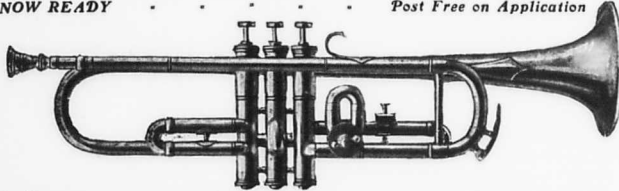
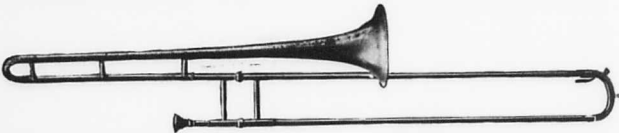


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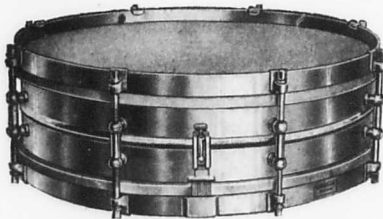
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THE only independent Magazine for all who are directly or indirectly interested in the production of Popular Music

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Vol. I. No. 11 NOVEMBER, 1926 Price 6d.

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See page 12  
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Page 45

## THE DANGERS OF AMATEURISM

TO suggest that Amateurism, generally speaking, can ever be harmful, may on first hearing sound outrageous, particularly when one bears in mind that in realms of sport and many other pastimes it is the bed-rock principle.

BUT the conditions which govern sport, and other forms of hobbies, are not applicable to all spheres of life.

IN music, for instance, a public performance usually merits a fee for the performer, and, when this is so, should be solely the prerogative of the professional man.

AT the best, too, music as a means of livelihood is one of keen competition, the supply of instrumentalists being invariably greater than the demand, in spite of the increased requirements of to-day. Nothing, therefore, should be tolerated which tends to make the calling more difficult for professional musicians.

YET a very grave menace has been permitted to develop without any organised attempt having been made to combat it.

THIS menace, though taking on an innocent guise, is none the less insidious. It is represented by the amateur who, dabbling in music for a hobby, evolves, firstly, into the family entertainer. Encouraged by domestic success, he proffers his services, without fee, for smoking concerts, Masonic functions and such-like entertainments, seldom pausing sufficiently to realise that by so doing he is automatically depriving some professional

of an engagement on which he probably depends for his bread and butter.

MORE recently the enthusiastic amateur has appeared in professional orchestras. In many establishments the managerial resources are limited financially, to the extent that the professional orchestra has to be restricted to quite a small combination. In such cases, the ambitious leader, keen on better and fuller effects, and not being empowered to increase his salary list, accepts the services of an amateur who, since it is a novelty for him, is only too glad to display his untrammelled prowess without being bound by the discipline of his professional colleagues. This state of affairs is not lost on the observant management so that when the occasion arises which would warrant the engagement of one or more additional professionals, the expense is not incurred on account of the reliance placed on the amateur's services.

ACTUAL cases are on record, too, where a band promoter, having been given a sum for the services of, say, five musicians, in order to pay a greater fee to four professionals, or, as was more often the case, to obtain a larger benefit for himself, deliberately sought out an amateur to accomplish his purpose.

Professional musicians would be wise, therefore, to refuse firmly to work with an amateur, even though he might be a friend.

AND bad as is the position created by the precedents already exposed, there are others of a worse nature.

ENTIRELY amateur bands have sprung into being throughout the country.

Composed mostly of inferior talent, they play in some cases without any fees whatever, purely—as they put it—for fun. In other cases they develop into semi-professional organisations, and supplement their ordinary incomes by playing "gigs" at night-time for the meanness of fees, which, if remunerative to them as perquisites, could never give even the barest of livings to a full-time professional.

MAYBE it is not a simple matter to regulate this unfortunate trend. In these days, when universities, public schools and colleges all have their little dance orchestras, no law can be enforced to suppress them, nor is it desirable that they should

(Continued on page 9, col. 1.)

**IMPORTANT**

With reference to our Article, "Paul Specht in a New Light," which was published in our October Issue, we have received a cablegram from Paul Specht in America disputing some of the statements and stating that he is writing to us. At the moment of going to press his promised letter has not yet come to hand.

Our readers will appreciate that Mr. Specht desires to state his case in answer to matters referred to in the said Article, and in our December Issue we hope to be in a position to set out what he has to say upon the matter.

EDITOR.

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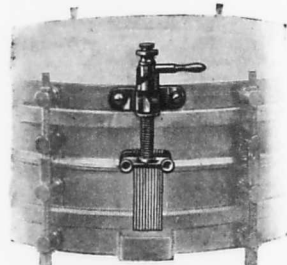
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be suppressed so long as they do not prejudice genuine professionals.

QUITE distinct from this threat by amateurism to the livelihood of musicians, a further unsatisfactory state of affairs is revealed in the music trade, and this, too, is attributable to the ubiquitous amateur, who, tolerated, if not actually encouraged, by certain music publishers, is fast impairing the sales of sheet music from which the retail dealer derives his livelihood.

The publishers, in the main, are now aware of the evil, but there are some who, either by ignorance or design, continue to turn a blind eye to it.

THE position, summed up by the words "Professional Copies," must be faced by the music publishers collectively, in complete co-operation and with honesty of intention, to benefit the trade in general as distinct from themselves.

It is obvious that any amateur who knows the ropes would be only too eager to subscribe for parcels of pro-piano solos which, meant for the legitimate professional, can be openly obtained, either in separate parcels or by annual subscription, at particularly low rates by any self-styled professional. But every number obtained by an amateur in such a manner represents the loss of a profitable sale of a 2s. copy in a music-seller's shop, and the retailer is not at all pleased with this obvious encroachment on his trading, even if the publisher is satisfied with losing his profit.

IT is impolitic to abandon pro-copy subscription clubs altogether; but the publisher can assist in righting this point at any rate by demanding adequate credentials from all applicants for membership. Printed visiting cards at 50 a Is. are obviously insufficient proof, though often accepted to-day without comment.

THE goal to strive for is the day when no pseudo professional, no matter how artful or acquisitive, can obtain the privileges of a bona fide professional without exposing himself to action for fraud.

IN none of these remarks do we mean to slight the amateurs, who, to the best of our knowledge, are in the main thoroughly good fellows, and would be the last to impair the working conditions of their professional brothers if they were to realise the logical significance of their actions.

(Continued in next column.)

## :: A WARNING TO LEADERS OF BROADCASTING BANDS ::

A most regrettable course appears to have been permitted to develop unchecked amongst our broadcasting bands, and, without suggesting that this custom is in any way inspired, it is plainly the duty of this publication to direct attention to what is nothing but an abuse of the microphone.

On the occasion of Jack Payne's  
(Continued in next column.)

(Continued from previous column.)

IT is ridiculous, too, to suggest that any steps should (even if they could) be taken to prevent performances by those who come under the categories meant by us when speaking of amateurs. We live in a free country—not Bolshevik Russia.

NEVERTHELESS there is a remedy.

All amateurs should be urged to turn professional to the extent of refusing to accept any form of engagement unless paid the full fee which a full-time professional should properly be given under the same circumstances. We need hardly point out to the amateurs that they will be benefiting themselves by so doing, and will thereby also qualify for all the benefits enjoyed by the professionals, including the right to obtain music at professional rates.

IF there are any who think our suggestions ideals which cannot be carried into effect, let them consider this method of procedure:—

1. All professional musicians should refuse to perform with any person until given definite proof that such person is being paid a reasonable fee.

2. All professional musicians should immediately report to the Musicians' Union any person or persons whom they suspect of employing a combination of musicians, all or any of whom are not paid a reasonable fee for their services.

3. The Musicians' Union should enter in a black-list any person or persons against whom a complaint, made as in (2) hereof, is proved, such entry demanding that no professional musician shall be allowed to accept engagement from such person or persons for a given period.

HERE is a chance for the Musicians' Union to show (which it does not appear to have done up to now) that it can be of some use to the dance musician as well as to the performer of "legitimate" music. THE EDITOR

broadcast from the Hotel Cecil on October 12, in a quite sound and representative programme, this gentleman felt moved to enlarge verbally on one of the numbers he was transmitting. After announcing its title, he took it upon himself to add: "I'm going to prophesy that this number will be a big 'hit,' and will soon be the rage of all England."

Nor is this the first time such opinions have been expressed to the world at large via the microphone. Some time ago Jay Whidden did what amounted practically to the same thing in connection with other compositions.

In *The Referee* of Sunday, October 3, a Mr. Hayter Preston had a few trenchant remarks to make upon this subject, which he reviewed as a method of "oblique advertising" diametrically opposed to the B.B.C.'s own licence from the Postmaster General. This followed other remarks by "Baton" in *The Era* on the subject of "graft" generally.

There is no suggestion herein, however, that there is any connection between "graft" and this prostitution of the microphone; but directors of bands who dabble, consciously or unconsciously, in this form of "oblique advertising," expose themselves to the possibility of such an inference, and should protect themselves therefrom by being very discreet in announcing anything during a radio performance which savours of advertising in the slightest degree.

If a million listeners heard Jack Payne's prognostication of the coming success of the specially singled out number, it is only reasonable to assume that many will have paid a visit to music sellers' shops to take advantage of so obvious a tip, irrespective of whether their confidence in Mr. Payne's judgment will prove to have been warranted. Such an announcement is unquestionably unfair to the music publishing trade generally, in that it is bound to favour the wares of one firm in particular.

This advice is offered in the best spirit imaginable. By wilfully ignoring it, any defaulter will most certainly be checked in a most preemptory manner by B.B.C. officials when they awaken from their somnolence and realise to what extent the most hard-and-fast rule of their licence is being flouted.

# :: HOW TO MAKE A SPECIAL ::

## ARRANGEMENT

By GEOFFREY CLAYTON

CONTINUING our snappy series of articles on "How to extract dough from the pockets of the unwilling," I have just been reading Arthur Lange's book on Orchestration. It is a fine book, and has given me ideas quite above my station. I am convinced that there is a lot of money to be made at this "special arrangement" game, if one only knew how to get away with it. One ought to be able to raise a considerable amount of "L. S. D." The fact that I personally have only managed up to the present to raise "L" has really nothing to do with it. There it is: the money is only waiting to be collected. Would you like to know how? Oh, yes; do tell us! All right—I will.

Of course you realise that there are many different kinds of special arrangement. For instance, I once had a special arrangement with a girl, so that— But that is another story, as the monkey said as he went up the Woolworth Building. We are now dealing entirely with special arrangements as applied to the orchestra. Now I don't know whether you know anything about the orchestra or the music it plays from. But if you examine the score you will find that everybody plays in a different key, but that it all comes out in the wash, like King John's baggage. I mean, this is what it looks like—

Bb KAZOO  
SAXES  
IN ALL SHADES  
HARP  
Eb ZAMBUK  
TRIANGLE  
BASS  
in bottle  
HORNS

Very muddling at first, you know; but you soon get used to it. Mind you, some bands make it sound as if they were playing in different keys;

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but that is not the real idea, and is merely another argument for the survival of the fittest only.

Next, if you start to write this kind of stuff, you have to be very careful which instruments you give what to, if you can follow what I am driving at. You see, so many players "double" these days. That is to say, they play more than one instrument (not at the same time, of course); and they always seem to be playing the one you don't happen to want at the moment,

which makes it very awkward, because there is always something missing.

I had a band once which doubled in such a funny way that we could never get anything really played at all. The pianist doubled the drums, so that we could never manage to produce melody and rhythm together, because the saxophone doubled the drums, too, when he wasn't playing the piano. The violin doubled trombone, but then we had no trumpet to go with him, because the trumpet (who incidentally doubled the violin) had pawned his instrument. The banjo doubled up, and the double bass doubled Scotch most of the time. I tell you, it was very difficult; but some of the effects produced were really startling. They called us "Jaeger," because we produced such hot "combinations."

However, all that is beside the point. Adverting to this scoring business, we are at once faced with another problem. By means of a cunning series of mutes and other devious devices it is quite possible to make every instrument sound like one of another breed and totally different from what the maker originally intended. And not only is it possible, but they do it. And whatever you put in the score, they still do it. In the middle of a flute solo the player suddenly inserts a mute, and the dam' thing becomes a harp. Most disconcerting! But you can't stop 'em. Every day, scores of trumpet players steal round to Lincoln and Bennett's and buy "gent's natty bowler"; then in the evening they stick this on the end of their instrument without any warning, when no one is looking. By this means an entirely new and unpleasant sound is brought into being. The only way to cope with this is to look facts boldly in the bowler. So long as trumpet players continue to talk through their hats, so long must you provide for this kind of thing. Therefore, get yours in first, laddie, and mark it down on the score before they think of a better one. Here is a sample of what the score will look like when you have allowed for every possible contingency.

TRUMPETS  
TROMBONE  
HARP  
DRUMS  
VIOLIN  
BASS

Now if ever you come to an instrument that you are not sure about, there is only one way to write his part.

If you follow the example below you will always be certain that it does not sound out of tune.

Bb  
KAZOO

Next, a word about the piano part. This is always referred to as the piano conductor for some unknown reason. You have never seen a piano conducting? Certainly not!—and neither have I. But if there is one thing that pianists like more than Bass, it is that they enjoy knowing exactly what everyone else in the band is up to. So you must write what is known as a "cued in" part for the piano. In other words, all the other lads' music goes on his part. The reason for this is so that if the saxophone goes out to have one, the pianist can then play piano and sax; if the violin joins him, the pianist then becomes a trio. If more people are called to the bar

the pianist naturally takes the whole works over. That is why it is so essential that a pianist should be a teetotaler; otherwise there would be no hand. This is what the average piano conductor part looks like—

PIANO  
VIOLIN

Now with these few hints I will leave you, before somebody starts something. Should you experience any difficulties, drop a line to the Editor. Remember, however, that there is still a law for libel.

(To be discontinued.)

## The Most Popular Dance Orchestrations

Issued in October, 1926  
AM I WASTING MY TIME?  
MY CUTEY'S DUE AT TWO-  
TO-TWO TO-DAY  
HARD-TO-GET GERTIE  
SOMEWHERE  
I'VE GOT SOME LOVIN'  
TO DO

Issued in September, 1926  
SO IS YOUR OLD LADY  
NFLY KILLY'S CABARET  
THERE'LL COME A  
SOMETIME  
CALL ME EARLY

Issued in August, 1926  
COURTANS  
MY GIRL'S GOT LONG HAIR  
COMING THRO' THE  
CORNFIELD  
STATO STRUT  
COULD I? I CERTAINLY  
COULD  
MIGNONETTE (Waltz)

Issued in July, 1926  
NIGHT  
GOOD-NIGHT  
SUMMER RAIN  
SAY THAT YOU LOVE ME  
JACK IN THE BOX  
OH YOU LULU BELLE

Issued in June, 1926  
CAROLINA  
TWO LITTLE CUPS AND  
SAUCERS  
PEARL OF MALABAR  
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USED TO BE (Waltz)  
WATERS OF PERKIMEN  
(Waltz)

ALICE  
KISS ME QUICK

Issued in April, 1926

SPEAK (Waltz)  
MY ROSIE  
KEEP ON CROONIN' A  
TUNE  
NOBODY'S BUSINESS  
THAT'S GEORGIA

Issued in March, 1926

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

Issued in February, 1926

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

Issued in January, 1926

ARE YOU SORRY?  
NO MA' MAMA  
OH I HOW IVE  
PRETENDING  
WAIT'LL WAITED FOR YOU  
MOONLIGHT  
ROW! ROW! ROSIE

**A CALL FOR MORE SYNCOPATED MUSIC!**

It is a curious thing that the voice of a complaining minority is always heard above the contented majority, and this is particularly true of modern syncopated music, which is so much criticised in the Press and possibly also in the B.B.C. mail-bag.

If there has been this antagonism, however, it has done no harm and has totally failed to affect the steady progress and increasing popularity of modern dance music, whilst, as every wireless programme still retains its full measure of this class of entertainment, it may be assumed that the B.B.C. is not likely to be panicked into a policy of curtailments even if such suggestions have been made to it.

This is, to a point, satisfactory, but there is another aspect.

Why not *more* syncopation on the wireless, or at least a rearrangement of the time-table in favour of the overwhelming majority of listeners who prefer dance music?

At the present time the evening dance music is not relayed until 10.30 p.m. at the earliest, at which hour many folk are about to retire, or, if residents in mansion flats or such like, are precluded from "loud-speakers."

Many people, it is known, are frankly bored with the weather reports, news bulletins, chamber and straight symphonic music, talks on such subjects as the Eccentricities of Earwigs, etc. These people represent, too, the vast majority of wireless licence-holders, but if one talks to them about broadcasting they confess to being fed up with the average programme as now issued, and in most cases admit they don't now trouble even to keep their sets in working order.

This is a bad state of affairs. It must mean less revenue to the B.B.C., and this in its turn will, one must logically suppose, mean still worse programmes. That in its turn will mean even fewer licence holders, and so the process could go on.

But why not improve matters by giving dance music between 9.0 and 10.30 and let the items of less general interest come later? Those who want to learn what the weather is like in the Outer Hebrides, or the price of spot vulcanite next Friday fortnight, will wait up for it with earphones, in full security that no neighbour can complain of the noise of the loud-speaker.

**" 1927 "**

**The "1/-" to Revert to Pre-War Value**

If one may judge from the hundreds of testimonials which regularly pour into its Editorial Offices, THE MELODY MAKER AND BRITISH METRONOME has certainly succeeded in astonishing by its continued progress and obvious honesty of intention and policy, not only its readers, but also the Trade, used as the latter is to wonderful values offered by various publications in the keen competition of the day.

Despite the present standard of THE MELODY MAKER AND BRITISH METRONOME the directors have no desire to mark time. Nevertheless an end must come to the development possible from the present revenue, as owing to heavy costs of production and distribution, it is obvious to all that THE MELODY MAKER AND BRITISH METRONOME at 6d. per copy has only attained its present standard by sacrificing all regard for the usual economic laws of income and expenditure.

The directors, therefore, were faced with the question of whether the progress of the publication was to be curtailed or the price increased. The decision was not easy to make, but, realising that THE MELODY MAKER AND BRITISH METRONOME is now well-nigh indispensable in the field of modern light popular and syncopated music, in all its phases, it has been decided that with any reduction in its size or scope, or without continued expansion, the publication cannot adequately fulfil the wants of its scores of thousands of readers.

Consequently, commencing with the January, 1927, issue, the price of THE MELODY MAKER AND BRITISH METRONOME will be 1s., and the Directors promise that the increased revenue they so acquire will enable them to develop their plans to the advantage of all readers.

Astonishing, therefore, as was the value of this book at 6d., at 1s. it will eclipse all its past records.

The yearly subscription will, of course, have to be increased proportionately.

(Continued at foot of next column.)

**£2,000 GIFT TO AMERICAN PUBLISHER**

**But why not keep it in the Country?**

DURING the past month much ado has been made in professional papers over the huge advance of 10,000 dollars (£2,000 approximately) paid by Lawrence Wright to the American copyright owners of the latest success "Am I Wasting My Time on You?" which sum is surely a record of extravagance and misapplication in these days when the British songwriter has proved his competence to serve the needs of English music-lovers.

We are particularly astonished that Lawrence Wright, of all people, should have spent this huge sum outside his own country. No one blames him for handling American numbers, and his discernment is such that doubtless the speculation will prove profitable. No one, too, denies that "Am I Wasting My Time on You?" is a fine song and a good commercial proposition, but as the one British publisher of popular music who has time and time again vindicated British songs, we deplore to the limit the fact that Lawrence Wright should have surrendered such a sum for an American production rather than to exploiting a British composition.

The British publishers have the power in their own hands to develop British song-writing and to keep all the money which changes hands throughout the music trade in British banks. We feel Mr. Wright would be well advised to look at it from this point of view.

As a matter of general interest we invite the views of the Trade and readers for open discussion.

Accordingly, it will be advanced to 12/6 per annum, post free, but to give some tangible token of its gratitude to its regular readers, subscriptions received on or before November 30 will be accepted by THE MELODY MAKER AND BRITISH METRONOME at the reduced rate of 8s. 6d.

The subscription form will be found on page 45. There cannot possibly be an extension of these days of grace, however, and readers should act now.

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# : DAILY PROBLEMS AND ANSWERS :

## DANCE BAND CONTESTS

(Reply by the Editor.)

G. B. CATFORD.—I would esteem it a favour if you would inform me whether there are any dance band competitions due to be held in the London district in the near future. I am desirous of entering my seven-piece combination in a really keen contest.

The next dance band competition of which we are aware, and for which entries are not yet closed, is due to be held at the Hammersmith Palais de Danse in January, 1927. Full particulars will be found in this and next month's issues of THE MELODY MAKER AND BRITISH METRONOME under Syncopation and Dance Band News.

## CONCERNING BANJOS

(Reply by Len Fillis.)

E. L. M. SUSSEX.—I was interested in your remarks on banjos in this month's MELODY MAKER, and should be very glad of your advice on my tenor banjo.

- (1) Do I understand that only four strings are used, and that they are tuned as the viola?
- (2) What is the right kind of plectrum for my instrument?
- (3) Can you recommend me really good strings? One or two of my present strings are apparently too thin, as the stopping at the 12th fret, especially in the "G," is practically half a tone too high. The bridge is in the correct place.
- (4) Not having had any previous experience of dance music for the banjo, should I be advised to purchase a suitable tutor, and, if so, can you recommend me one?

(1) Only four strings are used for the tenor banjo, and they are tuned as the viola, i.e., C, G, D and A.

(2) *Re* plectrum. See my article in July issue of THE MELODY MAKER AND BRITISH METRONOME.

(3) There are several makes of really good strings used by artists on the instrument, among these being "Vega" and "Bell" brands.

Assuming that you have good instruments and that the frets are properly placed, see that the arm is not warped. If these points are in order, it only remains for you to keep moving the bridge up and down the vellum until a spot is found where the open string and its octave are perfectly in tune.

(4) The best way to proficiency is personal tuition combined with actual experience in a band. No book can completely teach you the art of dance music playing, although the many

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

tutors published by advertisers in this book are mostly excellent aids, and the postal courses are also particularly useful.

## HOW TO GET A FOX-TROT PUBLISHED

(Reply by the Editor.)

F. J. E.17.—The worst has happened! I have sunk to the very depths and made myself comparable only to those whom I have always despised. I know my friends will cut me, but I must confess—I have composed a fox-trot! Having taken the plunge, I now need your help, oh, aider of the helpless! I want my fox-trot published. How do I go about it?

Cheer up! Things may not be as black as they look. You have committed a heinous offence, but there is hope for you, since you realise the enormity of your sin.

To get your composition published, I advise you to submit it to a publisher. Of course, he will refuse it, but don't let that dismay you. Submit it to all the publishers there are. Having done that, start on the first one again. Keep on worrying them in turn. Use any subterfuge to get at them. Sing it to them, play it to them. Sing it and play it to everyone in the world (except the Editor of THE MELODY MAKER), and eventually—even if only to be rid of you—someone may, in sheer desperation, do what you require.

## DOES THE CLARINET HELP IN SAXOPHONE PLAYING?

(Reply by Al. Starita.)

G. W. LEEDS.—I am a clarinet player, and am desirous of taking up the saxophone.

- (1) Is the fingering at all similar to that of the clarinet?
- (2) Will it be an advantage that I can play the clarinet when learning the saxophone?
- (3) Why are new instruments so excessively dear when, say, compared with clarinets?

(1) The fingering of the clarinet is somewhat similar to that of the saxophone, excepting that the octave key on the saxophone puts the instrument up an octave (an eighth) instead of one-twelfth, as on the clarinet.

(2) Being a clarinet player should be a great help to you in learning the saxophone for reasons stated in (1), and also the fact that both are reed instruments, although the embouchures are somewhat different (see various articles on saxophones which have appeared from time to time in THE MELODY MAKER).

(3) The modern saxophone is a much more costly instrument to manufacture than the clarinet, and although it may seem expensive, you may take it that the best makes are well worth the money.

## INTERNATIONAL COPYRIGHT FOR ORIGINAL COMPOSITIONS

(Reply by our Copyright Expert.)

V. B. HARRROW.—I would be very grateful to you if you would be good enough to give me information re the way to obtain international copyright of a song I have composed. I would be glad if you would answer the following queries:

- (1) Where is the local authority controlling international copyright?
- (2) What countries are under this agreement?
- (3) What cost is there, if any? Could you recommend me any cheap reference book covering this subject, as, of course, I do not wish to attempt to monopolise your valuable space? Your journal is a very useful and interesting addition to the literature of our profession.

International copyright is obtained by placing on sale printed copies of a work. This automatically secures the copyright in all countries signatory to the Berne Convention of 1886, the Act of Paris, 1896, and the revised Berlin Convention of 1908, which embrace practically all civilised countries (with the exception of U.S.A.), and certainly all the countries in Europe and all British territories.

With regard to the U.S.A., copies of a work must be deposited at the Congress Library, Washington, within a reasonable time of publication in their country of origin, assuming such country is a party to the Convention.

There is no cost for copyrighting, the registration at Stationers' Hall having been abolished as at July 1,



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1912, when the new Copyright Act came into force.

We know of no reference book covering this subject. Naturally, the publisher of a work should see to the international copyright.

### DANCER'S AMATEUR STATUS

(Reply by our "Dance" Correspondent.)  
J. G. T. NORWICH.—A friend of mine has been lucky enough to win an amateur fox-trot championship. Since then he has undertaken duties as a remunerated M.C.; now, the question has arisen, does this involve professionalism, thereby barring him from entering other amateur dance competitions?

Your friend having undertaken the duties of M.C. at a salary would not thereby be debarred from entering amateur dancing competitions. His case is provided for in the rules which governed recent prominent dancing championships, such as the World's Dancing Championship and the Star Dancing Championship. These rules laid down that, provided they did not accept fees as dancing partners, or for giving tuition in dancing, M.C.'s in dancing establishments were considered as engaged in a managerial capacity, and so were not employed as professional dancers in any sense of the term.

### WHERE ARE TWO PIANOS USED?

(Reply by the Editor.)  
E. R., CHESHIRE.—I shall be glad if you will inform me (for the purpose of settling an argument) if there are any dance bands in this country using two pianos simultaneously, and, if so, can you give me the names of some of them?

There are many bands in this country which use two pianos simultaneously, the most prominent being Jack Hylton's Band; Jack Howard's Band, at the Royal Opera House dances; the Sylvians Band, under the direction of Carol Gibbons, at the Berkeley and Savoy Hotels; and the new Debroy Somers' Band.

### LIABILITY FOR OBTAINING P.R.S. LICENCE

(Reply by our Copyright Expert.)  
F. M., W.14.—I should be glad if you would please let me know who is liable to the Performing Right Society for payment of fees in respect of music played which is controlled by this Society—the organiser of the dance or the provider of the band playing the music?

If the organiser of the dance is liable, would he be able to claim indemnity from the band if, no licence being held, the P.R.S. came down on him for permitting such music to be played?

It is the practice of the Performing Right Society to grant licences to

promoters of dances, or, alternatively, to proprietors of premises where the Society's music is performed for dancing or other purposes, and not to directors of orchestras, unless they also fill either of the foregoing capacities.

Although, legally (under the Copyright Act of 1911) performers, as well as promoters of entertainments and proprietors of premises, are answerable to, and can be proceeded against by, the Performing Right Society for improperly (that is to say, without the necessary licence) performing, or permitting the performance of its music, it has always been, and still is, the practice of the Society to look to the said promoters or proprietors to take out the necessary licences, and not the orchestra directors. The reason for this is that the licences are issued only in respect of specific premises. If licences were granted to dance band proprietors for performances at any place at any time, it would be practically impossible for the Society to check and control the use of its repertoire.

The proper course is for the director of the orchestra to satisfy himself from the promoter of the function for which his orchestra is to perform that the premises have been licensed by the Society. We feel that if he can prove having done this, he runs little risk of legal proceedings by the Performing Right Society, although the promoter or proprietor is liable to find himself in particular trouble if he has to admit that he failed to obtain the licence after his attention has been called to the necessity for so doing by the orchestra director.

NOTE.—The above reply also answers queries by R. L. R., Bradford; C. M., Hammersmith; "Puzzled," Stratford; A. A. M., Torquay; F. S. S., Blackpool; "Despair," Manchester; "Leader," Margate; F.'s Dance Band, Carlisle, etc., etc.

### MODERN DRUM EQUIPMENT REQUIRED

(Reply by the Editor.)  
J. E. H., WOLVERHAMPTON.—Would you be good enough to inform me of the name and address of the nearest musical-instrument dealers who hold a good stock of modern drum equipment?

You are really quite well served in your locality. Messrs. Philip Brown, Ltd., whose showrooms face Snow Hill Station at Colmore Row Corner, Birmingham, have a good display of "Premier" and "Leedy" drums equipped with professional demonstrators in attendance. The Windsor Banjo Works, Newhall Street, Birmingham, also issue a fine catalogue

of drum gear. We do not know whether they retail direct.

### CLEANING BANJO HEADS

(Reply by Len Fillis.)  
W. B., DUMFRIES.—As a constant reader of your valuable paper, I would feel obliged if you could tell me how to clean a banjo vellum which has become very soiled.

Messrs. Hawkes & Sons, of Denman Street, Piccadilly, London, W.1, market the "Wonder Banjo Head Cleaner." Though containing no rubber, it is a square piece of rubber-like substance, and is sold in cardboard cartons. The price is 3s. per carton. Probably there are other like commodities equally good, but I do not know of them.

### BANJO OR BANJOLIN

(Reply by Len Fillis.)  
P. F., DOUGLAS.—I am able to play the ukulele banjo, and am thinking of buying a banjolin or banjo. Which instrument is the easier to learn? Would self-tuition be possible? How long would it take to be able to play a song? Under "Daily Problems and Answers" in the September issue of THE MELODY MAKER AND BRITISH METRONOME you will find an amount of information which answers your question to a very great extent. The banjolin is obsolete as regards the modern dance band, and I would advise you to discard the idea of having one. Get a banjo.

With regard to self-tuition, it is possible that you could teach yourself from tutors and correspondence courses, but, of course, this naturally depends on your own personal musical ability and whether you already play any other instruments, and, consequently, understand the rudiments of music.

### RESPONSIBILITY FOR "TEMPO" IN A DANCE BAND

(Reply by the Editor.)  
C. D., MIDDLESEX.—A friend of mine and myself have a little difference of opinion, which we should like you to settle for us, namely: Which instrument in a dance band is responsible for time and rhythm?

The responsibility for the tempo at which a dance band plays rests solely with the leader, irrespective of what instrument he plays. The style of rhythm in which the various numbers are to be interpreted also rests with the leader, but the instruments comprising the rhythmic section (piano, banjo, tuba and drums) are primarily responsible for ensuring that the leader's instructions on this subject can be, and are, put into effect by the whole ensemble.

# "MELODY MAKER" COMPETITIONS

## THIS MONTH'S NEW COMPETITION

### WANTED: A NOVELTY VIOLIN CHORUS

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 Lawrance Wright Music Co.).

Closing Date:  
DECEMBER 6, 1926

On page 36 will be found the piano song copy of "Do I Love You? Yes, I do!" a number of which much is likely to be heard in the near future. Competitors are invited to arrange a novelty transcription for violin of the chorus only of this number, which must conform in general harmony to the said piano song copy.

Those interested will doubtless obtain much help from a study of Mr. Batten's "hot" chorus which accompanies his article on page 66 herein. "Double stopping" may be employed where desired, and particular credit will be given to the transcription which, while displaying good novelty rhythmic effects and embellishments, allows the melody to be clearly apparent.

Do not forget the closing date—December 6, 1926, and that entries are only accepted on the understanding that competitors agree to abide by the following rules and conditions:—

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

## RESULT OF PIANO TRANSCRIPTION COMPETITION

### Composition:

#### "PEARL OF MALABAR"

Prize: £5.

#### Judges:

Messrs. Horatio Nicholls & Billy Mayerl.

As was stated in our last issue, a record number of entries was received for this competition, and the competitors are certainly to be congratulated on the excellence of their work. A far higher standard of musical knowledge and originality in ideas—good ideas, too—was exhibited in the transcriptions submitted for this competition than was apparent in the orchestrations entered for the £100 Competition for British Arrangers, even when taking into account that the scoring of a complete set of band parts is a much greater task to undertake than the arranging of a novelty piano part.

Presumably because they had noticed Mr. Billy Mayerl was to be one of the judges in this competition, many of the competitors had modelled their transcriptions as closely as possible on this famous young artist's style, of which they appeared to have gained a very complete knowledge from a study of his many novelty piano solos. Some had even gone so far as to "lift" complete "breaks," and in some cases whole phrases from these solos, which they had in some way managed to insert with the alteration of barely a note. But it was originality that was wanted in addition to other qualifications, and thus, after a lengthy consideration of every attempt submitted, the judges decided to award the prize for an entry which, when the time came for its identification (the judges are of course at the time unaware of whose work they are considering), turned out to be that of Mr. Ron Gray, whose winning transcription will be found in the next issue.

But, and unfortunately so far as this competition is concerned, Mr. Gray happens to be on the staff of the Billy Mayerl School of Syncopation.

There is no question whatever that his entry was fairly produced, fairly submitted and unquestionably entitled to the prize, but, in view of the fact that—as Mr. Gray himself put it—"I think I had an unfair

advantage over the other competitors inasmuch as my daily association with Mr. Mayerl and his work enables me to acquire a special knowledge under circumstances of which others are deprived"—he has most generously refused to accept the prize, which is consequently awarded to the sender of the next-best entry, namely:—

#### Mr. FRANK SYKES, of

Green Bower,  
Marsden,  
near Huddersfield.

Mr. Sykes' work is very little behind that of Mr. Gray, and he can claim full honours in that nobody but a member of the staff of a school which teaches syncopation could beat him.

## RESULT OF NOVELTY SAXOPHONE CHORUS COMPETITION

### Composition:

#### "SHIMMY-DI-SHOO."

Prize: £2 2s.

#### Judges:

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

It is with regret that we find ourselves unable to compliment the saxophone players of Britain on their knowledge of even the elementary laws of music, that is, assuming they are fairly represented by the entrants to this competition.

Of some dozens of entries submitted, nearly 80 per cent. had to be rejected at first glance for errors which a very average cognisance of the theory of music should have made impossible.

Nevertheless, the few attempts that did survive until the final scrutiny were in distinct contrast with the majority in that they were not only technically correct, but illustrated original, modern and genuinely musical ideas.

The prize for the best transcription is awarded to:—

#### Mr. H. S. BOWSHER,

78, St. Mary's Road,  
Leyton, E.10,

whose entry proved that he has a keen appreciation of what is required in the syncopated music of to-day, and the ability to put his ideas into grammatical form.

Nevertheless, one cannot help comparing the musical knowledge generally displayed in this competition with that apparent in the entries for the Piano Transcription Competition. It seems that the average saxophonist, however pleasingly he may be able to make his performances actually sound, is sadly in need of tuition in the theory of music.

While being no excuse for this very unsatisfactory state of affairs, the explanation is probably that, whereas the majority of saxophonists are self-taught, and have learnt their instruments in a comparatively short space of time (for which all praise be to them), pianists have had sufficient instruction from those who have had the necessary competency to realise that the art of music does not rest with being able to interpret a simple score and interpolate a few additional notes at random without knowing how or why such notes come about, or even if they are theoretically correct.

## £100 COMPETITION FOR BRITISH ARRANGERS

When this Competition was first announced in our March issue, it will be remembered we stated that, apart from the actual prize money, the winners were likely to derive considerable benefit in the form of remunerative commissions that would be offered them.

And our statement has been proved. We hear from Mr. P. H. Osborne (who won the third round) that, as a direct result of his success, he is now doing special work for a well-known London publishing house. Mr. Ray Noble, too (who won the second and fourth rounds), is assisting Mr. Debroy Somers in no small manner with his company, the Debroy Somers Bands, Ltd., while Ronnie Munro, though well known before he was successful in the first and fifth rounds, is now busier than ever doing arrangements for publishers and with his recording band.

We would like to hear how you,

Mr. George F. Ford, who tied in the fifth round, are progressing. We wish you every success. If nothing has yet come your way perhaps we can assist you. Please drop us a line. We don't like to be out of touch with our friends.

Competition No. C./4 (November).  
To the Editor,  
THE MELODY MAKER AND  
BRITISH METRONOME.  
I/we desire to enter this Violin  
Transcription of the refrain of "Do I  
Love You? Yes, I Do!" for the  
Competition as announced in your  
November, 1926, issue.  
I/we agree to abide by all rules and  
conditions, whether stated or implied.  
Signature(s).....  
Address(es).....  
.....  
Date.....  
Postage enclosed for return.....

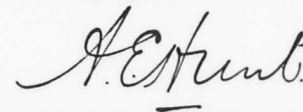
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JOE CROSSMAN ... ..	Saxophonist, Ambrose's Orchestra, Embassy Club
CLAUDE CAVOLOTTI ... ..	Solo Saxophonist, Alfredo's Band, Princes Restaurant (Winner Records and "Sunny")
ALF LOADER ... ..	Saxophonist, Al Davison's Orchestra, Princes Restaurant
HAROLD LYONS ... ..	Solo Saxophonist, Lyricals Orchestra, Café de Paris
LIONEL CLAPPER ... ..	Solo Saxophonist, Buffalo Band, Palais de Danse, Birmingham
GILL PORT ... ..	Saxophonist, Buffalo Band, Palais de Danse, Birmingham
WILLIAM SHENKMAN ... ..	Leader and Bass Saxophonist, Buffalo Band, Palais de Danse, Birmingham
JAMES HART ... ..	Solo Saxophonist, Savana Orchestra, Palais de Danse, Hammersmith
FRED AMBLER ... ..	Saxophonist, Al Tabor's Orchestra, Palais de Danse, Hammersmith
ART CHRISTMAS ... ..	Solo Saxophonist, Toronto Orchestra (late Princes Restaurant) and Columbia Records. Now touring Germany
LESLIE ALLEN ... ..	Saxophonist, Toronto Orchestra (late Princes Restaurant) and Columbia Records. Now touring Germany
BARNEY LUBELLE ... ..	Solo Saxophonist, The Miami Band (late Princes Restaurant)
PERCY HIND ... ..	Saxophonist, The London Sonora Band. On tour.

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## SYNCOPIATION & DANCE BAND NEWS

### Hylton books the Albert Hall for New Year's Eve

Hardly a month goes by without Jack Hylton providing us with a "bombshell" of news. For sheer enterprise and audacity he has often more than astonished many of the big showmen, and in spite of statements of his competitors that his adventurous nature will one day be curbed by disaster he marches on persistently from success to success.

The latest news from Jack's busy office is that he has signed an agreement with Charles Cochran to acquire Albert Hall for a grand ball on New Year's Eve in aid of the Middlesex Hospital. Full particulars of this astonishing affair will be announced next month. Meantime, his engagements take him to the Victoria Palace for two weeks, commencing November 8. This is to be followed by bookings at the Shepherd's Bush Pavilion and The Grange, Kilburn, which cinemas are both being worked in the same week.

Touching on this class of performance, it will be remembered that we prophesied the development of such entertainment in cinemas some months ago, and we reassert that in the near future an interlude by a star jazz band is likely to be a regular feature in cinema programmes. In this, as in most other forward movements, Jack Hylton is therefore the pioneer.

### Sunday Concert at the Albert Hall

But even at this point Jack Hylton does not stand still. On Sunday afternoon, December 19, he carries the argument with the "Crowhards" another good step forward by giving the first "All-British" Syncopated Sunday Afternoon Concert at the Albert Hall. The last time he performed in

this royal edifice he packed the place and had a rousing reception for his wonderful performance of Eric Coates' fantasy "The Selfish Giant." On December 19, therefore, we should enjoy a startling anti-climax, for it is Jack's firm intention to demonstrate

### Unbeatable and Unbreakable Dolls

GWEN ROGERS' Musical Dolls, who are supplying relief to the men's bands at both the Royal Opera House Dances, Covent Garden, and Olympia Dance Hall, have "arrived" not only in person, but in achievement.

There is a deal to be said, though much has been said already, against all-ladies dance bands, but The Musical Dolls have answered the critics very effectively, by not only sitting prettily but from a musical point of view, fulfilling the requirements of the concerns for which they have appeared.

Gwen Rogers has ambitions for booking the band on the boards, and, with plenty of experience behind her in stage acts, she should have no difficulty.

With The Musical Dolls and Jack Howard's Band in attendance, The Royal Opera House is doing big business.

On October 25, The Romany Players (another Gwen Rogers Ladies' Band), supported Santos Casani and José Lennard in a demonstration of modern ball-room dancing and massed tuition in the new flat Charleston, at the London Coliseum.

The girls were nicely costumed in gipsy outfits, and interspersed popular numbers alternately with the ball-room dancing demonstrations. Whilst full of "pep," the band was a little shaky, probably owing to initial nervousness, and the trumpet was rather crude. As this performer, however, doubled on sax., on which instrument she has a much more pleasing tone, she is no doubt a valuable novelty in view of the general scarcity of good lady trumpet players. Edna Rogers, leading, is a beautiful violinist, and Agnes, who plays drums and doubles on cello, is a fine artiste. The band did all that was necessary to support the dancers in their interesting "lessons."



Photo by [Hana] The first picture of "The Sylvians" since its formation, full particulars of which were given in our last issue. Carrol Gibbons, the leader, is seen at the piano.



Photo by [Hana] Gwen Rogers' Musical Dolls, under the leadership of Edna Rogers, as now playing at the Royal Opera House.

# DOUBLE YOUR VALUE BY DOUBLING!!! THE "JEDSON" MUSICAL SAW

The Saw which is being played at the 'Trocadero,' 'Corner House,' etc., etc.

Some saws are too short—too long—too stiff—too hard or too soft. The "Jedson" Saw is constructed from perfectly tempered steel, and played either with Hammer or Bow as illustrated. All the beautiful tonal effects of the Hawaiian Guitar are obtainable with the former and with the bow a rich, sustained 'Cello' tone is produced. Get in first in your town with the "Jedson" Saw.

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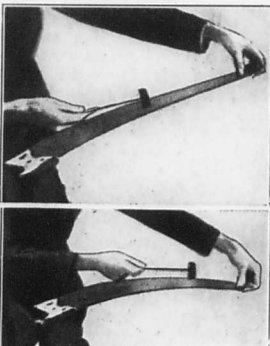
Complete with Felt-headed Hammer, Resin and Complete Instructions

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A strong 'Cello Bow' is included at an extra cost of

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### Another American Band Hits the "Bull"

The latest American dance band to visit our shores is Irving Aronson's Commanders, which obtained its permit from the Ministry of Labour on the understanding that it did not play for dancing but merely appeared on the "boards" as a Vaudeville act. As such it is the best of the bands from U.S.A. which Britishers have been privileged to hear—and see.

Opening at the Plaza Cinema, London, on October 4, for a four weeks' season, in spite of the fact that it started badly handicapped owing to lack of advance publicity—a fault which must be laid at the doors of the Plaza management—the news of its arrival spread rapidly, and in a few days the huge cinema was packed by the sheer excellence of the band's renderings.

The main features of the performance are singing and dancing. Every form of vocal effect is exhibited—"legitimate" and syncopated, either as solos, duets or ensembles scored in modern style, while Charleston exhibitions by some of the artists who dance "bring the house down."

Musically the entertainment is all that one expects from a combination which has the reputation of being one of America's best. For the most part the band plays "hot," and particularly excels when featuring "hot" saxophone and brass trios.

The personnel consists of Irving Aronson, who leads at the piano; Phil Saxe (tenor saxophone and comedian), late of Ray Miller's Band; Harold Saliere (alto saxophone), who came to England when Paul Specht first brought his band to this country; Artie Quenzer (alto saxophone) (all the foregoing double on the violin); C. "Red" Stanley (trombone); Milton Bloom (trumpet); Jimmy Taylor (trumpet); Sal Sibelli (violin and solo baritone); Ralph Napoli (banjo and solo tenor); Stanley Johnston (drums); Mack Walker (bass tuba).

It is rumoured that negotiations are

proceeding to extend the visit of the band beyond the originally intended four weeks.

### Our Dance Band Contests A Big New Year Contest at the Palais de Danse, Hammersmith

Nothing could be more evident from the Dance Band Contests in which THE MELODY MAKER has interested itself than that they are thoroughly welcomed by the rank and file of syncopated orchestras. The lessons they teach are

Messrs. Paxman Brothers, donors of a beautiful set of best Nickel Plated portable Music Stands.

Of the judges, so far the only one definitely fixed is Billy Mayerl, than whom there could hardly be a better for holding the confidence of competitors. As in other similar contests, adjudication will take place while dancing is in progress. Competitors will have the additional inducement of giving of their best owing to the promised presence of Alderman Bisgood,

Mayor elect of Richmond and Sir Newton Moore, K.C.M.G., V.D., M.P. for Richmond.

### Palais, Hammersmith, Contest

That which should certainly prove to be the biggest Dance Band contest yet organised is to be held at the Palais de Danse, Hammersmith—the father of public dance halls—on Friday, January 21. Immediately after the Kew contest, secretaries of bands interested should communicate with Mr. M. Dowdall, General Manager of the Palais, as applications are certain to be numerous. Further details are reserved until the next



Irving Aronson and his Commanders

highly practical, and the competitive spirit fostered makes for study and progress.

This month, as announced in our last issue, a competition is to be held at the Kew Pavilion, the entries for which have already created a record. The competition is spread over three days, the 17th, 18th and 19th inst. The first two nights (Wednesday and Thursday) will be devoted to eliminating heats, while Friday, the 19th, will be the great final for a twenty-guinea Silver Challenge Cup, presented by Messrs. Lewin Bros. Additional prizes are being donated by the following firms, and with others being half promised, a most imposing display should result:—

Messrs. Besson & Co., donors of one of their famous "New Creation" Trombones.

Messrs. A. F. Matthews, donors of one of their best Nonpareil Double Tension Bass Drums, as used by leading professionals.

issue of THE MELODY MAKER, as the Kew contest is of such importance that it should not be side-tracked on account of next year's developments.

### English Band for India

JACK SCHRAGGER, the well-known pianist, has taken Harry Collins, the saxophonist, Louis Chester, the trombone player, and Harry Bentley, the drummer, to India with him for an 18 months' engagement at Calcutta.

The Band left England to proceed via the Continent on October 21. On arrival in India it will be joined by a tenor saxophonist and violinist, thus making a six-piece dance combination which, if the two new members are up to the standard of the four originals, should be as good as any of its size.

We wish the boys the best of luck, and know they will maintain the prestige acquired by all their brother musicians who in the past have gone to the Empire from the Mother Country.

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Quadruple Silver-plated

Gold Bell (complete in plush-lined case) £32  
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**Billy Mayerl—Band Provider**

SATURDAY, October 16, marked the opening of the new Salon Bal, one of the most luxurious Dance Halls in London. Situated at Green Lanes, Harringay, and within ten minutes of Finsbury Park, this Palais de Danse proved an instantaneous success, providing as it does a wonderful floor laid in the most modern style, novel lighting effects, a good buffet and—most important of all—a first-class Band, known as "The Billy Mayerl Salon Syncopators" under the personal direction of Ron Gray, the pianist.

This band was supplied and trained by Billy Mayerl, whose activities in so many directions are already well known.

Mayerl's latest effort is the inauguration of a band supply department, and several bands are in formation.

On the opening night at the Salon the band literally went "all out and big"—to use an Americanism—and should certainly prove an immense draw. It has a big future in store and negotiations will shortly be made with a view to its broadcasting.

Mr. Billy Mayerl was present and delighted everyone with selections from his repertoire rendered in the manner of which only he is capable.

**Billy Mayerl's Vocalion Dance Band at Queen's Hall**

On November 4 Billy Mayerl will be back amongst the élite of the musical world, for he is presenting his Vocalion Recording Band at the



Photo by

*Billy Mayerl's Salon Syncopators*

Queen's Hall on that night, on the occasion of a special concert. Many famous concert and variety artists will be on the bill, but Billy Mayerl's part in the concert is a rather heavy one.

**Emlyn Thomas Reverts to "Straight"**

ALTHOUGH it is a common thing for "straight" musicians to turn to syncopation, it is indeed rare for the disciples of syncopation to revert to "straight." Our old friend Emlyn Thomas, however, is at present to be seen directing a big orchestra in Lyons' "Popular" Restaurant, Piccadilly, in spite of the fact that it is not long ago since he was one of the most sought after musicians for syncopated playing in England when, with the London Band at its zenith, he was hailed as the natural British successor to Paul Whiteman.

Emlyn Thomas has had an up and down experience of modern syncopation. During the last two years he has been faced with one of those persistent runs of bad luck, which has

resulted in his decision to return to "legitimate" music.

Very few dance musicians could switch over from one style of music to another so rapidly, but Emlyn Thomas is a true Welshman, and a musician of twenty years' experience.

Although he doesn't say so, we venture to predict that he has not left dance music for long. We will give him a year at the most, and then we shall see him back in the limelight of syncopation—a force to be reckoned with very strongly.

(Hana)

**Opening of the Olympia Dance Hall  
Engagement of the London Radio Dance Band**

THE opening of the mammoth Olympia Dance Hall for its usual ten weeks' Christmas Season has been postponed from November 26, as originally announced, to November 30. Although the contract is not yet signed, it is understood that the engagement of the London Radio Dance Band is as good as settled. Ordinarily Sid Firman's popular band would hardly be strong enough to fill such a great hall, but some wonderful amplifiers will be installed to increase its volume to the necessary efficiency.

Many of this band's countless admirers will be delighted to see it in the flesh after hearing it so long in spirit, and Olympia should benefit accordingly.

**A CORRECTION**

In the last (October) issue of THE MELODY MAKER, by an oversight in our Advertisement Department, Messrs. Cecil Lomax, Ltd., advertisement on "Classica" was published without the prices of band parts being filled in as arranged.

They are—

F.O. - - 6/- Salon - - 2/6  
S.O. - - 4/6 P.C. - - 1/6  
Extras - - 6d.

HALF PRICE TO SUBSCRIBERS, as again shown in a further advertisement on page 48.

**IMPORTANT TO READERS IN EDINBURGH AND DISTRICT**

Do not miss the special exhibit of HAWKES' famous Dance Band Instruments on view at the George Hotel, George Street, Edinburgh, for three days Nov. 10-12th, 1926

ADMISSION FREE

**HAWKES & SON**  
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### Debroy Somers' New Band

(From our Special Correspondent)

SOME weeks ago when I happened to drop in on a rehearsal of the new Debroy Somers' Band, of which mention has previously been made in this publication, I had an uncanny presentiment that it would turn out to be one of the finest show syncopated bands of the day and become a serious rival to the similar combinations appearing in variety.

And it looks as though my suspicions were well founded, for when this band made its debut on Monday, October 11, at the Grand Theatre, Birmingham, it not only had a great reception but deserved it. The same can be said of its engagements—a week in each case—at The Empire, Newcastle (October 18), and the Edinburgh Empire (October 25).

The programme, which wisely contained a number of the older favourites, included as special features: “Round the World with the Debroy Somers' Band,” introducing the ever successful idea of rendering popular melodies in the manner they would be played in various parts of the globe, and “The Evolution of Dance Music,” wherein the changes of style which have taken place in the few years we have known syncopation prove the great strides this class of music has made.

The lighting and stage effects were all devised by A. Samoiloff, the wizard, who, by juggling with a few switches, can alter a stage setting instantly from a Lyons' tea shop to a dragon's gorge without change of scenery or dropping the curtain.

Musically the combination is excellent. It plays “legitimate” or dance music with equal perfection and can feature untold different combinations of instruments.

The personnel is as follows: Violins, J. Pougnet, late of the Pougnet Quartette, which made such a success when included in the famous Kit-Cat Band, and A. Jacobs; saxophones, Alec Avery (tenor), late of the Carlton Hotel Dance Band, Charlie Swinnerton (alto), late of the Savoy Hotel, and J. Wright (alto); oboe,



Romany Band.

R. G. Somers; bassoon and harp, J. McQuillan; first trumpet, J. Wornell, late of the Savoy Havana Band; second trumpet, V. Mayall; trombone, Jock Fleming, late of the Savoy Havana Band; tuba and string bass, F. Underhaye; banjos and guitar, N. J. Newitt; drums, W. Barnes, late of the Carlton Hotel Dance Band; and last but by no means least, R. G. Munro and Norman Parry, with whose names readers of THE MELODY MAKER will be familiar, on the pianos.

The Debroy Somers' Band is due to appear at the London Coliseum early in November.

### Percy Pearce's Band

THE Westover Ballroom, Bournemouth, is one of the brightest spots in that rather sedate resort on the South Coast so frequently recommended by doctors for invalids. Not only do the sick and neurasthenic benefit



Percy Pearce's Band.

from the tonic properties of Bournemouth air, but from Percy Pearce's Band too, which, founded by John Birmingham, is now directed by Mr. Pearce, the popular violinist, who also officiates as M.D. in the Westover Cinema.

### Hendon's New Ballroom

ONE of the most beautifully decorated of Greater London's medium-size ballrooms has just been completed as an integral part of the Brent Bridge Hotel, Hendon—easily reached by Underground to Golders Green and thence a penny 'bus.

For the dances which are held every Wednesday, Saturday and Sunday (Sunday Club) in the afternoon at 4 o'clock and evening at 8.30. The Romany Band, which made such a success at this resort before the new ballroom was opened, is retained.

Originally a four-piece combination under the leadership of its drummer and vocalist, Jim O'Malley, assisted by H. L. Harrison, piano, Leslie Smith, banjo, and F. Gaselee, alto saxophone, it has now been increased for the week-day dances to six strong, by the addition of a violin and tenor saxophone.

The new ballroom is capable of holding 400 people. Popular Mr. F. Barrett and Miss Mona Claque are host and hostess respectively and expect, as they put it, “a ‘bumper’ affair on November 12, when a big night has been arranged and a Cabaret Show will be presented.”

### Military Bands for a Modern Ball

THE Annual Motor Show Ball, which took place at the Albert Hall on Thursday, October 28, was a gay affair, the music being provided by the magnificent bands of the Grenadier Guards, the Irish Guards and the Royal Air Force. Since none of the dancers seemed to find anything incongruous in these engagements, it is perhaps idle to cavil at them; but “regular” dancers would certainly demand a real syncopated band for a modern ball, without which the real spirit of modern dancing is painfully lacking.

**NEW BAND ARRANGEMENTS**

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**"A NIGHT OF LOVE"** Waltz  
(Arrangement by Walter Paul).

**"CHERIE, I LOVE YOU"** Waltz  
(Arrangement by Walter Paul).

**"JUST A COTTAGE SMALL"**  
(By a Waterfall) Fox-trot  
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**"OH, MISS HANNAH"** Fox-trot  
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**"DREAMING OF A CASTLE IN THE AIR"** (Arrangement by Walter Paul).

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**The Public's Loss**

It is a great pity that, owing to the exclusiveness of the institution wherein it appears, more cannot be heard by the public of Bert Ambrose's Dance Band, now at the Embassy Club, London. This is one of the best bands in the country.

Originally a seven-piece unit led by Ambrose (Violin) himself, and assisted by A. Aaronson (Alto Sax.), Joe Crossman (Tenor Sax.), Harry Edelson (Banjo), Max Raiderman (Piano), Julius Mustaum (String Bass and Tuba), and Eddie Grossbart (Drums), it has now been increased by Jules Berkin (1st Trumpet), F. Biffo (2nd Trumpet), and Ephraim Hannaford (Trombone), to ten strong. Berkin and Hannaford have come from America, while Biffo has recently been at the Savoy Hotel. Barney Sorkin, also from America, has replaced Aaronson.

Is it too much to ask that Ambrose will arrange for his band to record and broadcast, so that the general public may have the chance of hearing a very talented combination?

**Another "Star" for the Savoy**

MAX GOLDBERG, considered by many to be the finest of all British dance band trumpet players, has joined the Savoy Havana Band.

In addition to the many who heard Max play in person with his own band which was recently at the Criterion Restaurant, Piccadilly Circus, thousands of gramophone enthusiasts have enjoyed his recorded performances without knowing it, since he is in great demand with "recording" bands.

Now his admirers will have the additional advantage of listening to him via the wireless since, as is well-known, the Savoy Havana Band broadcasts regularly.

Max Goldberg occasionally writes for THE MELODY MAKER, and a most important article from his pen appears in this issue.

**Pianist turns Insurance Agent**

MR. SIDNEY DE JONG, the well-known pianist, has now turned to

commerce and will be calling on old friends and West-End musicians with a Life Insurance proposition emanating from his company, The African Life Assurance Society, Ltd.

In a future issue we propose to devote space to Insurance, which is one of those necessary precautions in the private lives of professional men, often gravely overlooked in the pressure of business affairs. Mr. de Jong, therefore, should be given a very attentive hearing.

**The Acid Test**

AFTER a most successful summer season at the Grand Hotel, Llandudno,



County Club Orchestra

Cyril W. Baker's "County Club" Orchestra returned on October 20 for the winter months, to the County Club, Liverpool, where it was engaged early this year.

Re-engagement is, of course, the one great proof that a band has been successful and our correspondent assures us that Mr. Baker will be re-welcomed with open arms.

The County Club is an institute of some importance in Liverpool. It holds its dances bi-weekly at the Carlton Rooms, Eberle Street, but the combination will not be disengaged on the remaining nights as it is the "house" band of the premises, which are always fully engaged for masonic and the many other functions at which a good dance band is so often required.

The practice of re-engaging bands for consecutive seasons is rapidly developing, and is surely an indication of general improvement.

**Frank Wilson Succeeds in an Action against Bertram W. Mills**

**A Case of Wrongful Dismissal**

At the West London County Court, on Monday, October 11, Judge H. M. Sturgess, K.C., decided an action in favour of the plaintiff, when Frank Wilson—the famous trumpet player—sued Bertram W. Mills, the proprietor of the Olympia Dance Hall, for wrongful dismissal without notice in respect of his (the plaintiff's) engagement at Olympia as leader of Jack Howard's Society Players, during the Christmas Season, 1925-6.

Judge Sturgess, in his summing-up, said that the plaintiff was employed by defendant to use his skill in getting the best out of the members of the band who were engaged by the defendant. He was satisfied that the plaintiff had used his best skill in the performance of his duties, and that in his, the Judge's, opinion, he was a temperate man, and the defendant was not entitled to dismiss him summarily without due notice. Judgment, therefore, was given for the plaintiff for the amount claimed.

Practically the whole of the band turned up to give evidence on behalf of the plaintiff.

This case is of great importance to musicians, leaders and employers of dance bands, since it raises the question of responsibility for discipline.

We understand from Capt. J. Russell Pickering, M.B.E., general manager for Bertram W. Mills, that an appeal has been entered.

**The Editor of THE MELODY MAKER.**

SIR,—Re a paragraph appearing in the October issue of THE MELODY MAKER, headed "Dance Band plays on a Racecourse," whereby the Atlantic Beach Dance Band, of Dublin, Ireland, claims to be the first dance band to play on a racecourse.

Unless the Atlantic Beach Band played on a racecourse before June 16, 17 and 18 this year, it is behind the times, as the band mentioned below appeared for the Ascot Races on these dates.—Yours, etc.,

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**The Mystery Man**  
 THERE has arrived on the scenes a gentleman who is rapidly becoming known to all performers of modern



syncopated music. He is styled Mr. Mark Fisher.

Readers who will take the trouble to refer to the orchestral parts of "Moonlight on the Ganges" will find that they were arranged by Mark Fisher and news has reached this office that, owing to the high esteem with which his work is considered by the London Publishers, further arrangements by this young genius will shortly be put out by such prominent houses as The Lawrence Wright Music Co., Cecil Lennox, West's, etc.

The burning question, however, is, who is Mark Fisher? It has been stated that he is the leader of a famous British Dance Band, but so well has he hidden his identity that few can say with any certainty if this is really so.

Many prominent musicians have been stopped in the streets of London with the greeting: "Good morning, Mr. Fisher"—truly a clever ruse to get the real owner of the name to give himself away, but one which has met with no success up to now. Also the inquisitives have called at his office, but have drawn a blank—only clerks being in attendance.

By a lucky accident we managed to solve the puzzle and we shall certainly give our readers the benefit of our knowledge—but not to-day.



**The Miami Band**

**LEON WHITING**, who not only has the advantage of experience in U.S.A., but is also possessed of modern ideas and keen ambition to put them into practice, is now leading his Miami Band at the Dunedin Palais de Danse, Edinburgh, it having been especially formed to take over, on July 5, the contract at that popular resort.

Although only consisting of five artists, the combination employs fourteen instruments, "thus"—as Mr. Whiting says—"allowing many changes of colour and the introduction of such a variety of effects that I am

able to treat differently each of the many numbers which go to make up our varied programme."

Led in person by Leon Whiting at the piano—he also undertakes the arranging of the scores—the combination includes the following musicians, who have all had a large experience in dance bands:—

- William Scott (saxes., banjo and clarinet).
- Jack Wells (saxes. and clarinets).
- Robert Lessels (drums and baritone sax.).
- Leon Chilli (trumpet, mellophone and soprano sax.).

**Local Talent in Hull**

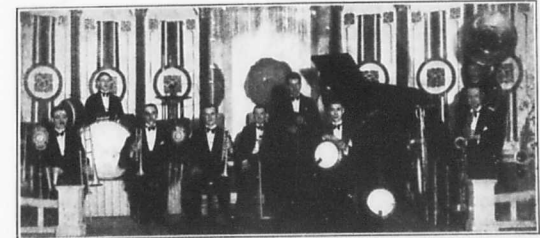
**BROOK'S BAND**, the talented Hull dance combination, which has been specially engaged for the Legion Ball, to be held in honour of H.R.H. the Prince of Wales' visit to Hull, and which, at time of going to press, it is hoped His Highness will attend, is still drawing large crowds to the Assembly Rooms in Hull, where it has been installed since October, 1924, and, appearing three evenings weekly, is booked to remain until the end of April, 1927.

The remaining evenings are for the most part fully engaged with "gigs," the band being in constant demand for the best dances held in the East Yorks and North Lines district.

The band, which is entirely composed of local talent, is directed by the brothers Ken C. and Bert R. Brook. Ken (who plays five instruments) being the M.D., pianist and arranger, whilst Bert is saxophonist and acts also as manager.

The remaining members of the combination are:—

- C. H. Brough (violin and soprano saxophone).
- R. Ford (banjo and guitar).
- H. McDonald (2nd saxophone).
- S. Wheldon (1st trumpet).
- F. Lee (drums and timpani).
- J. Fulston (sousaphone).
- B. Thornton (trombone).
- E. Bell (2nd trumpet).





**INSIDE INFORMATION**

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**Syncopation Scores Again**

HAVING taken as its motto "Enterprise and Originality," Moore's Merry Syncopators, under the leadership of Othy C. Moore (pianist, vocalist and arranger), assisted by Ronald H. Addey (saxophones, clarinet and violin), Harold Dukes (trumpet and saxophone), Mose Tindall (banjos) and Cyril Cowling (drums), are appearing in Hull with great success.

The combination—all the members of which combine in featuring a ukulele ensemble—is now at Ripon Hall, Hull, where it is due to remain until the end of April, 1927, having previously appeared at the Metropole, Hull, in 1923 and the City Restaurant in 1925.

In an interview, Mr. Moore stated, "My combination has been together three years and was the first dance band to play at the Grand Theatre, Hull. There seems to be no doubt about the public liking syncopation. A little while ago I was in the bill



Photo by [Dakin, Hull]

Othy Moore and his Merry Syncopators

together with a first-class 'high-brow' combination. Here is what the local Press had to say on the result: "... Band was not very well received and deserved more applause than was given for its wonderful rendering of classical music. The next on the programme was Othy C. Moore and his Merry Syncopators, who created a furore with the latest dance

numbers, the rendering of which stamped them as masters of rhythm." "Good for you, Othy—keep the flag flying!"

**Jack Howard's Brother returns to the Old Country**

WE learn from Jack Howard that his brother, Ralph, has returned to England from the States, in which latter country he has established a good reputation as a Saxophone Virtuoso in Radio programmes. Jack says he believes his brother is good enough for the standard of our best bands. If he is as good as Jack used to be in his palmy days then in his palmy days then certainly we shall soon hear of him in good company.

**Corelli Windeatt's Band for the V.A.F. Ball**

ONCE again Corelli Windeatt will provide and direct the band for the V.A.F. Ball at the Royal Opera House, to be held on Celebration Night, Nov. 12th, instead of Armistice Day.

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# MILITARY AND BRASS BAND NEWS

The following appeared in a recent number of *Truth* :—

*Have regimental officers a "down" upon Kneller Hall? The question is prompted by an official memorandum to the effect that the King's Regulations in connection with the submission of names of bandsmen and boys for a course at the Royal Military School of Music are not being carried out with the result that the lists have been steadily dwindling, and are now much below the normal.*

It would be rather interesting to learn the explanation for this.

Lieut. Col. Mackenzie Rogan, according to both the London and provincial newspapers, has been lecturing around many hoary old "chestnuts" again, especially that "old-stager" with regard to the trombones not slithering in and out by word of command. Even our grandfathers knew this, to say nothing of other similar yarns handed down from the early Victorian days.

The gallant Colonel has also given his opinion of Jazz. He feels sure that the days of Jazz are numbered, and that Kneller Hall Band should not perform this class of music, as it "lowered the standard of Army music."

What, in the name of music, is wrong with a well-performed fox-trot or any other "light number," as played by such an excellent combination as the Kneller Hall Band? Thousands of happy audiences have listened to the Kneller Hall Band during the past season in performances of music of the very highest class, but—if only for the sake of gentle variety—this splendid band has interpolated light popular numbers, each of which have earned the unstinted plaudits of its audiences wherever the band has appeared throughout the entire summer months.

The following is the position in which the Royal Military School of Music is placed with regard to attacks of the foregoing nature :—

By the strict rules of the War Office neither the Commandant, Colonel Sir Francis Elphinstone Dalrymple, nor the musical director, Lieutenant H. E. Adkin, is allowed to enter into any public discussion on matters affecting the school.

A musical authority connected with the school, however, put its case forward to the *Evening Standard* in the following manner :—

"Dance music," he said, "is only a minute part of the curriculum, but the

students must know how to play it, because they are the future bandmasters of the Army. An Army band must be able to cater for all tastes.

"Take the case of bands in small foreign stations. They have to play for the officers', sergeants' and other dances. If the bandmaster sticks to nothing but classical music he is backing a loser.

"There are cases where officers themselves have formed their own dance bands with pianos, banjos, saxophones, violins and other instruments, have run them independently of the regimental band, and have refused to let the bandmaster have anything to do with them."

As was mentioned in these notes last month, one of the chief complaints of seaside resorts is in the fact that too much "high-brow" music is played, and not enough of the popular class. The general run of military band programmes are doleful, old-fashioned and uninteresting from the audience's point of view. People do not go to the seaside for lessons in music, but for relaxation and amusement. The days of light popular and syncopated music are *not* numbered, and so long as the people demand that class of music, so long will it be a welcome addition to any programme, irrespective of Colonel Rogan's public comments to the contrary.

Here's a good one from Belfast with regard to Sunday band performances. It seems that the Queen's Island Military Band, one of the finest civic military bands in Ireland, has been giving purely classical concerts in the Pirrie Park on several Sundays during the summer months, and this has caused a "flutter" in the Belfast Presbytery, who, at a recent meeting, passed the following unanimous resolution :—

"That this Presbytery deprecates the Sunday band performances in the Pirrie Park, as being in themselves a breach of the Fourth Commandment, and as tending to more ungodliness by hindering the work of the Sunday schools, by militating against attendance at Sabbath evening services, by bringing in their wake classes of people with practices offensive to the neighbours."

In the meantime the band has been drawing enormous audiences to each concert; the advertisement from the Presbytery being the only publicity required, thus showing—without the "limelight" being turned on, that "Tis an ill wind," etc.

Several Army bands have come under the "un-glad-eye" of the

critic during the past season, among which may be counted the band of the Cameronians. The answer to the criticism in this particular case is that Mr. Dowell and his fine band were re-engaged at the New Pavilion, Worthing—the source of the criticism—to conclude the extended season, which finished October 31. Referring to Mr. Dowell, a local newspaper states :—

The individuality of Mr. Dowell is really wonderful, his baton, his fingers and his eyes breathe forth to his men the music that is in his soul to which they respond. As for the public, the heartiness of their calls for encores and the ready response thereto, speaks volumes for appreciation of the versatility of the repertoire.

The band of the Coldstream Guards is now home again after a most remarkable tour of Canada. The general opinion of the Dominion is that there has never been a better band sent from the Old Country, and that the present Coldstream Guards are far superior, in every way, to those which undertook previous visits. It is also said that the bandsmen formed a happy combination, and that Lieut. Evans was an ideal and masterly conductor, who gained and retained the full confidence of his men. Lieut. Evans, interviewed at Winnipeg, told a Press representative that :—

"It will be my privilege, when I get home, to report to the authorities a splendid reception throughout our entire Canadian tour."

The trip, he added, had been a revelation, and the bandsmen had enjoyed every step of their discovery of the vastness of Canada, and particularly the glorious scenery of the Rockies.

"Perhaps the most interesting experience the band has enjoyed," he said, "was playing at little stations in the more sparsely settled districts, at the request of the Mayors. Many who listened to the music had never heard a band before, and many had never seen a scarlet gold-braided jacket. It was a glimpse of the British Empire that will long remain in the memory of the new generations, particularly of foreign settlers."

## BRASS BAND NEWS

The following brass band contest result is announced :—

Buxton, October 2.—1st, Baxendales Silver; 2nd, Dove Holes Public; 3rd, Matlock United; 4th, Oldham Rifles.

To complete a very busy season, the following contests have yet to be decided: November 13, Edinburgh;

November 20, Caterham; December 4, Dalkeith; December 15 and 16, Belfast; December 18, Ashton-under-Lyne.

## Press Humorists on the C.P. Contests

### Hardy Annual Reports and Pictures

"The tumult and the shouting dies, the captains and the kings depart," said Kipling, in his picturesque way, but he said nothing of the newspaper men, great and small, who often stay long after they are necessary to put a new complexion on affairs by the exercise of what they fondly imagine is "originality."

This is particularly true of the Crystal Palace Festival, that day of days when all the junior crime-reporters take a day off from the Courts to abrogate the functions of the professional funny men at the brass bandsmen's annual rally.

Time has apparently hallowed this peculiar newspaper custom. Like the dog show, the brass band contest is pledged to eternity as a matter for mockery. It appears to count for nothing that on this occasion the most peerless brass bands, which constitute in themselves a British institution of world-wide pre-eminence, at much self-sacrificing personal expense gather together to pit their skill one against the other in a musical contest demanding months and months of profound study and rehearsal. It matters not that these bands are the pride and joy of countless music-loving local supporters, whose regard for their hobby is such that they emulate the enthusiasm of cup-final fans. Much less it appears to matter that these bands display such a perfection of musicianly ability that they vie with any symphonic orchestra in the kingdom.

No, the half-wits of pressdom come into their own this day of days, and for weeks afterwards the results of their efforts are headlined in nearly every paper in the kingdom, from the sombre London dailies and sensational weeklies, right down to the little provincial occasionals. The output is colossal, and the drain on the store of journalistic precedents must be incalculable.

Such descriptions as "The Big Noise" or "The Great Blow" are most commonly popular; but other old-time subtleties, such as "The Trombone Tornado" or the "Big

Brass Blare" are resurrected with equal persistency.

What is to be said in extenuation of the following effort, which wasted much valuable space in one publication: "Though the desolating coal strike is still on, and miners cannot use their picks, they can still play with enthusiasm their big double basses, instruments which call for a hearty exertion of the shoulder muscles, suggesting that of Tunney in his little adventure with Dempsey." Not much! Surely!

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The blessing of humour is a necessity of life. The dourst of us can appreciate it, even on solemn occasions; but that variety of humour so typical of the lay press, and so much akin to the chuckle of a leviathan idiot, is one of the world's unexplained mysteries, not to be aided in any solution by this specimen contribution headed: "1,500 Amateur Bandsmen in a Tempest of Noise!!!" (A very windy day indeed!) and continuing: "This pilgrimage of brass arrives from all parts, bringing with them their insignia in the form of some kind of musical instrument, and from daybreak the peace-loving inhabitants are made aware of what these innocent-looking contrivances are capable of when attached to the lips of a bandsman, who is both anxious and willing to let one and all know that in lung power he is as sound as the blacksmith's bellows!"

In all the columns and columns of such abject balderdash so far brought to our notice, one line emerges, and one only, which savours of genuine good wit. For what it is worth, here it is: "It's an ill wind which knows its way out of a saxophone!"—consciously funny, but gravely inapt, since saxophones are not used in brass band contests, and grossly misapplied to an occasion which merits serious consideration as affecting one of the best aspects of the nation's lighter side of life.

In time it may happen that this hoary custom of ridiculing the Crystal Palace Festival will make way for some inspired and enlightened policy of treating the subject with such dignity as is given to a Hallé concert. But that will only be when snobbery in art is completely abandoned—and that, methinks, can only synchronise with the millennium itself.

Such is the apoplectic nature of my feelings on this matter that I am afraid I have fallen into the snare and—as they say in the vernacular—bitten it. Thus I find I have waxed wrath to such purpose that I have left myself with no space for real Brass Band News. This is a crime which my readers must forgive on this single occasion, for, if my "strafe" fails to find an echo in all their hearts, I know it will call forth a "Hear, hear!" from many of those whose life interest is in the progress of brass bands and music for the masses generally.

Tune Uke in C.  
4th 3rd 2nd 1st.  
G. C. E. A.

# DO I LOVE YOU? YES, I DO!

Written by EDDIE STAMPER. Arrangement for "Banjulele" Banjo & Ukulele by ALVIN D. KEECH. Composed by GENE WILLIAMS.

Moderato.

Note: Uke Chords in brackets may be omitted if desired.

PIANO.

*Ad Lib.*

KEY C.

Go.ing round highways - go.ing round byways, All day I do - Tell.ing the world the  
Went to sleep Sun.day - woke up on Mon.day, And all that time - Dreamt that your lips were

wonder.ful charm of you. - And another thing My heart's feel.ing fine,  
ev.er so close to mine - And a funny thing That sweet dream of you,

just be.cause you're mine Wan.na keep ask.ing my self all the time.  
sent me all "Cuc. koo" Now I'm just wait.ing for it to come true.

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## REFRAIN.

Do I love you? yes, I do! yes, I do! So fond and true yes, I do! yes, I

do, Your mother ask'd me, and your father too. What'd you think I told them?

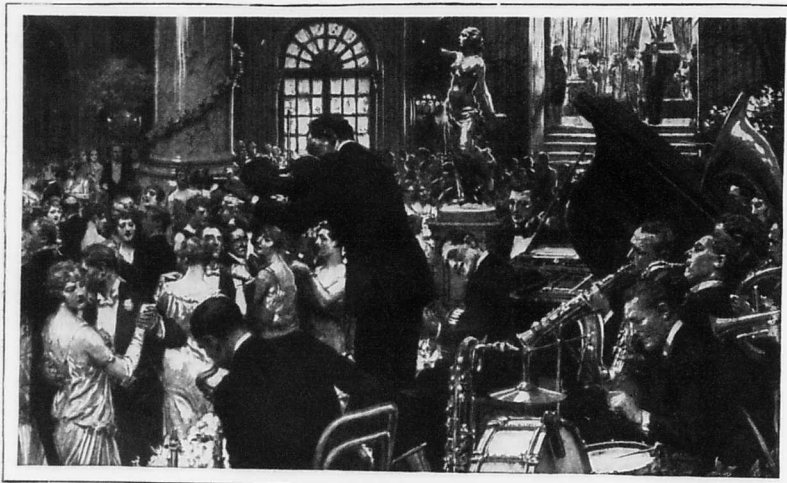
Yes, I do! yes, I do. I've told the birds and flow'rs, in their bow'rs, You're beyond com. pare.

Told the rest - love you best That's just how I care. And when the preach. er says "Do I love you?"

What'd you think I'll tell him? Yes, I do! yes, I do! Do I love do! Yes, I do!

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| <b>Savoy Havana Band</b>  | <b>Jack Hylton's Kit Cat Band</b>            |
| <b>Savoy Tango Orchestra</b><br><small>(The above Bands at the Savoy Hotel, London)</small> | <small>(At the Kit Cat Club, London)</small> |
| <b>Waring's Pennsylvanians</b>  | <b>Paul Whiteman's Orch.</b>                 |
| <b>Benson's Orch. of Chicago</b>  | <b>Jack Shilkret's Orch.</b>                 |

and many others.

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### BRUNSWICK (CHAPPELL PIANO CO., LTD.)

AGAIN this month an Esther Walker record—"Hard to Get Gertie" and "Ya Gotta Know How to Love" (No. 3215)—has created a mild sensation, and one really cannot blame the enthusiasts. Esther Walker is an artist with technique; but, what is more important, she has soul—the soul of modern syncopation—which she manages in her own inimitable manner to instil into her renderings. And that is not all. There are many companies who, having acquired Esther Walker, would sit down, rub their hands and think they had finished their labours. Not so Brunswick. Oh, dear no! Having obtained the finest of artists, they set about assisting her to the utmost by supplying an orchestral accompaniment which has turned out to be a gem of artistry worthy of the artist it supports. More than that I am not going to say. It is up to you, dear reader, to get this record and hear for yourself how much I have under-estimated it by not also mentioning the perfection of the recording.

Incidentally, I owe Miss Walker an apology, which I humbly ask her to accept. Owing to a misunderstanding, it was stated in these columns last month that she was a coloured artist. Of course, this is not so—unless you consider white a colour.

For the most part Brunswick dance records this month are conspicuous as exhibitions of "legitimate" ensemble performances more than for originality in the class of effects which one has grown to associate with syncopation, and novelty solos. They show the trend of modern dance music as it is played in New York as distinct from the Chicago style, which still relies more on individuality. Personally, I am not too pleased that this New York state of affairs is coming about. It brings syncopated music too near to "legitimate," which is not likely to be good for either.

Syncopated music owes as much of its success to its novel and amusingly entertaining effects as to any of its other features. It needs wonderful musicianship to "bring off" these effects if they are to sound musical. We will, therefore, all admit that the syncopated artist is as good a musician as his "legitimate" brother, without

his trying to prove it to us by robbing our dance music of the individuality which made it the brightly amusing recreation we so sadly lacked until its advent.

Those who agree with my sentiments will probably like the following records the best this month: "Deep Henderson" and "The Hobo's Prayer" (both on No. 3224) by Charley Straight's Orchestra; "I Found a Roundabout Way to Heaven," by Carl Fenton's Orchestra (No. 3217); "Give Me To-day" (No. 3212), and "It's Too Late to be Sorry Now" (No. 3214), both by the Colonial Club Orchestra.

All the above, while being excellently played, are full of "pep" and brightness, and have good dance rhythm.

Of the "over-symphonic" or "highbrow" renderings I like best "That's Why I Love You," by Charley Straight's Orchestra (No. 3203), "Tell Me You Love Me," by Isham Jones' Orchestra (No. 3204), and "Dream of Love and You" (which is a paraphrase on Liszt's "Liebestraume"), by the Colonial Club Orchestra (No. 3210).

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

THE OTHER evening I happened to be dining with the secretaries of three or four Gramophone Societies, or Clubs—I don't quite know how they style these affairs, but they are institutions for gramophone "fans," and the members pay a small regular contribution to purchase records, and then foregather to hear and criticise them.

In the course of conversation, the question of whether American or English recorded dance records were the better arose, and a heated discussion having resulted in a verdict for the foreign article (I'm afraid my friends were more truthful than patriotic), hectic argument followed concerning where the home-made article failed. Many constructive theories were advanced, the least disputed being that the British product lacked originality, particularly in orchestration, vocal choruses and effects.

I'm afraid this is only too true. The leaders of syncopated music in this country generally succeed in copying a most of that which is best in American

dance music, sometimes quickly, sometimes after much delay. Nevertheless, they get there provided the model is given them to reproduce, but they never devise anything new.

Every new batch of American-played records contains some novelty, sometimes great, sometimes small, but nevertheless there to create fresh enthusiasm and thus maintain the demand. On the other hand, each batch of those by British artists is merely a reflection of what has already been served up in the American creations of a few months earlier.

All of which should prevent anyone from being surprised that of twenty-six dance titles I have received from this company only seven are played by English combinations, while seventeen are by American and two by an American solo saxophonist supported by an English band's accompaniment. And, what is more important, this proportion is (although I hate to say it) just about what it should be, assuming that the ratio is governed by the merits of the respective combinations.

There are many who will say that, whatever my thoughts may be, I ought not to put them into a publication which goes to the public. Well! We all know THE MELODY MAKER AND BRITISH METRONOME has a big public sale, but it goes chiefly to the musicians of the country, and I feel it is essential to call their attention to the state of affairs which exists to-day. It is better that they should risk the loss of a few dates now than be allowed to rest in their state of somnolence and allow a foreign-produced article to claim public imagination and thus monopolise the complete market of the future.

The British musicians must buck up. Instead of being content to follow they must set the style of modern syncopated music, and thus be the leaders of the game instead of merely runners-up.

I have taken too much space on generalities, but here are a few remarks on the records I like best this month. I dislike putting the American combinations first, but they deserve it:—  
*By the Denza Dance Band*

One of the cleverest modern "symphonic" arrangements ever made of a popular number puts "Chérie, I Love You" (4093) on a par with the best-class "legitimate

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concert" records while taking from it none of the fascination of modern syncopation. The arrangement is beautifully played throughout, and the recording enhances the sweetness of tone, if not the brilliance of the rendering. On the reverse side, "How Many Times?" is an example of the fine musicianship of American bands and what this company really can do in the way of recording.

"I Wonder What's Become of Jo" (4096) is a real *dance* record. The rhythm is "hot" all through. The musicianship and recording are excellent, the latter feature being particularly fine in one of the best vocal choruses ever put on to a record. On the reverse side is "Lulu Lou," conspicuous for some fine banjo work—Harry Reser it sounds like, but I can't verify this.

"Am I Wasting My Time on You?" (waltz, 4092) is beautifully played and beautifully recorded. What more need one say for a waltz?

I would like to have included "You Gotta Know How To Love" (4095), but a "hot" dance rhythm in an otherwise fine rendering is spoilt by the banjo, which seems to be endeavouring to hurry the tempo.

By Ted Lewis and his Band.

(This combination features in every record a "cod" vocal chorus by Ted himself which cannot fail to appeal to anyone with a sense of the humour obtainable by exaggerating that which is already amusing by its ridiculousness.)

Very neat clarinet figures in the second chorus and wonderful trombone breaks in the third are the outstanding points in a fine dance rendering of "That Certain Party" (4099).

"Where'd You Get Those Eyes?" and "That's Why I Love You" (4089) are particularly neat and clean, have a fine "hot" legato dance lilt and feature some arresting solos on various instruments, including trumpet and trombone. Lastly, "Ma Mamma's in Town" (4088), played in Blues tempo, should not be missed.

All the above are well recorded, being of crystal clarity and well clear of blasting point.

By S. C. Lanin's Ipana Troubadours.

"Gipsyland" (4097), "Blue Bonnet, You Made Me Feel Blue" and "Baby Face" (both on 4098) are all beautifully performed. They have a bright, snappy dance lilt and

are also well recorded, though possibly a trifle harsh in occasional passages.

Bert Ralton's Band has given a good performance of "I Never See Maggie Alone" (4092), though I don't like the vocal chorus, chiefly, perhaps, because it is badly recorded. Bert, you sing too loudly and are too far away from your microphone.

Jay Whidden's record of "Up and At 'Em" and "Where is That Someone for Me?" (4087) would be fine, except that it sounds "fluffy" to me compared with his last month's efforts. As I don't know whether it is the fault of the band or the recording I'll leave it to Jay and the Columbia Co. to fight it out between them.

Percy Mackey's Band's records should have big sales in the provinces, where they like the melody to be very prominent and the arrangements simple and straightforward. The best of the renderings are "I Don't Care What You Used To Be" (waltz, 4090) and "Just a Cottage Small" (No. 4091).

Rudy Wiedoeft, the world's master technician on the saxophone, does some wonderful performances in "Gloria" and "Adorable" (4083). These two numbers are modern popular

compositions, as distinct from the "legitimate" works which Rudy recorded for last month's list, and are lessons in speed work to all saxophonists. The accompaniments are really well rendered by Percy Mackey's Band.

Layton and Johnstone's records are conspicuous for really wonderful recording. I like "Poor Papa" (4084) and "Suicide Sal" (4085) best. The remainder are too "straight." When I want that class of rendering I'll bank for genuine "legitimate" music, not modern popular dressed up to look like it.

H.M.V.

(THE GRAMOPHONE CO., LTD.)

EXCLUDING such firms as Columbia, Zonophone, Brunswick, and the very few others notable for excellence of recording, it has to be admitted that the worst discs issued by this Company are, from a recording point of view, generally, at least as good as the average put out by other concerns. Nevertheless, H.M.V. seem to be doing their best to ruin the wonderful reputation they hold by continuing to place on sale dance band records, the original performances for which were

given in concert halls and such like places connected, as I stated last month, by land-line to the recording apparatus in the factory, instead of in their own studios.

Presumably the reason for this is an endeavour to obtain that slightly "hollow" tone which gives an effect of vastness. If that be so, the object has been attained, but in so doing a defect has also been acquired in that an amount of echo has reached the microphone, and been so faithfully recorded as in some cases badly to blur the reproduction, and so completely spoil what would otherwise have been an exceptionally fine result.

This is no good, Mr. Recording Manager. You may be on the right tack, but the sooner you return to the studio until such time as you can entirely eradicate the fault of which I complain, the better. It is useless to try to improve a good pudding by putting raisins into it, when you don't know how to get the stones out first.

The foregoing, however, only applies to certain records. There still remains a fine selection of obviously studio-played renderings. The recording of these is in most cases startlingly good. And the performances are in general even better than the recording.

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Jack Hylton's Band has the biggest showing on the lists, and deserves it, as any of the following real live dance records, all of which are conspicuous for excellence of orchestration and first-class performances on every instrument, particularly the trombone, prove: "Oh, My Bundle of Love!" (No. B.5112), in which, for the first time, too, I think, Hylton introduces the guitar in a "hot" guitar and fiddle chorus—Chappie D'Anato and the irrepressible Hugo Rignold again; "Ya Gotta Know How to Love" and "Am I Wasting My Time?"—the famous number for which an English publisher paid the American copyright owner £2,000—(both on No. B.5116); "Blue Bonnet" (B.5113), in which the tone of the soprano saxophones is as good as I have ever heard; Eric Coates' "By the Tamarisk" (No. B.5132), which has a most seductive melody, and may be considered a miniature symphony concert in itself, so hauntingly has the particularly alluring orchestration been rendered; and last, but not least, Easthope Martin's "Songs of the Fair" (Parts I and II on No. B.5106), which have lost none of their magical charm by being performed in modern rhythmic form.

The best-played dance record I have ever heard from an English band, and very nearly the best from any other band for that matter, is "Breezin' Along with Breeze" (No. B.5119), by Hylton's Kit-Cat Band. Al Starita's saxophone solo is a perfect example of a refined, but arresting modern extemporisation, though it seems unfair to have singled it out for mention, as everything else in the record is so good. Anyone who misses this will lose a treat seldom provided.

"Only You and Lonely Me" (B.5119), "I'm Lonely Without You" (B.5101), and "Dreaming the Waltz Away" (Waltz. No. B.5125) by this same band are also far too good for the small space I have to mention them. The latter features the "Vibraphone" with most pleasing effect.

"I'm a Little Bluebird" and "Charleston, Charleston, Show me the Way" (both on B.5130), by the Savoy Havana Band, are spoilt by "Hall" recording, otherwise I might have been moved to enthuse on them generally and in particular the vocal chorus in the former sung by Reg. Batten. (You didn't know he could sing? Nor did I—until I heard this record.)

"To-night's my Night with Baby" and "Who Wouldn't?" (both on B. 5123), by the same band, have not only been played under proper conditions, but are fine examples of the recorder's art. The latter has the most inspiring dance rhythm of any record this month.

And then there are the records played by the American bands—really an excellent lot.

Roger Wolf Kahn—son of the Jewish American millionaire, whose advent as leader of a dance band caused much comment on account thereof—uses, it is rumoured, Pa's hard-earned dollars to collect the shining lights among American dance musicians for his band. Consequently, it is surprising that "Looking for a Boy" (No. B.5111), "Birdie" and "Raquel Meller" Medley (both on No. B.5107) are only good. I expected something extraordinary and am disappointed. Such is the burden of fame. It needs living up to.

Three "nonsense" numbers, full of the good fun guaranteed to keep even the most evil-tempered old grouser on the laugh, and, at the same time, by their rhythm and lilt, even

the lame on their feet, should be bought by everyone. They are "Any Ice To-day, Lady?" (No. B.5120), by Waring Pennsylvanians, "Hi Diddle Diddle!" (No. B.5121), by George Olsen and his Music, and "What! No Spinach!" (No. B.5124), by Aaronson's Commanders. All are interestingly modern, and have most entertaining vocal choruses—"cod" choruses for the most part. They are wonderfully recorded, the artists seeming to be right at the very doors of the instrument, not locked away, and surrounded by cotton wool in the bowels of the machine. In fact, in the vocal trio in "Hi Diddle Diddle!" one can actually hear the singers breathing. And while on "Hi Diddle Diddle!" I must call attention to the chromatic run up by the voices in harmony, answered by a similar run down by the orchestra near the end of the record. This effect is the talk of the London dance musicians.

Good an artist as Gene Austin is, it has again been left to the accompaniments to put his renderings of "Ya Gotta Know how to Love" and "Nobody's Business" (both on B.2350) amongst the star records of the month. These accompaniments

are of the "hot" variety, the former featuring a 'cello—about the last instrument one would expect for such a style—but there it is. One never knows what will happen next.

## PARLOPHONE (THE PARLOPHONE CO., LTD.)

This month Ronnie Munro has solved another of the many problems which confronted him. He has at last found the right man for his vocal choruses, which are all excellent. They are sung by E. Kolis, the drummer of the "Lyrics," one of London's most popular dance bands. I can recommend all the following of Munro's records: "Sunny" (No. E.5647), "Two Little Bluebirds" (No. E.5648), "On the Riviera" (No. E.5650), "Who Taught You This?" and "Petrushka" (both on No. E.5649), the latter being particularly well arranged.

"I'm Lonely Without You," by Mike Markel's Orchestra, and "No Foolin'" by the Jazz Pilots, are bright and lively dance records, and of special interest, because in the last chorus of the former and first of the latter, the modern "hot" legato style which Joe Crossman and Max

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Goldberg have introduced to readers of this publication is particularly well exemplified by the trumpet.

"Lo-Nah" (No. E.5615), by Emerson Gill and his Castle of Paris Orchestra, is most melodiously rendered. Rhythmic piano figures open the number in the form of an *ad lib*, and carry on right through the first chorus—a most pleasing and restful effect. Fine trombone work is also a feature of a very good all-round production.

Vincent Lopez's "Who," from "Sunny" (No. E.5647), is conspicuous for a fine arrangement and musicianship, but is far too symphonic to be considered a really good dance record. "Where'd You Get Those Eyes?" (No. E.5652), by the Goofus Five, is just the reverse. It has the usual wonderful "hot" rhythm which this band features running right through, and portrays the one style which bands of this country have not successfully been able to copy. It is, unfortunately, marred by a "tinniness" of tone due to bad work in its manufacture or recording.

### VOCALION (THE VOCALION GRAMOPHONE CO., LTD.)

I AM forced to wonder why Billy Mayerl doesn't feature more of his own piano solos and "effects" in the records by his band. The combination itself is excellent and turns out some really good stuff, but Billy has a big following in this country, gathered from his piano playing over the wireless—both solos from the studio and when he used to be with the Savoy Havana Band—and his variety act. I am sure most people buy his records to hear him individually as much as for the dance band he leads, and they are probably, like myself, disappointed if they find "nothing doing." The only record in which there is a piano

solo is "Lov'-Lov'-Lovin' You" (X-9897), and it's so good one wants to hear more.

For the rest, the records are distinctly good. Nothing particularly arresting is apparent in the arrangements, but they are nevertheless good, if ordinary, and fine musicianship marks every disc.

"Lov'-Lov'-Lovin' You" is backed with "June Rose," which I notice is stated to be composed by Mayerl, though there is a note here and there which reminds me very much of Braga's Serenata.

"That Night in Araby" (X-9896) by the same band is also excellent.

"Who?" and "Sunny," from "Sunny" (both on No. X-9900), by the Riverside Dance Band—another of the really good combinations working for this company—are, I think, the best recorded numbers in the list this month. There is a clarity and sweetness about them which help the combination to get over some pleasant little touches in style. In

"Who?" neatly placed tom-tom beats have come out extraordinarily well.

Don Parker's Band from the Piccadilly Hotel also has some good records to its credit in this company's lists, though what it would be like without Parker himself, and one or two conspicuously shining lights, is not the happiest of thoughts.

### WINNER (EDISON BELL, LTD.).

At the time of going to press I have only four dance records from this company.

"Bye-Bye Blackbird" and "When the Red Red Robin" (both on No. 4485) have been played by the Diplomat Novelty Orchestra. That this band has lilt and rhythm, and even if it doesn't display anything startlingly novel, can certainly turn out a pleasing performance with plenty of melody, is clearly apparent. Its vocal choruses are good.

The Regent Dance Orchestra has given us "So Is Your Old Lady" and "I'm Lonely Without You" (both on No. 4497). Now these are well recorded from the point of view of clarity, but the balance of the instruments is bad. This is surprising, as I hadn't noticed the fault previously, and I am wondering if a little experimenting has been done this month in changing positions. Whatever the cause, there is certainly a lack of rhythm and lilt. I cannot hear any bass on the first and third beats, and there is a lack of accent on the after beats. This I attribute to the tuba, banjo and piano being too far away from the microphone. I assume there is a tuba; if there isn't, the sooner one is obtained the sooner this band will turn out a better record. The vocal choruses are good. They are well sung and well recorded.

NEEDLEPOINT.

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# : SYNCOPATION IN THE CINEMAS :

## Setting to Pictures

NOTHING in the entertainment world has moved so swiftly or achieved so vast an upward trend as music of all kinds in the cinemas, writes our Cinema Correspondent. Yesterday it was of little account, to-day it is of vital importance. When we remember how comparatively young the cinematograph is, the progress made must be considered little short of remarkable. It seems so short a time since the cinema manager's wife, daughter, or young lady, aided and abetted by a rickety piano or harmonium, provided all that was considered necessary for the musical setting to pictures, and provided it with a care-free indifference to time or subject which might have been highly commendable under other circumstances. Under this light-hearted régime the deserted maiden could die miserably on a snow-swept moor to the inspiring strains of "A Life on the Ocean Wave," played with one or more fingers, or any other unsuitable piece of music which entered the head of the one-piece orchestra. Synchronisation was the last thing that mattered; in fact, nothing was of much consequence providing somebody's wedding march was duly arrived at for the promise of future happiness, suggested by the hero and heroine's amorous deportment, in the final scene.

Presently things began to improve; a violin, a cello, even a cornet, found a way into the cinemas, until by degrees we arrived at the perfectly organised and rehearsed orchestras of to-day. In fact, so perfect are many of them that one might be forgiven for suspecting that many so-called picturegoers go not so much for the pictures as for the music.

Syncopated music arrived on this island somewhere about 1918, but it was not until some time later that it became really popular. More time elapsed before the cinemas became aware of its entertainment value, its helpfulness, or the beauty it often possesses; but now it has won recognition as a valuable adjunct. Its popularity in the cinema is probably greatly due to the very many night-club and cabaret scenes with which the majority of pictures, big and little, are so heavily honey-combed. These scenes have generally an important bearing on the story and

the music is a great aid in conveying the right impression to the watchers in front, moreover, its tactful use is as valuable in describing a character as any amount of printed sub-title. Syncopated music is essential, and no cinema orchestra is worth its salt unless it can put such music over and give the requisite life to the "close-up shots" of the performers which are invariably flashed on and off the screen during such periods of the story's action as take place on the dance or cabaret floor.

The other day I saw a picture in which a vastly important series of scenes, the sensational moments carefully worked up to through several reels, showed a riotous party of young folk in a Pullman car attached to an express. They danced to syncopated music provided by a gramophone, although, of course, we got it from the full orchestra. In the height of the gaiety the villains uncoupled the Pullman so that it ran backward down a steep gradient to certain destruction. The party knew nothing of impending doom and the dance grew ever wilder, the music more full of merriment, but every now and again the picture flashed to the car dashing on, gradually gathering speed, while the orchestra almost imperceptibly surged to the roar and rattle of the iron way, then back again to the merriment and laughter of the doomed party. It was the syncopation that made the situation so vivid, and no other music could have stressed the horror of the thing as that light-hearted dance music did.

Occasionally an entire syncopated overture is played, indicating that the picture to follow is of a light-hearted character, and no other orchestration is so valuable for most screen comedies, but it is as incidental music that syncopation finds its most valuable position in the cinemas.

## In the Studios

Actors and actresses are notoriously temperamental people, and in the film world this is to a great extent encouraged. Their vagaries are often useful for publicity stories, and occasions have been known when the temperament of a "star" has helped to explain away an awkward situation when a greatly advertised film has not been forthcoming at the proper time

or when a backer's money has been lost too quickly. Producers some time ago discovered that music was a first-class thing with which to fight or create temperament and the best music was of the syncopated order. Therefore they employed bands to help the necessary atmosphere, or said they did it for that reason, although I think such engagements were often made from a spirit of kindness to relieve the tedious hanging about without which no film producer appears able to tackle his job. Being employed as musicians for the purpose of providing music, the boys can also be used as actors, and in this capacity be "shot" to provide those little scenes which rarely fail to rouse an audience from boredom. "Drums" are the most popular for "shooting," but, having the band on the spot, the producer can call upon violin or saxophone to help him handle temperament or, by a little sad dirge-like wailing, bring the tears into the eyes of a heroine who is suffering from indigestion or an early-morning at a night-club not provided by the carpenters and scenic artists. I have myself seen a perspiring and hard-working violinist doing his utmost to put "soul" into a temperamental young gentleman who lay stretched on a bed waiting until the spirit moved him. He played while his syncopating comrades rested on their arms and swore at the delay; at any rate, the expression on their faces seemed to say they were swearing and at the same time wondering when they were going to get away to their evening's work. Of a truth, syncopation is as useful in the studios where the pictures are made as in the cinemas where they are shown, and this usefulness will grow with time. Some American studios even go to the extent of permanently employing bands.

## Song Parodies

Following in the footsteps of other firms, Film Booking Office has acquired a peculiarly live and enjoyable set of short features entitled "Song Parodies." These work on very much the same lines as the others, a ball picking out the words of the song in correct time with the orchestra, the chorus being marked by a little figure in keeping with the song. I found "The Sheik of Araby" at the



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Palace, and a packed audience singing the words lustily. This is a novelty which should succeed anywhere.

### Irving Aaronson's "Commanders"

Of the many excellent syncopated orchestras which have provided fine entertainment in our London cinemas, few, in my opinion, have reached the pitch of general excellence and good showmanship which characterise the Commanders, now playing a short season at the Plaza. If there is any fault to be found, it is that the act is all too short. A comparatively small organisation, with its leader it only numbers eleven performers, it is remarkable for its scope and originality. Every man in it is not only master of his instrument, but the majority are exceedingly good singers and dancers. Comedy and by-play are a strong point, but nothing is overdone or forced across the footlights. Red Stanley is by way of being the Commanders' "star" dancer, but I should not advise anyone to attempt to emulate his Charleston methods on an ordinary ball-room floor. Although the Plaza is rightly famous for the way it presents acts and prologues, musical or otherwise, the Commanders were somewhat badly treated on their opening. The setting given them was of a tinsel tawdriness, although many of us thought that the two dejected looking trees up-stage were new and weird instruments, and presently to be played on. We were, however, disappointed. For the second week of the engagement the theatre lived up to its artistic reputation. This band should become as popular here as it is at home and in Paris, and all lovers of syncopated music will hope for a chance to see and hear its companion unit, The Crusaders.

### Hylton at Kensington

When I visited the Kensington Cinema to hear Jack Hylton's band, I was not surprised by the size of the audience or by its enthusiasm. One of the largest and most comfortable cinemas in London, the Kensington had few empty seats when I arrived, and the applause that greeted the band began some minutes before the curtain went up. And when it fell again repeated attempts were made by the audience to see and hear more of the band before the programme continued. The management succeeded in showing the feature film (a very good one) only by exercising *force majeure*.

The programme opened with "Lonely Acres," played on a darkened stage with spot lighting, and included selections from "Sunny," their great favourite "Mignonette," "June Down There," "I'm Gonna Bring a Watermelon," "Am I Wasting My Time?" and "Horses." I am not sure which of these the audience liked best. It showed no discrimination but applauded all with great enthusiasm.

After playing the tender love lyric about a watermelon, the band revealed what it could do in the way of burlesque by going through it again in the manner of Edward German, Tschaiakowsky, Sir Landon Ronald and Sir Hamilton Harty. Jack Hylton has shown a talent in this direction before, and the point of the parodies was not lost on his hearers; but he would find it a difficult task to justify at least one of them.

The version attributed to Edward German was in character as well as in style, and the "take off" of Sir Landon Ronald was neatly critical; but Tschaiakowsky, I fear, was badly slandered. It only needs a nodding acquaintance with Tschaiakowsky's

music to know that he had delicacy of expression as well as power. To suggest that he would bring up the big guns of "1812" to fire a love lyric is patently absurd. Nor is it in order to imply that Tschaiakowsky instituted the silly trick of using lighting effects to complete an interpretation that is already complete.

If Tschaiakowsky had wanted to express an ardent youth's determination to present his beloved with a watermelon, he would have done it as appropriately as he wrote "The Sleeping Princess." Still, the joke, as distinct from the criticism, was quite a good one. Jack Hylton and his band had the satisfaction of knowing, when the curtain was rung down, that, in the words of the amateur reporter, a pleasant time was had by all who heard them.

### Is it "The Jazz Singer"?

So far from the death knell having struck for syncopated music, as some disgruntled people would have us believe, the wish being probably father to the thought, this branch of music is likely to receive a distinct boost in the near future. It is an open secret that a big and entirely syncopated band is being engaged for a new West End production, and that the entire music of the play will be on syncopated lines. Those in the know are guarding the secret of the production's name well, also the theatre and the personnel of the cast. However, we should not be surprised to hear it is "The Jazz Singer," the British rights of which have been acquired by Lee Ephraim. This innovation, for innovation it is as far as orchestras in West End legitimate houses are concerned, has doubtless been inspired by the success of the coloured orchestra for "Black-Birds" at the London Pavilion.

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# THROUGH A MODERN DRUM FACTORY

If you have never been in a drum factory, but have the good fortune to be invited for a tour of inspection, you may, as did I (writes a MELODY MAKER Representative), expect to see just a wooden bench, a vice and a gluepot.

But let me tell you that in this expectation you will be disappointed. Preliminary greetings over, you enter to a roar of noise—the noise of heavy machinery and thundering presses. On becoming accustomed to the surroundings, you will find that everything from snare strainers to large majestic tympani are made by the most up-to-date machinery, and that to describe every wonderful device and tool would take a great deal more space than is available for these words.

Let us, however, make a start and follow the evolution of the wooden shell of a drum on its way through the factory to maturity.

In a long room are countless hundreds of hoops and shells stacked ceiling high. Here in this room they are seasoned in an even temperature and here they remain for a minimum period of three months. The wood is bent round into hoops and shells while in its freshly cut state, as when it has been three months in the seasoning room it is as difficult to bend it purposely as there is chance of its accidentally warping.

The bevelled edge on the counterhoops is obtained on a "moulding machine." In appearance this machine is a metal table with a short pole-like projection standing up in the middle. Actually, this projection is a knife edge revolving at an enormous number of revolutions per minute, and against it the hoop edges are shaved to the required shape as if they were wax.

The shells and hoops are next sand-papered down on large belt-driven lathes turning big cylinders of sand-paper, and as the wood dust which is thus produced flies up, a great fan-like apparatus collects it all up in its draught and carries it all away through pipes into a reservoir. Thus the atmosphere is always clear and the dust available for the many uses to which it can be put.

The wooden shell is next marked where the holes to take the fittings are to be bored, and then, while held in a specially designed vice, a vertical drill bores the holes with lightning rapidity.

I followed the wooden drum finally into the polishing-room. Here the

shells and hoops were hand-finished with fine glass-paper, to ensure a perfect surface prior to being put into "cabinets," where an operator "sprayed" them with cellulose lacquer from an air brush or "gun" working at a pressure of 10 lb. per square inch, the drum for this process being placed on a turntable to enable the operator to move it round without

machine; its flywheel alone weighed over 500 lb., and I was told it was a 20-ton press. This wonder machine was eating up long sheets of steel at one side and throwing out at the other nothing less than collapsible spurs.

There was also an automatic lathe at work; it was making the knobs which hold the rods on the shell of the drum. A thick brass wire was fed into one side of the machine, and as it rotated the end was bevelled, cut and shaped, the knob was drilled and threaded to take a screw, and the completed articles came tumbling down, like peas pouring out of a sack. These knobs, when plated, were screwed on to the shell ready to take the rods being made at equal speed on another lathe a few feet away.

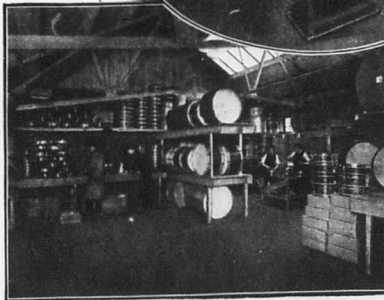
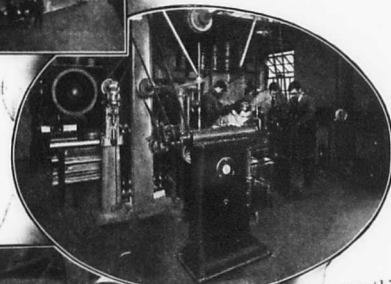
The riveting machine was also at work, riveting the tympani handles to the rods. These handles are turned out on the

automatic lathe just as the little knobs are made, and, after being riveted to the rods, plating is the next process.

I need not dwell on polishing or finishing; suffice it to say that

everything is done by machinery.

"Let us, while in this part of the factory, see the metal-shell side-drum in the making," said my guide. "The shell is cut out of the sheet metal, bent round in a machine, the ends dovetailed and then sweated together. A centre ridge or swage is then put on the shell, to give it strength, by means of a special machine.



touching it. And, incidentally, I found out that exactly the same method is used for the coachwork on high-class motor cars. No wonder that in this asbestos-lined room I saw drums with the "Rolls-Royce" finish!

"All fittings are made on the premises, too," said my guide—so we proceeded to the metal-shop.

The first thing I saw was a huge

"After that, the edge of the shell is bevelled by a special process consisting of 'spinning' over the edges to ensure a perfectly smooth and even rim over which the drum head may be stretched." And, as he spoke, I saw the work performed.

I also saw the metal hoops bent round in another operation, and the ends welded together by an extra-

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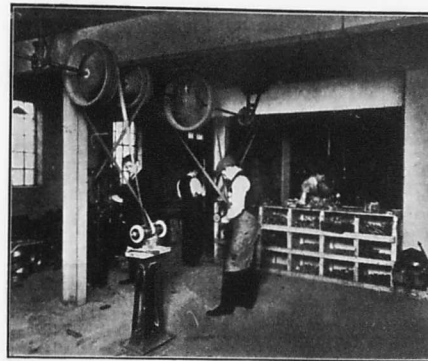
ordinary apparatus called the electric - welding machine, which welds them into one piece.

The process of plating followed, and the side-drum was ready for assembling.

In one department of the metal-shop, in the heat and the roar of the great blow-pipes, coppersmiths were at work, welding and shaping the kettles of tympani. They heat out the cup-shaped base of the kettles, and weld them by hand to the cylindrical top part with the great accuracy in measurement required for manipulating the glowing metal. The counter-hoops were made just like the hoops of the metal drum, and the handles turned on an automatic lathe.

In his sanctum I met the chief engineer, who showed me his wonderful "shaping machine," in which he made all the press tools—a machine which planed down chunks of steel correct to a thousandth part of an inch like so much cheese!

Time and space prevent me from dwelling upon all the wonder machines responsible for making our instru-



ments the scientific achievement they are to-day, but a word is necessary concerning the last stage of all—the assembling-room.

Here, finally, I saw drums and tympani being assembled, and heads lapped with the care and precision only used by the expert. Here it was, too, that I saw the finished instruments—drums made with the thoroughness characteristic of English workmanship, and which in my opinion certainly excelled the foreign-made

article. There is little wonder, then, that this factory has to, and does, meet a demand for 750 drums per week.

But it is not only drums that are ceaselessly and endlessly produced in this unexpected beehive, for bass-drum beaters, side-drum sticks, tympani sticks, wire-brushes, castanets, tom-toms, cow-bells, wood-blocks, and all the endless paraphernalia of the modern drummer's kit are produced in this departmentally divided factory.

I left awed, bewildered, astonished! Was I still in little old London or in New York? No! There were no skyscrapers confronting me now! Out again in the still air of a quiet London street I had time to collect my thoughts, and then it all dawned upon me.

This was no dream of American production at all. It was just a mighty tribute to British progress and British workmanship! I felt proud, very proud of it all, but in my heart felt a little ashamed, for I had half expected to find a wood worker's bench, a vice, a gluepot—

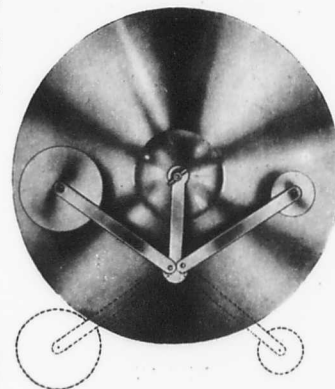
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## :: :: THAT LEFT HAND! :: :: Or, The Secret of Syncopation on the Piano By BILLY MAYERL

It has been said that there are three important points in syncopated piano playing: The first is the left hand; the second is the left hand; and the third is the left hand. This is unquestionably true; the left hand is of paramount importance, and unless its work is absolutely correct on the lines laid down, no matter how brilliant the right hand may be, the complete effect will be hopelessly unsatisfactory.

People have often remarked to me that when listening to some of my records "it sounds like four hands playing instead of two."

The whole secret of this is that the left hand is playing both accompaniment and the counter melody, and thus gives the impression mentioned.

Now, as to how it is done. The standard rule is as follows: The first beat of the bar must strike a tenth on the piano. [A tenth, by the way, is

ten notes (as shown on the staff) from the lowest note in the chord to the highest (both inclusive) or an octave and two notes.] For instance, if a composition is in the key of C major, the chord for the first beat of the bass would be C, G, E (as in Fig. 1).

The second beat, or "after-beat" as it is called, is carried up the register in an "inversion" of the same chord (that is, the same notes—C, G and E—arranged differently. See Fig. 2).

The third beat is a single note, a fourth lower than the bass note of the first beat (in fact, just as in an ordinary "vamp" arrangement); in this case it will be G, as shown in Fig. 3, and this, in its turn is carried up for the fourth

beat, just as in the second. The whole bar will then read as shown in Fig. 4.

The second and fourth beats of the bar (from now onwards referred to as the "after-beats") usually come in the middle of the keyboard, round about the position where the maker's name

appears, so that in this one bar the left hand is covering the essential portion of one-half of the keyboard.

Tunes are treated as to their melody (i.e., in the right hand) in various ways; the same thing applies to the work of the left hand. It will sometimes be found that in the piano parts as sold only a single bass note is shown by way of accompaniment, sometimes there is an octave, and occasionally some enterprising composer even puts in a tenth, in which latter case return thanks and make good use of it!

But in 99 per cent. of the piano music available to the ordinary musician the tenth is usually conspicuous by its absence; thus one will have to look in the treble part for the top note of the tenth (i.e., the thumb note, or "tenth note") in order to get the harmony correct. It is essential, of course, to find out what the chord is to be before starting to manufacture the necessary tenth. The harmony guide is *always* to be found in the treble, and the ear must do the rest. As usual, this applies to all keys, and after a very short time the performer will find himself choosing the correct notes automatically; it is really quite simple. This leaves the right hand free to attend to the remaining half of the keyboard.

No doubt on account of the large interval to be stretched, some will experience difficulty in striking together (i.e., not split), the notes making this chord of the first beat. Should this prove to be the case, there is only one correct way to deal with the matter, and that is to strike the bass note and middle note first and the remaining or "thumb" note slightly after. That is to say, as shown in Fig. 5.

Should this mode of procedure be necessary, it is *most essential* that the thumb note (in this case the E) should be sustained slightly longer than the C and G, because it is the most important note of the chord, representing, as it does, the "counter-melody"—the 'cello part, as it were. This E can be sustained by the pedal, but the pedal must be removed

immediately on striking the after-beat which follows.

The four beats, although definitely accented, should nevertheless be played lightly (*ppp*), so that throughout the rendering the pianist may portray that "swing" which is so essential to back up the work of the right hand. I repeat, the left hand is the foundation, and should it be uneven the whole fabric falls.

As the harmony changes in a tune, so changes the harmony in the left hand (refer to your music and you will find that this is so). For instance, suppose the next chord

(in this case the first of the second bar) to be the chord of the dominant or the G seventh chord (as shown in Fig. 6), the after-beat will naturally correspond with that chord and will be as in Fig. 7.

There is no question of learning harmony here; always use the written music as a guide and

you will see how simple this is. The third beat in this second bar, assuming the harmony has not changed again, would be

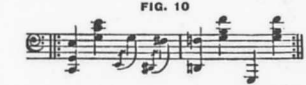
G (again as in the ordinary "vamp"), as shown in Fig. 8, and the fourth beat naturally the same as the second.

Fig. 9 shows the two bars complete.

Pianists should practise these two bars slowly to begin with, until that ease of motion ("swing" or "lilt") is obtained,

and until they can play them with this swinging lilt right up to fox-trot tempo. When they feel that they can manage this little exercise with ease and certainty, they may turn to

an elaboration of it by inserting the



connecting notes between these simple chords, as shown in Fig. 10.

The thumb note in this case also is slightly accented and will come a little after the notes played by other digits.

When a change of harmony takes place on the third beat of a bar (as it frequently does), it is necessary to strike a tenth on this beat (as shown in Fig. 11) instead of the usual bass note.

In fact, on whatever beat in a bar an harmonic change takes place, it is advisable to play a tenth at this change, in order to ensure a "bright chord"—so that the change may be recognised and well forced home.

Below are a few more examples in various keys, illustrating the practice of the theory I have explained above.

Key D Major.

Key D Minor.

Key Eb Major.

Key F Major.

Key F Minor.

Key C Major.

Key C Minor.

Key D Major.

Key D Minor.

Key Eb Major.

Key F Major.

Key F Minor.

Key F Major.

Key F Minor.

Key G Major.

Key G Minor.

Key C Major.

Key C Minor.

Key D Major.

Key D Minor.

The method portrayed in this article, which I have termed the Standard Rule, has, of course, its exception, and in my next article I propose to deal with alternative left-hand movements which help to relieve the monotony which would be caused by playing tenth, after-beat, octave, after-beat, throughout a whole number. This subject, which is, of course, quite a study in itself, is dealt with more thoroughly than space here permits in my Course of Modern Syncopation for the Piano, particulars of which may be obtained from The Billy Mayerl School, 29-31, Oxford Street, London, W.1.

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# MODERN TRUMPET STYLE

By MAX GOLDBERG, of the Savoy Havana Band

WHEN Mr. Joseph Crossman wrote his excellent article which appeared in the July issue on the new "hot" style being featured so extensively to-day in the best of the English as well as American combinations, he was kind enough to head it "A new 'hot' style for Saxophone and Trumpet," and that, so far as Mr. Crossman was concerned, was the last we heard of the matter—from the trumpet player's point of view.

Actually the style under discussion belongs to the trumpet. It was originated and emulated for the trumpet by trumpet players, and it was only after it had been introduced by performers on that instrument that saxophonists adopted it. I do not mention this because, being a trumpet player myself, I am jealous of the saxophone, but to prove that as a style it is, if anything, more suited to the trumpet than any other instrument; hence my reason (and excuse) for blossoming into print on the subject.

It seems unnecessary for me to devote space to giving a detailed explanation of the style in this article, because Mr. Crossman did that for me. His explanation might not have been exactly academic, but—and here is the important point—it was absolutely lucid, and I do not think I could explain it better than did my talented colleague. I simply advise all trumpet players carefully to peruse Mr. Cross-

man's article and treat it as though it referred exclusively to their instrument.

Like all things new, this style has excited the usual controversy as to how good (or bad) it may or may not be; but I feel the answer to the question is that the style is right provided it is not abused. Whenever anything new comes along there are always those who, being proud of having acquired something not possessed by all, work it to such an extent, and/or so exaggerate it, that it becomes nothing short of nerve racking. Used

in moderation, however, it not only produces an excellent rhythm and fit most suitable to the modern style of dancing, but, in addition, is most pleasing from the listener's point of view.

I feel I am giving sound advice in saying that when transcribing the melody of a composition to introduce the style too much deviation from that melody should not be made. In other words, the actual air should be apparent, though, of course, it is necessary to extemporise on it to a certain extent. The same remarks apply equally when the style is being used for counter-melody or obbligato.

The most important point to be remembered is that—as Mr. Crossman put it—the style, "while being decidedly 'hot,' is, so far as the melody instruments are concerned, played *legato*."

Assuming that those interested have digested Mr. Crossman's article, I give below a few exercises, the study and performance of which will, I hope, not only enable musicians to acquire the technique necessary for the rendering of it, but will be an additional help by conveying to them aurally a fuller idea of what this special style should sound like.

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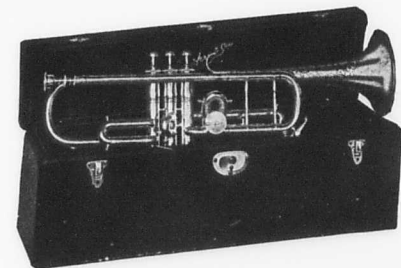
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### Exercise I. (Ma)

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This, and all other exercises, should be written out and practised in every key, slowly (tempo di Blues) at first, increasing the tempo as proficiency is obtained. Notes should never be tongued except where marked T. Accents (>) should be obtained by an increased and sharp pressure of air from the lungs.

**Exercise II. (M.G.)**



\*Use Red valve instead of 1st & 2nd valves to secure A<sub>2</sub>.

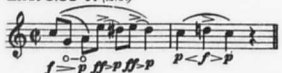
**Exercise III. (M.G.)**



**Exercise IV. (M.G.)**



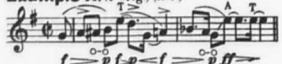
**Exercise V. (M.G.)**



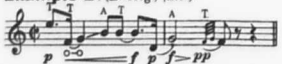
For an explanation of the meaning of the sign O-O, see Mr. J. Crossman's article referred to in this discourse.

Finally, Examples A and B are of breaks built up on an elaboration of this style. The former I used in the 2nd Trumpet chorus on the Zonophone record No. 2791 of "Hard to Get Gertie," when playing with Birt Firman's Band, and the latter in the 15th and 16th bars of the third (trumpet immediately after the xylophone) chorus in Imperial record (No. 1627) of "So is your Old Lady," when playing with Ted Brown's Café de Paris Band.

**Example A. (F.orig.) (M.G.)**



**Example B. (B.orig.) (M.G.)**



Example C is the way I would have played Example A two or three years ago. I have inserted it as it gives a most interesting illustration of the difference between the old-fashioned and the latest styles.

**Example C. (M.G.)**



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NOTES ON ORCHESTRATION  
(Article III) By LEIGHTON LUCAS

BEFORE I continue my series of articles, I should like to acknowledge the numerous letters I have received from readers all over the country. It is very gratifying to find such enthusiasm, which augurs well for the future of symphonic jazz. I regret that, owing to pressure of business, I have as yet been unable to answer all the letters personally, but they will be dealt with in due course.

There is one question which is frequently put to me that I can answer here. The best, and, I believe, the only, book on scoring for a dance orchestra specifically is the work by Arthur Lange, the recognized master of this subject, and every would-be arranger should not fail to procure a copy, which is obtainable, I think, from Lawrence Wright Music Co., Forsyth's "Orchestration" (Globe Publishing Co.) is a wonderful work on legitimate orchestration, which every musician, without distinction, should study with great profit.

\* \* \* \* \*

We left off last month at the special chorus. Now there are so many things to say about this that it is hard to know quite where to start. As I pointed out before, there are three methods of varying the chorus.

- (a) Rhythmically.
- (b) Harmonically.
- (c) Orchestrally.

Perhaps you will recall the little examples I gave in the first of these articles, where I made a very simple alteration in the rhythm of "Cutie" and the harmony of "Dinah," which are two easy samples of what can be done. Of course, harmonic changes have to be governed principally by the size of the band at one's disposal, since it is often rather difficult to make the change clear unless there are a sufficient number of instruments playing the harmony parts.

The rhythmic variation is the simplest of all, and offers the largest scope of action. It is always effective to keep the melody straight, and allow counter-rhythms, which may be in any style, to be performed by such instruments as are available.

If you have ever listened to records of the "Goofus Five" or "Cotton Pickers" you will fre-

quently have noticed this sort of rhythm played through a melody.

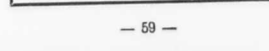
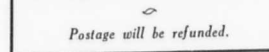
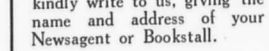
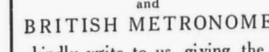
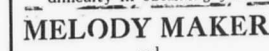
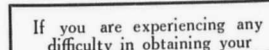
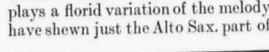
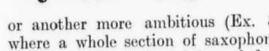
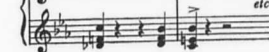
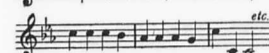
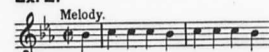
**Ex. 1.**



This is a very simple, but nevertheless very effective, form of rhythmic variation, and has the advantage of being satisfactory on almost any combination. The two bands I mentioned well repay studying, as they have the art of small-hand playing to perfection.

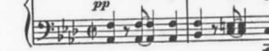
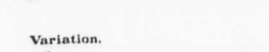
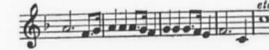
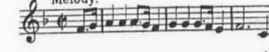
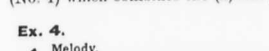
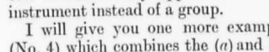
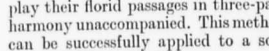
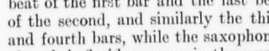
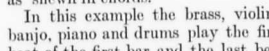
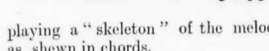
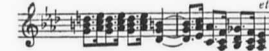
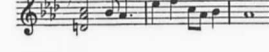
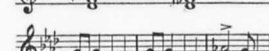
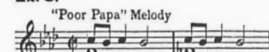
I will give another illustration (Ex. 2) of a rhythmic variation of the actual melody which can be heard in Jack Hylton's record (H.M.V. No. B5112) of "Gentlemen prefer Blondes,"

**Ex. 2.**



in the first three of the four lines of the variation and the full trio in the fourth line) with the rest of the band

**Ex. 3.**

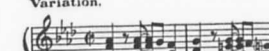
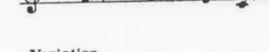
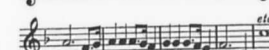
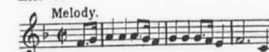


playing a "skeleton" of the melody as shewn in chords.

In this example the brass, violins, banjo, piano and drums play the first beat of the first bar and the last beat of the second, and similarly the third and fourth bars, while the saxophones play their florid passages in three-part harmony unaccompanied. This method can be successfully applied to a solo instrument instead of a group.

I will give you one more example (No. 4) which combines the (a) and (b)

**Ex. 4.**



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groups of variation in "Red, Red Robin" (H.M.V. Record No. B5115), as played by Jack Hylton's Band.

In this example the "Charleston" rhythm in the minor key was very effectively played *pp* by the full band, while the two sax. breaks added a contrast in style. The chorus continues with a "hot" brass variation of the melody. You will notice that in all these examples I have adhered tenaciously to the rule I laid down in Article No. I with regard to moving in groups. All these passages would have been ruined had one of the parts had a separately moving phrase. I want to insist on this now, as it is a very important thing to remember—especially in "hot" or "florid" passages.

Now, I think it is time we touched upon group (c)—i.e., the variation orchestral. It is next to impossible to lay down rules as every orchestrator has to limit himself to the combination which he is most likely to come across. For commercial purposes, however, it is usual to score for three saxophones—1st alto, 2nd alto, and tenor (altos in E<sub>♭</sub>, tenor in B<sub>♭</sub>)—

having regard to the rule laid down in my first article about 1st alto and tenor playing duet parts with the 2nd alto playing an intermediary part. This brings to my mind the fact that I was asked about this subject in a letter which I received a short time ago, and I will take the opportunity of answering it now. It is essential that the tenor sax. part remains below the 2nd alto in ensemble playing, as the tone is very distinct from the alto, the 2nd alto part being fitted between the other two. I trust this is plain. If my correspondent will look carefully at the last example, he will notice that the 1st and 3rd sax. parts would sound perfectly harmonious if there were no 2nd alto, but, on the contrary, if there were no tenor the harmony would be harsh and crude.

LEIGHTON LUCAS.

(To be continued.)

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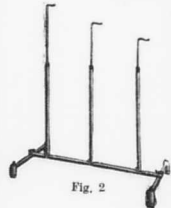


Fig. 2

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Fig. 3

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# SAXOPHONE EMOUCHURE, AND WHY

By BEN DAVIS

WHEN I wrote my article "The Secret of Success" I did not overlook the question of embouchure, but lack of space prevented reference to this all-important subject. I am now taking the opportunity of rectifying what many have written to tell me was a serious omission on my part.

Unfortunately, their embouchure is too often belittled or overlooked by the majority of beginners on the saxophone, who pay more attention to learning to play tunes, instead of performing exercises to produce a good tone and obtaining technique. But, if they would realise the amount of labour it would save them and the better results that could be obtained by a study of the correct way to use the mouthpiece, I am sure that much more time would be given to it.

The question immediately arises— which is the correct embouchure? Let us deal, first, with that which is taught and used at the Conservatoire, Paris, where the principle of drawing both lips over the teeth is, I understand, advocated. Personally, I feel I cannot too strongly advise avoidance of this method, except in exceptional cases, as it does not give a full, round tone, and, in addition, interferes with the tonguing. That it is successful on the clarinet does not in any way imply that it can be recommended for the saxophone.

It must be realised that the slightest amount of wind is sufficient for the clarinet, but it takes a large amount to fill the saxophone on account of the difference of size in the respective bores and other constructional details. In fact, to be able to pass evenly a large volume of air into the instrument without the use of undue pressure on the performer's part is one of the secrets of saxophone playing.

To permit of more air being passed into the body of the saxophone, its mouthpiece has a larger bore, and a longer opening. Both these features are negatived if the lip-covered teeth are, by means of the jaw muscles, to be allowed to pinch the reed on to the facing.

The second embouchure with which I will deal is that with the top teeth resting on the mouthpiece and the lower lip drawn in over the teeth. When blowing in this manner the

performer cannot possibly take full advantage of the soft flexible cushion that is obtained by just employing the flesh of the lower lip, unhardened by the teeth, and, again, left to rely on its own muscle instead of being excessively strengthened by that of the jaw. With this method not only must a much harder reed be used, but a closer lay employed, again preventing the free and easy passage of sufficient wind.

### The Correct Embouchure

By the process of elimination it is clear, then, that neither top nor bottom teeth should on any account be used to assist the lips, and, if my readers will bear with me a little longer, I will endeavour to give the remaining instructions necessary to show how a good tone may be obtained.

The mouthpiece should be inserted about three-quarters of an inch into the mouth, the lips being allowed to assume a natural and comfortable position. The mouthpiece should then be lowered on to the bottom lip, after which the top teeth should be rested on the mouthpiece and the lips firmly closed around it.

In endeavouring to keep the lips clear of the teeth, they should not be pouted, and only the red of the lips should come into contact with the reed and mouthpiece.

To control the reed with this embouchure will be found difficult at first, but, as the muscles of the lips gain maturity, will be more easily

accomplished. Success should not be expected too soon—it may take the muscles many months to acquire the requisite strength.

### Exceptions to the Rule

Of course, there are exceptions to every rule.

In the course of teaching I have had pupils whose upper-lip muscles have not been strong enough to exercise the necessary control, probably on account of the state of the nerves, and even after months of practice they could not produce anything but a tone that was very shaky and wobbly. To eliminate this, I advised them to use the clarinet embouchure which, as I have already explained, is wrong for the saxophone, but it was the only way, and, although the result was rather a thin tone, it was one which is much more pleasant to listen to than that which would otherwise have been produced, as by biting the lip it could at least be kept taut and steady.

In other cases I have found the same defect in the lower lip only. In what I will call MY IDEAL EMOUCHURE I have found this, too, can be overcome.

This embouchure is in every way similar to the non-pressure (or what I called earlier, the correct) embouchure, with the exception that the inside of the lower lip is allowed very slightly to pouch against the top of the lower teeth. The teeth used in this way do not deprive the performer of any of the soft cushion obtained by the lip, and can always be used as a support for it when the lip becomes tired during a hard day's playing. Again, when the performer has a hard reed which has had to be put on in a hurry, the teeth can always be brought into play when the top notes are difficult to obtain, without altering the position of the lips.

This last method is the one I employ myself, and although I know it is by no means universally accepted as producing a satisfactory result, yet I feel justified from personal experience in advising all beginners to adopt it.

At some future date I hope to have the opportunity of dealing fully with mouthpieces, their bores and facings.

BEN DAVIS.

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### Lifting the Fingers

IN response to numerous requests, I am devoting this article to a fuller explanation of what is meant by, and the reasons for, "Lifting the Fingers," a subject with which briefly I first dealt in the July issue of THE MELODY MAKER AND BRITISH METRONOME. Though little understood, the subject is, nevertheless, of the greatest importance.

To revert to the elementary. With the exception of those which are produced on open strings, notes on the banjo are, as is well known, obtained by "stopping" the strings with the fingers just behind the frets, and to make the notes true and clear it is absolutely essential that the fingers force the strings right down on to the fingerboard, and retain them so forced during the whole time it is required to sustain the note. It is only by a perfectly firm contact between the balls of the fingers and the fingerboard of the instrument that clear ringing notes can be produced. The slightest relaxation on the part of all or any of the fingers which are stopping the strings will tend to allow the strings to raise a slight degree from the fingerboard, and immediately this happens the perfect contact is, of course, ended and the notes become "duffy." They continue so to sound until such time as the strings cease completely to touch either finger or fingerboard, when they stop altogether. In this way it will be seen that the values of notes can be controlled, and the difference that there should be between the sounds of the passages in examples A and B made distinctly apparent.



As I have endeavoured to point out repeatedly in this series of articles, "snap" is the dominant factor in modern banjo playing, and to obtain that end, all ringing (by which I mean too long a sustain of the notes, or, I might say, too much overtone) must be obviated, except, of course, in rare cases when ringing is required to form part of some special effect.

Unlike other instruments which play sustained notes, when once a perfect contact chord has been struck on a banjo, its full tonal quality has been produced, and it has thus done its work; if it be allowed to "ring" on, a legato effect, very different from the "snappy" style required, will be apparent. Thus the chord must be "damped out" almost immediately after it has been played, and a clean break made apparent between each successive beat. *This is done by "lifting the fingers" directly the chord has been struck, which, as stated, kills the ring or sustain immediately.* It cuts the chord off abruptly and cleanly.

There is no question that this manner of playing will seem difficult, or rather, awkward, to those attempting it for the first time, nevertheless it is the best—probably the only—known method of obtaining the desired end, and consequently is worth all the time and trouble which may be spent in acquiring it.

To the really accomplished and up-to-date banjoist, lifting the fingers to control and shorten the value of his notes must, and does, come mechanically. Practically speaking it would be as strange for him to sustain his chords as for less experienced performers to keep lifting their fingers.

Watching an expert banjoist at work gives one the impression that his left hand is not unlike a mechanical stamp—so monotonously do the fingers keep "hammering" the fingerboard, no matter in what position the chord may be.

There are, of course, exceptions to every rule, and I have illustrated in previous articles some rhythms wherein, as I stated at the time, the fingers should not be lifted. When playing four straight beats to the bar, however, it is *absolutely imperative* that the fingers be lifted after each and every chord. Use of the method alone will disclose to its exponents the rare occasions on which it should not (or cannot) be used. LEN FILLIS.



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REGINALD BATTEN  
(of the Savoy Havana Band)

For performance as a Solo with the orchestral parts in either of the Choruses following the Verse.

Music by  
MILTON AGER.  
Words by  
JACK YELLEN.

The musical score is written for violin in G major, 2/4 time. It consists of 30 numbered bars. The notation includes various dynamics such as *mf*, *p*, and *ff*, and articulation marks like accents and slurs. There are also performance instructions like '1st or 2nd time bars as necessary as in printed parts' at the bottom. The score ends with a double bar line and a repeat sign.

D.S. al Fine.

# : SYNCOPATION ON THE VIOLIN :

By REGINALD BATTEN (Leader: The Savoy Havana Band)

In response to numerous requests, this month I have again scored a "hot" chorus. I have selected the number "Could I? I Certainly Could!" as it seems to be the popular dance tune of the moment.

The chorus I have written gets away from the melody rather more than I like; but then, on the other hand, to interpolate really "hot" stuff into this particular fox-trot while adhering rigidly to the actual air would require a certain amount of cross-fingering. As I am endeavouring to produce something of interest to the average, as well as the expert, violinist, I think it best to keep away from anything that presents too much difficulty.

One thing I should like to mention before I proceed further is that if at any time difficulty is experienced in playing the double-stopping in any particular bars of these "hot" choruses, those notes appearing in a chord which are *not* melody notes, but merely the harmony part, can be omitted without excessively marring the general effect required.

In this chorus of "Could I? I Certainly Could!" the first two bars (Nos. 1 and 2) should be a definite phrase with a slight diminuendo on the second bar giving an air of finality. The first beat of the third bar should be struck suddenly with accent and the quantity of tone carried right on to the third beat of the fourth bar, when the bow should be stopped suddenly and the semiquaver and fourth beat added to sound as though they were an afterthought on the part of the performer. This should give a natural accent on the first beat of the

fifth bar, where, again, we have a sudden decrescendo.

Bar No. 6 is unimportant, but leads on to a big crescendo on the seventh bar, terminating in a climax on the syncopated beats of the eighth bar, where, again, the last semiquaver and crochet are added as an afterthought.

In the ninth bar the opening phrase is treated in a different way. Here the accent falls on the third beat and also on the first beat of the next (tenth) bar, where another diminuendo leads to the eleventh bar, in which the only notes to be stressed are those which fall on the beat, the semiquavers being played in such a manner that they are barely heard. This carries us on to the next bar, where the C and B<sub>2</sub> are given as much prominence as possible, with, again, as the afterthought, the next two notes. (N.B.—I have never noticed the word "afterthought" in any treatise on musical theory, or even in Patrick MacPherson Vinterbaum's book on how to write a popular song in three

bottles; but I think it explains the effect we desire to obtain, and consequently I ask forgiveness.)

The first beat of the thirteenth bar, the two quavers on the second beat of the fourteenth bar, and the first beat of the fifteenth bar are also accentuated, the last-mentioned leading into a simple break, which should be played in a flat, sticky way, until the sixteenth bar is reached, which, again, should be played with stress on the notes which fall on the beat. The Charleston beat in the next bar (17th) should be struck firmly and loudly, as it not only has to carry well above the ordinary fox-trot accompaniment of the band, but also it announces the opening of the second half of the chorus. From now onwards right to the end the chorus is practically the same in construction, as was the first half, the same ideas as regards construction being embodied in the respective phrases of both sections, with the exception of the twenty-second bar.

In this bar we meet what is called a "bend," the three notes in the bracket being played with one finger, either the fourth or the second, whichever feels the easier.

I have been asked by certain people to disclose the identity of the critical gentleman to whom I referred in my last article, but as I have no desire to join in the controversy between the lowbrows (those with hair) and the highbrows (those past the barber's aid), I am afraid it must for ever remain a dark secret.

REG. BATTEN.

A "Melody Maker"  
Competition  
of interest to  
Violinists

will be found on  
page 18

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:: :: FOOT CYMBALS AGAIN :: ::

By JULIEN VEDEY

MANY years have passed since foot cymbals were used for dance music, but the fact that they have made a sudden reappearance and bid for popularity at the present moment gives room for much thought and no little comment.

Before the evolution of the modern syncopated drummer, in the days when the orchestral or "straight" musicians were relied upon to provide dance music, the foot cymbal pedal was naturally included in the drummer's equipment, but its value and importance seem to have been completely under-estimated by the dance drummer of to-day until only very recently, when foot cymbals suddenly caught on in America, and are now being taken up in this country.

In the early days of the syncopated drummer's career it was customary to have one cymbal attached to the bass drum, which was struck by a metal arm on the bass drum beater simultaneously with the bass drum itself. That this fashion died out

is not to be wondered at. Not only did the cymbal sound "tinny," but its beat could not be separated from that of the bass drum, owing to both being operated by the same pedal.

Now, the syncopated drummer has probably ignored the importance of foot cymbals operated from a pedal distinct from that which beats the bass drum because, whereas the after beat is the essential basis of dance treatment, foot cymbals have always been associated with the "down" or first and third beats in the bar. Yet once he has used the foot cymbals, their enormous utility and the unlimited possibilities they present cannot fail to appeal to him. Their use for accentuated after-beats is most important. Again, for Charleston beats they are invaluable. For "stomp" work they are the real thing, and their use in conjunction with some "hot" work on the crash cymbals produces effects beyond the "hottest" drummer's wildest hopes!

One of the most valuable pro-

perties of the foot cymbal pedal is the facility it affords the drummer to effect a quick cymbal crash and to follow it immediately on the next beat with, say, a five or a seven stroke roll. With only a crash cymbal it is practically impossible to leave the side drum, strike the cymbal, "squash" it, and return to the side drum into a clean roll right on the following beat; but with foot cymbals, crashes placed on most difficult beats—that is to say, difficult owing to that which precedes and follows them in the bar—become perfectly easy.

The clumsy, old-fashioned wooden jaws as used by the orchestral drummer have been superseded by neater, more adjustable and more controllable types of cymbal pedals. These are many and various. Some are vertical and others are horizontal, but there is little or no difference in the effect whether the pedal holds the cymbals either upright or flat, as long as they clash together and can be perfectly controlled.

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Some of these new pedals hold both cymbals rigid. I do not care much for that pattern, because, although one cymbal should be held rigid, the other should necessarily be slightly loose. My own pedal holds the cymbals horizontally; the top one, which moves up and down from the foot's action, is held rigid in its clamps, but the underneath one is loose. I arrange it so because cymbals must find their own edge to give the perfect crash, and cannot do so unless one has a small amount of play.

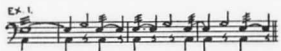
A pair of cymbals for foot work should be uniform and equal in size, and about 12 to 13 in. in diameter. The newest type of cymbals, made specially for foot work, have a very large bell—almost cup shape—and a very small edge. These have been designed to give that "squash" effect.

It certainly takes a little time to get used to beating after-beats with the left foot, and the Charleston beats are also a little confusing at first; but the venture well merits the time spent on it, since the possession of a cymbal pedal doubles a drummer's efficiency.

Further to illustrate the indispens-

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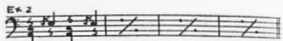
ability of the foot cymbals, I propose to score a bar or two with quick crashes appearing between short rolls.



You have only to glance at the example to see how very difficult it would be to strike the crash cymbal, "squash" it, and correctly to interpret those rolls on the following beat if only a hand cymbal were used. Try it with the foot cymbal pedal, and it immediately becomes ridiculously easy.

When we look at the drum parts scored for foot cymbals there is little wonder that the dance drummer despised the use of the pedal and

refused to adopt it. For curiosity's sake, consider example two.



It is not very inspiring, and gives a drummer no scope to shine if played as written; but in example three I have scored a couple of bars on the crash cymbal combined with a marked after-beat on the bass drum and foot cymbals.



Anybody trying this will be immediately convinced that there is no limit to the variety of "straight" and syncopated rhythms and beats which can be extemporised with the aid of the foot cymbal pedal.

It is wrong to suppose that pedal cymbals are only suitable for a large combination. I have used mine with equal effect in quartettes and quintettes. When playing with a small band, I admit it is not essential to play "heavy," but the pedal cymbal is for rhythmic effects—not for noise—and these effects can be subdued on the pedal the same as with the hand.

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