public trophy of the holders' prowess. Messrs. Lewin Bros., of Moor Street, London, W.1, are presenting one of their popular instruments as a second prize, and others of great value from other manufacturers are being presented and will be more particularly described next month.

The contest is open to 12 bands only, and secretaries of combinations desiring to compete should write *at once* to M. E. Dowdall, Esq., General Manager, Palais de Danse, Hammersmith, making application for entry and enclosing one guinea as entrance fee.

On January 7, bands selected for the contest will be advised (those too late in entering will have their entrance fee returned), and the test numbers chosen by THE MELODY MAKER AND BRITISH METRONOME will be posted. These numbers will comprise two fox-trots and a waltz, and may be re-orchestrated by competitors if so desired. Bands may not exceed eight

or be less than five performers strong, but "doubling" is not only permitted, but advised.

THE MELODY MAKER AND BRITISH METRONOME will announce in its next issue the names of judges, amongst whom it is hoped to include some of the foremost authorities of the dance-orchestral world.

The facilities of the Palais de Danse particularly lend themselves to such a contest. There are two bandstands, with good pianos, and upwards of 2,000 dancers can be accommodated. The "house-full" boards are ready for the occasion.

The winning band of this contest will certainly carry off some enviable honours as well as valuable trophies, and band secretaries or leaders are strongly urged to grasp such a golden opportunity. Enter at once or you may be too late. There is sure to be a rush.

Jack Hylton's Kit-Cat Band raised to the Planetary System

THE long and eagerly awaited public appearance of Jack Hylton's Kit-Cat Band will soon be an accomplished fact. It is to "star" with that delightful little artist June in a new show — "Happy-go-Lucky" — which opens at the Prince of Wales Theatre, London, in the week commencing December 22, and will play from a raised rostrum in front of the stage, instead of being hidden in the depths of the orchestra pit. This is a move in the right direction—heavenwards! The show will be tried out first in the provinces—at Birmingham, during the week commencing December 6, and at Manchester the following week. It is a safe prediction to say that this famous band will be a conspicuous success.

Jack Hylton's Extraordinary Activities

Appointed M.D. for the Piccadilly Hotel and Kit-Cat Club

THIS being the festive season, it is a highly opportune moment to congratulate both Messrs. R. E. Jones, Ltd., and Jack Hylton on the recent agreement effected between them whereby Jack Hylton has been appointed Musical Director of the Piccadilly Hotel, and also of the Kit-Cat Club in the control of which members of the Jones family play an important part. There could hardly be a better arrangement, and it is certainly a happy ending to the differences which until recently existed between the two parties. In the past Jack's own No. 1 band was tremendously popular at both these famous resorts, and everyone knows that Hylton's Kit-Cat Band, now at the Kit-Cat Club under the direction of Al Starita, is one of the very finest that has ever played in this country.

Jack is now busy forming two new bands for the concerns in question. One will be under the direction of Al Starita's brother, Ray, the saxophonist who used to be an equal favourite in the Savoy Orpheans. In this band Jack Hylton will employ four saxophones in all, since he has determined that the three-piece British section which would normally be employed shall not be cut down in strength of home talent because of the introduction of Ray Starita, who is an American.

Don Parker leaves the Piccadilly Hotel.—To go to Germany?

DON PARKER, who with his band has been appearing at the Piccadilly Hotel, has terminated his contract, and the band is likely to break up.

It is stated in well-informed circles that Don Parker has received a proposition to go to Germany, and is endeavouring to retain the services of many of his original musicians to accompany him.

ALL LONDON OPEN DANCE BAND CONTEST

RESULT

1st. DRAYSON MARSH'S LONDON BAND
Used LEWIN SAXOPHONES

2nd. PALM BEACH BAND
Has since bought LEWIN SAXOPHONES

3rd. ALEC TIRI'S "THE FOUR"
Used LEWIN SAXOPHONES

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Surprised Judges at Kew Dance Band Contest

As a result of three eliminating rounds held on consecutive nights, viz., November 17, 18 and 19, at the Kew Palais de Danse, six bands entered the final on the third night of the All London Open Dance Band Contest to compete for the following prizes:—

First: Silver challenge cup (to be held for one year), presented by Messrs. Lewin Brothers, instrument makers, of Moor Street, Cambridge Circus, W.C.; and gold medals, presented by Lawrence Wright, Esq.

Second: Gold-centred medals, presented by Lawrence Wright, Esq.

Third: Silver medals, presented by the Kew Palais.

The six bands selected for the final played off in the following order:—

Palm Beach Band, of Chelsea.

Fred Anderson's Cabaret Band, of Forest Gate.

Bloomfield's Elysian Orchestra, of Wanstead.

Californian Syncopators, of Shepherd's Bush.

Drayson Marsh's "London" Band, of Lewisham.

Alec Tiri's Band, "The Four," of Maple Street, W.

The judges, selected by THE MELODY MAKER AND BRITISH METRONOME, were Mr. Herman Darewski, the well-known conductor and composer; Mr. Ronnie Munro, of Parlophone Records and West End fame; and Mr. Edgar Jackson, the Editor of this paper.

Each band was required to play two selected test pieces, and a third of its own choosing, whilst the public carried on dancing.

The Palm Beach Band, conspicuous for excellent work on the part of the leader on the banjo, maintained an excellent rhythmic tempo. Its faults were a preponderance of bass, due to the bass drum and tuba being too heavy and sustained.

Fred Anderson's Cabaret Band, which followed, was well in pitch and showed excellent team work and balance. The melody was allowed to predominate, and the tenor saxophone, possessing a fine tone, drew a

favourable opinion from the dancers. Unfortunately, the ensemble lacked "snap" and tone colour.

Bloomfield's Elysian Orchestra, which followed, put up the snappiest rhythm up to that time, but bad saxophone tone and complete lack of style and subtlety (particularly on the part of the clarinet) put it out of the running.

The Californian Syncopators, playing next, did not perform nearly so well as when qualifying in their heat. Fierce saxophone tone also affected this band's chances.

The next band to play proved to be the clear-cut winners of the evening. It was a five-piece band under the



Drayson Marsh's "London" Band.

Winners of the All London Open Dance Band Contest, held at the Kew Palais de Danse.

direction of Drayson Marsh and styled his "London" Band. The judges received a great and agreeable surprise as soon as this combination opened. As it polished off its three numbers, it revealed no fault in style, finish or musicianship. Whilst unfair to discriminate between the different members, the first saxophone must be referred to as a young, but very promising musician who doubled on six instruments, the E \flat alto saxophone, tenor and soprano saxophones, clarinet, oboe and fiddle. He possesses fine technique on all of these, and his modern hot style, introduced with much subtlety, added great variety. His partner on saxophone was Drayson Marsh himself, who led his band to victory not only on saxophones (alto and soprano), but doubled on a very neat and modern trumpet. The banjo player, too, was double handed, introducing guitar and tenor saxophone as well, and his banjo playing was quite

a feature. The other two members on piano and drums were by no means behind their talented colleagues.

The sixth and last band to play proved to be a little foursome under Alec Tiri. This, too, was a distinctly bright and up-to-date unit, composed of the leader playing tenor saxophone, violin and clarinet; Bert Grant, piano; Bob Cole, E \flat saxophone; and "Bud" Magee on drums. It proved good enough to run the second band very close, and easily secured third prize.

The awards were then announced as follows:—

First Prize.—Drayson Marsh's "London" Band, described by the announcer, on behalf of the judges, as the discovery of the evening, equal to the majority of West End combinations of equal size.

Second Prize.—Palm Beach Band, of Chelsea.

Third Prize.—Alec Tiri's "London" Band.

Special prizes of medals to each member of the bands were donated by Messrs. Boosey & Co. and the Kew Palais management to the bands sustaining (1) best rhythm and tempo and (2) best harmony.

These were awarded to the first-prize winners, amidst great acclamation.

The prize for the best saxophonist, a fine instrument, presented by Messrs. Besson & Co., had to be played off between the tenor saxophone of Fred Anderson's Cabaret Band and Arthur Staples, the first saxophone in the winning band. In consequence, the prize went to the latter, but a special gold medal was donated on the spot by Mr. Llew. Weir, general manager of the Lawrence Wright Music Co., to the former as a solatium and acknowledgment of unusually good work.

The best drummer of the evening, presented with a fine bass drum by Messrs. A. F. Matthews, was announced as "Bud" Magee, of "The Four."

Mr. Herman Darewski addressed a few words to the company, and particularly commented on the high standard of nearly all contestants, after which Mr. Ronnie Munro

(Continued on page 53, col. 3.)

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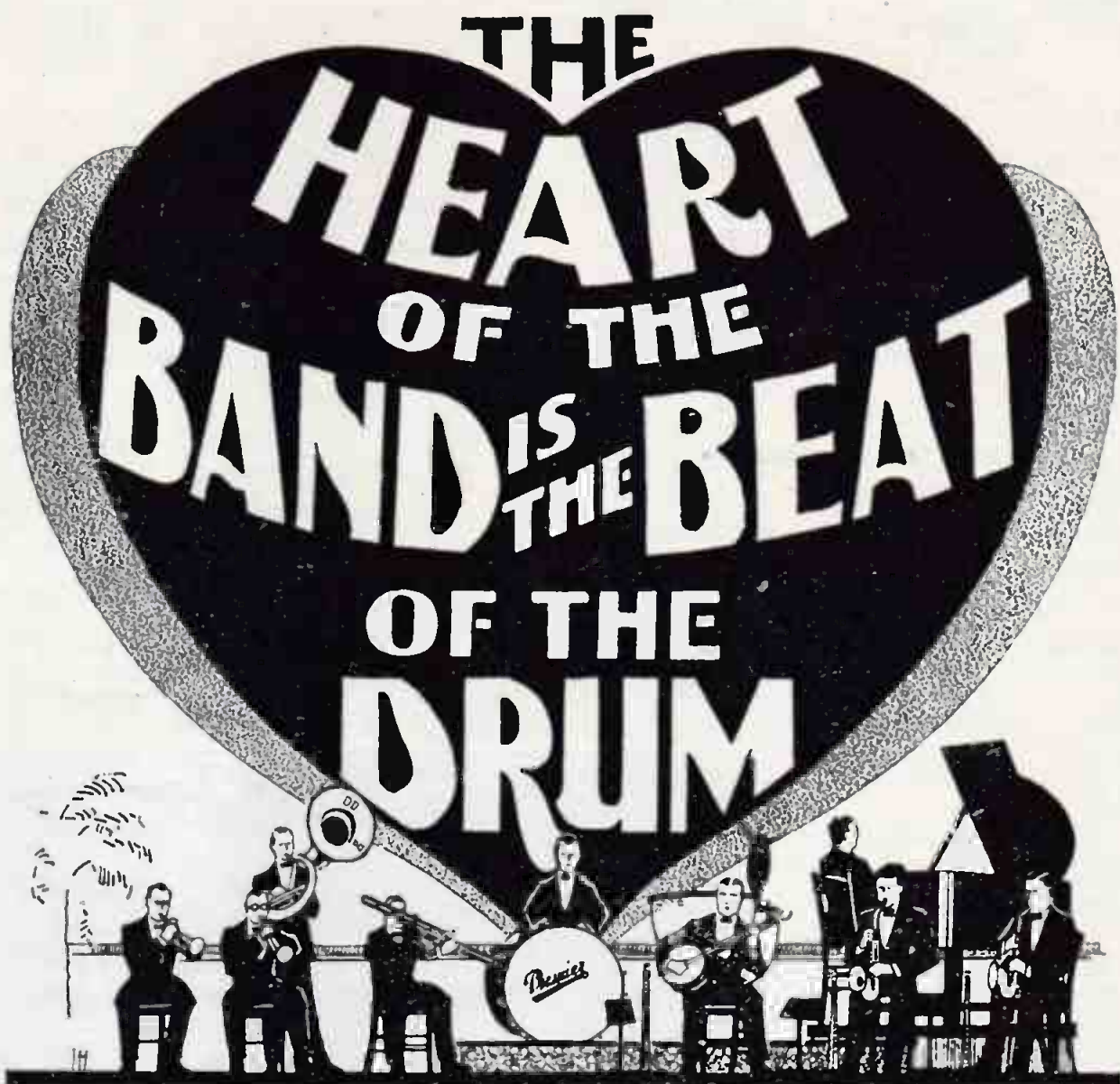
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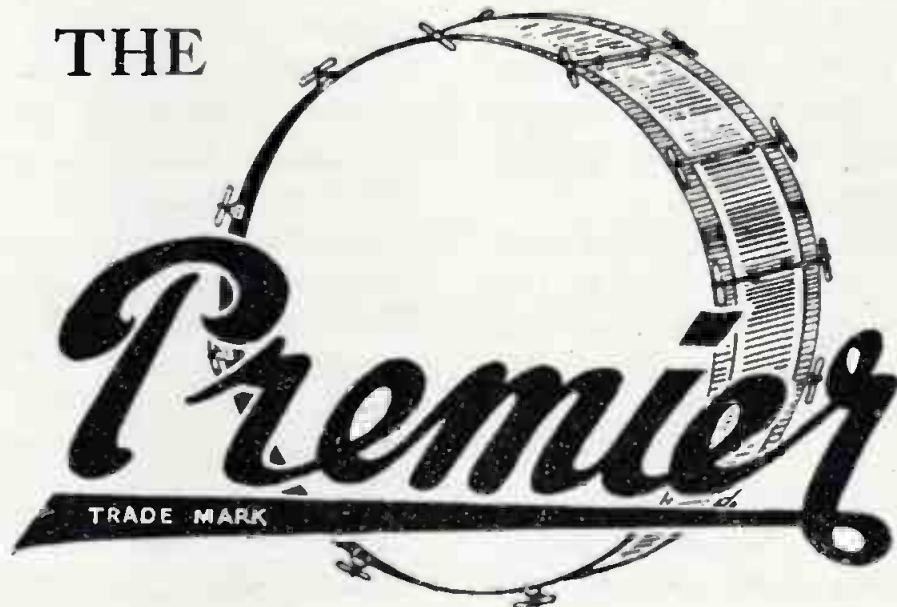
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Debroy Somers "Goes Big" at the Coliseum

THE New Debroy Somers' Band was rapturously applauded when, after a preliminary try-out in the provinces, it made its London debut at the Coliseum on Monday, November 15.

There is a difference about this combination to others of a similar type in that it relies for success chiefly on the exceptionally clever symphonic orchestrations scored specially for it by its leader, who favours the orthodox rather than the modern school. Mostly, Mr. Somers' arrangements are severely appropriate to the story told in the compositions and thus doubly force home the intended mental picture. This is particularly noticeable in "Round the World with the New Debroy Somers' Band," wherein the atmosphere of the various countries being visited (also illustrated by a clever and artistic mechanical "set") is broadly portrayed.

Actually this band is nearer the "legitimate" symphonic orchestra than any other instrumental group claiming—as one supposes does this organisation—to be a syncopated combination. It relies more on its ensemble than individuality, and, although examples of syncopated music as it was played at various periods of its transition were effectively performed to illustrate the change that has taken place, yet—and is one to attach any significance to this?—not a single straightforward, modern, rhythmic dance number which could claim to feature syncopation in its present-day ordinary style was presented.

Musically, Mr. Somers put up one of the finest shows ever given by a stage band, and it is certain that he is here to stop. His performance is supported by all the lighting and scenic effects which are such a feature with show bands to-day, and humour is not missing—Mr. Somers having some particularly witty lines in the announcements he makes. Our only regret is that a couple of modern rhythmic renderings were not included.

[NOTE.—Full particulars of the personnel of this band, etc., were given in our last issue.]

Sunday Concerts at the Albert Hall by Hylton's Bands

ON the 19th of this month Jack Hylton is giving the first All-British Syncopated Sunday afternoon concert to be held at the Albert Hall. This is a convenient day for musicians, and all who can possibly manage it should show up and combine entertainment with instruction. Tickets (5s. 9d., 3s. 6d. and 2s. 4d., tax included) can be obtained at Jack Hylton's office, through THE MELODY MAKER AND BRITISH METRONOME, or from usual

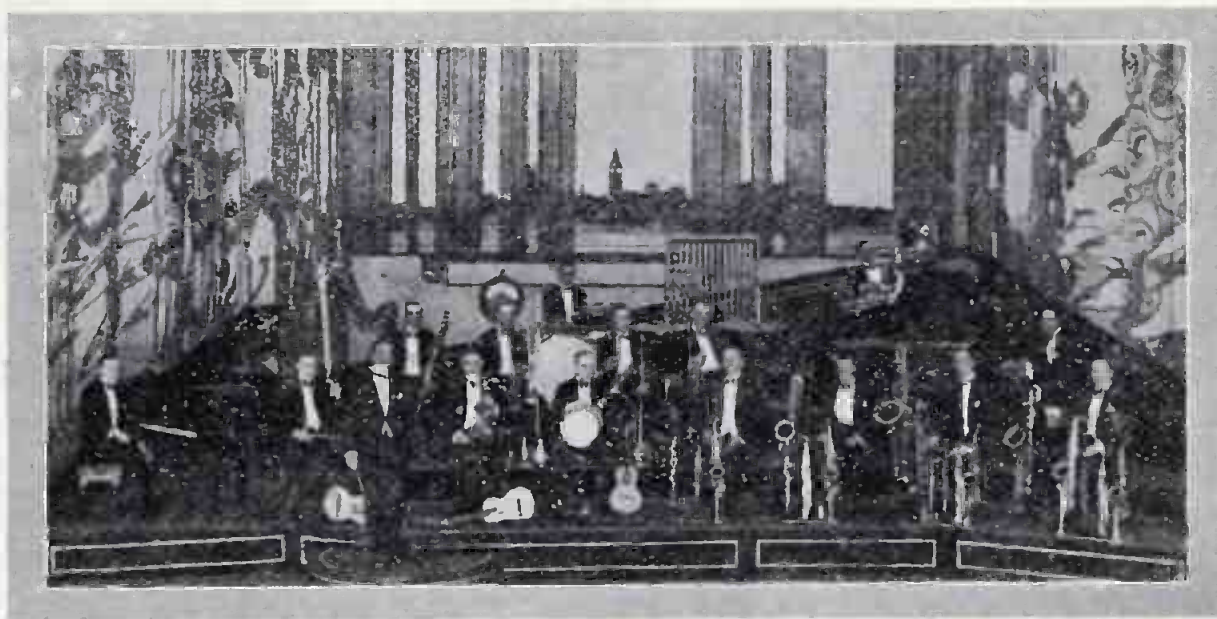


Photo by

The New Debroy Somers Band.

[Whitlock & Sons

booking offices, but application should not be left to the last minute as there is certain to be a big demand.

The programme will teem with interest, but the two most eagerly-awaited items will probably prove to be Leighton Lucas' Symphonic "Dance Suite," which includes foxtrot, waltz, blues and Charleston movements—that talented arranger at his very best—and Eric Coates' "Three Bears" fantasy, which is also being rescored by Mr. Lucas for Hylton's special combination. So much enthusiasm has been evinced already by the public in connection with this concert that Messrs. Lionel Powell & Holt have booked a return date for Hylton at the Royal Albert Hall for January 2.

Hylton books Albert Hall for New Year's Eve

As announced last month, Jack Hylton has booked the Albert Hall for New Year's Eve in order to run a Ball, all the profits of which will be given in aid of the Middlesex Hospital. The occasion is billed as "Jack Hylton's Happy New Year Ball," tickets for which can now be obtained at all the usual libraries at two guineas per head. When the first 2,000 have

been sold the price rises to three guineas, so that now is the time to sign cheques.

The importance of this event is reflected in the wonderfully influential committee which Jack Hylton and his manager, Mr. G. L. Samson, have got together under the chairmanship of Commander Louis Greig. The personnel of this committee includes no lesser personages than C. B. Cochran, Esq., Lt.-Col. F. F. Lawson, Sir George Davies, R. Kaufman, Esq. (of the Plaza Cinema Theatre), A. H.

Williams, Esq., Col. Percy Burton, Sir George Sutton, Brigadier-General Neville Campbell, G. Russell-Chapman, Esq., and Messrs. Jennings and Nesbitt of *The Tatler*, whilst a similarly influential ladies' committee has been formed under the chairmanship of H. R. H. Princess Arthur of Connaught.

The Happy New Year Ball will commence at 9 p.m. and progress till midnight,

at which time a grand dénouement will introduce the New Year. The Ball will then continue until 4 a.m., and since the music is being provided by Jack Hylton's own band, augmented with his Kit-Cat and Piccadilly Bands, it is highly improbable that anyone will depart much before that advanced hour. Such a ball will surely introduce Miss 1927 on a very enthusiastic note.

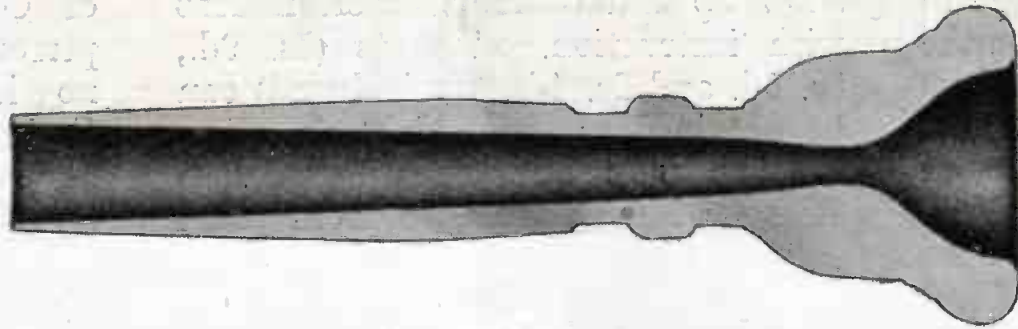
Zeumer v. Gordon Hotels, Ltd. Development

A CASE of considerable importance was reported in our July issue, in which Bert Zeumer was given judgment with costs in his action against the Gordon Hotels, Ltd., for alleged breach of contract. As then announced the defendants entered an appeal, which was heard recently by the Court of Appeal, who reversed Mr. Justice Rowlatt's earlier decision. Mr. Justice Bankes ruled that Mr. Spinelly, the agent, was not empowered to make the alleged contract on behalf of appellants.

This action has been a very expensive one and much sympathy is expressed for Bert Zeumer at the turn of events.

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Julien Vedey—Dance Band Leader

(From THE MELODY MAKER Special Correspondent.)

The Cosmo' Club, Wardour Street, one of London's most popular rendezvous—incidentally, it has recently changed hands, being now under the personal control of Mr. William Booker, who did so much towards popularising Rector's when that famous resort was at its zenith—has secured one of the best of the smaller dance bands now playing in London. This is only one of the many steps in the right direction made by the new management.

Hitherto it was only on rare occasions that one could say the Cosmo' had music worthy of its standing; but all that is altered now, the present band being under the direction of no less a personage than Julien Vedey, the well-known drummer, who needs no introduction to readers of this publication, since his articles have appeared regularly.

Assisting Vedey, and certainly doing their share in earning the congratulations which are nightly showered on the combination, are George Hurley (violin) and Harry Hayes (alto sax.), both of whom have reputations for being "hot" as well as sound all-round men; Dave Green, from Brighton, is on tenor sax.; Del Perugia, who was with Vedey when he was with Al Payne at the Piccadilly Hotel and Kit-Cat Club, plays tuba and string bass; while Dave Kay, whose piano playing created much interest when he was at the Criterion in Max Goldberg's band, completes the ensemble. Kay also runs the library, and keeps the band right up to date with the newest numbers.

It will be noticed that the combination is unusual, in so much as a tuba is not generally found in a band of only six pieces. The result, however, is excellent, the tuba lending body and noticeably aiding the rhythm. It is safe to predict that similar instrumentation will become increasingly popular.

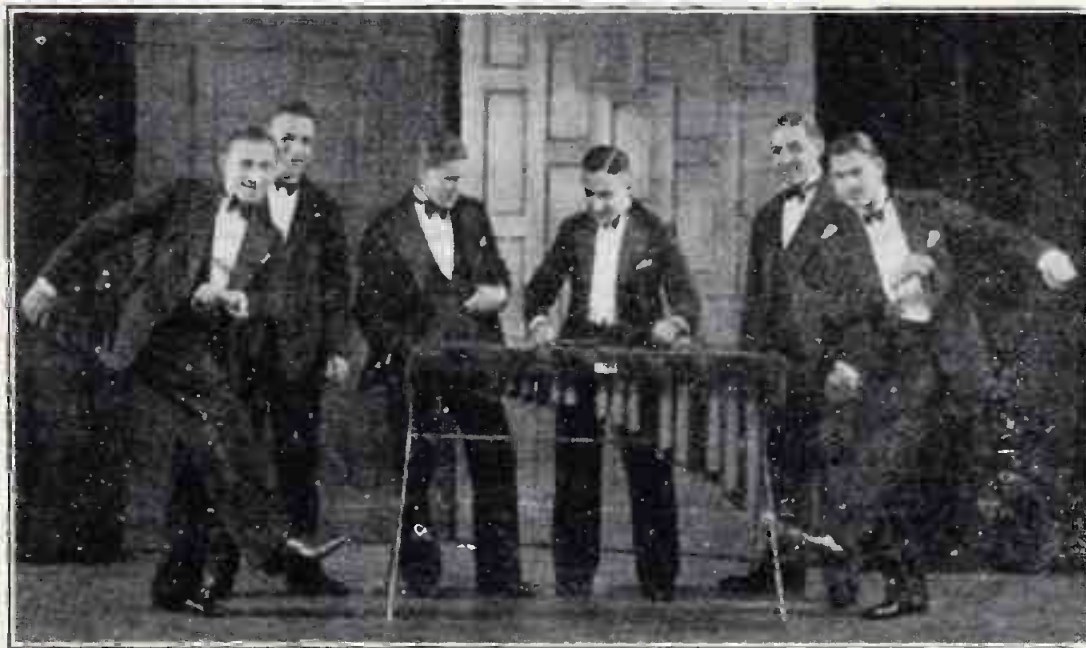


Photo by]

Julien Vedey's Dance Band.

[Hana.

Julien Vedey supplies Xylophone Accompaniment to a hot Charleston exhibition by members of his band.

Drummers who read Vedey's articles will be interested to hear that he practices what he preaches. All the teachings conveyed in his writings he illustrates. His foot cymbal work, used mostly for after-beats and broken rhythm breaks, is particularly effective, and the uninitiated are consequently asking how he obtains that—as they put it—"wonderful 'Boom-Tsing' effect."

First class cabaret turns are still a feature of the Cosmo', and the appointment of Mr. J. Jacobson as manager is not the least successful move of the proprietors, as he certainly knows the importance of a good dance band, and so "Julien Vedey and his Music" is likely to be "in for" a long contract.

A persistent rumour to the effect that "Rectors" is shortly to re-open has so far found no confirmation.



Winton Kelly's Manhattan Dance Band, now playing for the dances held at the Royal Crystal Palace Hotel, S.E.19, is making a big name for itself in South London. The names of the combination are: Cecil B. Kelly, drums; W. Kelly (brother of Cecil), piano and leader; Billy Horn, banjo; Charlie Berman, trumpet; and F. Wilson-Smith, Saxophonist.

Dance Band Contest for East London

ON Friday, December 10, a dance band contest, organised by Mr. Rutt, who is well known in the district, will take place at the East Ham Town Hall. It will be under the auspices of THE MELODY MAKER AND BRITISH METRONOME.

As in the case of previous contests, dancing by the general public will take place during adjudication by a well-known authority. It will commence at 7.30 and continue until 11.45.

Mr. Rutt informs us that his arrangements are proceeding apace, and that a fine selection of local bands—East London is noted for the excellence of its "gig" combinations—is expected to put in an appearance. Various prizes will be offered, and we understand a number of dance promoters intend to be present with the hope of finding some outstanding combinations for their enterprises.

All other particulars can be obtained from Mr. Rutt, c/o THE MELODY MAKER AND BRITISH METRONOME.

The Passing of Jade's

As a result of the recent raid on Jade's (late "The Little") Club, Golden Square, this youthful establishment has come to a sudden end by the decision of Mr. Mead, the Marlborough Street magistrate, who, on November 18, struck the club off the register and disqualified the premises for twelve months. Clarence William Green, who directed the fortunes of Jade's, pleaded guilty to the charge of selling intoxicants without a licence, and was sentenced by the magistrate to one month's imprisonment in the second division, against which verdict Clarence Green stated he would appeal.

DON PEDRO and his Mexican Band, who were engaged for Bertram Mills' Olympia Circus and Fair last Christmas, are to appear at the National Sunday League Concert at the Alhambra on December 12.

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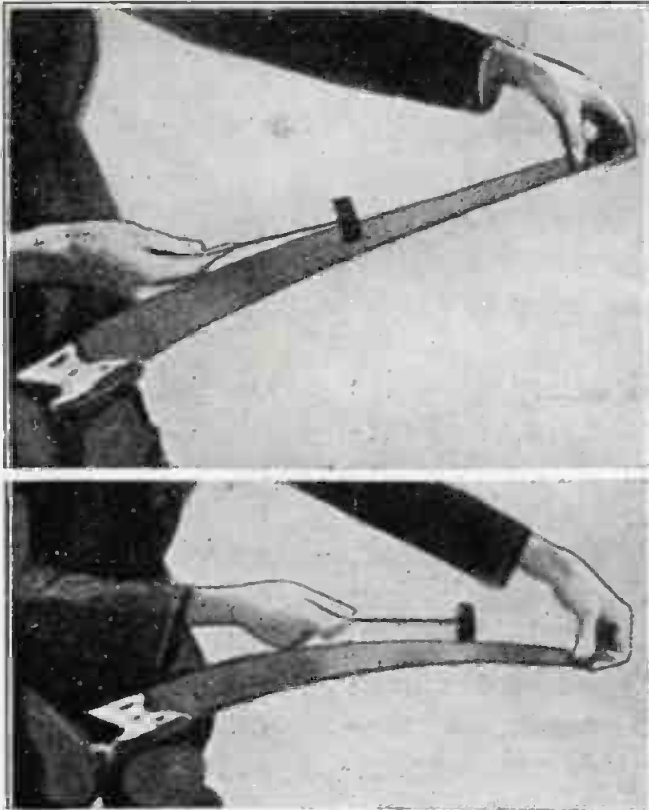
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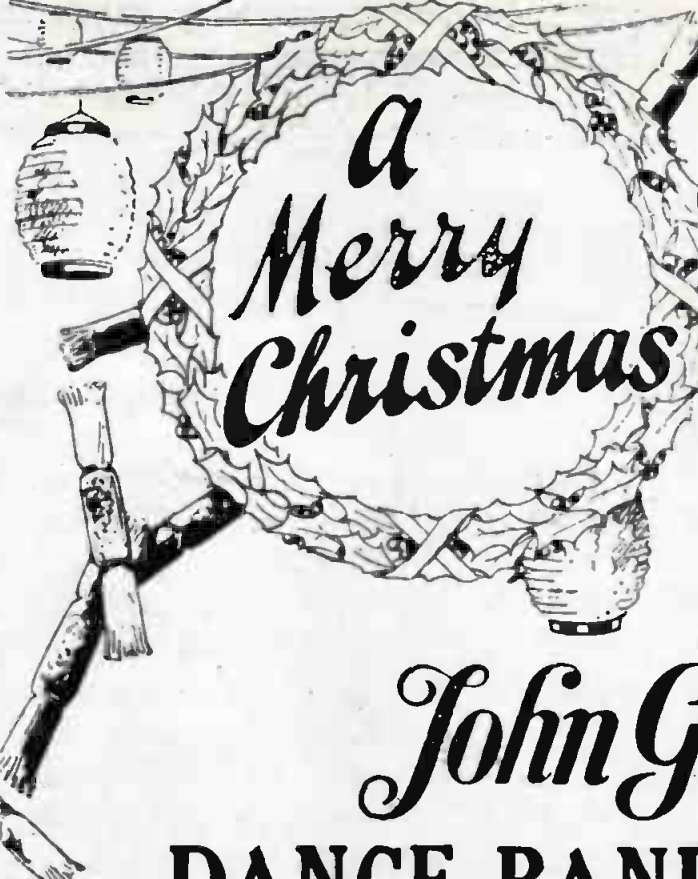
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Albert Kendall at the Hammersmith Palais

FRESH from its summer success at the Queen's Highcliffe Hotel, Cliftonville, Margate, Albert Kendall's Savanna Band has now become an established favourite at the Hammersmith Palais de Danse, where it shares honours with Al Tabor's Band.

It says much for a band if it can make a success at this most popular dancing resort. The management, rightly bowing to the will of its patrons, demands a slow tempo, the maximum permitted being M.M.=48 in fox-trots. Now slow tempos do not present much difficulty to bands in small ballrooms, as many little subtleties of intonation can be introduced with much effect. In a large hall, however, these subtleties get lost, and there is nothing much for any combination to do except play a well-accented, but comparatively "straight" rhythm. Under such circumstances the slow tempo is bound to result in a heavy rendering, unless left in the hands of most capable musicians, and it is significant that no one has ever been able to level an accusation for such a fault against either of the bands at this resort.

The Savanna Band is an eight-piece outfit, consisting of Albert Kendall (piano and leader), Joseph Hart (E \flat alto sax., B \flat soprano sax. and violin), Daniel Goodchild (saxes, bass clarinet and clarinet), Arthur Lilley (drums and dancer), Rube Nathan (banjo and guitar), Bud Hammond (tuba, trombone and E \flat alto sax.), William Shakespeare (trumpet), and Joseph Burns (violin).

It produces everything required of the first-class Palais band, and has in the "baby talk" vocal (!) choruses of Goodchild just one feature in excess of other combinations of similar standing.

The Charleston Ball at the Albert Hall

CHARLIE COCHRAN is certainly endeavouring to wake up the Albert Hall

white elephant, and like a *pukka mahout* is goading it along with a series of Balls, the first of which—The Charleston Ball and Competition—takes place on Wednesday, December 15.

The attractions include Massed Cabarets from "The Black-Birds" (London Pavilion), The Piccadilly Revels and the Midnight Follies, whilst the Charleston Competition is sectionised for troupe, professional, amateur and stage contestants, who

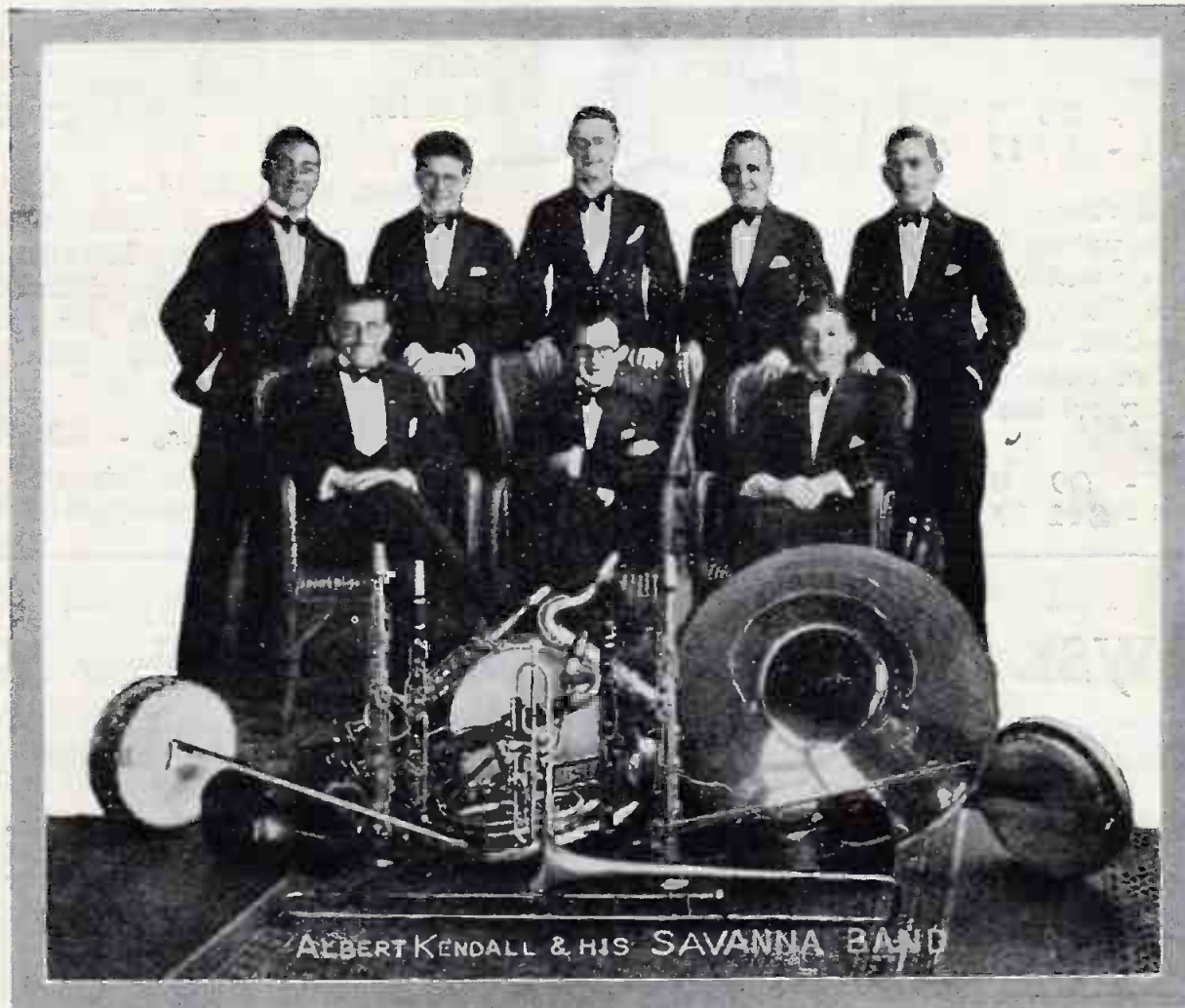


Photo by] Albert Kendall and his Savanna Band at the Palais de Danse, Hammersmith. [Cor.

will compete for upwards of £1,000 in prizes.

Apart from other famous dance bands, yet to be announced, The Plantation Orchestra from "The Black-Birds" Show will play for dancing. Those who have not heard this astonishing combination should make this Ball the opportunity, especially if they enjoy syncopated music of the very "hottest" variety, played with great artistry and skill, under the direction of Shrimp Jones, who, for his marvellous conductorship, has even been complimented by Sir Landon Ronald. This band will, of course, only be able to play after its evening performance at the Pavilion, and the brunt of the musical programme will be borne by Jack Hylton's Kit-Cat and New Piccadilly bands combined. This is the right kind of musical fare for a London Ball, and other organisers could do a lot worse than follow such an enterprising example.

Rudy Wiedoeft and a London Saxophonist

THE well-known London saxophonist, Jack Clapper, will shortly join Leo Ash's four-piece dance combination now playing at the Florida Club, London. The combination will then be Leo Ash, leader and drums; Fredk. Harrison, piano; Jack Rimmer, trumpet; and Jack Clapper, saxophone.

The Florida, which is just off Bond Street, is conspicuous for its glass dancing floor, under which various coloured electric lights are set, giving a most fascinating effect, particularly when left as the sole means of illumination. The Club is of the small variety, and has the essential atmosphere of cosy brightness.

In endeavouring to work a joke on him when he was at the Palermo Club, his brother musicians unwittingly earned for Jack Clapper a very nice compliment. Noticing Rudy Wiedoeft, the famous American saxophonist, come in one night, and also realising that Jack hadn't seen him, they induced Jack to play Wiedoeft's own com-

position, "Valse Vanité," but were quite as surprised as Clapper himself when Wiedoeft came up and congratulated him on the excellence of his rendering and autographed a copy of the valse, which Clapper says he will cherish for many a year to come. Thus do two fine artists exchange pretty compliments.

LIONEL, brother of Jack Clapper, who is with the Buffalo Band, which returned to the Birmingham, after a successful season at the Hammersmith, Palais de Danse, is also joining Leo Ash's Band at the Florida Club within the next few days.

MISS EVELYNE SANDS, the daughter of Mr. C. A. Sands, of Trafford Road, Salford, gained third place in the clarinet open solo competition at the Blackpool Musical Festival. Miss Evelyn Sands, who is only 18, was the only member of her sex competing.

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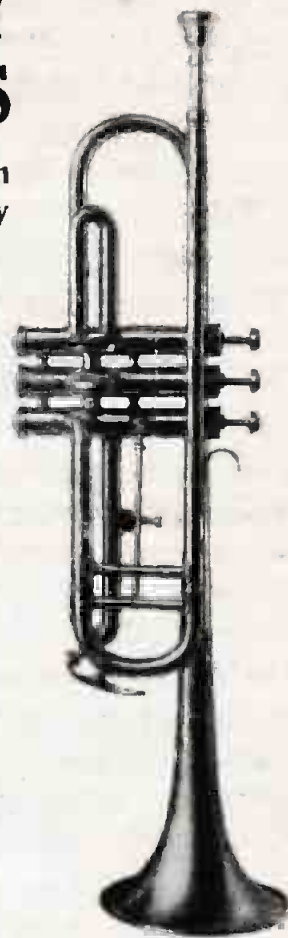
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The Variety Ball Corelli Windeatt and His Music

It was more or less the general opinion expressed amongst visitors to the Variety Ball held at the Royal Opera House that a little of the spontaneity of previous balls was missing on this occasion. That is not to say that the Ball was not a great success, and visitors for the first time were heard to say, "How wonderful!" and declare their delight with everything.

But the November 12 Armistice Celebration is not a very successful idea. On the real Armistice night more business was done in places of entertainment than on the propaganda one, and many are predicting that next year will see a reversion to what, after all, is the proper day for celebrations.

This year's Variety Ball must, notwithstanding, have been a very successful one for Harry Marlow, from a financial point of view, and the V.A.B.F. will have great cause to thank him for his indefatigable efforts which resulted in selling out practically all the private boxes.

Dancing started at 10 p.m. and terminated at 4 a.m. in one of the quietest finishes yet enjoyed by the management. Usually a large number of cheery revellers insist on keeping up their nonsense long after "The King" has been played, but this year they seemed to be in more decorous mood.

Corelli Windeatt's Orchestra of 30 musicians struggled gamely with the unfamiliar acoustics, and managed to whack out the melodies to the satisfaction of the non-critical. The minority present who take dance music seriously might have had cause to criticise the tempos and rhythms, but the very best of orchestras would be at a loss on the bandstand in the Opera House without adequate rehearsal. A fine representative programme of music was featured, in which all the leading publishers and most of the smaller houses had the best of their catalogues well driven home to the always interested Variety profession.

The tit-bits of the evening were undoubtedly the elfin dance by Ula Sharon, the peerless and pretty star



The latest photo of J. Percy Bush and his Band, Newcastle.

from "Sunny," and a striking act by Fowler and Tamara, from the Kit-Cat Club.

Barring the absence of a little of the "zip" which is so characteristic of the average Variety Ball, the revel was a great and successful occasion, which, even if repeated next year on November 11 instead of the 12th, will still want a deal of beating from a monetary point of view.

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Females Brawl in a London Night Club

IN spite of the outcry which periodically arises against such places, the night clubs of London are exceptionally well-conducted places. Although those of fertile imagination weave vivid tales for the uninitiated concerning the lurid happenings therein, the great majority of these establishments are really boringly decorous, and the worst that can be said is that a small minority supplies, for a short while before being raided by the

police and closed by law, liquor after hours.

But there are exceptions to every rule, and a few nights ago a scene occurred in a club, which, while not catering for the wealthiest society, certainly does not, as a rule, entertain any but respectable and well-mannered guests.

The details of the affair are unworthy of recount. Suffice it to say that a hand-to-hand fight started between two females of common demeanour who had somehow managed to obtain admission. The management, with deplorable lack of decision, failed to summarily quell the disturbance or to turn the combatants, who refused to cease their activities, off the premises, probably for the insufficient reason that they feared any continuance of the noisy brawling in the street would attract unwelcome attention to the concern. Doubtless for the same reason the police were not called until everything was over, if at all. The brawl went on intermittently for some time. Many of those present were more or less scared by the scrimmage, and much damage was done to china and glass.

THE MELODY MAKER AND BRITISH METRONOME has no wish to be sensational, and whilst it feels its columns are sullied by having to report the above facts, yet it has a duty to its readers. It feels that the publicity it gives to this disgraceful affair will emphasise to all dance club managers the great need to be particularly careful whom they admit to their precincts, and also act as a reminder that they cannot be too scrupulously careful in guarding the good name their establishments now enjoy for being places where the respectable British public may adjourn for a few hours' healthy and elevating recreation.



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Monkey Gland Treatment for "Sherry's"

SHERRY'S, of Brighton, has made a bold and practical bid for increased popularity by engaging a second band to share duty with Vivien Tacey's Riviera Orchestra. Moreover, it has made a wise choice, for the new combination, which styles itself "Tony Wylde's Revellers' Band," has quickly left its mark on the box-office receipts.

It is a "hot" combination of the five following progressive instrumentalists: B. Humphreys (piano), M. Devine (alto-saxophone), B. Devine (tenor-saxophone), J. Labery (trumpet), whilst Tony Wylde (drums), who directs the fortunes of the unit, has the advantage of being well known and well liked in the locality.

The two bands offer a striking contrast of styles—both good, and calculated between them to satisfy every kind of musical taste. Sherry's, so equipped should have greater success in the future.

Big Oaks from Little Acorns—

ALL of us have at times heard of the great ends achieved from small beginnings.

Though not, perhaps, on the largest of scales, this is the case of the Wynchmore Dance Band, a five-piece combination now playing at the Northwick Club, Kenton, Harrow, which has a very high reputation in the district.

"The nucleus of our present combination," writes Leslie Pryke, the pianist and leader, "began when we were at school, and was originated for providing entertainment to schoolboys and parents at the first Armistice Day celebrations. Our instruments were crude, in fact, the only legitimate ones were piano and violin. The remainder were nothing but effects, such as whistles, sirens, kazoos, etc., and I hate to think of the noise we made, which in those bad old days actually pleased our audiences.



Photo by]

Tony Wylde's Revellers' Band at Sherry's, Brighton.

[Hana.

"But that rapidly changed. In the course of a year or two we had all left school, and most of the members of the original band had lost sight of each other, until one day a few of us got together, and being dance 'fans,' started discussing the possibility of reforming into a real dance band.

"The 'jazz' craze was well in vogue at the time, and I well remember our first performance at a private dance. The drummer, complete with a wonderful collection of noise-producing utensils, caused much amusement.

"At this time saxophones were just making their appearance in dance bands, and we naturally looked in this direction to improve our style. Eventually one of our number acquired an E \flat alto and another saxophone player joined us about two years ago. Now we have finally settled down to our present combination, and are full up with work."

Thus out of little comes much.

The combination consists of S. Lewis (first sax.), Bert Bacon (second sax.), Len Smart (banjo), and Gil Stoker (drums), in addition to Leslie C. Pryke (leader and pianist).



The Wynchmore Dance Band, Harrow.

Where to go Sunday Afternoons

WHO has not at some time complained about the dullness of London on Sunday afternoons?

Yet nobody need. It's true that comparatively few places of entertainment open, but in those that do liveliness which is never exceeded on a week-day is the rule rather than the exception.

The little B.D.A.—that means Bayswater Dancing Academy—right next door to the Met.

Station in Queen's Road, Bayswater, goes strong every Sunday afternoon, with a tea dance, at which the music is second to none of any place in London. On Sunday the "house" band is given the afternoon off, and it is left to Jack Oliveri, the son of the proprietor, and also well-known as drummer of Ciro's Club dance band, to provide the music.

Now Jack is very popular, and musicians are never happier than when taking the proverbial busman's holiday, which probably explains why the very finest of London's syncopation players join the Sunday combination at the B.D.A. regularly. They shoot over the "hottest" stuff ever heard on either side of the Atlantic for the sheer love of playing dance music as it should be played, without the rather restraining influence of a West End leader, who, to suit his public generally, has to subdue the temperamental exuberance of his flock.

It took just about one week for the best London dancers to find all this out, and now you'll have to ring up and book your table in advance if you don't want to stand up between dances at B.D.A. on Sunday afternoons.

HAVING its H.Q. at Freshwater, Isle of Wight, Cecil Elgar's Dance Band is still "going strong" in the South, while its fame has spread beyond the isle.

The latest recruit to the combination is Miss Dorothy Covey, who plays alto and soprano saxophones, and is the only lady saxophonist on the Island.

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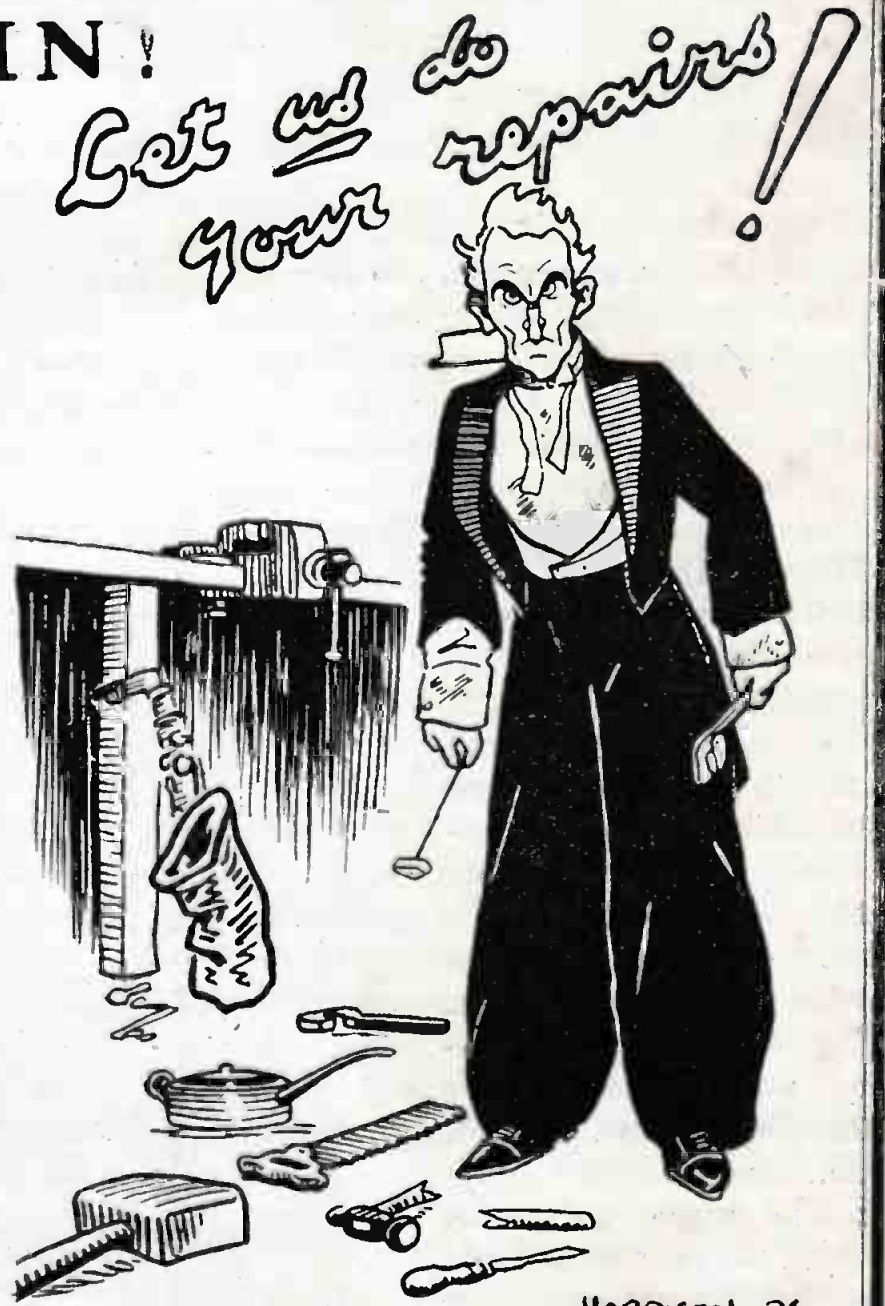
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HARRISON - 26 -

Home Again!

JOVIAL Papa Cowell needs no introduction to the majority of our readers, but many will be pleased to hear that his shadow, which grows daily as his grin expands, can still be seen dancing higgledy-piggledy at the Strand Corner House, London, as its owner bobs up and down at his piano keyboard.

Percy Cowell's was the first syncopated band ever to appear at this popular restaurant, and the significance of the fact that he has done the "bad penny act" will not be lost.

In between his engagements for Lyons, our cheerful friend has appeared with Trevor and Harris, the well-known dancing act, and on another occasion left behind pleasant memories of an eighteen months' sojourn at Cambridge.

With his five-piece combination, in which are A. Jones (alto saxophone), William Hammond (tenor saxophone), Spike Neal (trumpet), and E. Wooding (drums), to say nothing of himself at the piano, Percy Cowell will also be found playing for the dances held in the Trocadero (London) Grill Room every Friday, and in the Restaurant every Sunday evening.

Kel Keech Goes into Business

OWING to the great expansion of Keech, Ltd., the well-known firm which handles the popular Keech "banjulele" (regd.) banjo, Kel Keech, brother of Alvin, the Managing Director, has been persuaded to give up, for the time being at any rate, his musical activities and join the concern.

This is at once a gain and a loss—a gain to Keech, Ltd., but a loss to the dance orchestra world, as Keech's band, when at the Café de Paris and Criterion Restaurants, was one of the best.

Alvin Keech is now in America, paying a visit to his home, and the fact that he left it in poor circumstances to return in affluence as a self-made man has, states the American Press, obtained for him the greatest of welcomes.

But little birds are whispering, and we shall be very surprised if Keech's return does not herald a new business enterprise in this country, the details



Photo by]

Cowell's Band.

[Hana.

of which, it is said, he has in America practically completed.

An English Vocalist who Can Compete with Americans

(From THE MELODY MAKER Special Correspondent.)

"OWING to the fact that I can't play, I have to sing." Thus spoke Harry Shalson to me the other night at Jade's Club, where he was appearing, but don't believe a word of it.

Harry Shalson is one of the best pianists in London, and the fact that

he is now appearing as a cabaret turn is simply that he sings even better than he plays—which is saying "some."

Shalson is one of those very few Englishmen who have the temperament for singing modern light popular songs in the real syncopated style, but, what is more important, he has a most pleasing voice, which he knows how to use to its best advantage, and his intonation is literally perfect.

In the next few weeks he is likely to be seen at The Riviera and The Golden Square Clubs.

He is already doing vocal choruses for many of the best recording bands, but even this does not completely fill his time, and it seems that here is a chance for some really smart manager to book him for somewhere big.

"Needlepoint," who regularly conducts "The Gramophone Review" in "The Melody Maker," is frequently deploring the lack of such British vocalists.

(Continued from page 41.)

delighted a big audience with a few novelty piano solos.

Before closing, it is a duty to compliment Mr. Wakefield, the managing director of the Kew Pavilion, on his excellent organisation of the contest.

He has arranged to distribute the prizes gained in this contest on December 9, when a special night will be held at the Kew Pavilion, at which the winning bands are expected to play.

The Winners

Drayson Marsh's "London" Band is a full professional unit which played during last summer on the Shanklin Pier, I.O.W.

It is now playing at the Lewisham Dance Lounge, on contract, until May next, and the manager of this establishment is rightly very proud of this band. Lewisham dancers could hardly find a better combination for their purpose, although, as Drayson Marsh himself said, "we have still a lot to learn and are never likely to sit still or rest on our laurels." He admits that much helpful advice has been acquired from THE MELODY MAKER AND BRITISH METRONOME and thinks it has helped in part in his latest success.

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Can Britishers Appreciate Dance Music?

Wasted Talent of a Famous Pianist

BARRIE MILL, as everyone knows, writes THE MELODY MAKER *Special Correspondent*, is without any shadow of doubt the most wonderful of all English syncopated pianists. His ability comes from natural talent. He is absolutely untrained musically.

He can't read a note, but that is not in the least disadvantageous, since he has such an extraordinary ear. Whistle a melody to him once, and the first time he'll play it with perfect harmony and style. In every subsequent rendering he will extemporise the most wonderful embellishments with harmonic variations which would turn Debussy green with envy. His touch and intonation are perfect. He is also a composer. American pianists visiting this country go to hear him so that they can learn something. They then return to their homes singing his praises.

Coming to London about two years ago from Southampton, where he spent most of his boyhood, Barrie went from job to job until he finished up at that Mecca where only the very finest artists can ever hope to get an engagement—the Savoy Hotel.

From the Savoy Hotel he was "fired" for inattention to business—nothing serious, but sufficient to upset the routine, which could not be tolerated. Here are his ideas on the reason for it all:—



Photo by]

Howell's Band.

[Langham.

That we do not have it all our own way in England any more than they do in America, seems to be proved by the up-to-dateness in instrumentation of the above combination, which, under the name of Bert Howell's "Victorians" Dance Band, is proving a great success in Australia.

"I am an artist," he said to me. "Restaurants and hotels don't interest me, as my playing is not appreciated. I feel that the class of people that frequent them are so lacking in temperament that they cannot appreciate the beauty and subtlety of artistry in the best modern dance music. All musicians agree with me in this. That these high-class restaurant patrons cannot even dance bears out the statement. In such an atmosphere I am uncomfortable, and consequently have no enthusiasm. I prefer the night clubs, where the patrons have that Bohemian temperament which is symbolical of the soul in this kind of music. They appreciate artistic syncopation

—and me; thus I am happier with them. I don't mind sacrificing a big salary for happiness. The best job in the world is the one you like. It is not a case of sour grapes, and I left the Savoy on the friendliest of terms with its management and much appreciate their kindness to me."

Two interesting aspects arise from the foregoing. One is quickly

disposed of with the words that Barrie is a fool to himself—and admits it. Every artist must realise that to obtain fame he must sacrifice his temperament until such time as he is sufficiently acknowledged that his audience will bend to his will.

The second raises the far deeper issues of whether or not the British public can, or cannot, appreciate the best dance music. Generally speaking, the best musicians say—No. They claim that their music is not understood unless they play too "straight," which makes their renderings less interesting to both audiences and themselves. They are also constantly in disagreement with the public opinion concerning the merits of many of the most popular English dance bands. In fact, laymen would be staggered if they knew what musicians really thought of some combinations which have "big" names with the public.

Readers are invited to send their opinions on this most interesting subject.

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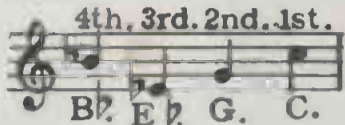
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I DON'T MIND BEING ALL ALONE

WHEN I'M ALL ALONE WITH YOU.

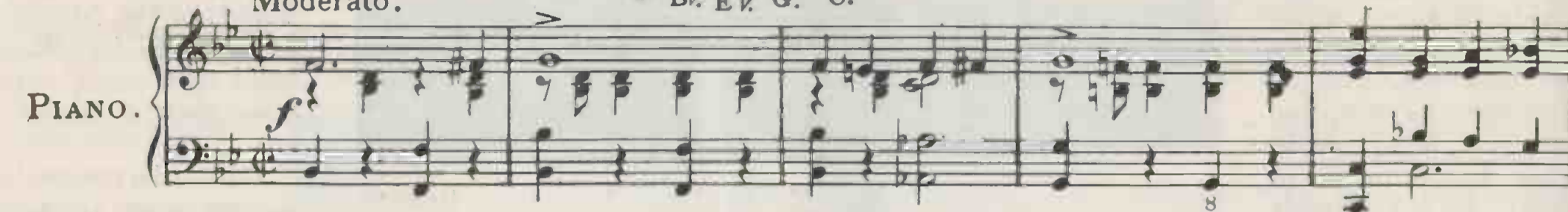
Arrangement for "Banjulele" Banjo & Ukulele by ALVIN D. KEECH.


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Tune Uke in Eb.  4th, 3rd, 2nd, 1st.
Bb Eb G C.

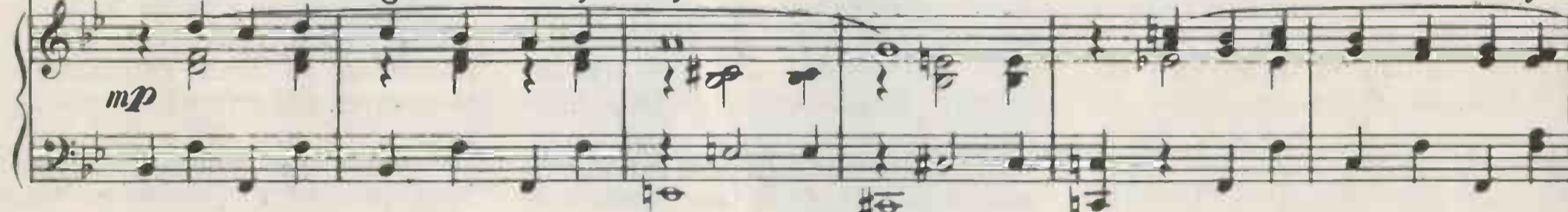
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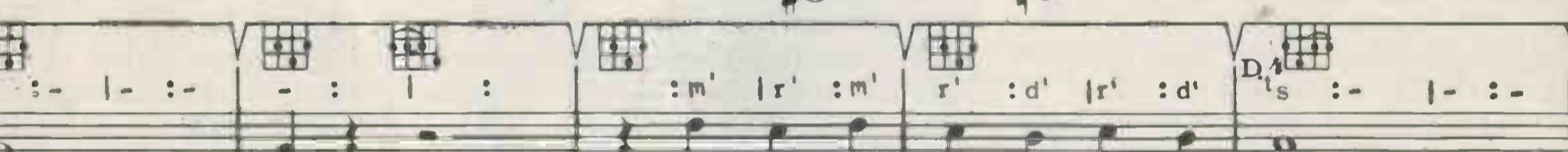
PIANO.




KEY Bb 

I used to be so sen-ti-men-tal, I couldn't bear to be a-
 You seem to bright-en ev-'ry day, dear, I'm nev-er lone-some an-y





lone, ——— Our meet-ing was just ac-ci-den-
 more, ——— But if you'd ev-er go a-way





- tal, But since that day, dear, I just can't help but say dear;
 dear, I'd be so lone ly, Just on-ly for you on-ly;



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CHORUS.

s :- | - :se l :- | - :- s :fe | s :se l :- | - :- s :fe | s :se l :- | le :-

I don't mind be.ing all a . lone When I'm all a . lone with

t :- | - :- - :- | - :- l :- | - :le t :- | - :- l :se | l :le t :- | - :- l :se | l :le

you, ————— You're the kind I've triedhard to find, You've made all my

t :- | s :- m :- | - :- - :- | - :- r' :- | - :re' m' :- | - :- r' :de' | r' :re' m' :- | - :-

dreams come true; ————— In a crowd I feel mighty proud,

r' :de' | r' :re' m' :- | d' :- t :- | - :- l :- | - :- s :- | - :se l :- | - :- s :fe | s :se

But if you're not there I'm lone . . . some, I don't mind be.ing all a .

l :- | - :- f' :l | t :d' r' :- | m' :- 1 d' :- | - :- - : | l : 2 d' :- | - :- - :- | - :-

lone, When I'm all a . lone with you. ————— you. —————

8 *f* *D.S.*

POPULAR SONG WRITING

A Few Hints to Aspirants

By HERBERT RULE

Introduction

EVERYBODY, at some time or other, woos fame and fortune by writing a would-be popular song—at least, that is the confirmed opinion of every music publisher; but the dictum is probably based on the bulky piles of manuscript songs and “lyrics” which form such a large part of a publisher’s daily post, rather than on any reference to the figures of the last census!

Few of the thousands of efforts submitted are ever privileged to cause the hearts of their proud authors to palpitate by appearing in print, and fewer still achieve that hall-mark of merit—performance on the barrel-organs of the metropolis!

Success in song-writing, as in every other art or craft, can come only as a result of experience; but experience may be acquired second-hand, and need not be a product of bitter struggles with adversity.

In the days preceding Copyright Acts, royalties on gramophone records, and last, but not least, performing rights, the lot of the professional songwriter was often an exceedingly hard one. To-day, with the assurance of protection against imitation and the certainty of remuneration for successful-work, it is surprising that a greater number of amateurs do not join the ranks of competent song-writers.

Comparatively few of the prominent writers of popular ditties to-day devote their whole time to “working out winners,” and I believe I am one of a remarkably small company who have no other business interest but this fascinating occupation. One very successful writer of my acquaintance is “from ten until four” a high official in one of our oldest established banks, while many others hold important posts with publishing houses, and a great many more are “on the Halls.”

It is my intention to set down in this article my own mode of procedure, and a study of this will enable the aspiring reader to take full advantage of the many little wrinkles which invariably stamp the professional “lyric,” and at the same time to avoid the numerous weaknesses which recur with distressing regularity in amateur attempts.

Writer of

“Abe My Boy,”
“There You Are Then!”
“Ours is a Nice House,”
“Eat More Fruit,”
“Summer Rain,” etc.

By a “popular song” I do not refer to that type of song in which the words are relegated to a secondary position of importance and the whole popularity lies in the “catchiness” of the melody and its “dancing” rhythm. This type is almost invariably a product of America, and, while not decrying its undoubted merit, I feel that “Popular Dance Melody” would be a more fitting description than “Popular Song.”

The Importance of the “Title”

The first essential of a popular song is a “catchy” idea, or, in effect, title. Equally essential is the ability of the writer to recognise the possibilities of the “idea” when it occurs. To illustrate my meaning I will give a case in point.

Inspiration

My song, “Ours is a Nice House,” was conceived at a time when my ancestral home was undergoing its annual spring-cleaning. Everyone has experienced the inconvenience arising from this suburban fetish; doubtless everyone—at least every male—has decried the proceedings with similar remarks; but not everyone has turned a phrase, inspired in such a manner, into a song destined to earn royalties amounting to thousands of pounds!

National crazes are a profitable, if somewhat hackneyed, source of inspiration; but the chief objection to such a source is the lack of originality, to combat which it is essential to be among the first in the field. The fashion for Oxford trousers was bound to create a demand for one or two songs on this topic; but with every writer helping to swamp the comparatively small demand, chances of success were reduced to a minimum. In the same way, phrases which catch the popular fancy are inevitably taken as song subjects, as, for instance, “Gentlemen Prefer Blondes,” but it may be accepted as the rule that more popular phrases owe their origins to songs than there are songs originating from popular phrases.

We all know people who have a “stock” expression which they air on every conceivable occasion; but do we all estimate the potentialities of these expressions when considered as song titles? A few years ago I transferred such a “stock” phrase from the lips of an acquaintance of mine to the wide-open throats of the multitude. I refer to “There You Are Then!” first popularised by my old friend Ernie Mayne.

Inventions having a national importance, such as the telephone, wireless telephony and aviation, are eagerly exploited by the song-writer, and a few minutes’ reflection brings realisation of the enormous debt which the Music Halls owe to our inventors. I am not sufficiently archaic to remember any song-titles inspired by George Stephenson, the inventor of the locomotive, but many of my readers will recollect songs marking the next two stages in the progress of transit by land—“A Bicycle Built for Two” and “Oh, Flo, Why do you go, Riding Alone in Your Motor Car?” while had it not been for the efforts of the Brothers Wright and Bleriot I could never have written “I’m an Airman.”

Other types of popular songs comprise the frankly ridiculous, of which “Yes, We have no Bananas” is a good example, and the tongue-twister, of which “Sister Susie’s Sewing Shirts for Soldiers” is typical. This latter title reminds us of the richest of all fields of inspiration, a field which I shall do no more than mention, as it is one which we hope will be closed to song-writers for generations, if not for ever—War.

However, be the inspiration what it may, the point I have tried to illustrate is that the words of a popular song must convey some point, and the more that point is a subject of general interest, the more the song is likely to achieve success.

Vowel Values

Having enumerated the various types of song-title, we must now deal with the points to be considered in selecting a title.

Generally speaking, the phonetic value of a title has a great bearing on the potential success of a song, and it

must be remembered that every song has to be a potential "winner" before a publisher will consider it; of the "potential successes" actually acquired by publishers, probably about 5 per cent. eventually justify their selection.

By "phonetic value," I mean that certain rhythmic succession of "open" vowel sounds noticeable in such titles as "Ours is a Nice House, Ours is." There we have the open "ow" repeated three times. "Ah," "Ow" and "Oh" are essentially singable sounds, and even a comedy song has to be sung.

Unless it is intended to write a "tongue-twister," repetition of the sibilant "s" should be avoided, but the hard "s," which really becomes a "z," is, on the other hand, an asset, serving, as it does, to connect vowel sounds; for example, spelt phonetically, the last-mentioned title becomes, OWZ-IZ-A-NI-ZOWZ-OWZ-ZIZ, a weirdly happy result, which would convince the veriest tyro of its potentialities. Compare the vocal value of this phrase with the following intended tongue-twister: "I Miss my Swiss, my Swiss Miss Misseš me"; try to sing that title without whistling it!

While emphasising the importance of vowel values, I do not wish to infer that the song-writer should become

enslaved by them; many titles rely entirely upon their "snappiness," their alliteration or their obvious humour for success, but a title that is difficult to sing may fairly be considered insuperably handicapped at its outset.

The "Refrain"

After the idea has been conceived, and the title has been selected, the next step is to construct the "refrain," or chorus, round the title. In most cases the title forms the first line of the chorus, and is repeated as often as is reasonably possible. When this stage is reached, it is an enormous help to construct what is known colloquially in Charing Cross Road (the home of song-writers) as a "cod" melody; hum the title to any little tune which the words suggest. In this way a melody evolves almost subconsciously, which, although it may be absolutely useless in its embryo state as a publishing proposition, will at least serve as a scaffolding upon which to build up the air.

As an exaggerated illustration of this method, I will take the title, "There You Are Then!" Having thought of a tune, however simple, I proceed to set out the chorus, using as many "There you are then's" as

possible, and leave spaces where lines are subsequently to be fitted. Thus:—

There you are then. There you are!
There you are then. Oh, there you are!

.....
.....
There you are then. There you are!

.....
.....
There you are then. There you are!

Now we have only four lines to fill in and the chorus is complete. By repeatedly humming the "cod" melody of the missing lines, words suggested themselves to me, and in a remarkably short time the refrain was finished. Here again I gave full value to open vowels. The repeated rhyme is based on "ah," which teachers of singing recognise as the most vocal vowel when they set it to all scales.

At this stage the amateur writer should be warned against constantly changing lines which may not appear to be quite sensible. Most "lyrics" when read apart from the music, seem somewhat silly; some appear nothing short of ridiculous. The example set out is exceedingly "simple" and "silly"—and millions of sane citizens went "simply silly" about it! So silly that I made a miniature fortune.

(To be concluded next month.)

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offers his Very Best Wishes to one and all for Christmas and the Coming Year.

BILLY MAYERL
offers his Best Wishes for Every Success to all his pupils and friends throughout the Coming Year



The Season's Greetings to all from
JACK HYLTON
and his Band.

Season's Greetings from



MAX GOLDBERG,
of the Savoy Havana Band, wishes all the boys "all they wish themselves" for Xmas and the Coming Year.

DAVE THOMAS,
of the Savoy Havana Band, sends his Heartiest Greetings to all musicians over the Festive Season and the New Year.



BEN DAVIS, of Ciro's Club, sends the Compliments of the Season and Heartiest Good Wishes for the New Year to all his pupils and friends.

XMAS Greetings and Sincere Wishes for Good Luck in the New Year to my friends in England and South Africa:
LEN FILLIS
of the **KIT-CAT BAND** at the **KIT-CAT CLUB.**



ERIC LITTLE,
of Jack Hylton's Kit-Cat Band, wishes everybody Everything of the Best for Xmas and the New Year.



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BERT THOMAS,
of the "Sylvians,"
sends Greetings to all
friends and musicians
throughout Christmas
and the whole of 1927.



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Boys A Very Jolly
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Coming Year to
all his many
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readers at home
and abroad.



Melody Maker Competitions



£100 COMPETITION FOR BRITISH ARRANGERS

Judges :

Messrs. Debroy Somers, Bert Ralton, Percival Mackey and Horatio Nicholls.

RESULT OF THE FINAL

After most careful consideration of the six orchestrations which won the prizes in the five rounds into which this Competition was divided, the judges have decided to divide the prize of £50, which was offered for the best of the said winning orchestrations between—

Mr. RONALD G. MUNRO,
57, Gloucester Road, London, N.W.,
for his arrangement of "CAROLINA," which won the first round, and—

Mr. RAY NOBLE,
3, Pendennis Road, Streatham, S.W.16,
for his arrangement of "THERE'LL COME A SOMETIME," which won the second round.

Cheques for £25 will, therefore, be sent to each of these competitors immediately, and THE MELODY MAKER AND BRITISH METRONOME extends to them its hearty congratulations on their success.

It will be remembered that this competition was inaugurated in an endeavour to discover a Britisher who could compete with the best Americans in the highly skilled art of orchestrating for the modern dance band, and it is our happy belief that the desired result has been achieved.

While we cannot claim Mr. Munro as a new find, since he has been well known for some time as one of the finest modern dance band arrangers in the country, Mr. Noble was absolutely unknown, and himself admits that our competition gave him the great chance to test his abilities and prove to himself whether his knowledge and talent were of the kind required.

Mr. Noble, concerning whom interesting information was published in our July issue, is likely to become well known to the British musicians in the very near future. At the moment he is engaged with the New Debroy Somers' Band, and is also doing arrangements for well-known London publishers.

Mr. Munro, concerning whom information was published in our June issue, is now too well known by his published arrangements and through his recording band with the Parlophone Co., to need any further introduction herein.

The following arrangements which won prizes in this Competition are obtainable from The Lawrence Wright Music Co. :—

"CAROLINA," by R. G. Munro.

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"THERE'LL COME A SOMETIME," by Ray Noble.

"CALL ME EARLY IN THE MORNING," by Percival Osborne.

The following arrangements which won prizes in the Competition, have been recorded as follows :—

On Columbia Record No. 4019, "CAROLINA," by Bert Ralton's Band.

On Zonophone Records Nos. 2802 and 2817, respectively, "THERE'LL COME A SOMETIME" and "CALL ME EARLY IN THE MORNING," both by The Cabaret Novelty Orchestra.

PIANO TRANSCRIPTION COMPETITION

Composition :

"PEARL OF MALABAR"

The winning entry for this Competition (the result of which was announced in our last month's issue) will be found on page 37.

NOVELTY VIOLIN CHORUS "DO I LOVE YOU? YES, I DO!"

1st Prize : £2 2s. 0d.

2nd Prize : £1 1s. 0d.

Judges :

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

Closing Date :

DECEMBER 6, 1926

The piano song copy of the composition on which this competition is based was published in our last month's issue, as were full particulars, rules and entry form. Note the closing date, December 6, by when all entries must be received.

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That certain party—There are no flies—Village Blacksmith owns the Village—What! no women?—Why aren't yez eating more oranges?

JACK SMITH

on 10-inch Double-sided Records, 3/- each
Are you sorry?—Cecilia—Don't be a fool—Gimme a little kiss—I care for her—I don't believe it—I'd climb the highest mountain—Poor Papa—Pretty little baby—Some other bird—Then I'll be happy—To-night's my night with baby—What did I tell ya!—When the red, red robin.

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I shall remember—I wonder where my baby is—Once upon a time—Pirate's Lullaby—Rolling stones—Tale of a Guinea Pig—To pass the time—Why couldn't it be?

GENE AUSTIN

on 10-inch Double-sided Records, 3/- each
Behind the clouds—But I do—Bye-bye Blackbird—Nobody's business—Sweet Child—Tamiami Trail—Ya gotta know how to love

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THE GRAMOPHONE REVIEW



BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO.)

WHAT a relief!

Last month readers may remember I was inspired by the—shall we say—“tameness” of some records to discourse on the horrible possibility of syncopated music becoming over-“highbrow” in its refinement. This would, I felt, have robbed it of more than half its appeal.

But it must have been merely coincidence that so many renderings were almost uninterestingly “straight” and, consequently, my fears groundless, as this month’s list of Brunswicks is as lively a batch as one could ever hope to come across. Not only are the renderings full of novel ideas in orchestration and effects, but these are all so skilfully put over that, though the anti-jazzites will as usual decry them wholeheartedly, yet I feel that I am being truthful from the legitimate point of view when I say that without them these records could not be half so entertaining.

I only wish I had space to mention every record, as it must be but a matter of taste for anyone to say that any one is better than the other. However, here goes to tell you of a few you really must not miss.

By Harry Archer and His Orchestra

“Who”* and “Sunny (medley fox-trot)” (both on 2997) both display the fine tone colour and steady, rhythmic lilt of this combination, which is playing better than I have hitherto heard it. I prefer “Who” to the medley, as it scores every time with an exceptionally fine modern arrangement.

By the Six Jumping Jacks

“How Could Riding Hood?”* (on 3254), “Lo-Do-De-O”* and “Out In The New Mown Hay”* (last two both on 3253) are all bright comedy numbers, and this combination, which has already made a name for being “Hot,” gets the most out of them in appropriate treatments. If one instrument stands out, it is probably the trumpet for excellence of style and skill, but little

touches here and there by trombone, banjo, and cymbal also show how very much alive are the artists using these instruments.

Abe Lyman’s Californians have just one fault. Their brass does get a bit fierce at times in its efforts to turn red into white heat; nevertheless, for those who can forgive this—am I using too strong a word when I say—exaggeration, their records will give every satisfaction, particularly “Where Do You Get Those Eyes?”* (which has the most wonderful trombone laugh ever recorded) and “Breezing Along With The Breeze”* (both on 3240), also “Mandy”* (3241).

In all the above this band supports a nice *slow* tempo with a most fascinating “drag” lilt which gives an excellent dance rhythm, also its records are the loudest I have heard—an asset when dancing if not at other times.

It was certainly England’s loss that Ben Bernie and His Band were not able to obtain permits to come to this country, and there are very many who still live in hopes that he may one day be able to visit our shores. As it is, we have to be content with the next-best thing—recorded renderings of a combination which is certainly one of the finest in America. “Someone Is Losin’ Susan”* and “Calling Me Home”* (both on 3271) enhance Bernie’s reputation by illustrating every musical feature which can be said to make a modern dance band as nearly perfect as it reasonably can be—what more can I say?

Carl Fenton’s Orchestra has a delightful record of “Two Little Blackbirds”* (3281B), conspicuous for beauty of tone, balance and the vocal chorus, while Ben Selvins’ Orchestra’s “Baby Face,”* and “Who Wouldn’t?”* (both on 3253) must certainly not be forgotten. The

accompaniment to the vocal chorus in the latter is a real treat, and the trumpet, while being very modern in style, is particularly neat at all times.

And to finish with, the lowest of low-down, mean, blues renderings is portrayed by the Savannah Syncopators in “Jackass Blues” (3281), which is a curious mixture of 1926 and—1916!

COLUMBIA (COLUMBIA GRAPHOPHONE CO., LTD.)

JUST as I was going to press this company’s records arrived, and only shortage of time prevents a much more detailed account than I can now give. Suffice it to say that all are not only up to the usual high standard set by this concern, but are also interesting—a most important point when so many good records are issued in such large numbers by so many manufacturers that the best are apt to sound stale even before they have been assimilated.

All the renderings by the Denza Band, while portraying good modern arrangements, are not over symphonic, and have good snappy rhythms. I particularly noticed these attributes in “Who Wouldn’t?” which features a nice trumpet and banjo solo work, “Someone is Losin’ Susan,”* which also has a fine banjo movement, though the record slightly shows on careful study that the solo of the alto saxophone in the first chorus is inclined to be overshadowed by brass rhythm (last two both on 4135), “Her Beaux are only Rainbows”* (4134), “Me, Too” (4133), which has a good first (saxophone) chorus, followed by a “hot” trombone movement and then a steel guitar solo (which is out of tune!), and, lastly, “Precious”* (4132), which, musically, is, perhaps, the best played.

Numbers by the Clicquot Club Eskimos, in addition to other features, should be of particular interest to banjo players. The combination is

NOTE.—All records marked * have vocal choruses.

led by Harry Reser, the famous American banjoist, who does great work in "I'm in Love with You" (4136).

In "I Don't Want Nobody but You"* (4139), Jay Whidden and his *Midnight Follies' Band* feature a "hot" harp, of all instruments (and wonderfully played, too—good for you, Lorenzi). I wonder what we shall get next—possibly a "dirt" spinet?

Lon Alter shows himself to be a really fine syncopated pianist in his pianoforte solo records of "Who" and "Sunny" (4131). He has a beautiful touch, which instils a sweetness of tone and cleanness of interpretation into his work. I was, however, just a little disappointed in some of his extemporisations. He seemed forced to resort at times to very stereotyped harmony, which, while being perfectly musical, left me very unmoved, probably because having heard touches of genius earlier on in each number, I expected at least something out of the ordinary all the way through. Nevertheless, he has made an excellent record which no one should miss.

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

More about the new recording and why it was started.

Wanted: Opinions of "Melody Maker" readers.

Since last month I have been doing a little special investigation on my own concerning the new acoustic properties apparent in some of this company's dance records, about which I have not, as I stated with some force in previous issues, been the least happy. (I want to make it clear that I am referring to acoustics and *not* the new electrical process of recording, with which I am of course in favour.)

I find that, as usual, the public is the root of the fault; assuming, of course, that it is a fault—many do not so agree.

It appears, and I am indebted to the Gramophone Co. for the courtesy they have once again extended to me in discussing the matter from a genuinely constructive angle—the reason for the change is that the public has been demanding in records what it has been pleased to term "that ball-room effect" (by which, I think, is meant nothing more than increased volume of sound), so that the gramophone can be heard to greater advantage when used actually for dancing in a comparatively large room. As ever the servant of a large

and admiring public, "H.M.V." have rightly gone all out to supply that demand, and although I am going to adhere rigidly to my previous statement that I do not think the result so far obtained satisfactory, yet new innovations being continuously tried are likely to meet with complete success in the near future. It is significant that I have to admit the greatest improvement is shown in the latest batch of records received.

It may be of interest to readers to refer back to what has already taken place.

When this company first heard of the new trend of public requirements it made some ingenious scientific tests, which resulted, as I have already explained, in performances of the bands being held in the Kingsway Hall, Kingsway, in which recording apparatus was installed (it was not connected by land line to recording apparatus at Hayes, as I previously stated in error). This was unsatisfactory;

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the effect it was desired to obtain was arrived at—but too much so. Following on this, the Small Queen's Hall, which had been taken on lease and completely equipped as a self-contained recording studio, became available, as also did the new studios at Hayes, which latter are most elaborately designed, with devices to enable every form of acoustic effect to be obtained.

In these new studios the endeavours to supply the public with exactly what it was demanding, were continued, and records with varying degrees of volume and portraying recording under many different acoustic conditions were promptly put on the market to see which would be most favourably received. There are many who think the innovation as it stands to-day is already a complete success, and because I do not agree, it by no means signifies that I am right

and the others wrong. Possibly my ear is not yet acclimatised to the change, though I feel that this is not the case, as I have given these new recordings every attention and with an open mind, realising that anything new needs getting used to before it can be appreciated.

Irrespective of my personal feelings, it is, of course, a recognised fact that MELODY MAKER readers are mostly either musicians themselves or keenly interested in the study of modern dance and other forms of light popular music, and I would like their ideas on the subject. Their opinions should be most valuable to the Gramophone companies, so I am asking you one and all, my friends, to write to me (Needlepoint), c/o THE MELODY MAKER, 19, Denmark Street, W.C.1, and tell me which of the records issued by this company in the last three months you think the best, which you think the worst, and why. Please judge them purely on the recording, and not on the performances of the artists.

And now for this month's records. "How Many Times"* and "Baby Face"* (both on B514) are exceptionally interesting because they illustrate the sensational "come back" of the *Savoy Orpheans*. During the summer I thought this famous combination was, to put it mildly, very "off colour." Possibly this was due to the absence of Finney, the first saxophone, on holiday, and that Ferry, the first trumpet, had done the disappearing act. Anyway, there has now been time for records made since Finney returned and since Rocco joined as first trumpet to make their appearance, and, as each of the two artists show up so extraordinarily well in the two aforementioned titles, it is only fair to assume that their presence has given the inspiration necessary to pull this famous combination out of the rut into which it seemed all too rapidly to be stagnating.

At last this company seems to be recognising the excellence of *Hylton's Kit-Cat Band*, as, instead of an odd record now and again, 10 numbers played by it have appeared since I wrote last month. I don't know which you will like best; all are so good. All have outstanding points of interest, including "hot" fiddle movements, solo piano effects, etc.

Here are the titles which have caught my attention: "That's Why I Love You" (B5127), "No, Sir,

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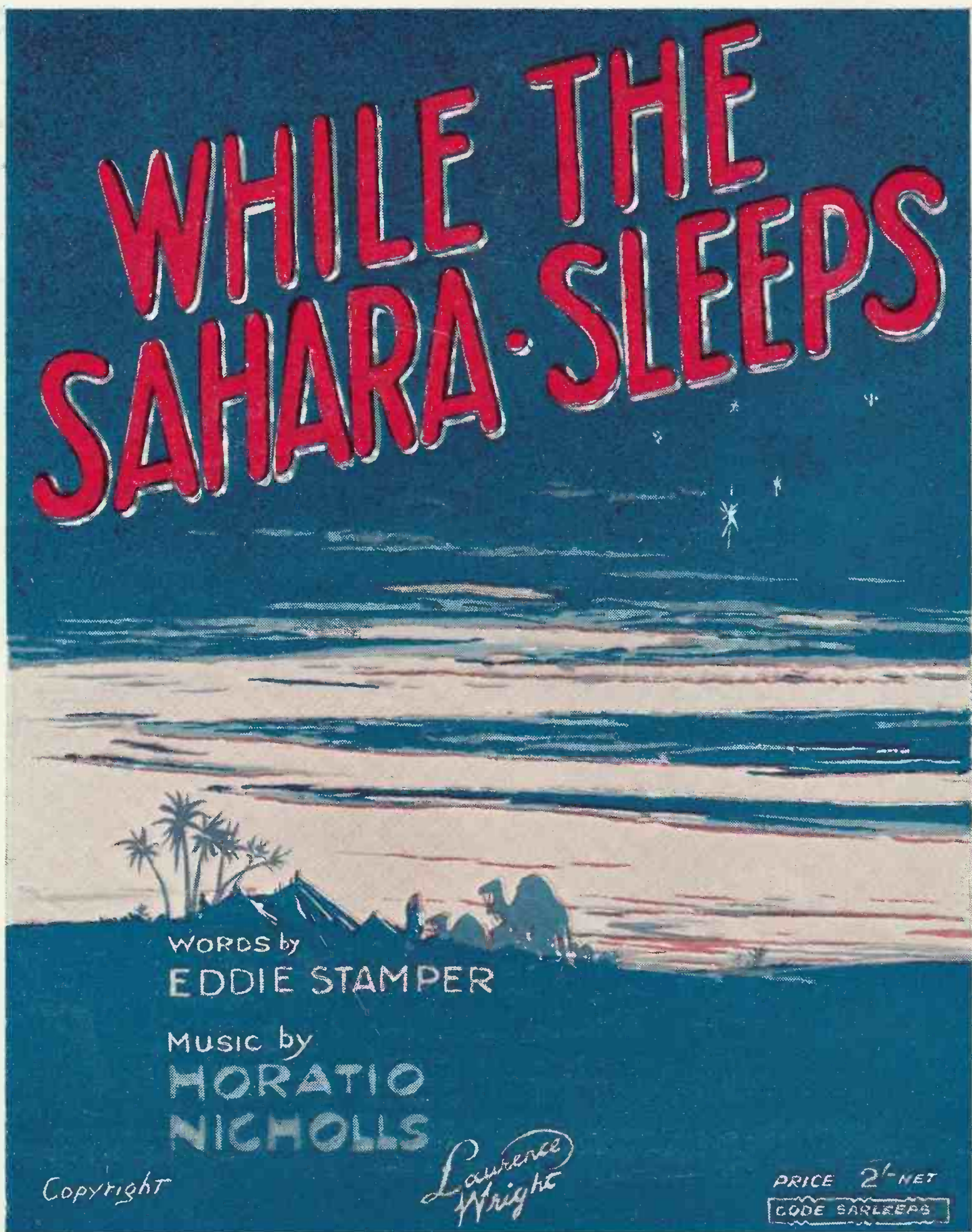
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That's Not My Girl "*" (in which—hush, not a word—*Al Starita* has done the vocal chorus himself, and a topping effort, too, Al), "**In A Little Spanish Town**" (last two both on B5128), "**Silver Rose**," the feature number from "Blackbirds" at the London Pavilion (B5146), and "**I Wonder What's Become of Joe** "*" (B5140).

"**My Dream of the Big Parade** "*" (B5139), the "theme" number from the picture "The Big Parade," by Jack Hylton's Band, is another of those big symphonic arrangements scored to give atmosphere. It is a fine "concert" record, admirably played, but not really suitable for dancing. "**Sonny Boy**," on the reverse, is a real good Hylton dance record.

The *Savoy Havana Band* is fine in "**Tell Me You Love Me**" and "**Iyone, My Own Iyone**" (both on B5138). This combination has a wonderfully snappy rhythm (an absence of which I often notice in the larger bands), and is certainly second to none as an English dance band.

Of records by American combinations, "**My Cutey's Due At Two-to-Two** "*" and "**Oh, If I Only Had You** "*" (both on B5145), by *Ted Weems and his Orchestra*, and "**Hard-to-Get Gertie** "*" (B5135), by *Aaronson's Commanders*, are excellent.

Gene Austin is fine in "**My Bundle of Love**" and "**Me, Too**" (both on B2359). While these numbers are supported by good violin and piano, the accompaniments are not as good as last month's "**Ya Gotta Know How To Love**" and "**Nobody's Business**" (B2350).

I like *Melville Gideon's* "**Thank The Moon**" and "**Lindy Lou**" (both B2358) very much indeed and recommend them to all as most tunefully and rhythmically pleasing. They are, however, "made" by excellent violin, piano and saxophone accompaniments, without which, good as Gideon is, his records would be nothing out of the ordinary.

UKULELE INSTRUCTION BY GRAMOPHONE RECORDS

It is said that there are a million Ukuleles in the private families of the British Isles. Whether or not this is an exaggeration—it would mean more than one to every 50 persons—there are certainly enough to make the banjulele (regd.) banjo and ukulele instruction records (Parts I and II, on B2356), by Alvin D. Kech, the

famous exponent and inventor of the first-named instrument, of universal interest. The records, with which is given free a booklet fully explaining the subject, form a complete course of tuition on these most popular instruments. They just do the one thing that postal courses and textbooks cannot: they aurally illustrate that which is required, to imitate which one has only to follow the verbal instructions and refer to the booklet. Thus we have one more phase of the, as yet, incompletely explored field of education by means of the gramophone.

THE ITONIA GRAMOPHONE

I ONLY receive records, etc., for review on the distinct understanding that, however adverse my criticism, I am immune from all and any liability therefor. Consequently it is safe to assume that all those who submit their goods are, at least, satisfied themselves that I shall not be able to say bad of them.

Knowing this, the Itonia people have sent me one of their portable gramophones (invoiced at full retail price in case I forget to return it!) with a request for my opinion.

And I give it gladly. I think this little machine as good value for money as any other on the market. The price is £4 10s. The instrument is well finished (even to having two locks), strongly made in a workman-like manner, and has excellent tonal quality. On the basis of value for money I can find nothing but praise for this instrument.

PARLOPHONE

(THE PARLOPHONE CO., LTD.)

THAT Ronnie Munro has solved the problem of how to get a good recording band becomes more apparent as each succeeding batch of his records appears. When I say that he has done it by just wandering round the best bands in the West End and simply picking the best men out of each, everyone will say: "How easy!"

And that is just where everyone will be wrong. First of all, it isn't always easy to get the men you want to play for you, as in some cases they risk losing good jobs should their regular employers realise they play for someone else. Stupid? Yes, of course it is, because the more a musician gets known by his records the more the public will flock to see him in person; but the employers haven't always the far-sightedness to see that. Also, it doesn't follow that

the finest musicians will make a perfect ensemble, any more than that the greatest stars will make a good football team. Team work is required in both cases, and one must be careful not to get a clash of temperaments, and be sure that all will work for the good of the combination instead of individually trying to keep in the limelight. Nevertheless, as I say, Ronnie has solved the problem, and good luck to him.

Of Munro's latest records I am absolutely delighted to be able to say that they are better than those of any other like combination recording for this Company. This is particularly significant when one remembers that Parlophone feature a number of American units over which *Ronnie Munro's Dance Band* scores on tone, balance and genuine musicianship every time. This the following records which are of the symphonic type, clearly illustrate: "**Babying You** "*" (E5662), in which there are 16 bars of delightful saxophone solo following a good vocal chorus; "**Ev'ry Little Maid** "*" (E5662), in which the feature is again saxophone solo movements towards the end of the number; and "**A Palace of Dreams** "*" (E5663), conspicuous for beautiful orchestral tone, but somewhat marred by a reversion to the old-fashioned rendering in the vocal chorus. The first two of the three foregoing titles are from "Princess Charming," the new musical comedy at the Palace (I think this company is the first to have recorded them), as also is "**Sword and Sabre** "*" (also on E5663). This record, however, if considered as a dance number (which it is called on the record), is certainly not a success. In the show I believe it is a march (and a good one at that), but no one will ever make it sound anything else. Otherwise it is beautifully played, and here the old-fashioned style of vocal chorus—being well sung as such—is appropriate and successful. If Munro's records have a weakness, it is that the brass is inclined to go "tinny." This fault, however, which I notice in many of this company's records, is purely to do with the recording, and though not excessively apparent, it's time the matter was looked into.

The *Goofus Five*, which sets the standard by which all smaller "hot" combinations are judged, is again at its best in "**Someone is Losin' Susan**" and "**Mary Lou** "*" (both on E5669). It is now playing a style which loses nothing of its entertain-

ment by being cleaner to the extent that one can appreciate even better than hitherto the wonderful technique and style of the artists as they take their solos—"hot" as usual—in turn. "Precious"* (No. E5671), by *Mike Markel's Orchestra*, also calls for satisfactory comment. Excellent choruses by saxophone first, followed by trumpet, are notable features, as also is the trombone movement following the vocal chorus, which, if not wonderful, certainly doesn't spoil an otherwise excellent record.

"How Many Times?"* and "Who Wouldn't?"* (both on E5667), by the *Hotel Astor Orchestra*, are good records with good dance rhythm, the "hot" concerted saxophone choruses being specially worthy of note, as also are "hot" violin movements and good vocal choruses.

Clarence Williams' Blue Five is exactly what its title conveys—only more so—and its renderings, though well played of the kind, are a little too blue even for me, particularly since they convey nothing new. Rather are they a reversion to what was getting stale two years ago. Their vocal choruses, by *Eva Taylor*, are excellent, and for them alone I mention this combination's rendering of "I'm a Little Blackbird Looking for a Bluebird,"* and "Mandy Make Up Your Mind"* (both on E5670).

I believe this company also is first in bringing out "Everything Will Happen for the Best" (E5665), "Don't Forget" (E5664) and "Cross Your Heart" (E5665) from the new musical comedy "Queen High," which have been played by the *Parlophone Syncopators*.

VOCALION (THE VOCALION GRAMOPHONE CO., LTD.)

I LIKE best in this company's lists the records by *Billy Mayerl's Dance Band*. Not only are they particularly good when considered as ordinary dance records, but they have at least two features over the renderings by other combinations working for this concern. Firstly, there are the piano solo movements by Mayerl himself, which I am glad to be able to say appear in every number this month. Though, of course, I do not take the credit for this, it is significant that I remarked on the absence of these solos last month, and now, lo and behold, here they are! I'm sure everyone will admit that they improve the renderings greatly, not only because of the in-

terest centred round Mayerl personally on account of his numerous public activities, but because he has a unique style of modern syncopation, which, displayed at its best by Mayerl's wonderful technique, is a joy to all. Secondly, Buddy Lee, the popular star in "Lady, be Good" at the Empire Theatre, has done excellent vocal choruses for Mayerl in the numbers marked * below. Not long ago I heard vocal solo records by Buddy Lee on another concern's records, which didn't appeal to me. I think it must have been the fault of the recording though, as he has come out "great" with Mayerl's combination, the best records by which, I think, are: "Hi-diddle-diddle,"* "Am I Wasting My Time on You?"* which, I note, is recorded from the orchestration actually issued by the publishers, "I Ain't Got Nobody,"* which is played with a delightful slow drag tempo, and "Toodle-oo, Sal,"* composed by Billy Mayerl (first two titles both on X9911, last two both on X9910).

WINNER (EDISON BELL, LTD.)

I NOTE with interest that this company has introduced an excellent new dance combination, *The Romaine Five*, which has first-class records to its credit in "Jig Walk" and "Hi, Ho, the Merrio" (both on No. 4511). These records are of the "hot" variety and excellently played. They display great talent on the part of all individuals, and the fullness of tone colour is surprising from a band of only five. The Romaine Five includes *Harry Robbins*, the drummer, late of the Savoy Hotel, who does fine xylophone choruses, and shows well in cymbal breaks, but the star feature is undoubtedly the piano work (solo choruses are included) by the famous pianist *Barrie Mill*, of whom mention is made in another part of the book.

I wouldn't have believed it possible for one man to make such a difference. Records by *Alfredo's Band* are as good again since Cavolotti, who seems to have inspired everybody, joined the combination as first alto saxophone. He shines brilliantly for sweetness of tone, technique and intonation in "Who" and "Sunny" (both on No. 4516) and "Two Little Bluebirds" (No. 4517) from "Sunny," all of which are really well played dance records, though, as in the case of some other discs by this concern, there is a tendency to roughness.

ZONOPHONE (THE BRITISH ZONOPHONE CO., LTD.)

UNFORTUNATELY, last month this company's records arrived too late for mention in the November issue of THE MELODY MAKER AND BRITISH METRONOME.

I was sorry about this. No review of records can be complete without Zonophone. Here we have a 2s. 6d. dance record which on average is in every way better than those issued by many concerns charging 3s.; the bands are better, the recording is better, and the base material—most important because on it depends to a great extent tone as well as wearing property of the record—is as good. The reason these records possibly have a smaller sale than some of the more expensive makes is probably only because, being cheaper, there is not so much money left to play about advertising them. Such is the obtuseness of the British public; it can't find out for itself what is good, it has to wait to be told, and if it realises, doesn't seem to mind that it alone is paying for the information.

Quite the most interesting records are "There'll Come a Sometime" (2802) and "Call Me Early in the Morning" (2817) by the *Cabaret Novelty Orchestra* (on the excellence of which I have already commented in previous issues), because, although the company has not given the information on either disc, the first title is played from Ray Noble's arrangement which won for him the prize of £10 in the second round of THE MELODY MAKER AND BRITISH METRONOME'S £100 Competition for British Arrangers; and the second from Percival H. Osborne's arrangement for which he received, in the fifth round, £5, splitting the £10 prize with Ronnie Munro. Both these arrangements qualified for adjudication in the final in which they can gain a further £50. As at time of writing the judging is not complete, I do not wish to comment on the arrangements—everyone can judge for himself—but I must say that the records are excellent.

On the reverse of "There'll Come a Sometime" is "Turkish Towel," a snappy dance number with an Eastern atmosphere, while "Fiddle-dee-dee-dee" backs No. 2817. Both are equally well played by the same band, which also shines brilliantly in really good dance renderings of "Only You and Lonely Me" (2803), a sweet melody number appropriately rendered, "Hot

Foot'n (We're Gonna Have Fun) " (2818), and "He Left Her Behind Before" (2819).

The famous melody, "Am I Wasting My Time on You?" (2805), which is still a topic for heated argument because of the huge sum Lawrence Wright paid (to America!) to acquire it, is excellently recorded by Bert Firman's Dance Orchestra. It is backed by the beautiful "Lonely Acres," which can claim to be the best record in the list for recording, though I feel, in his anxiety not to spoil the charm of the melody, Firman, while wisely refraining from allowing stunt effects or anything at all "jazzy," has given it rather too little, or should I say too straight a rhythm. After all, Bert, it was intended to be a dance record. The same band has excellent recordings of "So is Your Old Lady," "My Cutey's Due at Two-to-Two Today" (both on 2806); "My Dream of the Big Parade" (2824); "Who" and "Sunny," from the musical comedy "Sunny" (both on 2823), the latter conspicuous for the really wonderful saxophone accompaniment to the last chorus but one; and "Virginia" (2822).

The Carlton Hotel Dance Band has first-rate records in "I'm Flirting With You" (2804), conspicuous for excellent all-round musicianship and a guitar accompaniment to one of the choruses; "I'm Lonely Without You" (2820), and "Breezin' Along with the Breeze" (2821).

A. O. J. B.

Oyez! Oyez! Oyez! Hail! We mightie Froth Blowers, and know We, One and All, that Your Official Anthem hath been Incorporated by Sire Clarkson Rose into one Ten-inch Zonophone Record, numbered 2833, which ye for one Half of a Crown may purchase from this Honourable Corporation.

A QUESTION OF STAMPING BAND PARTS

LATELY, in connection with my remark last month that English bands do not on an average make such good records as American, I have received many complaints from leaders of recording bands that they are not always sufficiently assisted by publishers and in particular the recording companies. In a future issue I may

give the light of publicity to the many difficulties the bands have to overcome.

As an instance of the foregoing, a curious situation has arisen in the recording circle which seems to have created an impasse with the recording bands, on one side, and Messrs. Chappell & Co., on the other.

For some time now, Chappell's have insisted that no band shall re-orchestrate their numbers without permission (which, of course, they are entitled to do, since all compositions are copyright), and, to enforce their rights, demand that all private orchestrations shall be submitted to their musical-editor for approval. This being forthcoming, the parts are stamped by the firm as proof that they may be performed or recorded. The reason for this action is that Chappell's have found from experience that some of these private orchestrations are so bad that the composer's original musical intentions have been perverted into something quite unfamiliar, which trend, the publishers say, is damaging to the sales of the numbers.

One would think that this objection would hardly stand good as far as the recording bands are concerned, all or most of whom employ highly competent arrangers to re-score the numbers selected, but Chappell's say that they cannot make any distinction between them and the crowds of minor bands, for whose benefit the rule was originally instituted.

Unfortunately, this inability to show any preference for the harmless minority against the dangerous many has created great difficulty for some of the recording bands.

Jack Hylton is particularly complaining that on more than one occasion, sometimes at only 24 hours' notice, he has been called upon to record one or more of Chappell's show numbers. In such cases he has had orchestrations rushed off immediately and submitted to the publishers' musical-editor on the very same day, requesting that approval might be given "while bearer waits."

Far from receiving such accommodation, Jack Hylton says he has sometimes been kept waiting for 48 hours and so has had to disappoint the recording company.

When he has complained on this score, the answer has invariably been that he must wait his turn, in view of the many applications in hand. He has then suggested that the musical-

editor should visit his band whilst rehearsing and sanction the arrangement at a special audition. That, too, Jack Hylton says, was firmly refused. In desperation he has then offered to make the test-record on chance and to submit it for approval before issue to the public, being fully prepared to scrap the recording if the musical-editor of Chappell's could find fault with the arrangement. This offer, too, has been turned down.

I discussed the subject with Mr. William Boosey, the principal of Chappell & Co., when he admitted that there were two sides to this vexed question.

"But," said he, "I know of no case where Mr. Hylton has been kept waiting a couple of days for his parts to be stamped, and usually they can be passed within 24 hours. It all depends," he continued, "on the amount of work the musical-editor has in hand, but, keen as we are to have our numbers recorded, we feel it unfair to discriminate in favour of any one band, however famous, against another."

Short of making his staff work overtime, specially for this purpose, Mr. Boosey says he will be very pleased to try to expedite such urgent applications, but beyond that he cannot go, nor is he prepared to undertake that a time limit shall be imposed on the musical-editor for perusing these urgent orchestrations.

The position is particularly curious inasmuch as most of the other popular music publishers will move heaven and earth to get their numbers featured on the records, and keen rivalry exists among them to secure the interest of leaders of recording bands in their respective catalogues of popular numbers.

Messrs. Chappell's, of course, have for a long time conducted their business on unique lines with satisfactory results, and do not look to the methods of competing houses for direction in piloting their own affairs. In this case, however, one may probably state with accuracy that the spirit of the rule could be quite firmly maintained, even though some relaxation of it might be permitted in favour of highly competent and busy units such as Jack Hylton's and the Savoy Bands (who state they are in the same difficulty) when faced with rush instructions affecting numbers so controlled.

NEEDLEPOINT.

FLAPPERETTE

NOVELTY FOX-TROT

Allegretto

JESSE GREER

The musical score is arranged in five systems, each with a piano part (left) and a violin part (right). The piano part is marked *mp* and *marcato*. The violin part features numerous triplets and slurs. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (*mp*, *p*, *f*), articulation (*marcato*), and phrasing slurs. The piece concludes with a final cadence in the piano part.

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First system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of two sharps (F# and C#), and a melody with eighth notes and triplets. The lower staff features a bass clef and accompaniment with chords and eighth notes. The system concludes with a dynamic marking of *fz* and the word *FINE.*

Second system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of two flats (Bb and Eb), and a melody with eighth notes and triplets. The lower staff features a bass clef and accompaniment with chords and eighth notes. A dynamic marking of *f* is present at the beginning of the system.

Third system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of two flats (Bb and Eb), and a melody with eighth notes and triplets. The lower staff features a bass clef and accompaniment with chords and eighth notes.

Fourth system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of two sharps (F# and C#), and a melody with eighth notes and triplets. The lower staff features a bass clef and accompaniment with chords and eighth notes. A dynamic marking of *mf* is present at the beginning of the system.

Fifth system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of two sharps (F# and C#), and a melody with eighth notes and triplets. The lower staff features a bass clef and accompaniment with chords and eighth notes.

Sixth system of musical notation, consisting of two staves. The upper staff features a treble clef, a key signature of two sharps (F# and C#), and a melody with eighth notes and triplets. The lower staff features a bass clef and accompaniment with chords and eighth notes. The system concludes with a dynamic marking of *fz*.

4

8

8va 2nd time

mf-f

1 *2* *D.C.*

MILITARY & BRASS BAND NEWS

Military Band News

Lieut. William James Gibson, at one time solo clarinet of the Royal Horse Guards, under the late Lieut. Charles Godfrey, has been appointed Director of Music of the Life Guards. Passing through Kneller Hall, he was appointed bandmaster of the 9th Lancers in 1901, after which, in 1921, he was appointed bandmaster to the Royal Tank Corps. He had been senior bandmaster of the British Army for some considerable time previous to his gaining his well-deserved commission in the Life Guards. His brother, Mr. Edmund Gibson, M.B.E., is an East London J.P.

In the great majority of cases the season's military band concerts have been successful. That pieces of tin, brass buttons, etc., were found in the collection boxes at one or two of the concerts given by our best bands seems to prove they were exceptions, and did not get over well.

The Arboretum Concerts at Derby paid all right until the committee endeavoured to cater for the working people, who clamoured for concerts other than those given as arranged, and the result was that these were the least patronised of all, thus turning a profitable balance into a loss.

From the Pavilion Concerts at Bognor, after the committee's purchase of 700 chairs from the profits of the band concerts, the balance in hand was £552.

Hove Town Council are elated at their experience in the engagement of first-class military bands.

The following letter to the *Hastings Observer* savours of a certain overdose of "sour grapes":—

BAND CONCERTS.

SIR,—The glowing tribute to the Royal Marine Band (Deal Division) recently playing upon Hastings Pier, published in your journal, is certainly not shared by everybody who heard it. It undoubtedly was the noisiest band that has played there this

summer. For example, the drums and cymbals in Grieg's "Wedding Day" sounded like a bombardment. This does not appeal, however, to all the members of the audience.

Neither is your correspondent's wish likely to be re-echoed (unless in the heart of a Royal Marine), that they get the entire engagement next summer. I doubt if it would work out to anybody's advantage if only one band were engaged for the whole time.

Speaking generally, I think the bands of the Royal Artillery, Tank Corps, Welsh and King's Royal Rifles (I am not sure whether I have given the correct title to the last named, but I mean the band that the popular Mr. Dunn, M.C., conducts) figure amongst the best.

I was not impressed with the Cameronians on their last visit, but hear they were better on former occasions. MUSIC LOVER.

Although this news from the American press is not exactly "red-hot," it is nice to know that a great tribute to the playing of the British Guards' bands has been paid by John Philip Sousa, the famous American conductor, who is acting as "unofficial adviser" to the American War Department on the subject of band music. He urges the necessity for the introduction of more "zip" into American Army music, and suggests that the United States should adopt the instrumentation used in the best British Army bands. Here is a report on the matter from an American journal:—

It seems that the military authorities are not satisfied with the combination of musical harmony which comes from their orthodox and other instruments, and are looking for the soul of musical combination. They even consider scrapping their music school, but in the meantime their Quartermaster-General is carrying out investigations into band organisation in other Armies. He has consulted band leaders in the United States, who point out that British military bands are the best.

The band of the Royal Welsh Fusiliers, under bandmaster Mr. Clancey, gave what was described in the local press as a "magnificent treat" at the concert given at Milford Haven last month. The report adds: "It was

undoubtedly one of the most brilliant musical successes the town has ever held. The band displayed superb skill and wonderful technique, and their contributions were rapturously applauded." (*And very nice, too!*)

The recent visit to the county of the 2nd Bn. Shropshire Light Infantry was received everywhere with great enthusiasm. After a splendid tour the men were granted leave, after which they returned to the battalion at Wiesbaden. During their stay at Shrewsbury the band gave two Military Tattoos and several concerts.

The space at command for our Military and Brass Band reports has been so limited that reports have had to be greatly condensed or omitted entirely. This, unfortunately, has been so with regard to the hundreds of military bands outside the regular Service. It is hoped that this important branch of band music will be dealt with more fully in the future, and in the meantime we are obliged to the following Civic, Military and Territorial bands for reports:—

6th Bn. City of London Rifles, concert and dance at Forest Hill.

6th Bn. East Surrey Regt., many engagements and most satisfactory report of season's activities.

Splendid report from Scarborough Municipal Band, which was a huge success.

Cheltenham Spa Military Band, bandmaster Mr. Leo Dawes, reported as the best band Cheltenham had ever had.

5th Bn. The Green Howards, presented with new drums, leopard skins, silver bugles and sashes at Bridlington, on Armistice Sunday.

The 4th Lincolnshire Regt. (T.) Band, under bandmaster G. A. Morris, received many compliments at the annual dinner upon the collective and individual talent of the bandsmen, from both an instrumental and vocal point of view.

Other reports, at random, are from the City of Liverpool Police Band, Christchurch Military Band, 5th Bn. Lancashire Fusiliers, Dewsbury Military Band, West Yorkshire Regt. (P.W.O.), and the Leeds Rifles, several British Legion bands, Legion of Frontiersmen (Birmingham), Leicester Civic Military Band, Crewe Locomotive Works Military Band, Leyburn Military Band, Norwich Railway Military Band, 8th (T.) Bn. the Worcester Regt., and the 6th Bn. Highland Light Infantry.

* * *

A London correspondent complains that the "crack" divisions of the London Police are without bands. There are no bands for the "C" (St. James's), the "D" (Marylebone), or the "E" (Bow Street) divisions, and the reason—given by one of the musical sergeants of these divisions—is that the constables have not the necessary spare time at their disposal to train. "There is no Kneller Hall for our fellows," complained the worthy sergeant.

Brass Band News

THE following band contest results are to hand:—

Belle Vue Gardens, Manchester, October 12, contest for amateur military bands: First prize, £20—White Rose of York Military Band, 1; Adamson, Military (Dukinfield), 2; Ellerman-Wilson Line Military (Hull), 3. Bell-ringing contest—Crosland Moor Public, 1; Thurlstone Public, 2; Lees St. Agnes, 3; Woodroyd (Hanley), 4.

Warrington, October 23: First prize, Dove Holes Public; second, Atherton Public; third, Irlam Public. There was a very large entry at this contest.

Third Class Scottish Association Championship Contest, at Motherwell, October 23: First prize, Banknock Colliery; second, Shotts R.C.; third, Kilsyth Public; fourth, West Calder; fifth, Bonnybridge and District; sixth, Coatbridge Town; seventh, Renfrew Burgh. Judge, Mr. F. Dimmock.

* * *

In the Waverley Market, Edinburgh, the twenty-ninth annual contest for the First Section Championship of the Scottish Amateur Band Association was held. All the 16 bands which entered actually took part. The test

piece was a selection of Gounod's works, arranged by Mr. Wm. Rimmer, the veteran bandmaster, judge and composer. Mr. George Hawkins, South Shields, was judge. The usual handsome prizes were offered, and, in addition, for the first time, individual members of the winning band received bronze medals. There was an attendance of nearly 5,000.

Results were as follows:—

1 (Challenge Cup, individual medals, and £20), Glasgow Co-operative Wholesale Society, Mr. J. A. Greenwood, conductor.

2 (£14), Clydebank Burgh, Mr. Wm. Halliwell, conductor.

3 (£10), Stonehouse, Mr. John Faulds, conductor.

4 (£6), City of Edinburgh, Mr. Fred Dimmock, conductor.

5 (£4), Darvel Burgh, Mr. Fred Rogan, conductor.

6 (£2), Motherwell and Wishaw, Mr. E. Sutton, conductor.

The cornet-solo medal was awarded to Parkhead Forge, and the trombone-solo medal to Glasgow Scottish Co-operative Wholesale Society. The Challenge Shield for dress and deportment was won by Larkhall Town, Mr. George Guy, conductor. For this award, Bandmaster Middlemost, Loretto School and Edinburgh, was judge.

* * *

A London contemporary, in a recent screed entitled "The Fall of South Wales," says, "Quite a number of jazz-band contests have been held in South Wales during the past six months, and some disturbing scenes bordering on rowdyism have been witnessed on one or two occasions. This seems to be in keeping with the type of music used at these contests." Of course, it may be supposed, there never, never (well, hardly EVER) has been any rowdyism at ordinary band contests in South Wales! (?) That we think we can remember a certain contest judge appearing on the platform to give his decision, armed with a revolver, after which he announced that the decision he was about to give was "final and conclusive" (the decision was carefully received), we are trying to forget.

But is there not a deeper meaning behind the above screed? In the same periodical there is a "give-away" yarn by someone who "blues" his job when asked to deputise for some "mythical" professional band teacher. The story is a wretched attempt at a "boom" that does not materialise at all, but only serves to show to what ends some people will stoop for "copy."

In a later issue of our "better music for brass bands" contemporary it is boldly asserted that the world-famous St. Hilda Colliery Band is on the wrong track by not performing the said "better music" at its music-hall engagements, quite forgetting that the music-hall stage and a contest platform are as wide apart as the poles.

To be very candid regarding the boosting of the "better music stunt," the bandsmen of England are the people to know what is good for them,

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and each "stunt" piece, after doing its duty at the C.P., gets the same rest as its predecessors, and very little weeping or gnashing of teeth occurs thereby. St. Hilda Band is old and experienced enough to know exactly what the general public requires from it when performing upon a music-hall stage, and certainly requires no lessons from the "better music" stuntists.

* * *

And, by the way, someone, in the same periodical has found out that the "now-proved-to-be-wrong method of allowing one man to conduct six or eight bands at the same contest is bad, and a poor system which eventually breeds suspicion and jealousy of such a bitter kind that the outcome of it all is that brass bands are getting a reputation for bad sportsmanship."

* * *

If the system has suddenly become so bad and so suspicious, probably it will be changed, but it should be remembered it has been in existence for many years, and this is the first complaint. Good brass band coaches are few and far between, and I see no justification for this sudden onslaught. The better and more popular the teacher the more and better bands fall to his lot, and 'twill ever be so, irrespective of these people finding out—all at once—that naughty professional teachers train and conduct more than one village band. Personally, I hope that every band that can afford to do so will continue to engage whatever professional teacher it chooses to engage, irrespective of the ravings of those who continue to stick in the mud. I also hope bands will continue to purchase and play whatever music they like, without the interference of these people and their "better music" howling.

* * *

Balance sheets from several places which have engaged St. Hilda Band

all show profit. The latest is from Shanklin (I.O.W.), which shows that while the Royal Marine Band (which, with advertising, cost only £212 12s.) drew £52 18s. 8d. less, the St. Hilda Band, which had always been a great draw at Shanklin, showed a profit of £200 14s. 11d. The receipts were £782 19s. 5d., and expenditure £582 4s. 6d. St. Hilda Band, like all other first-class bands, plays music to suit the occasion. *Verb sap.*

* * *

It is hardly necessary to mention Remembrance Day in these notes. Bands in every part of the British Empire were out to do honour to the great Armistice Day, and London showed up in an unmistakable manner in every district where a memorial was placed. Our great London Cenotaph and its pilgrimage brought countless thousands, and the scene was one of supreme grandeur and solemnity, which can never be forgotten.

* * *

A prospectus of the coming Leicester Band Festival has been received from Mr. J. R. Markham, the organising secretary, and if the contest is anything like his prospectus it will, indeed, be a big affair. Further particulars of this event will be given in a subsequent number of THE MELODY MAKER.

* * *

There is a proposal afoot to inaugurate a band contest at Rochester in the near future. Several Medway bands have promised their support.

* * *

The Silsden Brass Band reports a good year. At the recent annual meeting it was decided to alter the name of the band to the Silsden Public Brass Band on account of the excellent support given by the public.

* * *

Bandmaster J. Locker, late of Besses' Band, is the conductor of

Shepshed Town Silver Prize Band, and under his careful direction the band is very much improved. Several profitable concerts have recently been given in aid of the band funds.

* * *

At a farewell concert given to bandmaster J. Gravell, Kidwelly Prize Band, handsome presentations were given by several friends of the band to both Mr. and Mrs. Gravell and their son on their departure for America. Mr. Gravell had also been bandmaster of Mynydd-y-Garreg Silver Band for many years.

* * *

Trawden Prize Band is out for new uniforms, and parades of the village have netted a substantial sum towards the expenditure.

* * *

East Hull Prize Silver Band evidently has more than one "friend in court." Very flattering letters from enthusiasts have appeared in the local paper eulogising its Sunday concerts, and calling for more, but lamenting the poor response of the general public.

* * *

The Exmouth Charity Carnival was a huge success. The following six bands gave their services for the cause: Exmouth Town, Budleigh Salterton, British Legion, Tiverton Prize, Lympstone Band, Ottery St. Mary Town Band, and Sidmouth Town Band.

* * *

At the annual meeting of Cawston and District Silver Prize Band, bandmaster J. Singleton was the recipient of a purse of Treasury Notes subscribed and presented by the parishioners as an appreciation of his efforts in bringing the band to its high state of efficiency. It is hoped to hold a band contest in the parish during the coming summer.

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TALKS TO SAXOPHONISTS

By RUDY WIEDOEFT

TALK No. I

(Reprinted.)

For some time I have had a number of ideas that I would like to disseminate among saxophone players. So many letters have I received asking for advice, etc., that I have scarcely been able to reply to all of them as I should have liked.

The saxophone is rapidly coming into its own and is to-day probably the most popular wind instrument. It will undoubtedly remain in the fore for a long time provided saxophonists will play it properly and not abuse it.

The saxophone is a musical instrument, worthy to be played in any organisation, provided it is handled in a manner befitting its possibilities. So many have adopted the saxophone without the aid of a competent instructor that this advice on playing will, I hope, be most useful.

The Embouchure

Undoubtedly a large proportion of saxophonists, like myself, formerly played the clarinet. The latter requires an embouchure considerably at variance with that necessary for the best results on the saxophone. Most clarinetists use too much pressure on the low tones, which causes uncertain production and often leads the player to believe that the instrument leaks or does not "cover" properly.

"THE Melody Maker and British Metronome" has much pleasure in announcing that, by kind permission of Messrs. H. and A. Selmer, of New York (American agents for Henri Selmer, of Paris), it is able to publish exclusively and for the first time in this country, Rudy Wiedoeft's "Three Talks to Saxophonists."

The first "Talk" is issued herewith. The remaining two will be included in subsequent issues.

To produce the proper tone quality the player should make the mouth and lips as round as possible, similar to the letter O, merely employing enough pressure to keep the air from escaping at the sides of the mouth, slightly increasing the pressure as the scale ascends.

The Mouthpiece

First of all, the facing, or lay, of the mouthpiece must be level. It should not be too long or too short, but rather the happy medium.

A good mouthpiece is one that produces a round, full, smooth tone, neither rough and boisterous nor too subdued and without body.

The ideal material for a saxophone mouthpiece is the highest quality, bright finish, black American rubber rod. Cast or moulded-rubber mouth-

pieces may play just as well as those bored from rod rubber, for a time, but they have not the resistance or durability of the rod mouthpiece, as it is impossible to cast rubber of consistency most desirable for reed-instrument mouthpieces, although it is a much cheaper process.

The Reed

There is a fallacy among reed-instrument players that the selection of a saxophone reed is not as important or difficult as the choosing of a clarinet reed. I must take issue with them on this, as I find it just as difficult and laborious to select and fit a proper reed on the saxophone as on the clarinet.

I always try to select reeds of a golden-yellow tint and with the straightest possible grain. Reed cane of dark colour grows on the side of the plant toward the sun and has a tendency to be hard, while the cane of too light colour, with shading toward olive green, comes from the side away from the sun. The best cane is of a tint somewhat resembling old gold. Look for the free-blowing reed; if it is slightly soft, it can be trimmed off a bit with a little care, and if too strong, worked down thinner with reed paper or Dutch rush. Avoid the reed with the nasal, reedy tone. An open, clear tone is what is desired. The high tones should come out as smooth and round as a flute if the

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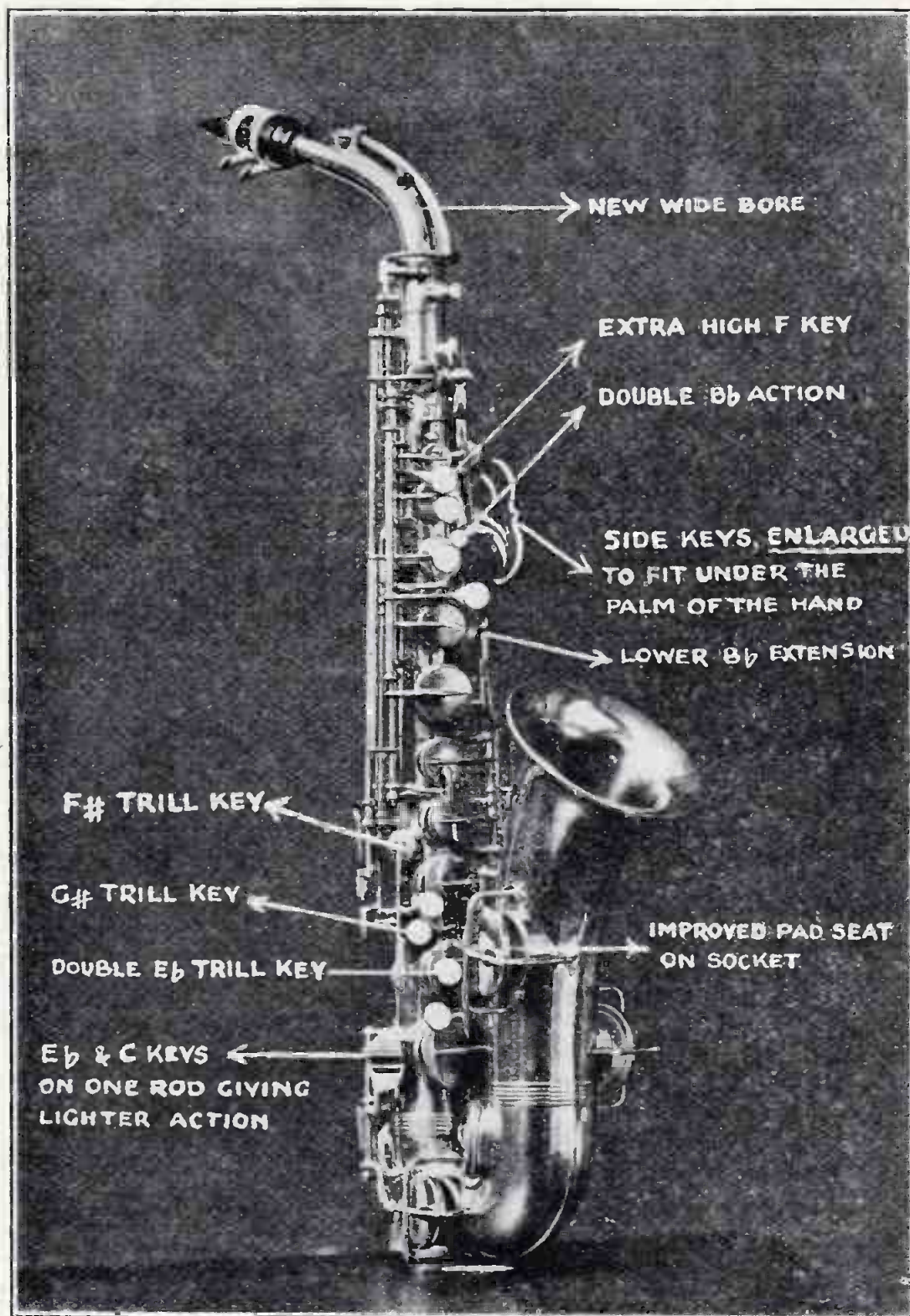
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embouchure, reed and mouthpiece are right.

I aim to produce high tones from which the reedy quality is as absent as from notes of similar pitch on the flute. You can do the same if the proper effort is used.

Staccato

Almost every saxophonist approaches a staccato passage with fear and trembling. Truthfully, the saxophone is unquestionably the most difficult wind instrument to staccato upon rapidly.

A rapid staccato is, more or less, a gift of nature, but I think any player with limited ability along this line can improve it by painstaking practice and study.

For exceedingly rapid staccato my tongue curls upward slightly and strikes the reed only at the very tip. It is hard to give set rules for the tonguing of the saxophone owing to the different formations of the mouth, tongue, etc.

Staccato is nothing more or less than starting the vibrations of the reed. The tongue should touch the tip of the reed lightly before the tone comes forth.

To tongue rapidly there should be a constant flow of air into the mouth-

piece, with the tongue acting in the lightest possible manner on the extreme tip of the reed. This method of tonguing will be more easily understood by listening to my records than by any instructions I can put in words here.

I can single tongue as fast on the saxophone as cornet players can staccato on their instruments, which is a feat hitherto unaccomplished as far as I have been able to learn. Nevertheless, what I can do you can do with sufficient practice.

Jazzing

It has been with a spirit of doubt that I have made "jazz" records or played this type of solo, but it is also true that this is what many people want to hear on the saxophone, and it brings the money. Consequently, I have endeavoured to produce weird effects, such as glissando, tongue flutter, slap-tongue "Oriental," and other stunts, with the least possible sacrifice of the dignity of the instrument, as well as my own.

The clean-cut type of "jazzing," without sacrifice of tone quality, is to be desired.

A complete understanding of major and minor scales, arpeggios, broken

chords, in all keys, is essential, combined with more or less inborn ability to extemporize and "fake." My system of "jazzing" is to take arpeggios and modulate with the air, from one scale to another. To get at this intelligently on paper, I should really have space to write out an air with prospective variations, obligatos, glissandos, etc.

Inquiries reach me daily as to whether my various solos—"Valse Erica," "Saxophobia," "Waltz Llewellyn," "Saxema," "Velma," "Saxophone Fantasie," etc.—are published. They are now in print with piano accompaniment (Francis, Day & Hunter). These numbers are but moderately difficult, and should be a source of pleasure and instruction. "Saxophobia" and "Saxema" illustrate my idea of "jazz" playing.

I am working on a complete saxophone method which will be unique and up to the minute. In addition to all the necessary studies and instruction, it will embrace advice on extemporizing and many other problems saxophonists are encountering daily. It will be announced in THE MELODY MAKER AND BRITISH METRONOME when ready. RUDY WIEDOFT.

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The musical score is written for a violin and piano. It consists of six systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The violin part starts with a 'cue' marking. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a 'Return to printed parts' instruction.

: SYNCOPATION ON THE VIOLIN :

By **REG. BATTEN**

I AM taking the opportunity this month of thanking the many readers of THE MELODY MAKER who have written to me with regard to these articles. It is always pleasant to receive letters from those whom we know to be absolutely unbiased. Perhaps this may sound a little like fishing, but as every letter has to be answered, and I possess the usual musical temperament with regard to letter writing, I think I can safely say that this is not so.

Writing articles is very much like broadcasting; there is no knowing who picks it up after it has gone out.

I remember one particular night, when we were broadcasting from the Savoy, we had a request by telephone for a number which we had not played for some time. Well, we played the number, and at the conclusion of the piece the band, not being satisfied with their rendering of the piece, said as one man "Rotten!" You may judge for yourself their consternation when I gently reminded them that the operator changes over from the overhead "miki" to the announcing "miki" (which is on the platform itself) practically on the last note of a tune. Luckily, as it happened, as we afterwards found out, the operator had just missed the boys' self-condemnation, so we breathed again.

Another amusing happening, and one of which we were unaware until later, took place at the end of a fox-trot called "Who Taught You That?" Now it is my custom to tell those members of the band nearest me the name of the next piece while we are

playing, so that they can pass it on while I am announcing into the "miki" what has just been played. At the end of the number I duly announced the title "Who Taught You That?" According to a friend of mine who was listening in, a deep bass voice answered (presumably in reply to a musician who asked what I said the next number was to be) "That girl over there."

Now to get back to the hot choruses. This month I have chosen "Am I Wasting My Time" (fox-trot, published by the Lawrence Wright Music Co.), partly because it is a number which is (or soon will be) known to everybody, and partly because it is a difficult number to harmonise in "hot" style, as the melody frequently rests on a note which is harmonically opposed to the fundamental bass. I have varied it a little by writing a "hot" accompaniment instead of a "hot" solo chorus.

The melody can be taken by any solo instrument or section while the fiddle accompaniment is being featured. I don't think I need take this chorus bar by bar, as I have purposely omitted any tricks, bends or glissandos, owing to the fact that the melody itself is more or less on the flowing style, and so would be rather at loggerheads with the fiddle part if the latter were too bizarre.

I would like to add a few words about something which is all important with regard to double stopping breaks or choruses on the violin—i.e., accent. A short time ago I heard a violinist perform a "hot" chorus which must have been the result of much care and thought. His positions, harmonies and general layout were excellent, but his rendering of the finished product was flat and uninspiring, simply because he lacked the most vital thing of all—accent. Stress, applied at the right place and time, is the very life blood of this kind of playing, as the man I speak of agreed when I showed him the difference it made.

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::: ::: THAT LEFT HAND ! ::: :::

Or, The Secret of Syncopation on the Piano

By BILLY MAYERL

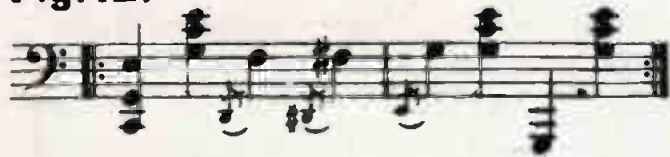
II

CONTINUING with the treatment of the left hand in connection with syncopated pianoforte playing, I will now deal with variations of the standard rule of tenth, after-beat, octave and after-beat treatment, which, as I stated last month, is the general procedure, the suspension of which is the exception to allow for right-hand breaks, double-handed breaks and other embellishments.

As new melodies come and go, naturally harmonic changes vary. It is practically impossible to describe the treatment for every individual change, but you, dear reader, will, I hope, be able, by the time you have assimilated these articles, to apply correctly to each different case the general principles I am endeavouring to illustrate.

For instance, just as one can "crawl down" the piano (as shown in Fig. 10 last month), so may one reverse the process and "crawl up," thus:—

Fig. 12.



It is a case for the performer's judgment to choose which is the more effective, *also which is the easier*, as one should always take the line of least resistance.

It may appear when first introducing this crawl that in some cases the harmony is wrong and that there is a clash between the left hand and the

right. The student should, however, adjust the chord in the right hand falling on the third and fourth beats to include the tenths played on those beats. A few minutes' study at the piano will make this quite clear, and it will be observed that playing in this manner gives that "blue" effect that is noticeable in good performers, but which is so hard to emulate unless one understands formation of the chords.

The Split Bass

Also, to relieve the monotony of the constant "tenth-and-after-beat" accompaniment, one may introduce at intervals what I have termed the "split bass." This merely means that, instead of making an harmonic change between any chord in the accompaniment and the one following, the change is split up into its component parts. This is not very easy to describe in words, but the examples given below will make quite clear what is meant.

Fig. 13.

Diatonic Octave Split Base.



Fig. 14.

Chromatic Octave Split Bass



From the example as shown in Fig. 14, it will be observed that it is possible to crawl up or down in chromatic octaves, but this again is not a rule without exceptions. In some cases, as the harmony happens to change, it may be necessary to combine the chromatic with the diatonic. It will be appreciated by the reader that there are many effective combinations of the two, which will be revealed by a little thought and ingenuity. This branch of the study is quite a field in itself, and the harmony must, of course, govern the introduction of either the chromatic octave or the diatonic octave. This split bass is extremely effective where the right hand sustains a chord for four full beats and can generally be introduced on a change of key, to force home that change in a bright style.

Below, in Fig. 15, will be found sixteen bars of "straightforward" accompaniment, such as may be expected in ordinary published song copies, which is typical of almost any dance tune in key C. Please examine it and then play it *exactly as written*.

Fig. 15.



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When you have done this refer to Part I of this article published last month, and what I have said already this month, and see how you can build this phrase up into a new accompaniment by following the instructions, and on the lines I have shown.

Make use of every possible device and innovation which my rules allow, and when you are thoroughly satisfied that you cannot possibly improve upon your rendering, compare it with my suggested treatment below. If I have made myself clear you will find that your treatment of the passage will be somewhat as follows:—

Fig. 16.



Naturally, your treatment does not require to be absolutely the same as mine; remember, the charm of synco-

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pated playing is largely that of individual interpretation. It will be realised that several students might place themselves under a master for tuition in painting, and although they would all be trained on similar lines, nevertheless, having absorbed the master's ideas, if all painted the same subject, obviously, the results would differ slightly; each student expres-

sing his own individual interpretation of the same ideas. The same applies in pianoforte playing. Individual interpretation is the natural result, although all are guided by the same basic rules. If, however, you find your interpretation is very dissimilar from the one I have given, it is because sufficient thought has not been given to the instructions. Read them again, and do not be frightened by them, as they are quite simple.

On the assumption that the foregoing is now clear, take any ordinary dance tune that may happen to be handy, and see if you can treat it in the same way. Choose a fairly straightforward number at first, and I advise that you use the chorus only for this exercise.

When you have done this to your satisfaction, repeat the process with a number of other tunes (I may add here that you will probably find it easier with tunes with which you are familiar). If you can do this with any tune you may select, even if you have to run through it once or twice, you have grasped the idea of the basic principles of syncopated piano playing.

BILLY MAYERL.

(This Series of Articles will be concluded in next month's issue.)

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stacc.

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E♭ Alto Sax

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:: ANOTHER SAXOPHONE STYLE ::

By JOE CROSSMAN

THROUGH their lack of knowledge (and consequently appreciation of the subject) adverse but unjustified criticism is, as we all know, levelled wholesale against modern syncopated music by the "straight" critics.

In the main, these criticisms are—as THE MELODY MAKER so aptly put it—drivel, and everyone will agree that people who talk drivel soon lose the hearing of those who find them out. Thus, when they do say anything sane—no one is listening.

To some extent this has become applicable to our music. Amongst all the twaddle that has been written I noticed the complaint that syncopation is monotonous. This should have been given a hearing, not because it is a fault that is always in evidence, but because nothing which is open to genuine adverse comment, even though but occasionally illustrated, can be permitted in our art.

Now this shortcoming is one for which the musicians, not the style of music, are responsible. Individuals—and also complete units—develop a style and stick to it, not only in every composition, but in every movement of that composition. I was playing over a record to "Needlepoint" the other day, and had started to say it was played by such and such a band, when he interrupted with, "Yes, I know. I recognise its style. I can always identify a band when I've heard it once. They are always the

same." Possibly that doesn't quite illustrate my point, as there is nothing against a band being recognised—by its excellence—except that I feel it would have been much more satisfactory had he said something like "Gee! That's new. What band was that?"

Musicians must make a definite point of varying their renderings. I make no apology for saying—for the

So that I need not say to you, "Do as I say, but not as I do." I am endeavouring to introduce to you in my example this month a different style to that which I have previously illustrated.

Herewith will be found an obligato to the fox-trot "Am I Wasting my Time on you?" which, though it can, is not intended to, be rendered "hot." My idea is that this obligato, which is mainly based on the straight and evenly balanced eight quavers to a bar style of figuration, should be played straightforward as written in a sweet legato style, and without any form of "stunt" effect caused by accenting notes on unaccented beats or the introduction of "smears" and other "jazz" interpretations.

To allow this obligato to "come through" without being forced in tone or accent, I suggest the melody be played "short" and *p* by such instrument or instruments as may be performing it (I have shown it "cued-in" in harmony for the brass section), while the rhythmic section should generally play nothing but the usual form of steady four in a bar accompaniment. Here is a chance for the saxophonist to shine in a manner which, while being eminently satisfactory to those who want a dancing lilt, will at the same time be most pleasing to others who prefer music with an evenly balanced rhythm to "hot" syncopation. JOE CROSSMAN.

73

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umpteenth time the remark has appeared in this book—that "variety is the spice of life," and variety we must have. Not only must numbers each be treated differently, but variety must be introduced into each movement. After all, the composers give us many different types of tunes, and I do feel that we should not destroy this asset by painting them all the same colour.

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

Breaks

To play solo breaks seems to be the attainment after which every performer of modern syncopated music strives—no matter what his instrument may be. For most instruments one can buy books of ready-made breaks, but I always think more satisfaction is obtained by being original and composing one's own. It is an added advantage that they can then be devised to suit one's own particular style and idea.

Actually, although the term is variously misapplied, a "break" may best be described as a short passage in some suitable part of a melody, left tacit by the majority of the combination performing and played by just one solo instrument (or voice) or a number of instruments (or voices), working with conformity of rhythm as a section. A break may be either improvised or arranged beforehand, the general idea being to fill in the beats or measures allotted for it with novel rhythmic and/or harmonic effects.

It is, of course, superfluous to add that all breaks need not necessarily be "hot" breaks. Some of them are very smooth and beautiful, frequently being conspicuous as built up on chord progressions of an unusual nature, and it should be known that it is not essential for a break to contain syncopated or freak rhythmic effects. Often the best breaks are those which are built on a perfectly straight rhythm, but have beautiful harmonies as their feature attraction.

It is generally admitted that, by his breaks, the aptitude and originality of a musician can to a great extent be gauged; thus it is up to every banjoist to have a number of stock breaks he can trot out when occasion demands, until such time as he is a sufficiently skilled artist to manufacture his own on the spur of the moment.

To compose one's own breaks is admittedly not an easy matter, for these embellishments require great ingenuity and no little thought and study, and the arts both of their manufacture and performance are generally only acquired by dint of much practice and experience.

Nevertheless, a banjoist should always bear in mind that at any moment he may be called upon to supply a break; sometimes with only a few bars' notice from the leader. It is then he must have his wits about him to do just what is required and expected of him. In some banjo parts it will even be found that the break is not scored in. The words "banjo break" are all the information given to the performer of what is wanted, and it is then left to him to do or die by his own unaided efforts.

While many banjoists have good ideas for breaks, and, given time, can score numerous excellent examples, they often seem to lack the presence of mind or experience necessary to extemporise them and put them into execution at a moment's notice. To get over that failing (if it may be termed as such) is my reason for saying earlier that every banjoist should have stock breaks.

For less experienced performers I recommend as a start, two tonic, two

dominant seventh, and two diminished seventh breaks, which should be learnt in each of the keys generally used in modern dance music, so that should the occasion arise when they are given but short notice, banjoists can at once fall back on their "stock," and thus save the situation—to say nothing of their reputations! Musicians who "flop" on a break get very little sympathy from the remaining members of the orchestra. There is nothing against having stock breaks. They are used by artists in the best bands, and it is better to play one you know well over and over again than to ruin the show by an extemporisation which does not come off as planned.

The most commonly used are "breaks" based on the tonic, dominant seventh and diminished seventh. They usually occupy two measures. The dominant seventh break is the most commonly used, and generally occurs in the middle of the movement. Tonic breaks are the next most frequently used, and occur at the end of the strain—except in rare cases when they, too, occur in the middle. Diminished seventh breaks are the least used of all, and when they do occur it is generally in the middle of the strain. There are times when a diminished seventh break can take the place of a dominant seventh break in the middle of the strain.

Which of the aforementioned breaks to use depends, of course, upon the harmonic construction of the composition being rendered, and can best be discovered by a glance at the piano part.

[The tonic chord is the common chord of the tonic in any scale—e.g., C, E and G (the tonic, its third and its fifth) in the key of C.

The chord of the dominant seventh consists of the dominant in any key with its third, fifth and seventh—e.g., G, B, D and F in the key of C; or, E, G, B and D in the key of A.

The chord of the diminished seventh is formed on leading notes of the minor scale—e.g., in the key of C minor it consists of B \flat , D, F and A \flat .

It is called the chord of the diminished seventh because the interval of the diminished seventh is found in it—e.g., between B \flat and A \flat in the chord above.]

Single string breaks are considered old-fashioned, and are hardly ever thought of these days, so I shall make

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no attempt to illustrate or describe them. Four-bar breaks are uncommon, and invariably have to be pre-arranged.

It should be remembered that there are no set sequences of chords used in playing a break—that is, every break differs in its *arrangement* of chords. It should also be borne in mind that in working out a break the chords should be found first and the rhythms devised afterwards.

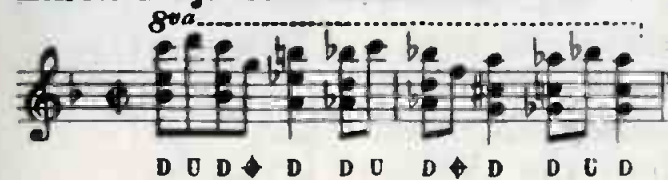
Ex. 1 is a tonic break in key of C major, while Ex. 2 is a dominant seventh (on C) break in the key of F major.

Either of these breaks can be used in any key by transposing them. They both make excellent stock breaks.

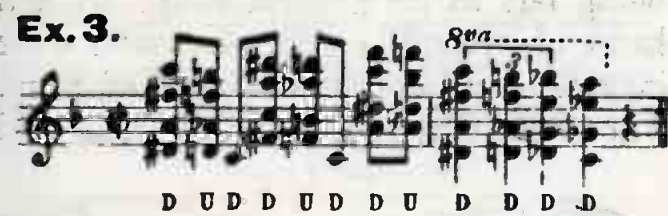
Ex. 1. Banjo break on the Tonic in C major.



Ex. 2. Banjo break dominant 7th. on C in F.



Ex. 3 is a diminished seventh break in key of F major. This break is rather difficult, but when once the idea of its execution has been mastered, its performance will be comparatively easy, and other breaks of a similar nature can be built from it. The bass C string notes should be very soft. Like Examples 1 and 2, it can also be transposed for any key.



A four-bar sub-dominant break in the key of C major (transpose it, too, if you like) will be found in Ex. 4. It has a peculiar style, which is not really

suitable for any but the purpose for which I have used it.

Ex. 4.



D : Down stroke.
U : Up stroke.
♦ : Dead stroke.

Breaks Nos. 2, 3 and 4 can be heard on the following H.M.V. records by Jack Hylton's Kit-Cat Band: "Can't your Friend find a Friend for Me?" (No. B2100), "Riverboat Shuffle" (No. B2167), and "I've Got some Lovin' to do" respectively.

And to finish up, here are three additional breaks taken from my book "Tricky Tenor Banjo Breaks," shortly to be published by Messrs. Hawkes & Sons, of Denman Street, W. The first two (Ex. 5 and 6) feature the bass string, the third (Ex. 7) is an example of a chord progression break.

Ex. 5.



Ex. 6.



Ex. 7.



WANTED BETTER ORCHESTRAL BANJO PARTS

The Editor of THE MELODY MAKER.

SIR,—It's about time arrangers gave the banjo a little more consideration. The parts sent out by publishers are often full of mistakes, badly written and unplayable.

One of the greatest faults is bad notation. I found a common chord of E major the other day with A \flat , instead of G \sharp , in the signature. Another chord which crops up very often is the D \flat seventh with B \natural instead of C \flat ; it is not a seventh with the B \natural , that makes it an augmented sixth.

In one number in the key of D \flat , I found it full of C \sharp s.

A legitimate enharmonic change is O.K., but the unnecessary mixing of sharps and flats shows very bad musicianship.

Outside the few famous arrangers, I do not think dance arrangers are trained musicians. They just have good ideas but score them badly.

Here is yet another common fault. With a running melody arrangers never seem to be able to decide on the harmony, consequently one finds the melody notes, which are sometimes only passing notes and do not belong to the chord, mixed up in the banjo chords, and it is only by reading from the piano part that the banjoist can get any idea of the correct harmony.

I think all banjo parts should be written with two staves like the piano part; that is with the melody written above the harmony. It is up to the player to advocate this on every occasion.

It is up to the player, too, to keep the banjo in the orchestra. To do so he must be on the same level as the violinist, pianist, and the other instrumentalists as a musician, but even then he cannot be blamed for faults in his part.

Yours, etc.,

DAVE THOMAS,
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London.

[This is by no means the first complaint received by THE MELODY MAKER concerning banjo parts. Music publishers should look into the matter.]

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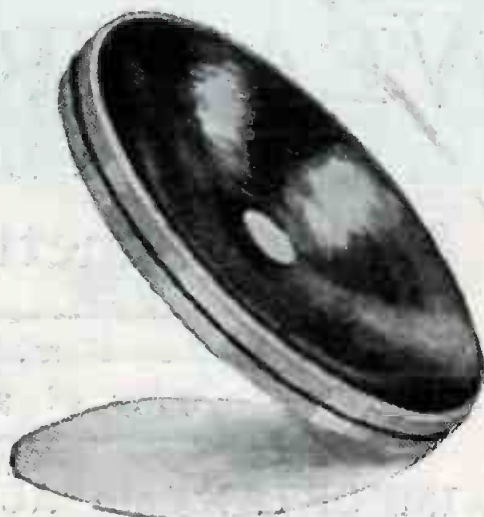
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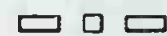
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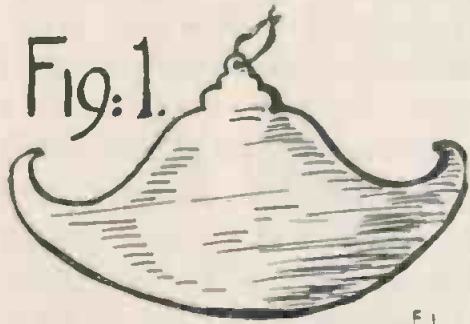
(Illustrated by the Author)

By ERIC LITTLE, of Jack Hylton's Kit-Cat Band

PART II

(Continued from the October issue)

If any proof were needed of the universal importance with which percussion instruments have always been treated it would be readily forthcoming from a visit to almost any museum. In particular, the British Museum is prolific in specimens, and no one who is at all interested in the subject



should omit to spend an hour or so in, for instance, the Asiatic Saloons.

And during such a visit one cannot help noticing the similarity between the effects produced in civilised parts of the world to-day for modern percussionists and those which have been handed down from collector to collector for hundreds of years, or others which have recently been unearthed from far below the ground,



or bartered for from the savage or semi-savage races on some palm-covered island thousands of miles from the nearest instrument dealer.

In the Japanese Section, dated 16th century, will be found the brass "bell plate," illus-

trated in Fig. 1. A little more ornamental, perhaps, but otherwise much the same as the "bell plate" which hangs on the kits of many drummers, and quite suitable for imitating a "fire bell" in a modern composition.

Also, from the Belgian Congo, have come two specimens of bells (Figs. 2 and 3), one in iron and one in brass, which more than suggest the jazz drummer's "cow-bells."



Fig. 4.

attention, too. Generally crude leather "ropes" are common to most tomtoms, irrespective of country or origin, but in some cases (for instance, those from the Torres Straits) there is no tensioning method at all, the head being merely affixed to the shell by some kind of adhesion. Another method will be noted in the East African tomtom, referred to later (Fig. 7), whilst there

It is interesting to note the similarity in the tomtoms from almost every part of the globe.

Some of the methods of applying tension are worthy of

is also an Indian example (Fig. 4) where the shell is made to grade outwards towards the bottom, the tension being obtained by wooden rollers, which are forced downwards to where the space between the shell and the "ropes" is narrowest.

In the Royal United Services Museum (Whitehall) may be seen a collection of war drums, etc., some with beautifully finished beaten copper shells. Another method of tension may be seen there in the African tomtom, illustrated in Fig. 5. In this case wooden pegs are driven into the shell in order to tighten the head.



Fig. 5.

The ancient tomtoms from China are almost identical with those being made there to-day for the Western market.

A weird-looking instrument from the Torres Straits (see Fig. 6) attracts the attention. Evidently the shell is carved from a tree trunk, one end being left in its natural shape with a head of crocodile skin stretched over it and fixed by some kind of glue. The other end of the shell is hollowed

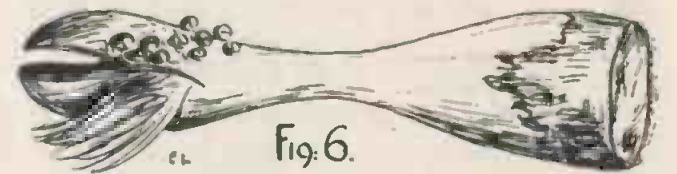


Fig. 6.

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out and carved in a manner suggesting a grotesque fish-head. Between the two ends, the tomtom thus formed is narrowed down so that it can be gripped in the centre by the left hand whilst being beaten with the right. The whole thing is gaily ornamented with feathers and little metal bells.

In Uganda, evidently, tomtoms are held in high esteem, as considerable pains seem to be taken in their manufacture and decoration. They are beautifully finished off with a covering of animal skins, some of them being very elaborate indeed.

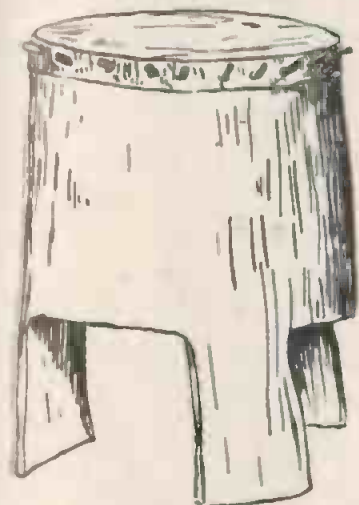


Fig. 7.

former is a three-legged tomtom, cut in one piece from the trunk of a tree, the head being stretched over and

Apparently, in British East Africa, the ever-prevalent sex problem extends even to percussion instruments, as there they have a "male" and a "female" drum (Figs. 7 and 8). The



Fig. 8.

Two tomtoms of colossal dimensions come from north of the Congo and Cabinda (West Africa) respectively, and it is believed they also were used for transmitting messages. The first is approximately 5 ft. long, with a head at each end, one about 3 in. and the other 5 in. in diameter. The second is at least 8 ft. in length and is also double headed, the diameter of the heads being about 4 in. and 5 in. respectively. Evidently these were either intended for some form of duet, or else the difference in tone obtained from either end had some significance in the subject of the message to be conveyed.

In both the British Museum and the Victoria and Albert Museum are

affixed by pegs. It is known by the appropriate name of "boom-boom-bu," and is beaten only by men, for the purpose of summoning the people of the locality to war. The "female" drum is called "n'go-mambiche," and is used by the women of the race for the purpose of driving out devils.

some wonderful specimens of ancient Japanese gongs known as "Chu-ko-ku." The Asiatic craftsmen, both to-day and a thousand years ago, set a wonderful standard of attention to detail, and this fact is well exemplified by the exquisite workmanship in these gongs. Some of them are decorated with a number of bronze frogs; these signify the rank of the general officer entitled to the use of the gong. One or more smaller frogs on the back of the first one show a relatively higher rank of officer.

One example in the British Museum is inscribed:—

"Made by Chang-Fu in the 7 Moon of 4 Year of reign Chien-Hsing" (A.D. 226), and was dug up in the sixteenth century in the neighbourhood of Chang-Tu.

The xylophone and marimba enjoy a great popularity amongst the people of Java. Usually the notes, either of wood or metal (in a peculiar scale, which would not sound very pleasing to Western ears), are mounted in a straight row on a frame built in the form of an elongated and very ornamental kind of animal.

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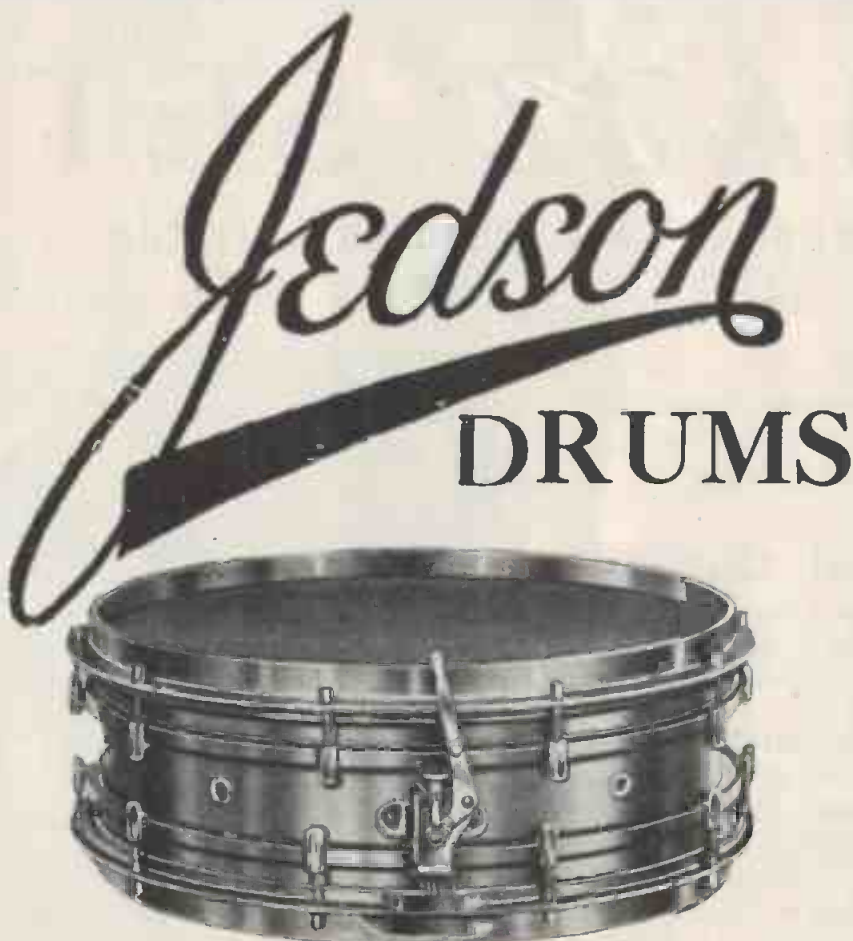
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Fig. 9.



is complete in two component parts like a pair of drumsticks. It is composed of two lengths of bamboo, one in its natural state, and one end of the other split in the form of a brush. One of these components is held in each hand, and the two are beaten alternately upon a stone. Perhaps here we have the origin of the present-day "wire brush"!

From West Africa come some examples of double and quadruple "wood bells." These could apparently quite well be used by the drummer of to-day as double-tone wood blocks.

From prehistoric times until the present day the drum has been of service to humanity in many ways, such as a means of communication in times of peace, to assemble warriors to repel the attacks of an enemy, to drive

away the devils of plague and pestilence. By its stirring and invigorating beat, also, it has made easier many a weary hour of marching on dusty roads and apparently endless tracts of foreign lands, and to-day its irresistible rhythm adds that necessary "zip" to the band that sets the feet tapping with sheer joy of living. In the time of Edward III a writer tells us that it was used by the Scots in "an attempt to intimidate the troops" of that king. A few years later the same chronicler states that "tambours" took a large part in the triumphal entry of Edward III into Calais (1347).

In the sixteenth century drums are referred to as being used to give signals in war and peace. During the reign of Henry VIII two drummers were allowed to every company of 100 men. In the seventeenth century the chief drum beats used by the infantry were "call," "troop," "preparative," "march," "bataille" and "retreat." Later on these were changed to "general," "reveille," "assembly or troop," "tattoo," "chamade," etc.

As regards the more musical use of the side-drum, the first reference to its

admittance into the orchestra is in the seventeenth century, when Marais (1636-1728) scored for it in his opera "Alcione."

Until the reign of Queen Elizabeth the side-drum was of much larger dimensions than now. It was held horizontally, but beaten on one head only. An excellent, but more modern, example of this type of drum may be seen in the Victoria and Albert Museum. This is a French "tambour de provence" of the eighteenth century, and is complete with leather carriage, two snares and an elaborate beater with ivory tip and carved handle. Tension is obtained by means of thin cords and small leather braces.

The foregoing articles consist merely of a brief reference to the past history of the drum. It has an honourable pedigree of service to mankind and has stood the test of time in a most remarkable manner. Its future is on the knees of the gods. Up to the present it has developed with the times, and still continues to do so. May we hope that a thousand years from now the same will still be true!

ERIC LITTLE.

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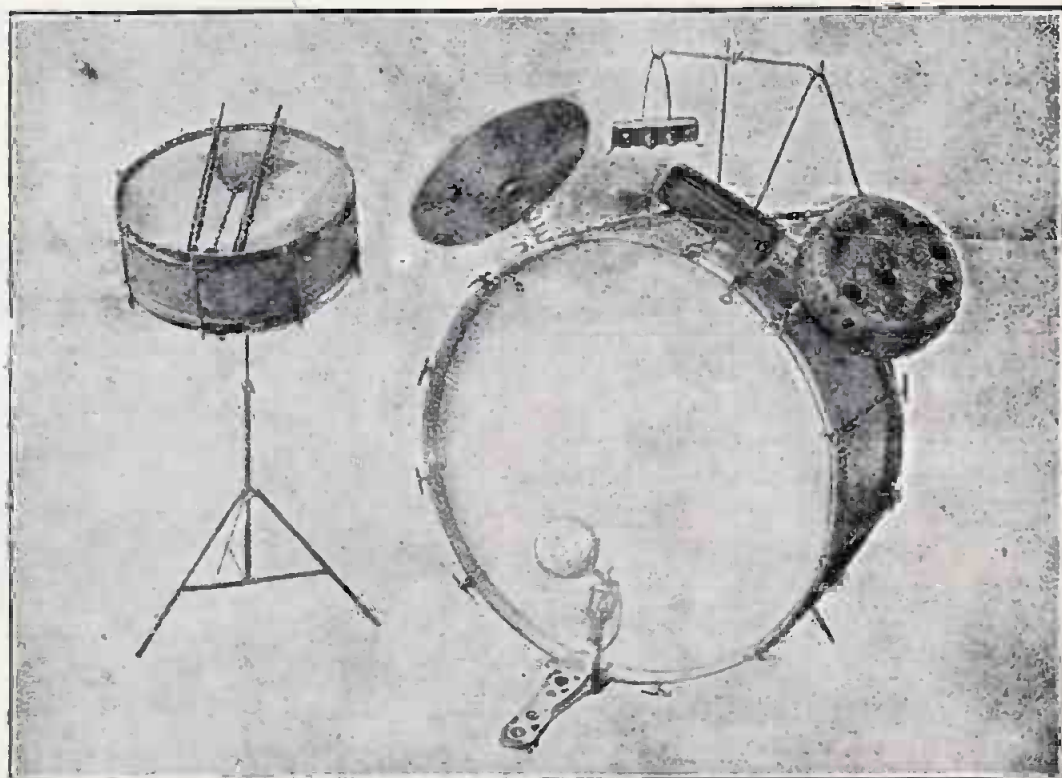
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NOTES ON ORCHESTRATION

(Article IV) By LEIGHTON LUCAS

HAVING achieved the special chorus, we have nothing left but to pass gracefully on to our last chorus and finish.

It is not only most usual but certainly most effective to have an "all in" final chorus, but, if your ingenuity is not exhausted, a break or two to vary the monotony will not be misplaced.

It is by no means essential to put the last chorus in the same key as the first, but it is advisable to put it in a different key to the "special," as the change has a very stimulating effect on the hearer (I mentioned this in my first article). It is frequently found very effective to vary the rhythm of this chorus, and also the harmony, if you wish, but personally I think that at least the last sixteen bars should be straight to obtain a really fine effect.

Those who have read my earlier articles may remember what I said in regard to introductions. The same is, to a great extent, applicable to the Coda.

I need not remind you that it is obviously essential that the Coda should be entirely governed by the type of melody under treatment—viz., that a long-drawn-out sustained harmonic Coda would be ridiculous after such a tune as "Hard-to-Get Gertie," or "My Girl's got Long Hair," and, conversely, a "hot" Coda to "Summer Rain" or "Am I wasting My Time on You?" would be equally out of place.

It is very satisfying (musically) if you can base the Coda actually on the notes of the melody, thus keeping in with what literary critics call

"dramatic unities." As an example I would like to quote an arrangement I made of "Summer Rain" for Jack Hylton's Band (H.M.V. Record No. B.5096). The actual melody of the number runs as follows:—

Ex. 1.



and here is the Coda I wrote:—

Ex. 2. CODA.



In this Coda you will find an example of "playing" on the melody, which idea I suggested when talking about Introductions. It is, of course, a rather ambitious effort, and it is unusual to find a case in which so long a Coda will be effective. But

this particular passage followed a great deal of symphonic music, and I thought would be a fitting climax to the storm and sunset effects which I worked into the orchestration.

It is permissible to reintroduce the Introduction (with a fitting chord to finish on) as a Coda, thus forming the arrangement into a complete circle, as it were; but there is nevertheless no reason why you should not seize the opportunity exhibited in a Coda for a little original composition.

What I have said about basing the Coda on the melody is not so applicable to "hot" tunes. In records of the Goofus Five or Cotton Pickers, to which I alluded briefly last month, and which are always played "hot," you will find masterpieces of ingenuity in the Codas that really have nothing whatever to do with the tune. But in a symphonic arrangement (with which I am principally dealing at the moment) it is as well to keep a sort of "motif" running through the arrangement of the Coda, which will lift it out of the rut of an ordinary "dance tune" into a real musical work. As an example of this I would like to quote my arrangement of "Who?" from the musical comedy "Sunny" (H.M.V. record No. B5129, played by Jack Hylton's Band). The actual melody is as follows:—

Ex. 3.



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I scored the intro. to the whole arrangement:—

Ex. 4. INTRO.
Tpts.
 etc.

which is, as you will perceive, a direct perversion of the melody. Then again, the same idea to introduce the verse:—

Ex. 5.
1st time bar. End of 1st Chorus leading to Verse.
Tpts. Sax.




To Verse in C minor.

and yet again, after the chorus in D \flat for three clarinets to introduce the next movement in E \flat :—

Ex. 6. Tutti.
 to E \flat .

and finally, the Coda, which closely resembles the above-mentioned introductions, thus forming a complete cycle round the four-note phrase:—

Ex. 7
 Fine.

LEIGHTON LUCAS.

COMMON FAULTS of YOUNG TRUMPET PLAYERS and HOW TO RECTIFY THEM

By HUBERT BATH

THIS article is intended as a constructive series of suggestions, based on actual experiences and observations. It is from this point of view that it is herewith presented to the interested student of trumpet and cornet, to both of which instruments it is equally applicable.

Some years ago it was my business to test and approve of bands for the public purposes of the London County Council; and my powers of observation, apart from natural and educated aural proclivities, were particularly excited by the general appearance of a band, and by what the golfers designate the "stance" of individual players—soloists, in particular.

In the ordinary way the cornet player occupies the prominent position as leader and soloist in the military and brass band. He, therefore, catches the eye of the public. (People do like to see from whom and whence the melody which tickles their ears is being produced. A natural and praiseworthy curiosity!) In the modern dance combination of instrumentalists the same position is maintained and, usually, achieved by the trumpet soloist, as he to-day ranks at least equally with any other instrument in the combination. In fact, the varieties of expression he has to produce and

the number of tricks he has to dispose of, with the aid of his various contrivances, make him often the centre of attraction.

The soloist in a modern band combination needs, however, to have a "personality," as he is more constantly and literally in the limelight than his confrères in the brass and military combinations. And, curiously enough, this fact makes him a better player, because he instinctively overcomes the first fault which I always had to find with the majority of soloists—i.e., the wrong "stance" they obtained with their instruments before even uttering a sound for the public ear.

The first instinctive fault (if a fault can be instinctive) is to contract the shoulders and "squeeze in" physically from the elbows. This naturally produces a compression of that part of the body from which the blowing-power is derived—the diaphragm, chest, lungs, etc. If a person were going to call to another to attract his attention at a distance he would, or should, raise his elbows high, make a sound-box of his hands, lift his head in the air, and shout with all the power of his lungs. This is exactly the position which a good trumpet player

should assume, with, of course, intelligent variations. He should never cramp himself over his instrument and over the music-stand. His first and most important principle is, as in the case of a singer, *to get the sound away from himself!* This can only be done by thinking and assuming the attitude, either physically or mentally, which I have just mentioned—that of the person shouting to another at a distance.

Second in importance comes the question of breathing. The principal fault I have always observed with aspiring trumpet and cornet soloists is *the physical effort displayed by raising the shoulders and audibly intaking the breath before producing the sound from the instrument.* Apart from an artistic point of view, this is both physically and scientifically wrong. The breath should be taken through the nostrils, as often as possible, and, in the case of short, or catch-breaths between rapid passages of music, with as little disturbance and movement as possible of the shoulders. It should be remembered that the "breath-box" or container is under the shoulders and between the chest and the middle of the back, and that any violent movement of the shoulders limits the capacity for holding or

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intaking the breath. Faulty breathing, in the first place, conduces to other faults which occur and are common to all when the actual sound is produced through the instrument.

This brings me to the fault which, in my opinion and experience as an adjudicator, has produced more bad results in good bands with a reputation than anything else—*i.e.*, the fault of overblowing. I will grant this—that the temptation to the soloist to overblow is not so great when playing an actual solo as when playing in ensemble with the band. However, the inclination is there. Players must realise that their instrument, if pulled out straight instead of being coiled for convenience sake, represents a long, graduating column of air when filled by the performer. The majority of that air, or breath, which is blown into the instrument *does not leave the instrument entirely when the sound is heard.* There is, consequently, a certain amount of breath left in the instrument after a note or a phrase has been completed. A sudden burst of breath into the mouthpiece afterwards results in a harsh, coarse tone, which invariably results in a tendency to sharpen the note following. It should be remembered that the instrument itself is merely an extension of the upper part of the human "instrument"—*i.e.*, the chest, lungs, diaphragm, throat, tongue, teeth and lips—to which is added the mouthpiece and mechanism of the trumpet or cornet. Any forcible effort at blowing through the instrument will not necessarily produce a good note, neither will it produce *good tone*, which is essential to the soloist.

The young player should, therefore, keep before him the following significant points:—

(1) Stand, or sit, upright before playing.

(2) Hold your instrument, and yourself, in the position in which you intend to play, shortly before you attempt to play.

(3) Make two or three inhalations and exhalations of breath steadily before you have to play.

(4) When playing, remember that your instrument is a part of yourself, and not merely something which you are handling (bought and paid for!) and blowing into and through.

Space does not permit me to go into further important points as to "tongueing," "lipping," etc.; but I hope to deal with that in a further article.

HUBERT BATH.

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: DRUMS AND THE HYGROMETER :

By JULIEN VEDEY

You must, at some time or other, have experienced that feeling of helplessness when, through atmospheric conditions, your drum shows no readiness to respond to your playing. Taking the line of least resistance, you immediately proceed to tighten it up, but in spite of the extra pressure exerted the heads remain lifeless.

There is nothing to be done at such times to make the heads bright and responsive, but there is a great deal to be said on the subject since it is an unpleasant experience common to all drummers, and there are one or two points to be remembered concerning the care and treatment of the drum which can improve matters when these climatic conditions unfortunately occur—as occur they do, frequently enough.

When drumheads are soft and lifeless it is commonly believed by drummers in general that this condition is to be expected on a wet or rainy day, and that a bright and responsive condition of the skins is to be expected on a fine day. This belief, feasible enough, is nevertheless wrong. In an early issue of THE MELODY MAKER AND BRITISH METRONOME I stated that the drummer's greatest enemy is damp. It is, of course, a well-enough known fact that drumheads have a great affinity for damp, and everyone knows that lifeless heads are due directly to that common enemy of drummers.

The air around us carries with it minute particles of water, which it absorbs by evaporation, and the percentage of the moisture in the atmosphere varies from day to day.

An instrument called the hygrometer, used at the Meteorological Office, registers the percentage of moisture in the air. On some days the percentage is very high, and on others it is very low, and it will be obvious that a day when there is most moisture in the atmosphere is going to be a sad one for the man who plays drums, since the drumhead absorbs moisture directly from the air around it.

Now it does not follow that the hygrometer will register a high percentage of humidity on a rainy day any more than it is essential that the humidity is low on a fine day. In

proof of this, I am going to ask you to try and recall a warm, sunny day when you have not even had to exert yourself physically, and yet the perspiration seems to stick to you, your collar seems to stick to your neck and everything you touch seems sticky. You try a wash to refresh yourself, but this "clammy" condition prevails.

The explanation is simple enough. The percentage of humidity in the atmosphere on this apparently dry day is so great—the air so charged with moisture—that the perspiration itself cannot evaporate since there is no room for it in the air, the air being saturated, and consequently it remains on your body.

Having got so far as the cause of the trouble, we drummers naturally ask what can be done in the matter. As prevention is better than cure, we can only take sufficient care of our drums to enable them to withstand such humidity and to help them to show a maximum response under the severest conditions.

It stands to reason that if you tighten up your drumheads on a damp day—in fact, continually release and tighten them according to their condition—not only can you not hope accurately to counteract the effects of moisture in the air, since the percentage varies so greatly and so frequently, but you ruin your drum by upsetting the bedding of the heads. This applies especially to the double-tension drum with gut snares, for which instrument very accurate tuning is necessary.

I have found from experience that the very best way to fight against the effects of moisture is to tune up the side-drum fairly accurately to get a good, bright response on a reasonably dry day and leave the drum at that. When the damp days come along have patience and tolerate the condition of your side-drum, because, even if you tighten it up, the heads will probably be lifeless and dull, and as the difference is inappreciable, it is not worth while putting your instrument out of gear for so negligible a result. You will then find that on the drier days you will get a maximum result, and the side-drum will be in perfectly good condition most of the time.

The same rule applies to the bass-drum, more or less, but the bass-drum does not require the accurate tuning so necessary for the side-drum. Nevertheless, the bass-drum, having a larger area of head surface than the side-drum, will absorb more moisture from the air, and consequently will show signs of sagging more quickly than its smaller brother. A lamp hung inside usually keeps the damp out, or a damper against the head on a damp day usually absorbs the overtone characteristic of a slackened bass-drum.

There are many excellent drummers who still believe in the old method of tightening up according to climatic conditions and slackening the drums after use, but I myself have always obtained the best results by leaving my own drums alone and being patient with them on damp days.

When yours are "out of sorts," try nursing them in the same way, for when they are well again they are bound to show you their gratitude.

JULIEN VEDEY.

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THE ART OF ACCOMPANIMENT

By NORMAN PARRY (Pianist, the New Debroy Somers Band)

IV.

Too much importance cannot be attached to instrumental introductions to vocal numbers. "First impressions" have the strongest influence; on them to a great extent depends the listener's final verdict; thus, a number must open well. The responsibility for this rests solely with the accompanist.

While the style of introductory bars to a number should, of course, be governed by the class of the composition being performed, it may be said that generally they require as much "body" as possible—that is to say, to be filled out or augmented; the best method is to play the melody notes as octaves and interpolate the harmony notes in between.

It is best to chord the second and fourth beats only, thus accentuating the rhythm, particular attention being given to the left hand.

Generally, first and third beats form the foundation of the bass of a syncopated tune, while in most accompaniments it will be found that the second and fourth beats for the left hand are written as rests. In measures scored in such a way the left hand can come up from its first and third beat notes and combine with the right hand in making full chords on every second and fourth beat. This gives a rhythmic left-hand movement which is known as "alternate bass," and is familiar to all dance pianists.

The question then arises how to find the correct inversions for the left-hand's share of these second and fourth beat chords. This is more or less an acquired skill, but there are certain guides which are decidedly helpful; for instance, the combination of the first chord in the bar.

As a common example of an introductory bar scored as might be expected in an ordinary piano-song-copy, Ex. 1 will serve:—

Ex. 1. (N.P.)



into an octave, in this case by the simple expedient of eliminating the middle note G and keeping the

To add precision to, and to fill out this bar, the melody note with the right hand on the first beat should be made

bass as written, because the bass notes occupy every beat in the bar, and are therefore thematic.

The second beat chord for the treble clef can be augmented by the addition above it of the note of the first beat of the bass clef, which, being a minim, is carried on to the second beat. Thus the second beat treble chord, which is shown as being composed of D and G, becomes a three-note chord—D, G and B \flat . The reason for increasing the weight of this second beat chord is that in "syncopated" music the after beats must be accented without being sustained.

The process of elimination in the third beat chord (treble) takes out the G and gives an octave C \sharp , followed by the fourth beat chord, to which the E is added, making a four-note chord. The interpolated notes are added in the most convenient position for execution, either above, between or below the chord as actually written in the example.

This bar should now read as in Ex. 2, and the performance of it as such should be perfectly satisfactory:—

Ex. 2. (N.P.)



The foregoing is a very simple illustration, but I hope explains the theory of the subject. It will be seen that the scoring for the bass clef in Ex. 1 proved an excellent guide to obtaining the filling out of the treble as exemplified in Ex. 2.

Ex. 3. (N.P.)



Bars of consecutive intervals, such as the third and eighth of the verse of "So is Your Old Lady," with which composition I dealt in the October issue, and of which the chorus was published in this journal, are effectively improved by placing the harmony notes above instead of below the melody notes. For instance, the bars are written as in Ex. 3, but are preferable played as in Ex. 4:—

Ex. 4. (N.P.)



The reason for this is that, as the voice is primarily responsible for the melody, the accompaniment can be used more for the harmony. In this case the harmony, being on top, will stand out more. Slight accent given to these harmony notes produces a pleasing effect. The top note of any chord should always be almost imperceptibly emphasised, as also should all first beats.

A good rule is to avoid a too extravagant accompaniment, as in many cases simplicity is most effective.

All *ad libs.* or "till readys" should be firmly and decidedly played; they are guides to the singer, and if only for this reason are usually best "as written." When the voice picks up, the first beat should be strongly marked.

Always remember that attack is just as necessary in accompaniment as in any other branch of music, but by "attack" I mean sharpness of clarity and accent—not volume (*ff*) of tone.

NORMAN PARRY.

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