

Interview  
with  
Rudy  
Wiedoeft

See page 9

THE  
**MELODY MAKER**

AND BRITISH METRONOME

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

Edited by EDGAR JACKSON

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The  
Secret  
of  
Success

See page 39

## LÈSE MAJESTÉ

*"Live pure, speak true, right wrong, follow the king—  
Else wherefore born."*

—TENNYSON (in "Gareth and Lynette")

**D**EMANDS upon the wit of a cabaret comedian are, of course, much more exacting than those which are catered for by the funny men on the boards.

THE atmosphere of the night club is so much more "intimate" than that of the necessarily larger theatres and halls that a set programme becomes at once too "stagey" or too "forced." If the artist cannot patter and crack a spontaneous joke with the visitors, he will fail to get the laughs. It is not unusual for the dancers to join in with ribald interjections, when the gift of repartee becomes almost a *sine qua non*. The cabaret comedian is, therefore, entitled to the fullest sympathy, and many faults must be forgiven him.

**WHILE** we have nothing to say against Mr. Tex McLeod as a cabaret artist, for undoubtedly he has the knack of getting "on terms" with his audience and possesses a rich vein of humour—two essential points for the successful artist—we find him guilty of transgressing one of the most jealously guarded of the unwritten laws of this country.

WE are a democratic people royally governed by a constitutional monarchy. There are few English-

men who do not reverence the names of our Royal Family. Thus, it is an incredible thing for a comedian in this country to attempt jokes around any of its members.

**NEVERTHELESS**, Tex McLeod, who is an American, has so far forgotten the respect due to the constitution of the country which has been pleased to welcome him and provide him with a means of livelihood, as to make remarks intended to be humorous but which are in the very worst of taste, about its Royal Family. It is deplorable but all the same true. We heard it ourselves during a recent visit to a London club when Mr. McLeod was presenting a cabaret turn.

**MADE** about humbler personages, these remarks would have been insulting but, at the same time, so lacking in general interest as to be not worth mentioning. Their reference to Royalty, however, lent them a glamour the benefit (if any) of which Mr. McLeod apparently thinks reflects on himself.

**THERE** is no objection to anyone obtaining such applause as he finds he can get by mentioning the Royal Family; but only providing such mention conforms to the laws of etiquette and good taste.

**MOST** of the visitors present were silent and embarrassed during this part of Mr. McLeod's performance, although one or two, through sheer nervousness, felt constrained to indulge in a few inane titters, speedily choked in their throats, however, when some more robust English gentleman audibly exclaimed in no uncertain tone: "Of all the damned cheek!"—thus expressing the views of the majority.

**THESE** five words—"Of all the damned cheek!"—were as effective as any in our English vocabulary, and could not have been better chosen for the purpose of ramming well down the throat of the transgressor that the British love of good taste and fair play, above all to our Sovereign, is not to be violated by any person, even when cloaked under the guise of humour.

**APPARENTLY** Tex McLeod has not found time to assimilate these ideas by his own observations; and so, lest his tongue should indiscreetly urge him to a continuance of these, or other, efforts in similar bad taste, we dedicate to him, with the best of goodwill, these few hints on essential etiquette.

THE EDITOR.

## :: A Bother with Glover ::

There is a geniality and personality about Jimmy Glover which stands him in good stead when conducting an orchestra, and, to a certain extent, when he takes up the editorial pen. Unfortunately, cold print does not invariably bring the personality of the author before the eyes of the reader. The twinkle of the eye, the humorous set of the lips and the fun in the voice which may all have been present when the manuscript was dictated, vanish one by one under the soulless pressure of the printing machine. The printed message may then be interpreted in many different ways and banter falsely construed as malice.

These facts were well exemplified in a recent issue of *The Stage*, in which Jimmy Glover conducts the regular "Music Box" feature. On this occasion he treated us to a few comments on Rudy Wiedoeft and the coming end of jazz. Maybe he was "funning," at least his style would indicate it, but between the lines he becomes suspect of seeking the notoriety of the Dr. Cowards, Signor Mascagnis, and others who so earnestly and avowedly desire the end of syncopation.

Jimmy Glover refers, firstly, to the journalistic appreciation of the general press on Rudy Wiedoeft's recent saxophone demonstrations, stating that since he plays "anything but jazz," his technique on this "much maligned" instrument might perhaps (this rather grudgingly admitted as we think) after all be of some use in the best company. It might even stimulate a last flutter in "poor old Jazzabelle," whom, he is afraid, is past redemption and "doomed to die of syncop(e)ation."

Let us examine these comments and put matters to rights. Whether serious or jocular, Jimmy Glover will find us ready at any time to meet him in either mood, but, even at the risk of being thought humourless, we will, for this occasion, take his words as being a jovial pronouncement of his serious convictions.

Rudy Wiedoeft is a master saxophonist. More, he is a missionary who has come to this country with two objects: Firstly, of course, in search of adequate remuneration, and secondly, as his type of programme shows, to prove to all critics that a

saxophone is, while being essentially the soul in the syncopated orchestra, of equal importance in the "straight" band if only symphony players would humour its characteristics instead of racking its nerves.

It is quite possible that, at the time of writing his comments, Jimmy Glover had not actually heard this artist and was merely paying lip service to those who had, and who, at long last, had perforce to admit that the saxophone was something more than a low-comedy joke.

If that is so, Jimmy Glover is in for a revelation, and will, at some future date, pay a less grudging acknowledgment to a great instrumentalist.

We would like him to know, however, that Rudy Wiedoeft certainly does not "play anything but jazz." He is first and foremost a dance musician. When in the future the Chester Hazletts and Rudy Wiedoefts have succeeded in establishing the prestige of the saxophone to the point of it being promoted to a position of first importance in symphony work, as indeed it will be, we insist that the credit for its discovery goes to the dance-musician who to-day is the butt of all musical big-wigs. Let the critics understand then, that Rudy Wiedoeft has always been, is now, and ever will be a son of that same "Jazzabelle" in whose system he is raising, according to Glover, a flutter of the divine spark.

Time will undoubtedly prove and justify the merits of syncopation. This commentary of Jimmy Glover is the writing on the wall. Although, doubtless, he did not expect us to take consolation from his words, he has, by his half-admission, set the clockwork of vindication in motion. The progress of saxophonists, banjoists, trumpet-players, trombonists, pianists and drummers is all on a par. Even to-day, the dance musician on the ancient instruments is teaching the straight player more than he can learn, and the performers on modern instruments, instead of being held up to ridicule and reviled, will shortly be revered.

There is no sign of cardiac trouble in syncopation, judging from its present virility, but there is a decided appearance of gastritis about symphony. There is, too, only one doctor who can prescribe for this sickness and, strange to say, her name, given her by the great James Busset, is "Jazzabelle!"

## The Birthday Honours

*Dr. Henry Coward, for services to music, has been made a Knight.*

This announcement has caused many heart-burnings amongst jazz fans, who want to know:—

WHY Paul Whiteman has not been made President of the U.S.A., in view of the money he makes.

WHY Jack Hylton has not been made a Chevalier of the Legion d'Honneur for his services to "Horses."

WHY Debroy Somers was not given the title of the "Duc de Savoie" on his retirement.

WHY Teddy Brown has not been created a Baron, since he looks like one.

WHY our friend at the Carlton is not created a baronet, since Sir Birt Firman, Bart., sounds so nice.

WHY Paul Specht, for services to international reciprocity, should not be made a Count to help him count the unemployed.

WHY Jack Howard has not been made "Basha," of Villa Marina, since he is so handy with his mitts.

WHY Al Starita has not been created "Mandarin Kit-Cat," since his boys like the title.

WHY Bert Ralton hasn't been made a K.G., since his abilities are so elastic.

WHY Percy Bush should not be appointed King's Perruquier.

WHY Leon van Straten is not likely to be called a Burgher.

WHY Horatio Nicholls should not make the "P" silent in "Pearl" and become "Earl of Malabar."

WHY Bennett should not become "Great Scott."

WHY Sid Firman should not be made Superintendent of the Station.

WHY all lady musicians should not be Dames, since they were born that way.

WHY Ramon Newton should not be made an Eisteddfodd.

WHY, for the sake of economy, Alfredo shouldn't become Sir Alfred O.

WHY Leighton Lucas shouldn't "arrange" to become a Lord.

WHY the Editor shouldn't be made Lord Chamberlain to improve the performances of all dance bands.

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:: :: OUR IRONIC TALK :: ::

Sickness and Substitutes

IT comes to every one in turn to be sick; but the crotch-crusher of to-day undoubtedly has a phenomenal capacity for raising his temperature, or lowering his complexion, apparently at will. It is done with the same ease that the thwarted damsel opens the floodgates of her tears.

At stirring times, when horses are coughing at Goodwood, test-cricketers are having a nap at the Oval, or Walter Hagen is lecturing at Gleneagles, the health of musicians slumps to zero, and medical advisers, who can be relied on to certificate them as requiring an immediate change of air, are at a premium.

Before the invalid can depart with his pyjamas and toothbrush, however, he must, in duty bound, find an "acceptable substitute" to take his bentwood on to the bandstand and produce similar noises to those which at stated times it has been his wont to make.

Now "substitutes" are a collection of types which need a lot of understanding. They congregate at given points, such as the "Street of Hope" and "The Pig and Whistle," where they wait with evil intent for any musician looking fellow in plus fours who appears particularly fit. This "tout ensemble" apparently suggests a serious malady, and is thus an indication to the deputy that he is likely to be called into being.

Having sighted his prey, the deputy drags his noise-maker case into view (the noise-maker is not inside—"uncle" has it), brushes off the cobwebs, assumes an expression of confidence, and commences mentally to work out the one problem of any importance—fees.

Whether the contract between the invalid and the deputy is direct, or whether it is effected through the medium of a third, fourth, fifth or fiftieth party, the result is invariably the same. The choice of an "acceptable substitute" is limited by the searcher therefor to the first bright lad who rolls up with what may look like an instrument. He is never by any chance called upon to demonstrate his ability (so he is quite safe), nor yet invited to produce any testimonials. Probably he can't play a note, but it's all the same to the "substitute" seeker.

**STOP PRESS  
NEWS WILL  
BE FOUND ON  
PAGE 52.**

Rapidly the contract is made—usually in the form of a short conversation on the following lines:—

INVALID: How much?

DEPUTY: What for?

INVALID: Three hours.

DEPUTY: Where?

INVALID: The Sceptre, Wisham.

DEPUTY: Three quid.

INVALID: Rats!

DEPUTY: Two pounds ten.

INVALID: N.B.L.

DEPUTY: Two pounds five.

INVALID: N.B.G.

DEPUTY: Do you think that I work for love? Two guineas.

INVALID: It's only one day—the next week!

DEPUTY: 'orl rite. Make it quids.

INVALID: Do you think my name's Rockefeller, or that I run the band?

DEPUTY: How much will 30s. hurt you?

INVALID: Terribly. I can offer 12s. 6d.

DEPUTY: Any expenses?

INVALID: That includes 10s. expenses, but I'll lend you my bike, which will save 7s. 6d. for the taxi home. We'll share the saving.

DEPUTY: That leaves 8s. 9d. all told.

INVALID: Yes. I didn't realise that. I'll give you 7s. 6d. inclusive.

DEPUTY: Sure you can afford it? All right. You're on.

After these careful negotiations, the one departs on his convalescence, and the other to borrow a clean (?) dickey, a little liquid sustenance, and—an instrument.

In due course the dirty work begins. The leader has a fit, the rest of the boys get drunk, the patrons get fewer, the deputy gets the "bird," and (but only if he's lucky) 7s. 6d. So far, so good.

Next day—or next week, possibly next month—the invalid returns.

After a light lunch, consisting of twelve courses, including a savoury of roast fowl and Yorkshire pudding, he feels slightly better. Wisely, however, he shows no sign of this approaching restoration to his pristine vigour, but enters his work house with bent knee, puckered brow and an "acking cawf."

All around him are stony faces. One directly in front of him has hair standing on end and eyes bulging out like hat-pegs. It is the leader's! A torrent of words is ejected through clenched teeth, a flock of foam develops at the corner of a mouth, and all the signs of angina pectoris and galloping rabies chase each other over a hectic visage like fleas round a hencoop.

The prodigal moans and passes a weary hand over his brow. His chest heaves in the agony of one who has struggled from the death-bed to resume a martyrdom to duty. Occasionally he manages a groan of utter exhaustion. In due course the leader is led to believe that he is accusing an all but dead man, and compunction takes the place of abuse. Soon he is even acting wet-nurse to the hero, who, under such treatment, but with tactful delay, recovers normality, and is finally stood drinks by all to celebrate his return.

Do you see the point?

The wise guy who wants a day off finds an "acceptable substitute," but one who, in no circumstance, is going to prove so acceptable as himself. It is the law of self-preservation and the peculiar secret of the sick but slick.

It has one disadvantage. It can be practised once too often.

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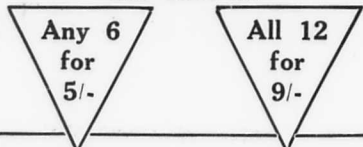
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## :: The Truth About the Charleston ::

### Is the Music or the Dance at Fault?

By EDGAR COHEN

We have recently been treated to one of those sudden and seemingly unaccountable outbursts which always appear to develop when anything new is going well. This time it is against the Charleston. If one believes in the saying that history repeats itself, it was only to be expected, as exactly the same thing happened years ago when the old-fashioned waltz originally came into being, and later when the fox-trot first introduced itself.

In the case of the Waltz and the Fox-Trot, the reason advanced by their would-be extinguishers was that these forms of dancing were indecent, and although the accusation would have been a very justifiable complaint could it have been sustained, it was quickly given the lie, and the Fox-Trot became the national dance of the multitude.

The case against the Charleston is likely to be lost in even shorter time, as it is based on a statement which, on the face of it, is formed on a fallacy. It is said that the Charleston is dangerous.

If the Charleston is dangerous, the Fox-Trot and One-Step are more so. In the Charleston the dancers "travel" only at a snail's pace compared with the rate of progress which exponents of these other dances attain. It is said that in the Charleston adjacent couples are likely to get kicked, but after all, no one can kick farther than the length of his own leg, and it is a comparatively easy matter to keep out of the way of those performers who dance the Charleston so badly, since their rate of progress across the dance floor is, as I have said, comparatively slow. The point that a good Charleston dancer (and there are no more bad ones than there are bad fox-trotters and one-steppers) does not kick seems to have been entirely missed.

The fact remains that in spite of certain "deadheads," and others with "vested interests," the Charleston is going strong. Its steps are seen on every single dance floor where the standard of dancing is sufficiently high, and those responsible for the management of ballrooms, who have been foolish enough to try to "ban"

**The Prince Dances**  
*It is said, writes my friend at Biarritz, that the Prince of Wales has been taking a few lessons in the Charleston, and that each morning, instead of his usual exercise in the gymnasium of the Helianthe Hotel, he has been practising the tricky steps of the American dance.*  
*That may be true or it may not, but he was certainly dancing the Charleston one evening at the Chateau Basque at Biarritz recently, and he was doing it with a professional facility that suggested some serious concentrated practice.*  
"Daily Express"

this dance, are having their "instructions" openly defied.

A far more important matter concerning the Charleston is that, until a much greater majority of English bands adopt the new form of Fox-Trot rhythm, it is almost impossible to dance a proper Charleston. This has accounted for the invention of a new step, very like the Charleston, but not

THE LONDON PAVILION,  
PICCADILLY CIRCUS, W.1.  
July 5th, 1926.

Sir,—  
The general condemnation of the Charleston dance on the grounds that it originated among the Negro population of America is, in my opinion, unjustifiable. I think I am right in saying that all the principal steps and ninety per cent. of the minor movements of this so-called "Nigger Dance" are nothing more than adaptations from the old Sailors' Hornpipe.

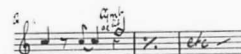
Whatever the views of American dance teachers may be, I am of opinion that they use the steps of the Hornpipe as the foundation of their Charleston teaching. I feel convinced that if the steps of my latest Charleston team in Cochran's Revue are carefully watched, no one will fail to detect the marked similarity between these dances. Yet, because the Charleston was originally boomed in America as a "Nigger Dance" it is accepted and invariably condemned as such.

Yours faithfully,  
MAX RIVERS,  
Dance Producer.

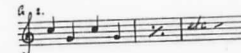
The Editor,  
THE MELODY MAKER.

it, to fit the rhythm of the older-fashioned dance bands, which is nothing like so fascinating to dance. It is called the "Charleston" by those who dance it, but it differs in one very important point.

The proper Charleston rhythm is:—

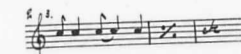


The foot is lifted off the floor on the first beat (1st quaver), returned on the second beat (3rd quaver), lifted again between the 2nd and 3rd beats (4th quaver), returned again on the 4th beat (7th quaver), and so on, changing the foot every bar. But the average English dance band to-day still plays the old straight four beats in a bar—strong beat, after beat, beat, after-beat, thus:—



Therefore, to keep time with the music, the foot must be lifted off the floor on the 1st beat (1st quaver), returned on the 2nd beat (3rd quaver), lifted again on the 3rd beat (5th quaver), returned again on the 4th beat (7th quaver), and so on. It will thus be seen that the real Charleston rhythm is destroyed.

Broadly speaking, modern American rhythm gets over this in a variety of ways. The most popular is to play the actual Charleston rhythm, as in the first example shown in this article, or to play the measures with the treble clef notation divided up as follows:—



(which gives an accent on the 4th quaver) either against a straight beat and after-beat rhythm in the bass (which prevents the rhythm appearing too broken up), or with the bass scored to rhythmically conform to the treble.

A little study of records by American and the more advanced English bands will prove these statements.

EDGAR COHEN.

## :: :: SNAPPY ANSWERS :: :: to Bright Correspondents Misconducted by GEOFFREY CLAYTON

(This interesting departure will \* be a monthly feature)

We shall be delighted to answer questions on any jolly old subject free of all cost whatsoever. Enquirers should enclose a postal order for £5. 6s. 3d. to cover the nominal cost of postage and packing; and each question should be accompanied by a set of coupons cut out of THE MELODY MAKER, "The Church Times" and "The Feathered World" (or "From Piccadilly to Leicester Square"). All answers will be delivered in plain vans and a free life insurance accompanies the Editor.

Q. I cannot produce that "wow-wow" noise on my trumpet; what should I get for it?—AL. WETT (Pump-by-the-Sea).

A. If it is a good instrument, you should get about 5s. 6d. at any second-hand dealer.

Q. I want to learn to play something, but I cannot read music. What do you suggest?—AMBITIOUS (Upper Gumbtree).

A. Snakes and Ladders.

Q. Should a trombone be well oiled from time to time?—A I (Burton).

A. Yes. The performer also.

Q. Can you tell me how to make an American mute?—FED-UP (Brondesbury).

A. Slosh him one over the jaw.

Q. I am only a girl, but my friends tell me that I am a "sparkling" pianist. I want to become a professional (musician). Can you tell me how to get on? P.S.—I am a blonde.—"BABY" POLLY (Exeter).

A. No; but we can tell you how to get off.

Q. I want to play in a dance band; can you tell me how to get a good start?—S. N. O. USE (Little Blitherington).

A. More than that. Come into the office any Monday morning, and we'll give you a—good shock!

\* Not.—EDITOR.

Q. I am learning the Saxophone, but my neighbours are getting annoyed. What should I do?—AL. To (Ashby-de-la-Zouch).

A. Run like —!

Q. In timing my magneto the other day, after taking the car down—

A. What the devil do you think we are?—a blinking garage?

Q. What musical instrument produces foot-notes?—J. BUNYAN (Bootle).

A. A shoe "horn."

Q. I am offered an American organ cheap. How many stops should it have?—DIA. PASON (Accrington).

A. Four; one for breakfast, one for dinner, one when they open, and one full.

Q. Can modulation to extreme keys be effected by the enharmonic change of one or more of the notes of fundamental discords, especially the chords of the minor 9th and augmented 6th?—BEGINNER (Leeds).

A. Er, yes . . . that is, no, I mean. Have you examined your batteries? or perhaps one of your valves is oscillating.

Q. In a small semi-amateur band of four, what should lead?—BANK CLERK (N.W.4).

A. When in doubt, always lead trumps.

Q. After playing for three hours, the notes seem to dance before my eyes. What can I do about it?—J. WALKER (Scotland).

A. Bathe the eyes in warm water. Use more cold water for bathing the throat.

Q. I am a straight drummer, but so as to be able to play for dances, I have bought three cowbells, a tomtom and a pair of those whiskey sticks. The top of my drum already seems rather crowded; can you tell me where to put these extras?—TIM. PANI (The Chimes, Snaresby, nr. Leatherhead).

A. We can!

## PERMITS REFUSED TO FAMOUS AMERICAN BAND

As stated in our Syncopation and Dance Band news columns, we are informed that the Ministry of Labour has refused a permit for a famous American dance band to appear in England. We understand no reason has been given for the refusal, and we are at a loss for an explanation of what, on such meagre information as we have, appears to be an unwarranted action by the Government Department concerned.

It is well known from our continually stated policy that we are all out to protect the British musicians, but we feel it would have been of benefit to them to have had an opportunity of hearing the band in question, which is one of the finest in America, and the engagement of which would not, we are informed, have thrown any Englishmen out of employment.

We repeat that we do not advise the wholesale introduction of American bands or musicians into England, but occasional visits of the best are not only an education to us all, but whet the public appetite for syncopated music, thus directly creating engagements for our own artists.

We are only biding an opportunity to take up the whole matter with the Labour Ministry when some information we may have to give concerning "wire-pulling" by parties with vested interests may astonish the officials of that Department.

## A WORD ABOUT THE SEPTEMBER NUMBER OF "THE MELODY MAKER"

With the coming of September and the shortening evenings, dancing will come into its own again, and indoor amusements, in which music plays the greatest part, will take on a more vivid interest.

This revival will be reflected in our September number, for, although our summer issues have maintained an even progress in spite of the fact that most publications at this time of the year publish abridged issues, we feel that a big effort must be made to mark the advent of the "real season" by presenting then our greatest production to date.

In view of the extra demand for THE MELODY MAKER which will obviously come with the autumn season, annual subscribers will have the comfort of knowing that their copies are assured them. Why not you?

## :: :: A GENERAL DISCOURSE :: ::

### Foreword

In some cases, either from ignorance, pig-headedness or fear for their vested interests, the somebodies and nobodies of the "legitimate" orchestral world have, as we all know, decried modern syncopated music ever since its inception. Certainly they were justified ten years ago, but this class of music has so altered and improved as to be as good as any other to-day, though necessarily of a different character.

The saxophone having first made itself generally known to the public through the medium of the syncopated orchestra, these same somebodies and nobodies promptly decried it in a like manner. They looked only on the surface. They judged only from what they heard from the novices, who were to be forgiven a great deal, in so much as they were learning an entirely new (to them) instrument. They had nothing to go on except the example set by the very few who were then using the saxophone in symphony. These musicians could not only be counted on one's fingers, but, owing to their being ignorant also, were putting the instrument to such mis-uses that the blame for the bad reputation it received must be laid at their door, just as much as at the door of the original "jazz fiends."

But all that is years ago. To-day no one can deny that the credit for correct tonal production on the saxophone is due solely to the dance musicians. They alone are responsible for the discovery of the boundless beauty which lies dormant in it, and which, even yet, is incompletely illustrated.

And now, as a fitting step in the triumphal march to success of both

Suggested by a visit to our Editorial Offices of Rudy Wiedoeff, the famous American Saxophonist, whose portrait appears on our front cover

syncopated music and the saxophone, there has arrived on a visit to our country the famous American saxophonist Rudy Wiedoeff.

His performances in London have both dumbfounded and confounded the critics who, in the face of the obvious, have been forced to admit they are converts to the fact that the saxophone is truly musical and beautiful, and as a reed instrument is second to none for "legitimate" music.

There is one last stronghold the critics are endeavouring to maintain in order not to appear as completely false prophets. They claim—because Rudy Wiedoeff, in an endeavour to justify the use of the saxophone in symphony, is now playing "legitimate," and not syncopated music—that, even though he fosters the saxophone, he does not sponsor jazz. They forget that Rudy Wiedoeff has already made a big name in syncopated music, which he has only forsaken for the reasons stated.

And who is this Rudy Wiedoeff, who in a few short days can convert the most wooden-headed of all critics—the music critics?

Here are a few words from his own mouth, given to us when recently he visited our offices:—

### Clarinetist at Eight Years of Age

"Music," said Mr. Wiedoeff, "has been my life long profession, and the

clarinet was my original instrument. I started to learn it at eight years of age in Michigan, Detroit, my home town. In 1903 my family migrated with me to California, where I continued my studies under some of the finest teachers of the day. My family were all professional musicians, my father, now dead, being a violinist, my sister a pianiste, and my three brothers playing trumpet, trombone and bass respectively. We thus formed a family band, and actually worked engagements in the Imperial Café, Los Angeles, in the early days.

"At that time music was such an un lucrative profession that I more than once endeavoured to give up the game, and actually deserted into other trades until the jazz boom encouraged me back on account of the good money which artistes in it could command."

### How I Became a Saxophone Player

"It was twelve years ago when I gave up the clarinet for the saxophone, because, to tell the truth, I thought there might be big money in the novelty. This revolutionary move on my part was not greeted with favour by friends, relations or colleagues. When I produced my first saxophone, which, incidentally, I bought from a pawnshop and carried home in a green sack, I was asked 'What on earth is that Dutch pipe you have got hold of?' and other gibes were flung at me insistently for a long time.

"I can't say I was surprised. I knew nothing about saxophone embouchure, could not learn from books or tutors, as there were none, and the fact that the instrument boasted just one reed (I am now convinced it was the one with which it was supplied by the original maker) did not help

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The following famous Saxophonists have testified to the excellence of these reeds:  
Joe Crossman of The Embassy Club  
Alec Avery of The Carlton Hotel  
Gerald Hoey of Jack Hylton's Band  
Harry Collins of "Chez Henri" Club  
Arthur Lally of The Savoy Orleans

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matters. The first noises I made on it were undoubtedly terrible.

"My mother used to say she enjoyed my home practice on the clarinet, but when I started on the sax, she insisted on me using the wood-shed—which I did. Indeed, it became my spiritual home, for I worked unceasingly in it, possibly to confound the boys who were all trying to chaff me away from my newly found possession."

#### I Give Up the Sax.

"And in the end they did. I got disheartened—I now realise chiefly on account of the poorness of the instrument—and back the sax went to 'uncle's,' leaving me a few dollars better off, but piqued and unconvinced with my efforts.

"After a time, however, I decided to have another try, and, to force myself to see it through, I determined to sink so much capital in my next instrument that, not only should it be the best available, but, on account of the money invested in it, I would be forced to persevere with, and extract a dividend from it. It cost me 130 dollars, a big sum in those days, and, as I couldn't afford not to get it back, I became a slave to the instrument. As still no books were published, I worked from oboe tutors and parts."

#### My First Public Performance on a Sax.

"When I thought I was ready, I invited a director of a big theatre to let me try out my saxophone on the audience. He wouldn't be convinced, though. 'On the clarinet, if you like,' said he, 'but not on that thing.' However, under pressure he gave way to the point of allowing me to let it loose on the diners in the restaurant attached. I think I played Schubert's 'Serenata,' Tosti's 'Good-bye,' and one or two other pieces, and they really did cause quite a sensation. Everyone wanted to know what the instrument was, and I do believe this was really how the saxophone came into demand. It certainly was the inception of my career as a dance saxophonist."

#### First Efforts at Composition

"My first negotiations with the American recording companies for saxophone playing were not very successful until the Edison Co. agreed to try me out on some of my own compositions (I believe they didn't dare let me play tunes the public knew). My first effort was "Valse

Erica," which was so successful that I have since had to become a composer, a profession for which I had no idea till then that I possessed an aptitude.

"During the last few years, of course, I have given up my band, and switched over to solo work. That is how I happen to be fulfilling my engagement at the New Prince's, London, where I expect to remain until September. Yes. My broadcast from 2LO for half-an-hour on July 29 may be repeated, and I am considering certain offers to appear on the boards."

#### Work in American Cinemas

"It may interest you to know that in America it is not difficult to secure remunerative engagements as solo saxophonist on the boards, for, although variety is rather dead, the big cinemas pay good money for the best artists to appear as turns. They usually run one big feature film and about four 'acts,' each of short duration, say, from eight to ten minutes.

"This system of variety turns in cinemas will, I think, undoubtedly increase in England, and should continually provide fresh opportunities for the best instrumentalists to earn good money."

#### Surprise at Standard of English Musicians

"One thing that astonished me on my arrival over here," continued Mr. Wiedoeft, "was to find your dance music so good and up to date. Bands like Jack Hylton's, the Kit-Cat Band and the Savoy Bands are as good as our best American units, and your average suburban and provincial combination is quite up to our standard for the same class of thing.

"I am particularly impressed with your greater attention to the melodic results obtained in your bands. Modern dance music is becoming more musical every day, so that you are on the right lines. So-called 'hot' playing will never be tolerated in the near future unless it is executed in an absolutely musical way."

#### The 6/8 Tempo and the Charleston

"And talking about dance music, I do not think the 6/8 tempo will develop universally. It is a fine march tempo, but hardly suitable for those who understand the real rhythm of the modern dance style.

"As for the Charleston, now that I have seen it danced in London I think there is more in it than I originally realised. In America it is done so eccentrically that it is being banned in

many places, especially since the dance is credited with causing the recent collapse of a big building in Boston."

#### Practice Makes Perfect

"I am convinced that dance music is now a finally established musical form and will survive so long as present progress continues. But to progress, everyone must be continually practising at whatever part of the art with which he is concerned. Do you know that, even to-day, when not heavily worked, I put in from two to three hours' practice in every 24, and never dream of starting my act until I have practised at least one hour."

#### Why I Use a C-melody

"I use a C-melody saxophone for my work, as now that I have accustomed myself to the fingering, sharps and flats are all the same to me, and I find the C-melody just as easy as any other, irrespective of which key I play in. Also, I think the C-melody is undoubtedly superior in sweetness of tone for solo work. It is richer in the lower register, whilst the Eb, being a minor third higher, is therefore shriller and more difficult to tone down.

"I don't believe in changing from one class of saxophone to another. The embouchure of each is different and players should stick to one model."

#### How to Change from Clarinet to Saxophone

"I was asked a little while ago to advise a clarinet player of 30 years' experience how to obtain a correct saxophone embouchure, as he wished to take up that instrument, and what exercises were necessary.

"This transition is by no means easy and clarinetists usually start with a very bad sax. tone. This is because the saxophone embouchure is quite different to clarinet. It must be much more relaxed than that used for the clarinet which needs very severe control. The same exercises as those suggested in your article, 'The Secret of Success,' can be usefully employed for this very purpose."

#### An Acknowledgment

"In conclusion, I want to ask you to let me use your columns to thank one and all for the wonderful reception I have been given over here. England and the English are 'real good,' and I hope I may long be associated with them."

## :: £100 Competition for British Arrangers ::

### Result of Third Round of Series

**T**HERE is yet one more chance for those who have not yet entered for this competition, or who have hitherto been unsuccessful in previous attempts, to step in and carry off the laurels (to say nothing of the cheque) which are offered to successful competitors.

Orchestrations of the last number to be arranged, viz. :-

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

the piano part of which was published in our last (July) issue, do not have to reach us till August 16.

Those entering for this final round of the series have the opportunity of profiting from the criticisms published in this magazine of previous entrants' attempts, and also of comparing their own entry with Ronald Munro's orchestration of "Carolina," which won the prize in the first round, and which has already been published by The Lawrence Wright Music Co.

\* \* \* \* \*

Readers who have followed the announcements we have published regularly will be aware of the aims of the competition and the rules governing entries to it.

Briefly, the position is as follows :- In each of our issues since March of this year we have published the piano part of a composition, and offered a cash prize of £10 for the best orchestration of it. When all five numbers have been considered by the judges—Messrs. Debroy Somers, Bert Ralton, Percival Mackey and Horatio Nicholls—and the prize of £10 duly awarded for the best arrangement of each—these winning orchestrations will

again be carefully considered, and a further

#### Cash Prize of £50

will be awarded for the best of the five. Thus the winner will receive for his effort a total of £60 in cash. In addition, many of the large publishers of this class of music are carefully watching this competition, and it may be said that the winner is likely to receive a remunerative engagement as soon as the final result is published, and will thus be on the way to an assured future.

The complete set of rules governing the competition was published in our March, April and May issues, and those not already familiar with them can obtain these back numbers, either by ordering them through their newsagents or bookstalls, or by applying, either personally or by post, direct to our publisher, at 19, Denmark Street, Charing Cross Road, London. W.C.2. Up to now the first three of the compositions to be arranged have been considered by the judges. The fourth is at present in their hands and the result will be published in our September issue.

\* \* \* \* \*

As the competition progresses, the number of entries for each round increases, and it is clear that a great interest is being shown by all.

The judges were again faced with the task of selecting the best all-round arrangement, which was none the easier because so many of the entries contained many excellent features.

As in previous rounds, many of the contestants failed chiefly because they

have not yet learnt the use of saxophones in the modern dance band. It was no uncommon experience to find a chorus where the first saxophone was rightly given the melody but was incorrectly supported by the 2nd and 3rd saxes. Against the alto saxophone melody the tenor saxophone had often been given a part which would have been more suitable for a flute, whilst the 3rd (alto) sax. was used at the same time for counter melody, rhythmic effects and leads-in in alternate bars. With the exception of the winner, few entrants seemed to have made use of that most important form: Saxophone Trio. This is an ideal mode of treating at least one chorus.

\* \* \* \* \*

The £10 cash prize for the best arrangement of

#### "Call Me Early in the Morning,"

the number selected for the third round of the series in this competition, the piano part of which was issued in our May number, has been duly awarded to—

Mr. PERCIVAL H. OSBORNE, of "Homestead,"

Oaklands Road,

East Sheen.

Percival Osborne's excellent arrangement is of particular interest, as he informs us that this is his first attempt at making a modern dance score. In a thoroughly good all-round orchestration the only point on which the judges commented adversely was the somewhat "choppy"

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effect in the special chorus, which, however, was by no means sufficiently faulty in this respect to warrant serious notice. A man who can turn his hand to this highly-specialised branch of musical study, and, with his very first effort, win in open competition the laurels being striven after by men who have been at the game for long periods, must be something out of the ordinary.

Mr. Osborne tells us that it was only from seeing the announcements of this competition that he was prompted to turn to this side of the art of music.

"Before starting on my score, which has been successful," he said, "I studied as deeply as possible a number of modern dance orchestras by well-known arrangers, including Arthur Lange. I added the knowledge I obtained from that to the musical knowledge I already possess, worked in a few ideas I have been storing up for some time, and it has all had a most fortunate result."

Here is the remedy for those who hitherto have failed. The secret of success seems to be available to all who care to take the trouble to look at a few sets of parts!

Percival H. Osborne who is now solo organist at the Globe Cinema Theatre, Acton, London, is a thoroughly trained musician, and for some time has been acknowledged as a well-known musical director, composer, organist and pianist.

Born at Brighton, Sussex, when only five years of age he could play over 300 pieces of music from memory, including operatics, classics, etc.

His first public appearance was



MR. P. H. OSBORNE

under the late Miss Cecilia Burleigh, Mus.Bac., he studied the organ, harmony and counterpoint.

Successively he has held the following appointments:—

Assistant organist at St. Nicholas, Brighton; organist and choirmaster, St. Mary's; solo organist and orchestral pianist at the Brighton Aquarium until the Council decided to discontinue the orchestra; musical director at the Kursaal Theatre, Bognor; musical director and adviser to the circuit of the Putney Bridge Cinema; a similar appointment on the Davis Circuit at the Edgware Road Pavilion (now Blue Halls); solo organist at the Finsbury Park Cinema for P.C.T., Ltd.; two seasons as M.D. at the Barnes Picture House,

made at the early age of seven, since when his services have been in constant demand. His serious musical education can be said to have commenced when he entered the choir of the Chapel Royal, Brighton, as an alto, where, under the late Miss Cecilia Burleigh, Mus.Bac., he studied the organ, harmony and counterpoint.

**JUST A REMINDER!**  
Entries for the 5th and final round of this competition must be delivered to us by August 15th.

and a season as M.D. at the new West Kensington Super Cinema.

In 1910 Mr. Osborne founded his own orchestral combination of 26 performers—"The Anglo-Austrian Band." This combination appeared at the principal social functions on the coast, including the Royal Sanitary Institute's Health Exhibition, Brighton Palace Pier and Worthing Pier concerts, Brighton Mayoral balls, etc.

He also formed a combination known as the Blue "Electra" Orchestra, which received its inaugural engagement at the first All-British Wireless Exhibition, Horticultural Hall.

In 1923 Mr. Osborne won first prize for composers in Messrs. Ascherberg, Hopwood & Crew's open waltz competition. He also composed the "Broadcaster March" expressly for the All-British Wireless Exhibition.

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

1st Round of Series ("Carolina") :—  
RONALD MUNRO,

57, Gloucester Road,  
Regent's Park,  
London, N.W.

2nd Round of Series ("There'll Come a Sometime") :—

RAY NOBLE,  
3, Pendennis Road,  
Streatham,  
London, S.W.

3rd Round of Series ("Call Me Early in the Morning") :—

P. H. OSBORNE,  
"Homestead,"  
Oaklands Road,  
East Sheen.

## : DAILY PROBLEMS AND ANSWERS :

F. C. B., QUEEN'S PARK, N.W.6.—Re your issue of April, No. 4, under the heading of "Performing Right Society," I should appreciate any information you can give me as to the position of "gig" bands. What is the position of a "gig" band playing in a private house where, although no money is taken at the door, tickets have been paid for in aid of some charity or other? I should be glad if you would pass to me any definite news that you have.

As we read the position, the promoters of the Charity have become the lessees of the building for the occasion and are the parties upon whom the duty of obtaining a licence from the Performing Right Society falls, that is unless the building is one habitually used for entertainment and is already supplied with a licence.

We believe that the Society looks kindly on applications from bona fide charities and would probably grant a provisional licence without charge for such an appeal.

Unless you yourself were the proprietor or principal deriving benefit from or promoting the entertainment, no liability would fall upon you.

CONTRACTLESS, B'HAM.—I have recently started an engagement as violinist at —. I was not given a contract, but I have a letter from my employer wherein he states that he engages me for a period of four months and also mentions the place where I am to perform, the salary I am to receive, and the number of hours per day I am to work. Is this letter as good as a contract and would it carry weight in court?

A written contract in the usual approved style is nothing more than

documentary evidence, duly attested by the parties thereto and witnessed, of a mutual agreement. A letter is a similar document. Statements made in it are definite undertakings by the writer(s) and the letter can be produced in any court as evidence of the writer's intention.

The recipient of such a letter should always acknowledge receipt of it in writing, stating that he accepts the terms and conditions stated in it. This prevents the writer from later qualifying the terms stated, or pleading

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*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.*

that although the letter was a definite offer the terms were never accepted.

Such letters require to be stamped with a 6d. stamp, otherwise, in the event of their being produced in evidence in a law action, the statutory fine for unstamped contracts might be imposed.

"G" STRING, GREENWICH.—I was the director of a band playing at — under the name of —'s Band, direct from —. When I left, a few weeks ago, I took three of the members and accepted another engagement in this locality under the same name. Now I learn that the old place has formed a new band with the remainder

of my old members and is still calling it by the same title. Isn't it a fact that this title is my own property?

You have not given us sufficient facts, so that we can only answer your question generally. The title of a band is owned by the proprietor of the band; that is to say, broadly speaking, the person who formed it, named it and paid it.

If you formed the band, introduced its name and paid its members, the goodwill of the name is undoubtedly yours (in the absence of any clause in your contract to the contrary), and we believe you could obtain an injunction restraining your old employer from using the title.

F. L. T., HORNSEY.—I'll tell the truth and shame the devil. I had a six months' contract but got fed-up and "jumped" it after seven weeks to go to a better job. My original employer threatens me with everything from the muck heap to the hangman's noose. What is my legal liability?

We offer you no sympathy. We think that, to put it mildly, you have behaved badly by breaking your contract and (probably) leaving your employer, who was providing your livelihood, in the lurch. However, as you ask our advice, we give it.

Your legal position is as follows:—

In the absence of any special provision in the contract to the contrary, your employer can undoubtedly claim such damages as he can prove to the Court he has suffered in consequence of the breach of contract on your part; but, even if there is a clause in your

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contract that, during the fixed period of the engagement, you will never work for anyone else, the Court very seldom nowadays (except under most special circumstances) enforces such a clause by injunction. Without knowing all the circumstances and what financial loss and inconvenience your employer has suffered by your breach of contract, it is impossible to say what amount of damages could be substantiated.

ppp, SUSSEX.—I am with the — band, —. I'm afraid we're all a bit slack and the manager is now fining me 5s. for every five minutes I am late at any session. Can he do this legally?

Apart from contract no employer can fine an employee for being late, and fines or penalties are not enforceable except when made the subject of agreed damages (and not always in such cases). Unless, therefore, it is part of the contract (whether written, or understood as implied, in your said contract of service), your employer's remedy is to cancel your contract if, by not keeping proper

times, you wilfully refuse to carry it out. Your employer must then claim such damages (if any), as he can establish he has actually sustained owing to your refusal to carry out the contract.

C. S., BYKER.—I am the composer of a song called —, published in February, and last month I received a professional copy of a song by —, bearing the same title. Have you ever known of two popular style songs having the same name? Are titles copyright? Do you think that the sale of my song will be ruined with the publishing of this song by —?

There is no copyright in a song title. There are many cases on record where songs of the same title occur not only in duplicate but in triplicate, and even more frequently than that. It is, of course, coincidence. Your title, too, seems an obvious one, and might easily be suggested to a dozen different writers. Regarding your last query, we certainly do not think that the sale of your song will be ruined by the publishing of —'s number. If anything, it might re-act very beneficially

upon you, as — is a very popular composer, and all his works are immediately in great demand. There is always the chance that anyone asking for the title in question may receive the reply from the music dealer, "Which do you mean; there are two?" Thus your composition would be disclosed, and a sale might result.

J. H. L., PLAISTOW.—Whenever I beat my bass drum a little heavier than usual, or roll on it with snare drum sticks, my side drum snares can be heard rattling above the beating of the bass drum. The snares also rattle if any instrument is played too close. They do not rattle in sympathy with any particular note that is played. Apart from this, it is a good drum. It is a 15 in. by 15½ in., all metal separate tension drum; the bass drum is 30 in. by 21 in., also separate tension.

Evidently you use your snares too loose. Try to get used to tighter snares. Even tightening the snares will not entirely eradicate this ever-present trouble you complain of, but it will make them less sympathetic to vibration. When rolling on bass drum or using tympani, always throw the snares off.

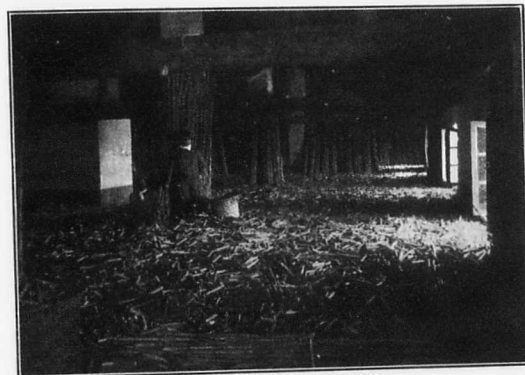
# THE PRODUCTION OF THE MODERN SAXOPHONE REED

EVER since their instruments were invented it has always been the lament of saxophonists and clarinetists that reeds are the curse of their existence, and it can be said with truth that there is probably no other instrument a fundamental part of which causes such constant anxiety, or which is so difficult to obtain in the quality necessary to produce a satisfactory result.

It may be some consolation to these instrumentalists, however, to know that not only is their difficulty admitted and appreciated by others than themselves, but also that the greatest efforts are being made to overcome this great drawback to the instrument they have chosen. Every device of modern science is being used to-day in an endeavour to produce the perfect saxophone and clarinet reed, and it is likely that in the near future success will crown the efforts of those wrestling with this hitherto unaccomplished task.

It has to be admitted that up to now the perfect reed has not been made, or at least, if it has, it has only been obtained by, one might say, accident, inasmuch as, whereas every effort is now made to obtain an article that is as perfect as such means as are known to manufacturers can make it, the result can never be guaranteed. In spite of the pains taken, probably of every 50 reeds manufactured only one at the most can be said to be faultless.

Yet this low percentage cannot be said to be for want of effort on the part of those who are striving to reach the ideal whereby every reed will be flawless. The modern reed manufacturer goes to almost unbelievable lengths to obtain an article as near perfection



THE CANE BEING SEASONED IN ITS STORAGE BARN.

conditions are all important, and one well-known maker states that only in Frejus, on the river Var, in southern France, can a cane that will give the best results as known to-day be cultivated.

The cane requires two years to grow before it can be taken from the soil. After it has been gathered, it takes another three years to season. Thus five years expire before the process of actual manufacture of the raw material can be commenced.

Seasoning is a most important process, as on it mainly depends the tone which will result from the finished article. Many methods of artificial seasoning have from time to time been tried, but none has yet proved so satisfactory as allowing Nature to perform her own work unaided by simply placing the cane in storage barns, where it is left to dry out and season naturally. The process of manufacturing the seasoned cane into the finished reeds is extraordinarily complicated, and requires the employment of many hands (including a percentage of female labour) and no less than twelve separate and distinct machines.

First, the cane in its tubular form is cut into short lengths of about 12 inches, according to where the knots or joints occur, after which it is split sectionally with a three, four or five bladed wedge into as many pieces, according to its diameter and the size of the mouth-piece of the instrument for which the reed is to be used (first stage diagram).

A hand-operated tool is then employed to plane flat the inner surface, which is still in the form of a section of a tube, (second stage diagram), after which the strips are sawn to the length required for the

Photos and Diagrams kindly supplied by the I.O.A. Reed Co.

## The Most Popular Dance Orchestrations

Issued 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 (Competition  
Winning Arrangement)  
TWO LITTLE CUPS AND  
SAUCERS  
PEARL OF MALABAR  
PERFUME OF THE PAST  
(Vals and Entr'act Arrmts.)  
ON WITH THE SHOW  
1926/7 (Selection)

Issued in May, 1926

I DON'T CARE WHAT YOU  
USED TO BE (Waltz)  
WATERS OF PERKIOMEN  
(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  
(Waltz)  
ANTOINETTE (Waltz)

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

Issued in January, 1926

ARE YOU SORRY?  
NO MAN'S MAMMA  
OH! HOW I'VE  
WAITED FOR YOU  
PRETENDING  
WAIT'LL IT'S  
MOONLIGHT  
ROW! ROW! ROSIE

Issued in December, 1925

ARABY  
ONE STOLEN KISS  
(Valse & Fox-trot)

Issued in November, 1925

SUNNY HAVANA  
BABETTE (Waltz)  
STEPPIN' IN SOCIETY  
UKULELE BABY  
NO ONE  
CUDDLES AND KISSES

Issued in October, 1925

SAVE YOUR BORROW  
PADDLIN' MADELIN' HOME  
HIGH ST. AFRICA  
FANGO FANGO MAID  
EVERYTHING IS HOTTY  
TOBY NOW  
MAYBE YOU WILL



finished reed, plus a margin for shaping and trimming (third stage diagram).

Then follows an operation whereby the inner surface, or underside, as it may be called, is finally smoothed by sandpaper. The sandpaper remains stationary, and the reed, while being carefully held perfectly flat (a more difficult task than would at first be imagined) is moved backwards and forwards along it (fourth stage diagram).

Next, the sides of the cane are tapered (fifth stage diagram), after which a machine operated by a hand lever gives the first rough bevel (sixth stage diagram).

A swiftly operating plane gives the finished bevel (seventh stage diagram), whilst an automatic clipper is then employed to give the necessary curvature to the tip (eighth stage diagram).

It would now appear that the reed is finished, but the most important

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operations still have to be performed—viz., testing and grading. These operations can only be carried out by one who is thoroughly skilled in the procedure, and are often undertaken by the proprietor of the establishment himself. Various devices are used, including an instrument somewhat resembling, in theory of its operation,

an egg-tester, which shows up any flaws in the cane.

After each reed has been tested, they all still have to be sorted into grades—that is to say, "soft," "hard" and intermediate grades. The number of throw-outs which do not succeed in passing the rigorous tests is extraordinarily high. But this does not mean that many are bad. It should be taken more as an indication of the desire on the part of manufacturers to offer to the public only the very best they are able to obtain, and the motto is, "When in doubt—throw out."

Naturally, different manufacturers have different methods of production. These methods, however, vary as a rule only in detail, and it may confidently be believed that all makers of repute go to equal length to supply an article which is as good as present-day knowledge of the science of its production can make it.

## :: Syncopation and Dance Band News ::

### Sir Landon Ronald v. Jack Hylton

DURING the evening of July 20, Sir Landon Ronald and Jack Hylton duly delivered by wireless their thoughts on the desirability and influences of their respective styles of music, backed up by typical renderings from their own orchestras.

This was choice entertainment indeed, only marred by the fact that Sir Landon's talk ran rather to type and that Jack Hylton's programme was not so well conceived as it might have been.

We must confess that Sir Landon disappointed us with his remarks. As one who has been accredited with being somewhat intrigued with syncopated composition, we had hoped he would have been sufficiently broad-minded to have offered a criticism at least of a constructive nature—as a change from the entirely condemnatory, meaningless and negative attitudes of other "straight" die-hards. He was, however, exceedingly well backed by the Wireless Orchestra, which ably responded to all the demands he made upon it, and a carefully chosen programme of "popular" excerpts was a tribute to his own understanding of tactics. He might have made the cardinal error, for instance, of plunging into a lot of "chamber" stuff so beloved of the highbrows, but which the average listener shuts off instantly.

Jack Hylton, we think, did very well under the circumstances, but made the mistake of trying to draw a comparison between his music and Sir Landon Ronald's instead of going out for a deliberate contrast. An all-dance programme of good modern numbers would have tickled the ears of his supporters, who are not yet tutored to the admitted cleverness of Eric Coates' "Selfish Giant" and such technical ingenuity as was shown in Hylton's paraphrase of "Down in the Forest." After all, however, he was irrefutably right when he pointed out how modern dancing, stimulated by

syncopation, has opened up new and unimagined joys in the ballroom, and, despite Sir Landon's disparagement of "muted brass" and the "diabolical saxophone," Hylton's men quickly proved the futility of such abuse, which is childish, as it teaches nothing and convinces nobody.

Since, however, both principals succeeded in being interesting, and as the musicianship of both orchestras was of superlative excellence, there is no doubt that the broadcast was the success of the season. Although it

The Savoy Havana Band, which has not broadcast for some weeks, will again be heard over the wireless as from August 1. Under the able direction of Reginald Batten, many new features will be introduced, including the novel instrumentation as shown in the photograph.

It is understood that Harry Howard will shortly join this combination as pianist, since Middleton, who is at present officiating in that capacity, will probably be appearing in the new Gershwin musical comedy "Tip Toes," in which Dorothy Dickson will star, when it is produced in the near future. Middleton only joined the Havana Band recently to replace D. Thorne, who had to leave to perform a contract entered into some months previously, the other party to the contract refusing to release him.

"Jock" Flemming, the trombonist, late of Don Parker's Band of the Piccadilly Hotel, has also joined the Havana Band.



Photo by)

Latest Picture of Reggie Batten and the Savoy Havana Band

(Hana

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could never have been expected to prove anything, it was a vast change from the drab and characterless transmissions which have, unfortunately, been only too apparent in recent programmes.

### The Savoy Bands

ON August 15 the Savoy Orpheans will commence a well-earned three weeks' holiday. This famous combination has had a hard season. Its mornings are generally taken up with rehearsals or gramophone-record sessions, and during most weeks it has played for both the afternoon and evening dances at the Savoy Hotel.

Many will regret to learn that Vernon Ferry, the trumpet player who has been with the Orpheans since their inception, has returned to America and consequently is no longer a member of the band.

### Royal Opera House Dances and Olympia Dance Hall

WE are informed by Mr. J. Russell Pickering, the general manager of Mr. Bertram W. Mills' associated enterprises, that the Royal Opera House, Covent Garden, W.C., will be reopened for dancing for a season of six months, commencing September 15. Jack Howard's Band is definitely re-engaged, and will probably broadcast, as last year. It is likely that Gwen Rogers' Romany Players will also be re-engaged.

Olympia Dance Hall, under the same management, may open on Nov. 26, and we understand that negotiations are under way for a very prominent London band to be featured here over the Christmas season.

So far, on account of acoustic difficulties, the Olympia Bands have never been broadcast, but this year is likely to see the object accomplished.

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## New Band for the Kit-Cat Club and Piccadilly Hotel

On July 19, Al Payne's "Kittens," a new 10-piece combination, commenced an engagement at the above-mentioned establishments.

The combination is under the direction of the American saxophonist, Al Payne, who first visited this country with Hughie Barrett's Syncopated Orchestra from the Commodore Hotel, N.Y. City, and Sagamore Hotel (Rochester), New York, when that combination appeared in February, 1923, at the Trocadero, London, W., and the Empress Rooms, Kensington.

Al Payne's second visit to this country (he had returned to America with Barrett on the termination of the London engagement) is the result of



Photo by [Apeda, N.Y.]  
Al Payne

an early romance. The first day he arrived here in February, 1923, he met an English lady who in October of that year went to Canada and became his wife.

Two months ago, Mrs. Payne, desiring to visit her relations in the old country, suggested a holiday in England. Al agreed, severed his connection with Hughie Barrett (in spite of that gentleman's protests) and packed his grips.

Now, to the delight of his wife, he is likely to remain in this country for some time as leader of the combination which includes Jimmy Redmond (first trumpet), Basil Green (trombone), Harry Hayes (E♭ alto saxophone and clarinet), Arthur Bartley (B♭ tenor saxophone), Fred Spreadbury (piano), Eric Clapham (banjo), R. Del Perngia (bass), and last, but by no means least, Julien Vedey (drums).

## Jack Hylton's New Show

JACK HYLTON's music-scenic novelties at the Alhambra Theatre are the latest music-hall sensation. Nothing like them has been seen before on any stage. They break fresh ground, and the enterprising specialist in stage-band "production" is accordingly reaping his reward—the reward of loud and prolonged applause, and the many good things that go with it. The new number, "Summer Rain," illustrated with enchanting scenic effects, and the previous novelty, "Horses," with real racehorses galloping in the background, are received with enthusiasm, and will remain in the bill until further notice. It is no exaggeration to say that no single entertainment at present before the London public has a more exuberant following of admirers than that of Jack Hylton and his band.

The result of the Eton and Harrow match on Friday, July 9, was celebrated by a gala night both at the Kit-Cat Club and the Piccadilly Hotel. It was a late night at both places, and appropriate souvenirs and gifts were given to all ladies. The usual dance bands appeared.



Lieut. John Fletcher and his London Military Band

## Golden Notes

GEORGE HADDON, the London violinist, who recently completed an engagement on board the S.S. "Ranchi" during the boat's pleasure cruise, has now joined Edward Ephgrave and Jack Saxe at the Golden Square Club.

The augmentation of the combination has been highly appreciated by the members of the club, who now have even greater cause to compliment it on the excellence of its dance music.

We are informed that Mr. C. H. May has severed his connection with the Adelaide Orpheus Band of Dublin.

\* Information and photograph of the Adelaide Orpheus Band were published in our June issue.

## A Military Dance Band

ONE of the principal attractions at Gt. Yarmouth this season is Lieut. John Fletcher and his London Military Band, which is playing for open-air dancing and giving concerts on the Britannia Pier.

The dance combination is composed of members selected from the Canadian Regt. Band, of which Lieut. Fletcher is bandmaster. He is a native of Blackpool, and before the war was well known for his activities in forming and conducting the Blackpool Life-

Boat Band, since when he has fulfilled many important seaside engagements. Lieut. Fletcher tells a couple of amusing stories of actual happenings during a recent season at Broadstairs. One wet day, while waiting for the rain to stop, he overheard a little girl, pointing out the covered "tymps" to her father, asking him what they were. Like most fathers, he was not to be done. "Those, my child," he said, with conviction, "are tea-boilers in which the musicians' tea is brewed." At another performance, an oboe solo was billed on the programme. Another harassed father was asked by his observant son, "What's an oboe, daddy?" The reply came just as readily, "Oh, sonny, 'hobo' is the American for a tramp."

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by

# JACK HYLTON

## AND HIS BAND

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### Billy Mayerl's New Partner

It is most interesting to note that Billy Mayerl, the famous pianist, has joined forces with Gwen Farrar in a double act which will make its debut at the London Coliseum this month.

"Whilst each artiste will keep to his or her recognised popular type of show, there will naturally be a blending of the two which should prove most attractive.

During the week commencing Monday, July 5, Mayerl had a return date at the Theatre Royal, Manchester, although it was only a short time since his previous appearance. The majority of the show was entirely new, and we noted that Mayerl now carries his own special sets.

### Jeffries' New Combination

The following is the combination of Leslie D. Jeffries' new orchestra, which commences its appearance at the Marine Gardens Ballroom, Portobello, early in the autumn:—

George James Clarkson (1st sax., alto, soprano, baritone and clarinet), Robert Scott (pianist), J. A. Gibson

(sousaphone and bass), Maurice Shaffell (alto and soprano, saxophones, clarinet), A. Atkins (saxophones, tenor and soprano), W. G. Reid (pianist and arranger), Al Roberts (banjo and uke), J. J. Redmond (trumpet), T. C. Marshall (trombone), Julien L. Vedey (drummer), and Leslie D. Jeffries (violini it and musical director).

Leslie D. Jeffries has long been associated with this premier ballroom of Scotland, and his popularity in the district as a dance band leader is second to none.

### Changes at Jade's Club

CONSEQUENT upon the departure of Barrie Mill and Harry Robbins from the Savoy Hotel (as forecast in our last month's issue), Ronnie Munro is "on his own" at this popular club for the moment. At time of going to press it is not yet decided who will join him or exactly what the new combination will comprise. It is possible that Munro himself will leave and that an entirely new band will be presented.

It may be taken for granted, however, that the new ensemble will be excellent, as Jade's has been con-

spectuous for its dance music since its recent inception, and in addition is becoming noted for the excellence of the cabaret turns it puts on.

During last month the Houston Sisters, Norman Court and his Piccadilly Pom, Tim O'Connor, Tex McLeod, Dicky Dixon, Josephine Trix and Frank Masters (from "Mercenary Mary") all appeared on various occasions.

"Dicky" Dixon, who, in spite of her name, is of the fair sex, is of particular interest, in so much as she is a new "find." Her appearance at Jade's Club is her first professional engagement as a cabaret artiste.

"Dicky's" performance consists of modern, light syncopated songs to her own piano accompaniment, and she will go far. If not exactly a diva, she has a quaintly pleasing voice and plays a really good syncopated piano; but, above all, she has style and temperament which are equally apparent in her vocal and instrumental work. All she needs to make her a really fine artiste is a final polish in matters such as the use of the pedal in syncopated piano playing and general experience.

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### Big Lancastrian Dance Band Contest

A DANCE-BAND contest, open to all amateur and professional bands, was recently held at the Piccadilly Dance Salon, Manchester. Out of an original entry of over 100 from Lancashire and district, 20 bands were chosen to compete in the first round. A different neutral judge was appointed for each round. Four bands were chosen to compete in the final, which was judged by R. T. H. Morrison, leader of Manchester Station (2ZY), assisted by the well-known station pianist, Eric Fogg. Points were awarded for rhythm, balance, melody, etc.

The result was as follows:—

The Amazon Band, 1st, 83 points (silver cup, presented by the Piccadilly Picture Theatre).

Rouge et Noir Band, 2nd, 65 points (gold-centre medals).

The "Incognitos," 3rd, 64 points (silver medals).

The winning band is very popular in



Lancashire and officiates at all the important hotels and ballrooms. The leader, H. Beckley, was only 13 years of age when he first took over that position. A feature of the band is the rendering of waltz solos on the musical saw by the banjoist, H. Bradbury, who also specialises in syncopated piano solos. This band has now entered three contests and gained the highest number of points in each. In addition it holds the Lawrence Wright First Class Diploma.

### A Band of Adventurers

BERT RALTON and his Havana Band returned to the Coliseum on Monday, July 26. Among the several novelty numbers introduced is America's latest prohibition song in which an old-fashioned village pump was used on the stage pumping real *aqua pura*. A number entitled "Fiddle-de-Dee" introduced old tunes dear to Victorian hearts.

At the beginning of September, Bert Ralton and his band start a 10 weeks' tour of South Africa. All the members now performing with this band will accompany Ralton, with the exception of Alec Cripps, the drummer, and R. S. Scott, the tuba player, who, for family reasons, do not desire to leave England, and will be replaced.

It is stated that 10,000 copies of Ralton's record of his "Maori Medley" were recently ordered by cablegram from Australasia, where his band is exceedingly popular on account of its recent tour. May similar success await him in S.A.!

### —and THE NAVY takes to JAZZ

H.M.S. Danae,  
1st Cruiser Squadron,  
July, 1926.

DEAR MR. EDITOR,—I notice that in your article "Caesar Hath Spoken," which appeared in your June issue, you state that the Army has taken to jazz, therefore I have much pleasure in forwarding you a picture of H.M.S. "Danae's" dance band to show that the Navy has also taken it up.

All the members of "Danae's" band are busy with duties other than music, and the band work is part of their recreation.

All members of the band play at least two or three different kinds of instruments, and four of them sing "straight" unaccompanied quartettes in the intervals.

During the last year the band has played with great success in England, Majorca, France, Italy, Sicily, Greece, Malta and Egypt.

The personnel consists of:—

Lieut.-Commander Huntington-Whiteley (leader and piano), Ordnance Artificer Pocock (deputy-leader and 1st E♭ saxophone), Able-seaman Maund (2nd E♭ saxophone), Engine-room Artificer Jeffries (tenor saxophone), Leading Seaman Hadley (1st trumpet), Marine Basten (2nd trumpet), Leading Telegraphist Boutle (trombone), Petty Officer Walker (banjo), Able-seaman Beckett (sousaphone), Supply Petty

Officer Davey (violin), and Marine Ellis (drums).

Yours faithfully,  
H. M. HUNTINGTON-WHITELEY,  
Lieutenant-Commander,  
Royal Navy,  
Leader and Musical Director,  
H.M.S. "Danae's" Symphonic  
Dance Band.



Band of H.M.S. "Danae"

### Permits Refused

We are informed by the proprietors of the Kit-Cat Club that the Labour Ministry has refused to grant permits for the entry into this country of Ben Bernie, who, as stated in our last issue, was booked to appear with his orchestra at the club on September 13 next.

In view of the foregoing, one wonders what will be the position of Aaronson's Commanders, who, due at the same establishment on December 27, are now appearing at Monte Carlo prior to an engagement in Paris.

### Birmingham Palais Sold

So many musicians have worked at this Midland Palais in the past that much interest lies in the announcement of its recent sale. We are informed that it changed hands at £18,100, which sounds a cheap figure for this popular establishment. The purchase was, we think, negotiated by an agent, and the principals' names are not yet known. Maybe some interesting innovations will be announced in the near future.

### Successful Piano Accompaniment on the Stage

COMMENCING Monday, July 12, Ronnie Munro, the well-known pianist, and Frank Compton (late of Kel Keech's band from the Criterion, Piccadilly Circus, W.), appeared at the London Coliseum to support the Dodge Twins with accompaniment from two pianos placed on the stage.

The engagement continued until July 21, when the Twins were due to go to Germany.

Originally Barrie Mill was billed to appear with Compton, but he was unable to appear owing to his new engagement at the Savoy Hotel, and at the last minute his place was taken with great success by Munro.

The turn was a complete success, and it is interesting to note the increasing number of artists who prefer this form of accompaniment to that of the theatre orchestra, which, in the smaller provincial halls is often lacking in the necessary standard of proficiency.

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**A Go-ahead Combination**  
FORMED in October, 1925, for the Palais de Danse, Cardiff, where it remained until May 1 of this year, Murray's Dance Band, under the direction of R. B. Murray, is now appearing with much success at Cox's Café, Cardiff.

The engagement, which commenced on May 3, will last at least until September of this year, when an extension of the contract is probable.

The band has recently been broadcasting every Monday and Wednesday from the Cardiff Station, and, although temporarily suspended for the summer, expects to resume when the winter season arrives.

The combination consists of R. B. Murray (Drums and Zylophone), W. A. Murphy (Violin and B♭ Tenor Sax.), R. McCarthy (Trumpet and Trombone and Alto Sax.), and P. L. Bradbury (Pianist, Vocalist and Deputy Leader), all of whom appear in the photograph.



Murray's Dance Band

Fred. Vittle (Banjo, Banjolin and Guitar) is also with the combination, which he joined only recently.

The band tackles legitimate as well as syncopated music, and looks particularly smart in its adopted attire of white flannel trousers and blazers, on which latter is embroidered its monogram—a most suitable dress for the hot weather recently experienced.

The band also received much satisfactory comment when it appeared opposite Jack Hylton's Kit-Cat Club Band at the City Hall, Cardiff, on January 28 last.

Freddie Pitt, the well-known trumpet player, late of Bert Ralton's Havana Band, is now 1st trumpet player with Jay Whidden and his Midnight Follies Dance Band at the Hotel Metropole. Pitt replaced Tim Cave.

### The King of Spain Enjoys English Band

An interesting event took place on July 9 last when Jimmie Gardner's Gleniffer Band had the honour of playing before H.M. The King of Spain.

The occasion was the Ibero-American Society's thirty-first anniversary festival, held at the Hotel Cecil, London, at which H.M. The King of Spain graciously presided, the Chairman being H.E. Senhor Roul Regis de Oliveira (Brazilian Ambassador). A distinguished gathering was present at the festival, which took the form of a banquet and concert followed by dancing.

The dance programme contained the most popular, up-to-date melodies and festivities continued till 2 a.m.

### Jack Hylton's and Whiteman's Visits to Scotland

In our last issue, in writing of the Marine Gardens' Ballroom, Portobello, we wroingly attributed the recent visits of the above famous bands to the initiative of Mr. Fraser, of that establishment. Both he and the manager of the Duncedian Palais de Danse, Edinburgh,

have written asking us to correct this statement, and to point out that these visits were negotiated by the latter management. We regret that our information should have been incorrect in this matter, and have pleasure in amending our statement.

### Kel Keech Becomes a Solo Act

KEL KEECH, who lately had his bands at the Criterion Restaurant, Piccadilly Circus, W., has temporarily, at any rate, forsaken the providing of dance music to present a solo act in which he renders in his inimitable way popular songs of the day to his own ukulele accompaniment.

Recently he appeared at "Uncle's," "Jade's" and the Golden Square Clubs. He is now in Paris prior to commencing an extensive season in London.

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

## The London Radio Dance Band

THE fewer "outside" dance bands featured in B.B.C. programmes the more interest is naturally shown in the performances of the London Radio Dance Band, the corporation's house band which so frequently fills a breach in disrupted radio programmes in addition to its usual bi-weekly transmissions and accompaniments to the acts of other artists. It is at such times that one comes to appreciate the excellence of this band's work and the great progress it is constantly making.

When Sid Firman first secured the appointment in open competition and was transferred from the Cavour Restaurant to Savoy Hill, he was, of course, ignorant of the peculiarities of the work, and progress was naturally to be expected. No one anticipated, however, that in so short a time he would claim the laurels of popularity and become such a firm favourite.

The combination now consists of Sidney Firman (M.D. and violin), E.



Photo by SID FIRMAN [S. Georges.]

ballroom band has more difficulties to overcome than the studio band, which has all the benefit of playing free from acoustic difficulties and in a mechanically perfected atmosphere. The former certainly finds the placing of the instruments a bugbear, but once

that is overcome it is on "home" ground, so to speak, and has the liberal encouragement of the patrons to take its attention from the serious nature of the work in hand. This helps materially towards the necessary spontaneity of dance music, and the listener not only hears the music, but is stimulated by the local applause of the ballroom, the shuffle of dancing feet and the buzz and twitter of all present.

The studio band, however, is faced with the knowledge that the listener is only going to hear its actual playing, and that a deadly quiet will greet each rendering. It is a cold-blooded business demanding absolute concentration and perfection.

Sidney Firman's method of ensuring success is to rehearse meticulously and to score his own special symphonic arrangements in order to get the best result. If he gets no applause at the actual time of the work, satisfaction comes with the postbag each morning.

All broadcasting bands receive an enormous amount of correspondence from wireless "fans," and some of the requests are not too easily met. The London Radio Band, however, is part of the B.B.C. and must serve the listener in all matters. If the public objects to it jazzing the classics, it must stop doing so. Indeed, there are so many angles to be looked at that the selection of a programme is in itself a worrying task. Sidney Firman, however, has risen superior to all his difficulties and has as many sincere friends amongst listeners as John Henry himself.

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## PIANO TRAN- SCRIPTION COMPETITION.

£5 TO BE WON

All dance pianists are, in varying degrees, improvisers, and many original renderings in modern syncopated form are heard from obscure pianists, which are really creditable and deserve a better fate than to be played once and then forgotten.

We invite you, therefore, to score **A SYNCOPATED TRANSCRIPTION** of the refrain of Horatio Nicholls' latest fox-trot

### "PEARL OF MALABAR"

which is predicted to be the coming dance "hit" for the Autumn season, and the words and music of which will be found on pages 27, 28 and 29 of this issue.

**A CASH PRIZE of £5** will be awarded for the best original transcription, which must be addressed to the Editor of "The Melody Maker and British Metronome," at 19, Denmark Street, Charing Cross Road, London, W.C.2.

### RULES AND CONDITIONS.

The Coupon below must be completed and pasted on to the MS.

The decision of the Editor and judges is final. No correspondence can be entered into, and entries will only be returned to competitors who enclose 3d. to cover cost of return postage.

No liability will be accepted by the organisers or judges for loss or damage to any entries, and the copyright of all transcriptions submitted becomes, *ipso facto*, the property of the proprietors of THE MELODY MAKER AND BRITISH METRONOME.

These are the express conditions of entry, and the signing of the aforementioned coupon will imply an acceptance of them.

To the Editor,  
THE MELODY MAKER AND BRITISH  
METRONOME.  
Please enter this piano transcription of the  
refrain of "Pearl of Malabar" for your com-  
petition as announced in your August, 1926,  
issue.  
I agree to abide by all conditions as stated  
and implied.  
Signature .....

Address .....

Date ..... Postage enclosed? .....

## Song Hit from "On with the Show" PEARL OF MALABAR (A STRING OF PEARLS)

Words by  
RAY MORELLE

Arrangement for "Banjulele" Banjo and Ukulele by Kel Keech.

Music by  
HORATIO NICHOLLS

Tune Uke in C. 



Land a - far,  
On the shore,  
Mal - a - bar — Tem-ple bells ring soft-ly through the af - ter glow  
as of yore — In-dian maid sits so a - lone at ev-en-tide  
One short hour, — Bam-boo flow'r — And from al-mond  
Lo-ver gay, — well - a - day — well he ne-ver

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Cables "Vocab London"; Telegrams "Vocab Westcent London"

eyes, a - las! the tears must flow — You and your love must  
 come to claim you for his bride — Bells mock you all the

part — He cries with ach - ing heart —  
 day — Pearls are but tears, they say —

REFRAIN

A string of pearls I give to you, My Pearl of

Mal - a - bar — A ros - a - ry in mem - o -

ry of one you love a - far. — Each Pearl a

kiss or night of bliss, Be - neath the East - ern Star. —

A tok - - en true that I love you, My

Pearl of Mal - a - bar. A - bar. —

# The World's Most Famous Dance Bands Record Only For "His Master's Voice"

No better recorded dance music can be secured than that obtainable on "His Master's Voice" Records, and played by the world's finest dance bands, who record exclusively for "His Master's Voice." Here is an average example: a selection from the August list.

**10-inch Double-sided Records 3/-**

## JACK HYLTON

and His Orchestra

- B5086** (Have you forgotten Yvonne (Fox-Trot) *Valentine*  
Blinky Moon Bay (Fox-Trot) *Gillispie & Little*)
- B5087** (Under the Ukulele Tree (Fox-Trot) *Nussbaum*  
Tune up the Uke (Fox-Trot) *R. Henderson*)

## PAUL WHITEMAN

and His Orchestra

- B5084** (I'm in love with you, that's why (Fox-Trot) *Dixon & Henderson*  
No Fooling (Fox-Trot) *Buck & Hanley*)

Ten of the leading Dance Bands have recorded for the August issue. Any "His Master's Voice" dealer will be pleased to supply you with a complete list and to play any records over for you: ask to hear them played on—

## SAVOY ORPHEANS

At the Savoy Hotel, London

- B5083** (Could I, I certainly could *Yellen & Ager*  
Static Strut (Fox-Trot) *Yellen & Wall*)
- B5085** (I'd rather Charleston (Fox-Trot) *Gershwin*  
He left her behind before (Fox-Trot) *A. Silver*)

## RIO GRANDE TANGO BAND

- B5078** (Troubadour (Paso Doble, Spanish One-Step *R. Sinclair*  
Marietta (Paso Doble, Spanish One-Step) *B. Scott*)

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OXFORD ST., LONDON, W.C.1

# THE GRAMOPHONE REVIEW

## BELTONA

(MURDOCH TRADING CO.)

Although "hot" bands are not featured much by this company, the combinations working for it can always be relied on to turn out a pleasingly musical rendering, and, as this is the style which still "goes" best with the general public that buys the 2s. 6d. record, there can be nothing to say against the choice of it.

Quite the best of a good batch of records is "I Don't Believe It—But Say It Again" (No. 1005), by the Palm Beach Players. There is life and sparkle in this rendering—particularly towards its end, which keeps one's interest alive until the very last note. The same combination plays "Oh! You Lulu Belle" (No. 1012).

I can find nothing to say against the Sutherland Dance Orchestra's rendering of "Say That You Love Me" (No. 1015), but I could find a deal to say in its favour. The number itself is excellent; it is beautifully played and well recorded. The same remarks apply to the Avenue Dance Orchestra's rendering of "Pearl of Malabar" (No. 1016) and "Good Night—I'll See You in the Morning," as played by the Sunny South Dance Orchestra. All these records are good value for the money.

## BRUNSWICK-CLIFTOPHONE (CHAPPELL & CO.).

Many of our old friends again appear in this company's list, and all are at their best.

The Merry-makers' vocal recordings of "Sweet Child" and "My Castle in Spain" (both on 3059) are sheer delights. The arrangements of the scores—which are based on modern ideas of harmony, and, in the case of "Sweet Child," syncopated rhythm—are enough in themselves to merit attention; but when rendered with the perfection of technique which is a feature of all this combination's work, are absolutely outstanding.

"Somebody's Lonely," by Ben Bernie and his Hotel Roosevelt Orchestra (No. 3145), is a most pleasingly tuneful record, with a good vocal chorus; while on the reverse side this combination gives us a taste of its "hot" style in "Up and At 'Em." Need I say more than this is Ben Bernie at his best?

"Under the Ukulele Tree," played by Ben Selvin and His Orchestra (No. 3130), is a delightfully musical dance record, a pleasing vocal chorus and a clever imitation of a steel guitar by the trumpet being strong features. Other good records by this combination are "So Does Your Old Mandarin" (No. 3151) and "If I Knew I'd Find You" (No. 3130).



Photo by JAY WHIDDEN AND HIS "MIDNIGHT FOLLIES" DANCE BAND, RECORDING EXCLUSIVELY ON COLUMBIA

Charley Straight and his Rendezvous Orchestra give us unusual novelties in "Hi-Diddle-Didle" and "What a Man" (No. 3136), wherein vocal duet choruses by two female voices are in excellent modern style. Some might say the diction is rather too obviously "Yankee," but none can complain that the rhythm which these two ladies put into their renderings is not fascinating. In fact, all through both these records are full of excellent rhythm and "hot" instrumental efforts. Two other good records by the same band will be found in "Talking to the Moon" and "Sweet Southern Breeze" (No. 3076), the latter being a particularly good melody.

That clever composer, tenor sax player and orchestra leader, Isham Jones, has provided us with two

splendid records in "Monte Carlo" and "One of those Things" (No. 3112). The former, a straight number, features a fine exhibition of tone and technique on tenor saxophone by the famous leader himself, and the latter is a well-played clever arrangement in which both "hot" and "straight" styles are at once apparent.

Nick Lucas has also surpassed himself this month. In the waltz number "Always" (No. 3088), he is assisted by violin and cello with very pleasing effect; but I like him better on the reverse side of the disc, where he shows us his versatility and yet is typically himself, in a humorous number, "I Don't Believe It—But Say It Again."

Wendell Hall, comedian, styled "The Red Headed Music Maker," gives us a fine vocal rendering of "Let's Talk about My Sweetie" and "Just Around the Corner" (No. 3085). This artiste possesses a very fine strong baritone voice, and sings with a style all his own. His American drawl is very pleasing to the ear, probably because it is not overdone.

## COLUMBIA (THE COLUMBIA

## GRAPHOPHONE CO., LTD.)

Without doubt the best record in the latest batch I have received from this company is "Say It Again" (No. 3962). There is a snap and brilliance about it—the banjo does its share in producing it—which lifts it right out of the every-day rut, and the arrangement is full of most delightful little rhythmic touches which tumble over each other in the merriment of modern dance lilt. Of course, it is played by the Denza Dance Band. Which Denza Dance Band? Well, it sounds suspiciously like the one which made such an excellent record of "I'd Rather Be Alone" (No. 3958) which I mentioned in June and which I still think is one of the best dance records I have heard. On the reverse side is an excellent rendering of the latest popular hit



"Good-Night" by the Ipana Troubadours. In this record there is a really beautiful vocal chorus by the Singing Sophomores wherein tone, harmony and style are all of equally good quality. If ever a record was worth 3s., No. 3962 is.

Jay Whidden and his New Midnight Follies Band made their debut on the records this month with: "I'm Still in Love With You" and "Dreamy Monterey" on No. 3994, and "My Irish Home Sweet Home" and "You've Got Those Wanna-Go-Back-Again Blues" on No. 4010. They are to be congratulated on their work. A band can never be expected to appear at its best the first time it records. There are so many little details which only appear as requiring attention after the records have been carefully studied by playing them over many times. Doubtless Jay Whidden has already noted such little defects as there are and, judging by the quality of these results of his first sessions, should make some of the more experienced bands realise in the near future that they still have heaps to learn.



THE "GOOFUS FIVE" RECORDING FOR THE PARLOPHONE COMPANY.

Originally composed of only five musicians (hence the name "Goofus Five") this renowned combination now comprises six instrumentalists.

It is under the direction of Adrian Rollini (third from the left, holding a "Goofus"), a famous artist, who plays upwards of 15 different instruments, and who probably originated the style featured by the combination. The trumpet player is the noted "Red" Nicholls, while Trumla appears as saxophonist. The identity of the remaining artists must, at their request, remain a mystery.

Bert Ralton and his Havana Band and Percival Mackey's Band also show to good account in well played and well recorded discs.

I find "Columbia" records please me most when played with medium tone needles. There is too much volume from the loud tone on the modern machines unless one can get well away from the instrument.

H.M.V. (GRAMOPHONE CO.)

If anybody wants proof that the better English dance bands can make as good a record as the American outfits they have only to take some examples from the H.M.V. mid-July list. Two discs have inspired me to make this statement. The first is "Do You Believe in Dreams?" (No. B5076), played by Jack Hylton's Kit-Cat band, which is a fine example of how near perfection of tone, intonation, tonal quality, rhythm and variety can be reached by musicianly skill combined with good arrangements. The record opens with an introduction rendered in a manner of

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which the finest symphony orchestra in the world might be proud. In fact, throughout the record is masterly, not the least attractive parts being a 'cello melody chorus supported by a steel guitar obbligato and breaks, performed in a masterly manner by Len Fillis. On the reverse side is "When You Love More Than One," which portrays in only a very slightly lesser degree all the excellence of its opposite side; novelty being introduced in the form of a well-rendered chorus by the string quartette, in which the viola takes the melody (though how Harry Berley managed to keep "straight" through a whole chorus I don't know!), supported by "hot" rhythmic accompaniment from the two fiddles. This record remains in my library "for keeps."

The second disc responsible for my opening remark is "After I Say I'm Sorry" and "Let's Talk About My Sweetie" (No. B5075), as played by the Savoy Orpheans. Both these are conspicuous for every good quality which goes to make the perfect modern dance record, and there is a swinging lilt behind the rhythm which no dancer will ever resist. "After I Say I'm Sorry" opens with a fine saxophone chorus, in which H. Finney's delightful style and technique are well apparent. This is followed by a brass chorus wherein the novel manner in which the melody is treated gives the spice of life—variety. In "Let's Talk About My Sweetie," Pete Mandell supplies a "hot" guitar accompaniment to a vocal chorus, by Ramon Newton, rendered in a mode which once more proves Newton's temperament for the modern rhythmic style. The guitar accompaniment carries right on to the end of the record after the vocal chorus is over, and proves what body this instrument can give to the dance band. I know we shall hear more and more of the guitar as time goes on.

Do you remember Paul Whiteman's inimitable vocal trio composed of C. A. Gaylord, Jack Fulton and A. Young, which was one of the out-

standing successes of his band when it was here recently? It has recorded, with guitar accompaniment, two of the numbers it featured—"Dreaming of a Castle in the Air" and "No More Worryin'," both on No. B2318. The arrangement of the scores and technical perfection of the renderings are exceptionally good, and, owing to the excellence of the recording, none of the beauty of the actual performance is lost in the record.

Records by American combinations working for this company are all excellent, and each has its special attraction. Jean Goldkette and his

PARLOPHONE (THE PARLOPHONE CO., LTD.)

The laurels for the best record in the Parlophone list this month, I think, go to Vincent Lopez and his Casa Lopez Orchestra for a really excellent rendering of a fine composition, namely, "Little Peach" (No. 5603). This is the sort of record that must make the critics of the modern synopated orchestras look particularly silly, and in the future I am going to play it to all my acquaintances who say that jazz bands are unmusical. On the reverse side is an equally good rendering of "Rhythm of the Day" (a number based on the whole tone scale) conspicuous for excellence of arrangement and musicianship.

Ronnie Munro, with his dance band, is well to the fore. His rendering of his own number, "Kiss Me, Curse You" (No. E5607) is, I think, the best of the batch, but "Somebody" waltz (No. 5608) is also good, and particularly tuneful. The only parts of these records I think not quite up to standard are the vocal choruses. The style of the rendering is old-fashioned, consequently sadly out of place.

The Melody Sheiks are as good as ever in "Oh! You Lulu Belle" and "So Does your Old Mandarin" (No. E5604), while the Red Hotters shine with "Somebody's Lonely" and "Horses" (E5605).

Newcomers to the catalogue are Tom Brown's Merry Minstrel Orchestra and Jack Glassner's Colonial Inn Orchestra, who are responsible for "For Ever with You" and "I Love my Baby" (No. E5606). Both these combinations are American, and compare favourably with the best outfits in their country. Their records are particularly well played and portray a fine dance rhythm, Jack Glassner's being also conspicuous for some good extemporisation.

VOCALION (VOCALION GRAMOPHONE CO., LTD.)

I think the best in the Vocalion list are the recordings of Billy Mayerl's Orchestra. As was only to be ex-



THIS COMBINATION RECORDS EXCLUSIVELY FOR BRUNSWICK-CLIFTOPHONE RECORDS.

orchestra are responsible for "Gimme a Little Kiss, Will Ya? Huh?" (No. B5080), the excellent rhythmic lilt of which will appeal strongly to all dancers. It is backed with "My Darling," played by Ralph Williams and his orchestra, who are newcomers to the catalogue, and an exceptionally fine combination. An unusually good saxophone solo chorus is a feature of the record.

"Red-hot" drum breaks are a novel feature of "The Whole World is Dreaming of Love," wherein the Benson Orchestra of Chicago is at its best (No. B5082). On the reverse side of this disc the Goodrich Silver-ton Cord Orchestra (run by the Goodrich Tyre people) shines in a beautiful melody number, "Reaching for the Moon."

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THE BRITISH ZONOPHONE COMPANY, LTD., HAYES, MIDDLESEX

pected, there are numerous pianistic touches and solos, which once more show what a fine artist young Billy really is. His accompaniments to vocal choruses sound particularly good, and of the four numbers his band has played, "Me, Myself and I" and "While my Pretty One Sleeps" (both on No. X9824), and "I Wish I'd Bought my Missus on the Hire Purchase System" and "Somebody's Lonely" (both on No. X9825), all seem equally good to me.

I must say I like the Riverside Dance Band immensely, too. It has a particularly good record in "But I Do—You Know I Do" (No. X9826).

Don Parker's Band has four good titles of which it has made the best use. They are, "What Good is 'Good Morning'?" and "For You" (both on No. X9823) and "After I Say I'm Sorry" and "Poor Papa" (both on X9822). Don Parker certainly does shine as a saxophonist, and is pleasing during every second of his playing. He has the happy knack of instilling those little touches of originality which just alter some otherwise very ordinary records into the most entrancing of the day.

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

In the July list of this company are some really exceptionally well-played records, and when it is remembered that "Winner" records are only 2s. 6d., as against the 3s. charged by most high-class concerns, it must be admitted that here is certainly fine value.

Previously I have always thought the Regent Dance Orchestra as good as any working for this concern, and its records this month certainly give me no cause to alter my opinion. "Poor Papa," "Horses" (both on No. 4449) and "Here Comes Malinda" (No. 4447) are all examples of what a first-class dance record should sound like and contain excellent saxophone and trumpet work.

Four of the best records Alfredo's Band has yet made appear this month. They are "Two Little Cups and Saucers" and "Chinky Butterfly" (both on No. 4455), and "When It's June Down There" and "Bobadilla" (both on No. 4451). They are all well played and tuneful. I think "Two Little Cups and Saucers" would have been the best. It is

excellently played and the number itself is so tuneful, but the record is ruined by the words "Edison Bell Record" which startlingly appear at its conclusion. Whether this is an attempt to be funny on the part of the orchestra or an endeavour on the part of the company to get a cheap advertisement I don't know, but whichever it may be, it is poor taste. It might have been to some extent excusable had the record been a broad-comedy number, but it is simply a very tuneful melody composition and, as I say, the atmosphere is ruined.

"Sweet Child," by the Diplomat Orchestra (No. 4450), is a record which I must mention. It contains an excellent dance lilt which is as pleasing to listen to as to make use of for dancing. The vocal chorus, too, is good. It has style, which is really of much more value than a grand voice when recording these modern, popular numbers.

\* Last month mention was made of the Regal Dance Orchestra as recording for this company. This, of course, was an error. The word "Regal" should have read "Regent."

(Continued on page 52.)

**The WORLD'S Most Popular Records**

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- 4442 REGENT DANCE ORCHESTRA (I never knew) (Fox-Trot) I met to your apron strings again (Fox-Trot with Vocal Chorus)
- 4432 GLO MILITARY BAND (Conductor: Dan Godfrey, Jun.) (Martial Moments) (Parts 1 and 2) (March Medley)
- 4433 LIVAUAH (Hawaiian Guitarist) (At Dusk) (Waltz with Violin acc.) Prancing (Fox-Trot with Violin acc.)
- 4434 STANLEY KIRKBY (The Melody that made you mine) Old Pal
- 4435 MILTON CHARLES (Organ Solo) (Most of all I want your love) Our Yesterdays

- BAND OF H.M. SCOTS GUARDS (Bandmaster: Lt. F. W. Wood) (Senior Director of Music to the Brigade of Guards) Selection—LA BOHEME (Parts 1 and 2)
- 4436 GEORGE FORMBY (The man was a stranger to me) (Comic Song) Rolling around Piccadilly (Comic Song)
- 4437 GERALD ADAMS (To-morrow Morning) Fleurs d'amour
- 4438 BILLY DANVERS (Gardening and Love) (Comic Song) The Sportsman (Comic Song)
- 4439 ROYAL SYMPHONY ORCHESTRA (Conductor: Joseph Batten) (Nautical Overture—PLYMOUTH HOPE) (Parts 1 and 2)
- 4443 BOBBY GRAY (I'm tired of every-thing but you) (Whispering) (Fox-Trot Songs) Wanna go back again (Blues)
- 4441



**TAKING HIS MEDICINE!**

An Impression of the recent Broadcast Controversy between Sir Landon Ronald and Jack Hylton.



Does Sir Landon think this the fulfilment of the prediction of the Pyramids that something awful was to happen on Tuesday, July 20th?

# MILITARY AND BRASS BAND NEWS

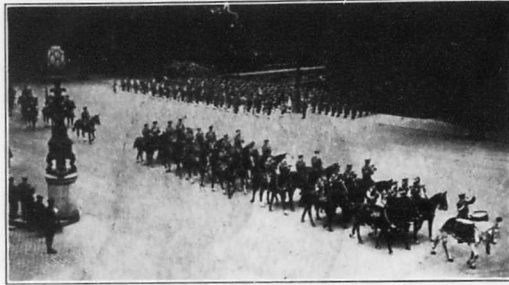
## Military Band News

At a conference of Health and Pleasure Resorts, held at Felixstowe, it was stated by Alderman F. Britain that a communication had been received from Kneller Hall, alleging that certain towns were not keeping to the agreement between the Conference and the Army authorities, and that they would not pay fees other than those required by the local musicians unions. The commandant at Kneller Hall had intimated that he was going to act immediately by fixing a minimum price for any military band. Representatives from Hove, Torquay, Lowestoft, Dover, Ramsgate, Tunbridge Wells, Littlehampton, etc., all spoke on the subject. Their statements in the main contradicted the suggestions of Kneller Hall, and showed that their districts were paying from £130 to £160 per week, in spite of the fact that local ex-service and other bands offered their services for as little as £70. The chairman said he was delighted with the remarks he had heard. It showed they were keeping to the agreement. He suggested that the towns concerned should send to the secretary a short statement giving particulars of the prices paid for bands, so that the accusation from Kneller Hall could be refuted. It was agreed that this course be followed.

Notwithstanding the mixed weather conditions at the recent Aldershot Tattoo, the attendance was a marvellous one, the average for each evening being between 50,000 and 60,000 delighted spectators.

Guards bands are engaged in the London Parks this season by the London County Council.

The Scots Guards have concluded a successful



Photo, reproduced by kind permission of Messrs. Dooney and Co.]

The Band of the 1st Dragoon Guards, under Bandmaster Woolley, on parade at Wiesbaden. The massed bands, under Mr. Burnell, Bandmaster 2nd King's Shropshire Light Infantry, appear in the background.

Scottish tour of the chief cities and towns. The Irish Guards and the Royal Air Force gave a combined programme at Westcliff.

On page 52 of our last issue under the photograph of The Great Central and Metropolitan Silver Prize Band, we stated that this combination won, on June 5 last, the Hanwell Contest. This should have read "on June 12 last, the Henley Contest," as the Hanwell Contest was actually won by Callender's Cable Works Band, photograph of which combination appears on this page.

Band engagements this season, irrespective of the present state of trade, a genuine shortage of cash and restricted railway facilities, are greater than ever, and good reports are arriving from seaside resorts with regard to the class of military bands



Callender's Cable Works Band.

engaged, and of the more popular class of music performed. The chief complaint hitherto has been that a number of bands bored their audiences by giving more "high-brow" music than was wanted at the seaside. The most popular bands are those who cater for the real pleasure of the holiday-making public, who are not out to be musically educated, but who are out on "pleasure bent," and the only thing that matters with them is "pleasure music." The bands that supply this demand are the bands that are sure of re-engagements.

We have before us rather more than two hundred programmes of military band performances which have been given during last month, and this makes it an utter impossibility to give any detailed account of these performances, but a few random references may be acceptable.

Command performances were given at Windsor by the bands of the Royal Horse Guards and the Grenadier Guards at the Fête and Fair in aid of the King Edward VII Hospital. The latter also played at Windsor Castle at the dinner given by their Majesties the King and Queen in honour of the Ascot guests.

We are glad to know that Lieut. Eldridge is much improved in health, and that he has had a good reception at Greenhead Park, Huddersfield, with the band of the Life Guards. The band also performed at Bolton.

The Kneller Hall band is being kept very busy this season since it opened the new bandstand at Richmond. The band also played at the opening of the great Lawn Tennis

Tournament, and has also visited Coventry and other provincial towns. The summer massed band concerts in the beautiful grounds of Kneller Hall are more popular than ever before, and the Commandant, Sir Francis Dalrymple, Bart., together with the popular Director of Music, Lieut. Adkins, Mus. Bac., are to be congratulated upon the fine musical programmes submitted.

Among the L.C.C. bands this season we note that of the Royal Artillery from Woolwich. This band played to great audiences for a week at Hastings.

The band of the Chatham Division Royal Marines played at the International Horse Show at the London Olympia.

The Royal Marine Artillery Band (Portsmouth) had a pleasant week at Shanklin last month.

The band of the Royal Air Force continues to hold a record in engagements in all parts of the country. The band recently paid its second visit to Lincoln.

The Royal Dragoons were at Brighton for a fortnight.

The 17th/21st Lancers opened the military band season at Clacton.

Both at Paignton and Torquay the military band season is in full swing, and of those bands engaged the 2nd South Staffords had to cancel their engagement on account of military duties in Scotland. The Royal Inniskilling Fusiliers, The Buffs, the East Yorks and the Torquay Military Band also play at this popular resort, so there is no lack of music here.

The North Staffordshire band made a good impression at Southport, which is generally the home of first-class brass bands.

The Loyal North Lanes band were at Tunbridge Wells for a week, and were followed by the band of the 2nd

Bn. The Queen's Own Royal West Kent Regiment (the county regiment).

The bands of the 1st King's and the King's Own Yorkshire Light Infantry were both at Deal, when fine programmes were given.

The undermentioned bands appear as follows: The 1st Suffolks, at Bury St. Edmund's and Bath; 1st Bn. Prince of Wales' Regt. at Broadstairs and Worthing; the 1st

Seaforths and the Leicestershire Military Band at Coventry; the Northants Regt. at Worthing.

Owing to other engagements the fine band of the 2nd Bn. South Staffordshire Regt. could only give two performances in the Glasgow parks.

The 1st Bn. Durham Light Infantry played at the Ulster Horticultural Society's Show last month with fine effect.

## Brass Band News

Brass bands in every part of the kingdom are showing what really can be done in the good cause of charity by their performances and parades on behalf of the coal miners' wives and children. St. Hilda Colliery Band has given up a great many of its engagements, and has returned home to take part in the parades for this purpose. Only from one quarter has a suggestion been made that is distinctly detrimental to whatever band the *Western Daily Mail* refers to when it states an allegation was made at the Dolgelly Urban Council that the members of a miners' band from South Wales, after playing hymns, spent the collection money in public houses. Happily, this is an extremely isolated report, and bandsmen generally may well congratulate themselves on their usefulness in the cause of charity at all times.

Among the many brass band contests which took place last month were those of Belle Vue (Manchester), won by Bolsover Colliery, conducted by Mr. J. A. Greenwood. Blackpool Excelsior was second, Dobcross third, Altrincham fourth, and Pendleton fifth.

There has been much bad feeling following the recent contest at March (Cambridgeshire).

Grays Temperance Band won the Tilbury Contest in the First Section, and Cambridge Town Boys won the Second Section.

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Eckington Contest was won by Dove Holes Band, Bolsover Band being second.

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**Morris Motors Prize Band.**

American manufacturers make a big point of providing social amenities for their staffs, but it would seem that none outdoes the Morris Motor Works, of Cowley, Oxford, in this respect.

The Morris Motors Prize Band, formed in 1924, is one of the institutions of the Morris concern, and daily performs a musical interlude during the midday meal time for the benefit of the workpeople.

Mr. W. R. Morris is the band president, Mr. L. H. Norwood the bandmaster, and Mr. J. P. Hunt the secretary. In May, 1925, Mr. T. Beresford was appointed professional instructor. Consequent upon the able direction of this quartette, the band carried off premier honours in two sections, also a shield, a cup and four medals in 1925 Oxford Association Contest.

It is the intention of the president, backed up by the determination of Mr. Beresford and his men, to make the band one of the best, if not the best, in the South of England, and so vie with such celebrated combinations as Black Dyke, Callender's, Foden's, etc. The services of the band are freely given on behalf of hospitals and other charitable institutions, and as a concert band it is decidedly popular in the district.

Last month Colne Borough Prize and Mount Zion Prize bands each gave successful concerts in aid of the local War Memorial Fund. £17 17s. 6d. was realised.

Heathfield Band, near Lewes, is quite elated at its recent success at the Tunbridge Wells Contest, and Bandmaster Bean has received many "congrats."

Stotfield is a small town that possesses a worthy little band, which is at present striving hard to raise a new instrument fund. The collections are necessarily small, but all counts in the grand total. \* \* \*

Black Dyke Mills Bard is proving to the public, wherever it goes, that the recent rumours about its fitness are all wrong. The band is as good as ever it was, even in the "good old days." \* \* \*

Bandmaster Arthur Bradley is to be complimented upon the state of Cowling Temperance Band, which is highly satisfactory. The band has been busy with collections for its funds. \* \* \*

Referring, momentarily, to the question of Performing Right Society popular music, there is no possible question regarding its popularity, and whether one cares to argue about it or not, the fact remains that up-to-date bands *must* use it or a "dry rot" will very soon settle the matter of public engagements entirely. \* \* \*

There is practically no hope of keeping aloof from popular taste, and if bands desire public support they *must* cater for their public in the only possible way—"Give them the music they desire." The P.R.S. controls thousands of works, and all are free to members of the Society for public performance. Arguments cannot live down this cold fact. \* \* \*

A few days ago a big London publisher's manager, who had previously belonged to the P.R.S., and who has come back again with the others, when asked what he thought about it now, said, "I wish I had never left it."

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## : : THE SECRET OF SUCCESS : :

By BEN DAVIS, of Ciro's Club, London, W.

"Hot" playing and extemporising are excellent attributes in dance music, but only when perfectly carried out.

The majority of instrumentalists, saxophonists in particular, often have a very good idea of what they are trying to do in this line, but fail utterly to produce the finished article for the simple reason that they have not the necessary skill on their instruments. I am not exaggerating when I say that this statement applies to 75 per cent. of the dance musicians I have heard lately and, although many will not like my uncomplimentary remark, it is a fact and must be faced as such.

Now, where do these would-be exponents of "hot" playing and extemporisation fail? The answer is, in tone (which includes intonation)—every time. They are trying to accomplish successfully one of the most difficult tasks with which a dance musician is faced without being equipped with the first necessity of any performer, whether he be a dance or symphony man, namely, the ability to play a good, straight melody with a sweet tone and properly phrased.

Now, this question of tone raises a very big issue. It is the musician's chief difficulty, no matter what instrument he plays. Unless he can master it, he will never be any real good, however skilled he may be on his instrument in other respects. To be a fine extemporiser, to be a "hot" player, to be even a lightning sight reader—what are any of these assets if they cannot be supported by sweetness and beauty of tone? By themselves they will never get a man anywhere, but the musician who can play a good tone can go far, even



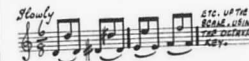
Photo by BEN DAVIS (Hunt)

though he cannot play "hot" or extemporise.

Think well, my friends, and ask yourselves—those of you who are struggling to place the much-maligned syncopated music of to-day on a higher pedestal—"Can any sound be really musical unless it pleases the

*I have been privileged to read this article by Mr. Ben Davis, prior to its publication, and heartily endorse all he says.*

*I can only add that, as slurring large intervals is one of the most difficult things in the Saxophone, the following exercise might advantageously be added to those suggested by Mr. Davis.*



RUDY WIEDOEFT.

ear? Can it please the ear unless it is perfect in tone?"

Now, of all the musicians who are offenders in this matter of tone, saxophonists are, generally speaking, the worst, even if they are run pretty closely by fiddlers and brass players. The reason is probably because, although the saxophone is one of the easiest instruments from which a tune (of sorts!) can be produced, it is the most difficult when it comes to the question of tone and pitch.

It doesn't take a wise man to shout the faults of others. It requires some skill to show how these faults may be overcome. I do not claim to be a sage, so this is where I shall probably fall down. However, "here goes" to try and give a little helpful advice. Those of you who are satisfied that you have the tone of a Kreisler and the technique of a Paderewski are advised not to read any farther. You will be wasting time.

I propose now to deal chiefly with the saxophone, as that is my instrument, although the following will, to an extent, apply to other instruments.

Tone production on any instrument must, of a necessity, be a study of months—even years. In fact, no one has ever reached such perfection that he cannot improve. The finest concert artists practise daily to maintain such proficiency of both tone and technique as they have attained and in an endeavour to do even a little better than they have managed hitherto. How much more, then, does the ordinary musician need to do likewise!

The first step towards tone production is the ability to sustain, in even volume and perfect pitch throughout its duration, each note of the scale. Of course, many factors enter into

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this. First, the instrument must be of good quality and perfectly made. Secondly, it must suit the style of the individual performing on it and be suitable for the class of work required of it. Thirdly, in the case of saxophones, mouthpiece and reeds need particular attention. Having satisfied oneself that these points are in order, it is just a question of knowing that one is working on the right lines (which can only be taught by an experienced teacher) and then practising, practising, and then practising some more. The musician should devote his time to playing long, sustained notes, using every semitone of the register in turn. This exercise should not be stopped until perfection has been attained—and it never will be.

The second step is to practise every note slowly and separately, commencing each *ppp*, increasing it *evenly* to *fff* and, in the same breath, *evenly* dying away to *ppp*—just the vaguest suspicion of a whisper. Only as success comes with constant practice should the speed of the exercise be increased.

After that, the elementary exercises found in so many of the good tutors should be carefully performed. It's

no use thinking yourself too advanced for such elementary stuff. The finest artistes practise in this way and, even when they are proficient enough to tackle the most difficult exercises, they continually return to those which are considered the easiest.

In fact, it is the same in everything—not only music. Take, as an example, billiards. The first stage the novice attempts is to hit the playing ball truly and squarely in the centre of its face so that it travels dead straight and, in its turn, strikes the object ball dead in the centre. Although it was the first thing they learnt, experts like Newman and Smith still practise this daily. Why? Because it is the basis of good play.

There is just one more point which goes to complete the perfect rendering of a melody. It is phrasing. It is so closely allied with tone that I must mention it here.

Correct phrasing depends on two things. One is correct breathing, which has to be carefully studied and is best acquired from the advice of a good teacher. The other is the ability of the musician to split up correctly the complete movement into its various sections. I think I can

give a little help in this latter subject. The complete movement should be taken as a paragraph of a book. The phrasing of the movement is equivalent to the punctuation of the paragraph. If commas, fullstops, brackets, hyphens, etc., are in their wrong places, the paragraph will read badly—perhaps even the sense of it will be completely changed. The way to punctuate the paragraph is to read through the words carefully, decide on the sense they have to convey, and then put in the punctuation marks, not just helter-skelter, but so that they will be grammatically correct and at the same time assist the reader to get a true conception of the author's ideas. Exactly the same thing applies to music. Go through the movement carefully and split it up into correctly balanced phrases. Decide where the *crescendos*, *diminuendos*, *ppp's*, *pp's*, *p's*, *mf's*, *f's*, *ff's*, and *fff's* and all other expression signs should occur, and, above all things, where the movement should be broken to allow for breathing, as, of course, a breath must not be taken in the middle of a phrase.

Remember—it is TONE EVERY TIME that counts.

BEN DAVIS.

## : SYNCOPATION ON THE VIOLIN :

By REGINALD BATTEN (Leader: The Savoy Havana Band)

HAVING briefly mentioned the subject of technique and style in my last article, I feel I can now say something about actual playing.

### The Obligato

I have had one or two letters from people whom I presume to be "pros." asking me whether the obligatos they have heard me use via the broadcasting are actually written. Well, I find that with the exception of those by the really tip-top arrangers, the written obligatos are not worth playing, and much better results can be obtained by scoring one's own.

The fiddle player who is incapable of improvising on the spur of the moment is often in a dilemma when the arranger has omitted to supply an obligato. What usually happens is that the player tentatively tries the melody in, say, the sax. chorus, and is rewarded with a baleful glare from the sax. section for encroaching on its preserves. Finding that he doesn't seem to be going down very well, he next has a shot at the brass chorus, with the result that the brass dry up altogether in indignation. Finally, in a desperate attempt to justify his weekly modicum of kale, he has a shot at an obligato, and is politely told by the leader that the number they are playing is so-and-so.

The best thing a man who lacks the ability to extemporise can do is to take, say, a cello part, which usually contains an obligato or the fundamentals of one, transpose it from bass to treble clef, and make such slight alterations as he may deem advisable. The best way to get the fullest

effect of an obligato is to work on the same lines as Arthur Lange or Mark Fisher do in their arrangements. If you examine their sax. figures during a brass chorus you will find that they are inserted during a long note or rest in the melody. This applies to the violin. When the melody stops on one note for a bar or longer, or there is a rest, a running obligato can be used leading in turn to a long harmony note immediately the melody starts moving about more quickly, and returning again to a running obligato when the melody keeps on a sustained note.

I find that arrangers often employ some of the technical patterns we meet in fiddle studies. This is illustrated in the fiddle obligato in the

soprano sax. chorus of "Who Taught You That?" (Mark Fisher arrangement, Cecil Lennox & Co.).

### Ensemble Playing

A point to remember about ensemble playing, especially with regard to recording, is that, although the fiddle blends well with the saxophone when both have the melody in, say, the verse of a number, more often than not the saxes, merely have a certain amount of padding, while the brass take the melody. This is where a fiddle player so often sounds unnecessary.

The reason is that the brass are doing their darnedest to produce as much rhythm as possible, and in doing so produce a certain amount of percussion at the beginning of each note. The only way to get the fiddle to blend with this is to attack each note with a little more force than usual, and to use practically no vibrato, fading out on each note.

### A Few "Stunts"

On the H.M.V. record of "Good-bye Sal" (by the Savoy Orpheans), I tried an effect which I daresay is quite new to a lot of people, although I remember experimenting with it at the age of nine. The effect is that of a piano accordion, and I believe many people who heard the record put it down to that.

This is how it is done. UnscREW an old bow, put the hair very loosely over the fiddle, and the stick under the back; hold the hair and the stick in the right hand, and you will find that the hair covers the four strings.



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It is obviously difficult to play the melody of a number on one string while harmonising with chords in their correct positions on the other three, but you will find that where good chords are impossible on all four strings, either of the outside strings (the G or the E) can be cut out at will by raising or lowering the bow arm.

#### Oboe Tone on the Violin

Another very effective "stunt" I have discovered is the production of practically a pure oboe tone on the violin. Rummaging through a cupboard at home one day, I came across a miniature tumbler about the size of a liqueur glass minus the neck and stand. It struck me that a glass bell might be applied to a fiddle, so I pushed the little glass (lying down) under the strings between the bridge and tail-piece, and, as I said before, the result was a tone resembling the oboe or musette.

Another good recording "stunt" is to tune the G string down to D. If it is perfectly tuned, the natural D string will vibrate in sympathy with the G string (now tuned to D), and a melody carried on the low string will record like a very pure-toned sax. This stunt is, of course, impracticable in a big ballroom, as the fourth string, being at such a low tension, lacks power.

#### Laughing on the Fiddle

I have heard several attempts to get a laugh on the fiddle. Usually the attempt is made by the player dragging his left hand down the finger-board, which only produces a noise like someone in great pain. Nevertheless, it is quite possible to get a very effective and human laugh on a fiddle. The secret lies in the bowing. The bow, about four inches from the bottom end, should be pressed very hard against the string, and given just sufficient upward motion to produce a note. Then the pressure is released, so that the bow flies onward, leaving the string just before the end of the hair is reached.

It is, of course, an up stroke, and if the note itself is flattened slightly just before the bow leaves the string, a very real imitation of a laugh is the result.

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## THE ART OF ACCOMPANYING

By NORMAN PARRY, Accompanist to Josephine Trix

To those who are students in all branches of modern piano playing I would offer the following article, encompassing a subject which I think has not been dealt with at length, and which is undoubtedly an important and distinct branch of the profession.

Nowadays, many artistes are already using, and others are adopting, the piano as their sole form of accompaniment, and in the music-hall world, coupled with the growth of the cabaret, broadcasting, and the ever-popular gramophone, the demand for the skilled accompanist is rapidly increasing.

The piano has always been, I think, recognised as the ideal form of accompaniment for the singer or solo instrumentalist, and a study of this subject will, in addition to its commercial value to the student, help materially towards the attainment of that 100 per cent. efficiency which we all seek.

Therefore, let those of us who would be thorough turn our attention and our abilities in this direction, and discover those points which constitute the really brilliant accompanist, who, as artistes will agree, is so difficult to find.

The first essential is to endeavour to cultivate what is vaguely known as "sympathy," and which I can best describe as a kind of second sight, enabling the pianist to instinctively know the expression or interpretation an artiste will use in the rendition of a number, and to anticipate his or her phrasing, changes of tempo, and other deviations from "as written."

I have found it an excellent help to memorise words as well as music, as the lyric of a song invariably suggests the interpretation. After all, a song is simply a story which the singer tells in words, and it is for the accompanist to tell the same story in music.

The golden rule in the art of accompaniment is decision, and it must always be remembered that hesitation and uncertainty destroy the confidence which the artiste should feel. The performance of a vocalist depends entirely on the reliance which the pianist inspires by recognising or anticipating the most imperceptible changes, marks of emphasis, glis-



NORMAN PARRY

sandos, crescendos, and all marks of expression that may be used, and as all performers unconsciously infuse their own personality into any particular number, it will be seen that printed marks of expression must not be taken too literally. Of course, they are a decided help to the pianist, and in some cases are so obvious that they are naturally observed, as in places that are marked *ff* or *pp*; but even in these cases it is the degree of "forte" or "piano" that must be carefully studied, so that the instrument does not predominate, but remains subservient to the voice.

Particular attention should be paid to tempos. Artistes are liable slightly to increase or decrease tempo. These changes should be made simultaneously by the accompanist, thus avoiding

*In the bill at the London Coliseum during the week commencing Monday, July 12, no fewer than three turns were supported by accompaniment from pianos on the stage in place of that of the theatre orchestra.*

The turns were:—  
Layton and Johnstone,  
Josephine Trix, and  
Norah Blaney.

"dragging," or, on the other hand, "pulling," either of which discomforts the singer, and sounds bad to the listener.

Particularly in syncopated numbers, the pianist creates a tempo by the playing of the introductory bars which the artiste will naturally follow, so that care should be taken in the playing of all introductions, which are really solos, and should be played as such, but always with a due regard to the rhythm or tempo which follows. On the other hand, endings are purely dependent on the singer's sense of "feeling," and here the pianist should step warily, because no matter what the pre-arrangement, artistes have a great tendency to alter their endings slightly on the spur of the moment, according to how their show is "getting over." The top note, which invariably occurs here, is also important. The duration of a high note depends on the singer's breathing power, and varies considerably, so that good judgment only can be relied upon to attain perfect accord between singer and accompanist. A plan which I have frequently adopted, and which I think is effective, is to strike the chord as the singer takes the top note, and allow it to die away quickly, thus leaving full scope for an *unaccompanied* top note, but being careful to come in decisively on the chord or note which follows.

It is obvious, of course, that association with one particular artiste will bring understanding of his or her style of work; but in this quality of sympathy, which is so necessary in general accompanying work, although there can be no hard and fast rules, a degree of efficiency can be cultivated, enabling a perfect accompaniment to be given, even to the most erratic performer.

So far my remarks must of necessity be somewhat general, but I hope to deal later with material and technical points in accompaniment—particularly syncopated. Nevertheless, it must be recognised that those who can develop these elusive qualities of which I have spoken have accomplished a great deal in the difficult art of accompaniment.

NORMAN PARRY.



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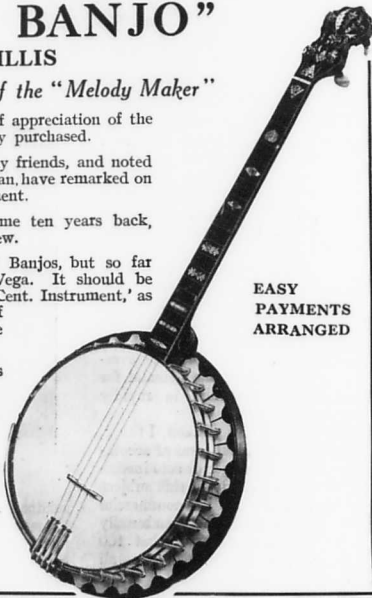
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# :: UP-TO-DATE BANJO PLAYING ::

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

### II.—The "Slide"

THOUGH every banjoist uses the slide, very few know the easiest and most effective way of producing this embellishment. In fact, insufficient thought is too often given to the manner in which the various effects are actually obtained. The musician just does them—sometimes, by luck, well, but more often indifferently—and there's an end of it. Ask a banjoist how many strokes he uses in a slide—that is, how many times his plectrum strikes the strings—and in nine cases out of ten he will not be able to tell you off-hand. The majority of banjoists slide, and that is all there is to it; but as far as making a study of the correct procedure, or having a proper method for its creation—well, the idea rarely enters their heads.

### When to Use the "Slide"

In the slide, as in everything, too much is as bad, or even worse, than none at all; but it is impossible to lay down a hard and fast rule as to when and how often the effect should be used in a number. This must be governed by the style of the composition, and left to the good judgment of the performer.

The best time to slide is when there is a small rest, so that the slide can form, as it were, a sort of link between, or "lead-in" to, the phrases which go to constitute the complete movement (verse, chorus, etc.). Of course, if one were to slide at every rest offered, or at the beginning of every phrase, the number would be nothing but slides from the banjoist's point of view. It is the banjoist's business to use his discretion as to when a slide will be effective and not wasted. Generally, it may be said that it would be wasted if any other instrument were to play a "lead-in" to the new phrase at the same time.

### How to Make the "Slide"

To slide correctly, not more than four strokes should be used—two

Ex. 4 Melody

L.F.

BANJO

down and two up. The first stroke should be a down stroke, the next an up stroke, then another down stroke, and finally an up stroke.

Next comes the question as to how many frets should be used in the course of a slide. The answer is usually four—or, in other words, a fret for each stroke. A four-fret slide is both the easiest, the snappiest and generally speaking the most used, though there are, of course, different kinds of slides, in which the number of strokes, and consequently frets, used, varies.

It sometimes happens that it is desirable to slide five or six frets, and on rare occasions it is even necessary to slide practically the whole length of the finger-board. When this is the case, the banjoist should not just let his fingers run riot and career up the fingerboard without any semblance of order. He should take note how many beats he has at his disposal, and then time out the slide so that a fret is properly allowed for each stroke.

Another effective slide, but less frequently used, is the downward slide—that is to say, sliding down, instead of up, the scale. This slide is more difficult than the upward slide, and requires a good deal of practice before it can be performed to full advantage. As in the upward slide, usually only four strokes are used in this downward slide, and

the same number of frets employed. The best hint I can give in connection with this slide is that if the performer is playing on, say, the 5th fret, and wants to make a downward slide, he must not go to any higher fret to start the slide, as by so doing he is only making things more difficult. To be more explicit, a downward slide should only be started from the fret on which the performer actually happens to be playing; thus, if he is on the 10th fret, the downward slide must start from the 10th fret.

### Bass String Work

Much has been said as to the merits and demerits of single string work, and in the modern dance band it is generally tabooed, probably because banjoists do not know how to use it. There is, nevertheless, a style of using the C and G strings to such great advantage that it is meeting with the approval of most dance band leaders who have heard it correctly rendered. This style really goes back to the old nigger-minstrel days, so is far from being new. It has simply been re-adopted and adapted to the modern style. The raw effect is obtained by "slapping" the bass (C) and 4th (G) string alternately on the 1st and 3rd beats of the bar; each "slap" being followed by a full chord, thus:—

Ex. 3

L.F.

The slapping gives the same result as does a pianist's left hand. Properly studied and adapted to an effective syncopated rhythm, the effect is excellent.

The eight bars taken from the Trio of Static Strut form an excellent example (see Example 4) of what can be done with the C and G strings.



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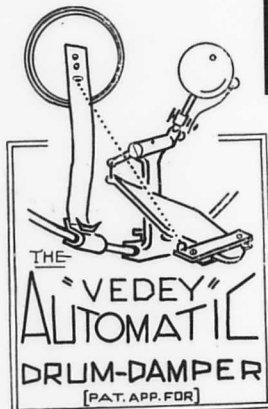
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# :: DRUMS—SERIOUSLY SPEAKING ::

By ERIC LITTLE, of Jack Hylton's Kit-Cat Band

### Foreword

I have frequently been approached by drummers in various parts of the country for advice on matters relating to our much-maligned branch of the musical profession.

In the following paragraphs I have summarised my replies to many of the questions I have been asked from time to time.

I am aware that possibly some of my remarks will not be accepted in full by every drummer, but I can only say that my views are based on over 20 years' experience of drumming in the concert hall, cinema, vaudeville, theatre, military bands and (since 1917) in dance bands.

I shall be just as glad to hear from critics who care to communicate with me on any point upon which they may be in doubt as I am to give this advice to those who care to accept it.



Photo by ERIC LITTLE AND THE IDEAL KIT [Stage Photo Co.]

### The Importance of a Good Kit

When, at the tender age of 12, I began learning the drums, my instruction-book contained a phrase that has always remained in my memory, viz. :-

"A good drummer may always be known by a glance at his drums."

I do not intend to imply that an indifferent kit necessarily makes a bad drummer, but my experience is that a drummer who has not learnt the importance of a good outfit has seldom learnt much else; also, no other instrument repays good treatment to the same extent as the drum.

### A good-quality drum that is always kept in good condition, and treated with the respect which it deserves, will always be ready for playing, and will cost far less in upkeep expenses than one which was cheap in the first place and is now looked upon as a necessary evil. I have heard of sets of drums lasting for years without any interest being taken in them, but such cases are due to colossal and undeserved luck on the part of the player.

### Sidedrum Heads

With regard to sidedrums, a point which is often overlooked is that the

heads must be properly matched; a wide difference in thickness between the two heads will never give a good result. The batter head should be just a shade thicker than the snare head, and each head must be as nearly as possible of uniform thickness throughout.

There are so many varieties of vellums that it would occupy too much space here to discuss the merits and demerits of the various types. Provided the above remarks are borne in mind, the result with any good-quality heads such as are sold by reputable firms will be satisfactory, and one of the chief causes of "ringing" or overtone will be avoided. This objectionable feature is often the result of one of the following faults:—

- (a) Heads of too great a thickness.
- (b) Heads of uneven texture.
- (c) Badly matched heads.
- (d) Uneven tension (either of heads or snares).

When once a sidedrum is pulled up and "got going" to the satisfaction of the player, the tension of the heads should not be altered more often than is absolutely necessary. It is not essential, nor even advisable, to slacken the heads down before putting the drum away, even for such a short time as a week. With proper heads, a sidedrum should remain in good snappy condition for a month or six weeks in normal circumstances. In exceptionally damp weather perhaps a quarter-turn of the nuts may be necessary,

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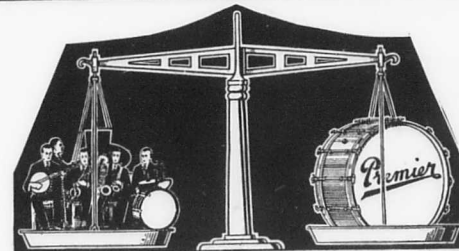
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but this extra tension must be taken off before the drum is put away for the night.

It is a great mistake to try to get the same snap from a drum on a damp day as on a fine dry day; attempts to do this by excessively pulling up the heads will not increase the snap, but will sooner or later cause them to split.

#### Shells and Snares

Snares are a source of great trouble unless they are properly fitted in the first place and always kept at an even tension. I recommend that they be fitted by the drum-maker, and from lengths that have been kept straight and not coiled up. Once snares are fitted, they should never be adjusted except by the tension screw.

When a drum is put away, no matter for how long, the snares should always be left taut and not slackened off. When slack there is the danger that they may get tangled up or knotted by catching in something—a fruitful cause of uneven tension.

In the climatic conditions prevalent in this country, two things are of paramount importance in a sidedrum:

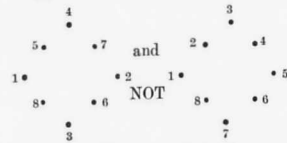
- (a) Metal shells,
- (b) Damp-proof snares.

I do not advise the use of gut snares if "snap" is wanted from a drum, as, even when treated with shellac, they seem to have an affinity for damp. Silk and wire or coiled wire snares are generally to be depended upon to give the best results.

With regard to shells, it will be admitted that dampness is the drummer's worst enemy, and it will, therefore, be seen that a drum should be kept as free as possible from any material likely to absorb damp. Thus it naturally follows that a metal shell is preferable—anyway, that has always been my experience.

#### How to "Pull Up" a Sidedrum

When pulling up a sidedrum, the tension should be applied alternately to *opposite* rods, in the following order:



First of all, give each rod in turn the same amount of twist—not more than one full turn at a time. If that is not enough, go round the drum again and repeat the process. Having thus obtained the tension required, look at the drum sideways and see that each hoop is the same distance from the centre of the shell all the way round, in other words, that the hoops are parallel with the centre of the shell and each other. When this is done, test the tightness of the head with the thumb at each rod, giving the nut a fraction of a turn at any point where the head feels a little slack. As a final test, take a stick and tap the head (about 2 in. from the hoop) at each rod (keeping the snares "off") and hear that you get the same sound at each point. If one spot appears a little higher in tone, let the head down slightly at the nearest rod, or inversely, apply a little more tension if it gives a lower tone, until the same "note" is obtained at each part of the head.

When both heads have passed this test (and having left the snare head just slightly slacker than the batter head), adjust the snares, and the drum should then be perfectly satisfactory.

It will be observed that in these remarks I have taken it for granted that we are dealing with "separate tension" drums.

In my opinion, this feature is an

absolute necessity. It took some time for me to be convinced of the superiority of this type of drum over the "single tension" pattern, but, after several years' experience of the former, I maintain that, for the drummer who really wants to get what is nowadays considered a good drum tone, separate tension is indispensable.

#### Tone in Sidedrums

The majority of high-brow (or "straight") musicians, upon hearing a drummer refer to the "tone" of a drum, will usually either affect the "heavy uncle" attitude, or give an exhibition of righteous indignation at the temerity of a percussionist daring to trespass upon the domain of music, and will probably insinuate that a man who plays such barbaric instruments is devoid of even a soul, let alone an ear for tone.

The same critic, a few minutes later, may nevertheless be saying to the same drummer, "I don't like that drum of yours—it sounds tubby," which amounts to the same thing as saying, "I don't like your violin; it's tone is terrible." Thus it is essential to have a well-made sidedrum wherein a good tone may always be obtained with good heads and snares, so long as the tension is right.

Exactly what constitutes a good tone in a sidedrum is a matter of opinion. Some people like a certain amount of "body" (a polite word for "tubbiness"), whilst others prefer the drum to be as snappy as possible. I have even played for leaders who wanted the snares off altogether, turning the drum into a species of tom-tom!

However, it can safely be said that "snap" is the ideal to keep in view, as if your leader asks for more "body," that effect can be obtained by slacking the snares off a little.

(To be continued)

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— No. 5 —

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#### The Sins of Syncopation

He is a poor sort of cinema orchestra conductor who does not understand the correct functions of his orchestra and is not prepared to subordinate his own cleverness to the demands of his legitimate functions.

It is always this kind of man who plunges every now and then into syncopated extravaganzas and creates such a devil of a row (forgive my slang) that he wakes everyone up with a start. Now this is where, in one instance, he shows his ignorance of his own particular duties.

Half the attraction of a cinema is that it affords a restful retreat from the noise and hustle of the streets and other places of entertainment. Truth to tell, it is a place where people like to see pictures and *feel* music, and have forty winks if that combination in itself is not sufficient to keep them awake. Rudely to shatter this indulgence with frightful and noisy excursions into fox-trots is a culpable atrocity on the part of any cinema orchestra conductor who rarely has the slightest idea of what a modern dance orchestra should, and does, sound like.

Whilst the conductor is the master-villain, the drummer is a close second. No matter how good he may be in "legitimate" stuff, when it comes to jazz he just slogs his drums as though the melody mustn't on any account be allowed to force itself upon the attention of the audience. Except for one possible saxophone (conjured up usually by the clarinetist, who bought it cheap), this instrument is seldom there to lend the proper dance colour, and when it is, it seldom by any chance has anything like the right tone. The brass section, too, forgets all about tone and seems actually to try to caricature those earliest jazz musicians whose efforts, now happily of the past, were themselves "of the earth, most unearthly."

It is because this is no exaggeration of the typical syncopated renderings of the average cinema orchestra that I would recommend the abolition of all dance music in the cinema, except where it is possible for a cinema to

have a proper relief dance band where syncopated interludes might properly be innovated. Unfortunately, I, myself, with my own band have no choice in the matter. The public seems to want jazz—in any form—and my directors insist that I give the public what it wants. I must, therefore, make the best of the job and see that I get the best results possible from the material available.

If a conductor has been forced to choose men from those without any form of dance experience, he should undoubtedly specially rehearse them and coach them in this class of work, (if he is forced, by circumstances, to render dance music)—keeping a very careful eye on the drummer. By suppressing this somewhat irrepresible fiend, he can then concentrate on procuring decent results from the remainder.

Being banjo-less, as most cinema bands are, it will be up to the pianist and drummer to supply the rhythm, and these two should work it out between them before inflicting anything on the audience. The brass should be instructed to concentrate on keeping a good tone and attack, whilst the strings, whose work is easier, have only to follow the leader to avoid snags and pitfalls.

After all, the audience is not so concerned to hear "hot" playing, which is beyond the "symphony" man's accomplishments, as in hearing popular tunes musically rendered, and when it comes to that, the cinema orchestra should be able to foot the bill and preserve its reputation for musicianship.

The modern cinema interlude must, apparently, include a dance tune or two, and so long as they are tunes, played straight, with correct harmonies and really good tone, they will get through. The pity is that cinema bands should try to outvie the dance man or even to imitate him. By accepting their limitations in this respect, and by playing "straight," they will, if only unconsciously, actually get much nearer to the desired standard.

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# SONG WRITERS' WALK

## August Tunes for August

Got ten good months to go, at least. "When it's June Down Here," a good 'un from *Keith Prowse*.

"I Never See Maggie Alone." My word, she has clicked! (Fox-trot, *Cecil Lennox*.)

Godivas were out of date, but "My Girl's Got Long Hair" is bringing them to the fore again. (Fox-trot, *Lawrence Wright*.)

"Sweet Child." Look this one over! (Fox-trot, by *Francis, Day & Hunter*.)

If you're going after something different, try "Somebody New." Thumbs! (Fox-trot, *Cavendish*.)

Let them fox-trot to "Big White Moon." More than a star number—a planet! (*Dix*.)

It is understood that Chappells have a very big one up their sleeve. Lucky it's "Just a Cottage Small." (Fox-trot or waltz, *Chappells*.)

"Poor Papa (He's got nothing at all)." Mamma doesn't agree with this, but everyone else does. (Fox-trot, *Francis, Day & Hunter*.)

Don't go a-rye and forget "Coming Thro' the Cornfield," the a-maize-ing fox-trot from *Lawrence Wright*.

Next time you're asked for a tango "Play my Heart Away." Somebody will be glad of it. (*Keith Prowse*.)

She: "What was that lovely thing?"  
He: "Who Taught you This?"  
She (in error): "An Australian soldier."  
(Fox-trot, *Cecil Lennox*.)

You won't go wrong with "Wimmin, A-Ah." At least not with the fox-trot, at any rate. (*Cavendish*.)

Having done three dozen others, now you've got "Nothing Else to Do." Do it. (Fox-trot, *Francis, Day & Hunter*.)

If it's Spanish One-steps, why not "Toreador"? *Bully for Wharfedale*.

"Static Strut" should have been called the Ecstatic Strut. A ballroom winner. (*Lawrence Wright*.)

Don't worry about heat waves. Get "In My Gondola." They can't help fox-trotting to this one. (*Keith Prowse*.)

I've told you before "Don't Forget to Write." P.S.—I like a long letter. (Fox-trot, *Cecil Lennox*.)

Even doctors recommend "Currants." Full of tonic properties. (Fox-trot, *Lawrence Wright*.)

Take our tip and stake on "Horses." Everyone's daffy over horses. (Fox-trot, *Francis, Day*.)

Change to "Spare Wheels," and avoid that "tired" feeling. (Fox-trot, *Keith Prowse*.)

You simply can't deny "Everyone's Looking for Someone." (Fox-trot, *Cavendish*.)

The life of a butterfly is one day—not "Chinky Butterfly," though, which is here to stay. (Fox-trot, *Francis, Day & Hunter*.)

A new world waltz of an old-world flower, "Mignonette." Worth a dollar and a hundred other cents. (*Lawrence Wright*.)

"I Never Guessed" is the new waltz, which tells all about what the right girl means. You never guessed either. Very important. (*Cavendish*.)

"What can I say after I say I'm Sorry?" Say it again, of course. (Fox-trot, *Francis, Day*.)

When the live leader says, "Could I? I Certainly Could!" all the nice little things respond. (Fox-trot, *Lawrence Wright*.)

They'll all feel young again if you feature "Sweet Dreams of Childhood." (Waltz, *Wharfedale*.)

A lot of things are demanded in the name of sympathy, but the most reasonable demand of all is the waltz "Sympathy." (*Francis, Day & Hunter*.)

"I Do! I Do! Don't You?" So do we all, come to that. Don't you? (Fox-trot, *Dix*.)

"Somebody's Lonely." See how well she'll look in your combinations. (Fox-trot, *Francis, Day & Hunter*.)

"Speak," or henceforth for ever hold your peace. (Waltz, *Lawrence Wright*.)

If you haven't yet done "Hugo"—then hu go to —. (Fox-trot, *Dix*.)

If your shack is suffering from the doldrums, play "The Sun will Shine Again," and—it will. (One-step, *Cavendish*.)

"Sevilla," the new one described as a satirical song of Spain, has a lyric which is not altogether civil-ah! Try it. (*Dix*.)

Out of Huntley Trevor by Louis Noiret, "Sugar Baby," a sweet little fox-trot. (*Cecil Lennox*.)

Don't forget the programme finale number, "Good Night (I'll see you in the Morning)." It's a good hint to the dancers that you have an appointment with a pair of sheets. (Fox-trot, *Lawrence Wright*.)

Talk about "Laughing Eyes." Try it out and it'll be "Laughing U's." (Fox-trot, *Wharfedale*.)

If you want to stock your library with the right stuff, get "Farm Yard Band," and have live-stock. (Fox-trot, *Walsh Holmes*.)

*Corrigendum.*  
Last month we attributed "Tune Up the Uke" to Francis, Day & Hunter. We apologise. This number is, of course, *Cavendish's* big one, and will be yours, if you're wise.

# WHO'S WHERE?

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(Continued from page 34.)

**ZONOPHONE (BRITISH ZONOPHONE CO., LTD.)**

With the exception of two fine numbers, "Pearl of Malabar" and "Jack in the Box" (No. 2764), excellently rendered by Birt (wrongly spelt "Bert" on the labels of the discs) Firman's Dance Orchestra, the Cabaret Novelty Orchestra has the remainder of the July list to itself. Of the six titles which it has rendered, I think I like the two waltzes, "Mignonette" and "Speak" (No. 2762), the best; they are really beautifully played and recorded, though "After I Say I'm Sorry" and "You Got 'em" (No. 2761) are also excellent. They portray the fine style and ability of the artists throughout. The former has a nice xylophone solo, while features of the latter are cymbal and banjo "breaks." Unfortunately, the banjoist has slightly marred his rendering by a tendency to hurry the tempo. This, however, is not sufficiently apparent to spoil the record, and, in fact, would probably not be noticed by any but the most experienced ears.

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**STOP PRESS**

On October 1st, the famous American male voice combination, the "Re-vellers," will open for a short season at the New Princes Restaurant, Piccadilly, London, W.

The combination, which has made a great name in this country via its gramophone records, in addition to recording for H.M.V. under the name "Re-vellers," also, we are informed, can be heard on Columbia and Brunswick-Cliftophone records under the titles of "The Singing Sophomores" and "The Merrymakers" respectively.

The ensemble (which was formed by, is under the direction of and has its parts arranged by, Ed. Smalle) comprises four voices. Mr. Smalle accompanies on the piano and sometimes makes a fifth voice.

The new small combination at the Savoy Hotel, of which mention was made in these columns last month, has been christened "The Romaine Four." F. A. Wilson is the Eb alto saxophonist.

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