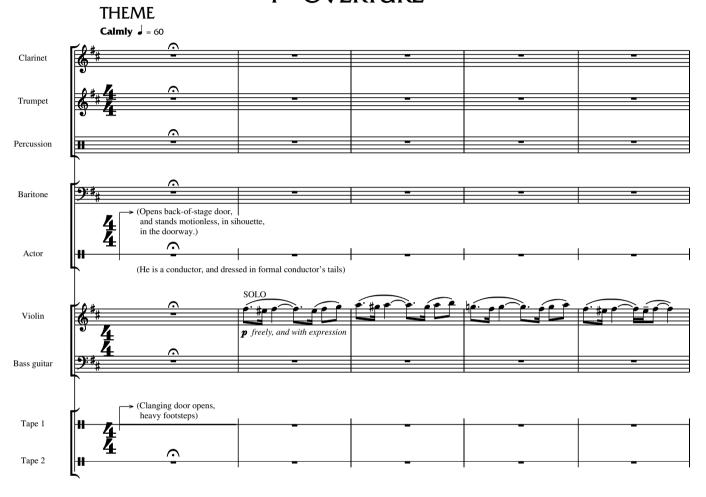
HOW TO BECOME A PROFESSIONAL VIOLINIST

(or THE TITANIC LURCH)

Text by Jeremy Brooker Music by Stephen Gibson

I - OVERTURE



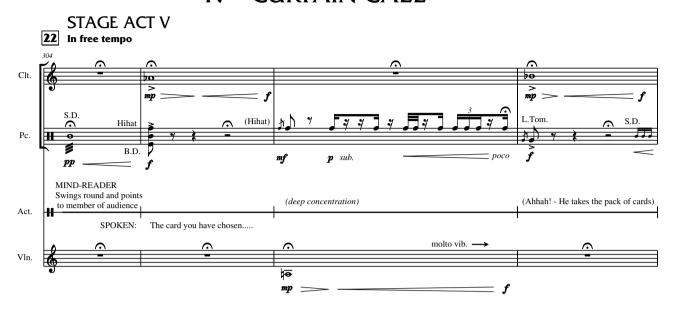


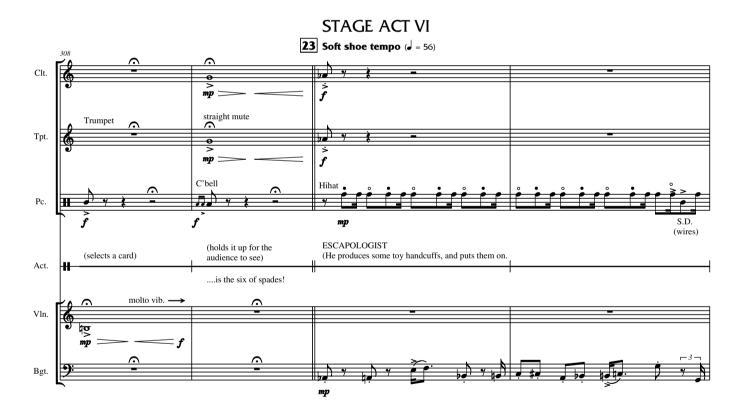


There is, at this time, a greater demand for musicians than has existed before - most particularly for those skilled at playing the violin, violoncello or pianoforte. The music halls, theatres and film houses are all seeking good men. And for the musician who wishes to see the world, and save money, there are the different ships' bands - an opportunity not open to the clerk or mechanic. The large passenger liners carry a band all playing the best stuff, and the pay and conditions are good.



IV - CURTAIN CALL

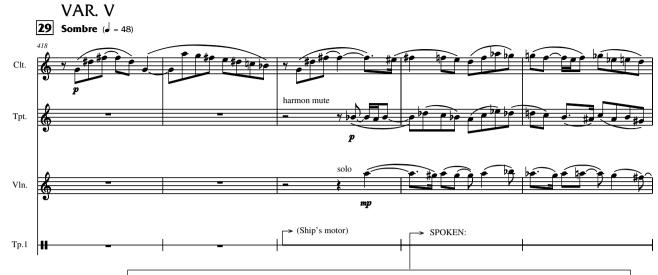








V - ANTHEM



At the time of the Titanic disaster, the adoption of trades unionism and the trades union weapons of offence and defence amongst musicians was becoming a real, if somewhat novel and previously unheard voice in negotiations with theatre and music hall managements. The Titanic succeeded in focusing public and media attention on the working conditions of musicians, at the very time when such sympathy was most needed - and the Amalgamated Musicians' Union was not slow to discover its propaganda value. Huge memorial concerts were held, and a fund set up which drew money and support from all over the world. Significantly, the money was to be spent not on a conventional memorial to the lost bandsmen, but on the establishment of a convalescent home where musicians who needed to recuperate after long spells in 'twice-nightly' music halls could "recover their strength, restore their shattered nerves and put some fresh air into their lungs."



