DEMANDS 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.

THOSE 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 anyone, 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 indiscretely 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.
THEME A Bother with Glover

There is a genuinity and personality which Jimmy Glover which stands him good stead when conducting an orchestra, and, in certain extent, when he takes up the editorial pen. Unfortunately, old print does not invariably bring the personality of the author before the eyes of the reader. The toughness of the ink, the hazy set of the type and the fun in the voice which may all have been present when the manuscript was written, vanish one by one under the soulful pressure of the printing machine. The printed message may then be interpreted in many different ways and bastard falsely construed by naives.

These facts were well exemplified in the recent articles 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 "fuming," at least his style would indicate that, since the times he becomes suspect of seeking the notoriety of the Dr. Owarts, Signor Mascagni, and others who so earnestly and avowedly desire the end of symphony.

Jimmy Glover refers, firstly, to the journalistic establishment of the general press on Rudy Wiedoeft's recent saxophone demonstrations, stating that "the saxophone is now growing but jazz," his technique on this "music madness," and especially perhaps (this rather grudgingly admitted as we think) after all be of some use in the best composition, even stimulate a last flutter in "poor old Jazzy," whom, he is afraid, in past redemption and "doomed to die of symphony." 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 the occasion, take his words as a jocular pronouncement of his serious convictions.

Rudy Wiedoeft is a master saxophonist. More, he is a missionary who has been to the country with two objects: Firstly, of course, in search of adequate recognition, and secondly, as his type of programme shows, to prove to all critics that a saxophone is, while being essentially the soul in the symphonized orchestra, of equal importance in the "straight" band if only symphony players would humour its characteristic instead of tnacking its nerves.

It is quite possible that, at the time of writing his comments, Jimmy Glover had not actually heard the 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 instrument. We would like 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 Hazlett and Rudy Wiedoeft 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 symphony. This commentary of Jimmy Glover is the writing on the wall. Although, disinterested, he did not expect us to take conformation 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 today, the dance musician on the ancient instrument is teaching the straight player more than he can learn, and the performers on modern instruments, instead of being held up to ridicule and revile, will shortly be revered.

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

The Birthday Honours

Dr. Harry 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 Deasy Somers was not given the title of the "Due 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 Bert Firmans, Bart., sounds so nice.

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

WHY Jack Howard has not been made "Basha" of Villa Marina, since his boys like the title.

WHY Bert Rabon hasn't been made a K.G., since his children are all K.G.'s.

WHY Percy Rush should not be appointed King's Perquereux.

WHY Leon sax-tenor is not likely to be called a Burgher.

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

WHY Berend should not become "Great Scott."

WHY Sid Firmans 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 Einsteinfield.

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

WHY Lillian Lucas should "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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September will be too late.

Drummers! Ask
about the new drum
courses.

We have recently been treated to one
of those sudden and seemingly un-
accountable outbursts which always
appear to develop when nothing
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 one thing happened some
years ago when the old-fashioned
walks 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 small pace compared with the
rate of progress of which some of those
other dances attain. It is said that in
the Charleston adjacent couples are
likely to be gashed, but after all
no one can kick farther than the
length of his own leg, and it is a com-
paratively 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-stappers) does not kick seems to
have been entirely missed.

The fact remains that in spite of
three "dead-lines," and others with
"internal checks," 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"
SNAPPY ANSWERS

To Bright Correspondents

Misconducted by GEOFFREY CLAYTON

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

A. Run like — !

Q. In timing my satchel the other day, after taking the ear—

A. What the devil do you think we are I—sinking gars?—To (Burslem).

Q. What musical instrument pro- ducers foot—notes — 1—J. Buxton (Boots).

A. A shoe "horns."

Q. I am offered an American organ. How much would you advise?—To (Færöyer).

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

Q. Can you tell me how to make an American suture?—To (Thurlestone).

A. Sosan her one over the jaw.

Q. I am only a girl, but my friends tell me that I am a "sparkling" pianist. Is that a profession (musician)? Can you tell me how to get in?—I. P. A.—I am a blonde—Barry "Polly" (Exeter).

A. No: but we can tell you how to get it.

A. I am going to play in a dance band, can you tell me how to get a good start?—S. O. Uz. (Little Birk- ingstone).

A. More than that. Come into the band and you’ll learn the learning, and we’ll give you a—good shock !

PERMITS REFUSED TO E. L. M. N. O.

As stated in our Synopsis and Dance Band news column, we are informed that the Minister of Health has refused a permit for a famous American Band to perform 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 notice as information we do have, is the basis on which an unauthorised action by the Government Department concerned.

It is well known from our continually stated policy that we are out all to protect the British musicians, but we feel it would be of benefit to them were the public hearing the band in question, which is one of the leading American Bands, in an engagement of which we need not, we informed, have any English connection. We repeat that we do not advise the formation of American Bands or musicians into England, but occasional visits of the best are not only an education to us all, but what the public appetite for sympatico music, thus directly creating engagements for our own artists.

Despite all this, it is worth taking the whole matter with the band in question, to prevent the misfortune we may have to give the banding of "wire-pulling" by parties interested in other interests. The noise is as bad as the door of the original " jazz " band.

Q. What is the number of the September number of yours?—To (Master, 3rd Class).

A. The number of the September number of yours, for, although our summer issues have maintained an average circulation of the fact that most publications at this time of the year are publicised issues, we feel that a big effort must be made to market the advance for the "real means" by presenting thus our greatest production to date.

Q. In the view of the extra demand for the Melody Makers which is obviously coming with the autumn season, annual subscribers will have the cost of knowing that their copies are assured them. Why are you not...

Suggested by a visit to our Editorial Offices of Rocky Wiedhof, the famous American Saxophonist, whose portrait appears on our front cover.
effect in the special chorus, which, however, was one means of safety in this respect to warrant serious notice. A man who can turn his hand to the highly-specialized 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 course, which has been successful," he said, "I studied as deeply as possible a number of modern dance orchestrations by well-known arrangers, including Arthur Longf. I added the knowledge I obtained from that to my musical knowledge I already possessed, worked in a few ideas I have been storing up for some time, and it has all at last found its result." And here is the reason for those who hitherto have failed. The secret of success grows to be available to all who care to take the trouble to look at a few sets of parts!

Pericival H. Osborne who is now solo organist at the Globe Cinema Theatre, Arbury, is an unusually trained musician, and for some time has been acknowledged as a well-known musical director, organist, choir and pianist.

Mr. Osborne is of Brighton, Sussex, where only five years ago he could play over 300 pieces of music, including operettas, classics, etc. His first public appearance was

made at the early age of seven, since when his services have been in constant demand.

His serious musical calling was said to have come when he entered the choir of the Chapel Royal, Brighton, as an alto, where, under the late Miss Cecilia Burleigh, Miss N.C., he studied the organ, harmony and counterpoint. Successfully he has held the following appointments:

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

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

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The latest beauty by FRANKIE ANDROMEDA NICHOLLS. Arr. by DESMOND SORBET.

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Arranged with a Solo by WOODY WALL and DESMOND SORBET.

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For the orchestra by JACK YELEN and MILFORD AGREN. Arr. by MILFORD AGREN.

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Even since their instruments were invented it has been the aim of the saxophonist and clarinettist to make their reed and mouthpiece the cause of their success, the reed is the vessel in which the tone is generated, and the mouthpiece the channel by which the tone is produced. No one can hear without appreciation the difference between the tone of a good and bad reed. It requires a good reed, to produce the full and clear tone which is the characteristic of the saxophone and clarinet. The reed is the engine that turns the wheels of the saxophone and clarinet, and the mouthpiece is the channel by which the tone is produced. It is the reed that makes the difference between a good and a bad instrument, and the mouthpiece is the channel by which the tone is produced. The reed is the engine that turns the wheels of the saxophone and clarinet, and the mouthpiece is the channel by which the tone is produced. It is the reed that makes the difference between a good and a bad instrument, and the mouthpiece is the channel by which the tone is produced. The reed is the engine that turns the wheels of the saxophone and clarinet, and the mouthpiece is the channel by which the tone is produced. It is the reed that makes the difference between a good and a bad instrument, and the mouthpiece is the channel by which the tone is produced. The reed is the engine that turns the wheels of the saxophone and clarinet, and the mouthpiece is the channel by which the tone is produced. It is the reed that makes the difference between a good and a bad instrument, and the mouthpiece is the channel by which the tone is produced. The reed is the engine that turns the wheels of the saxophone and clarinet, and the mouthpiece is the channel by which the tone is produced. It is the reed that makes the difference between a good and a bad instrument, and the mouthpiece is the channel by which the tone is produced.
Syncopation and Dance Band News ::

Sir Landon Ronald v. Jack Hytton

July 16 began the decision which Sir Landon Ronald and Jack Hytton dub "the greatest musical decision their thoughts on the desirability and influences of their respective styles of music method used in the inclusion of the desire on the part of manufacturers to offer to the public only the very best they are able to obtain, and the record is," as "When in doubt—throw out."

Naturally, different manufacturers have different methods of production. These methods, however, vary as a rule in detail, but they may coherently be believed that all makers of reeds of equal length to supply the various instruments which are produced as present day knowledge of the science of its production can make it.

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(Signed) PAUL WHITEMAN

Read this personal endorsement by PAUL WHITEMAN

BOOSEY & Co., Ltd., 295, Regent Street, LONDON, W.1

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 has visited this country with Hughie Barrett’s Acropan Band from the Commodore Hotel, N.Y. City, and Sagamore Hotel (Rochester), New York, when this combination appeared in February, 1923, at the Trocadero, London, W., and the Empire Rooms, Kemnigton.

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

Jack Hutson’s New Show

Jack Hutson’s music novelties at the Albemarle Theatre are the latest musical sensation. Nothing like it has been seen before on any stage. They break fresh ground, and the enterprising producer, in his stage-band “production,” is accordingly reaping his reward; the rapt audience, with entranced, and the many good things that follow with it. The new nurnber, “Summer Rain,” illustrated with enchanting scenic effects, and the previous novelty, “Horses,” with real raccoons racing in the background, are received with enthusiasm, and will remain in the bill until further notice. It is no exaggeration to say that any single engagement at present before the London public has a more exuberant following of admirers than that of Jack Hutson and his band.

Two results of the Rotten and Harrow match on Friday, July 3, 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.

A Military Dance Band

One of the principal attractions at Gt. Yarmouth this season is Lieutenant 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 numbers selected from the Canadian Regt. Band, of which Lieutenant 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 sea-ward engagements.

Lieutenant Fletcher tells a couple of amusing stories of actual happenings during a recent season at Bromleys. One wet day, while waiting for the rain to stop, he overheard a little girl, pointing out the overshoes "tramp" to her father, asking him what they were. Like most fathers, he didn’t feel as to be done, "Those, my child," he said, with conviction, "are tea-boiler in which the musicians’ tea is brewed." At another performance, an obi solo was billed on the programme. Another dazed father was asked by his observant son, "What’s an obi, daddy?" The reply came just as readily, "Oh, sonny, ‘jobbo’ is the American for a tramper."

Grant, John Fletcher and his London Military Band

Golden Notes

George Hamilton, the London violinist, who recently completed an engagement on board the S.S. "Bacchus" during the boat’s pleasure cruise, has now joined Edward Rybkin and Jack Sidey at the Golden Square Hall.

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 secured his connection with the Adelphi Orpheus Band of Dublin.

**Information and photographs of the Adelphi Orpheus Band were published in our June issue.**

The BACON BANJO.

Dear Mr. Lewis,

Just a line of appreciation about the wonderful “Bacon” Banjos that I recently purchased from you. I think that it has come very near to the perfect Banjo. I was formerly a member of the American Banjo Band under Abe Coe and Paul Whiteman. I think the Bacon banjos are a success of which I have not played. My two previous instruments were lop-sided; I have now two that America makes, but I would recommend the Bacon Banjo to any player. I have received numerous requests for the name of the Banjo I use through the medium of my juke box. Bacon save me out sets of four or other make. They easily collect four sets of forty or other make.

Wishing you further successes,

S. CYRIL GAIDA

LEWIN BROS. (Exclusive Agents),
17, Moor St., Cambridge Circus, London, W.1
(Advertiser’s Palace Theatre)

The Melody Maker and British Musician
Billy Mayerl's New Partner

It is most interesting to note that Billy Mayerl, the famous pianist, has
just formed with Gwen Farrar in a
double act which will make its début
at the London Coliseum this month.
"Whilst each artiste will keep to his
or her recognised popular type of
song, there will naturally be a blend-
ing of the two which should prove
most attractive.

During the week commencing Mon-
day, 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 acts.

Jefferies' New Combination

Tax following is the combination of
Leslie D. Jefferies' new orchestra,
which commences its appearance at
the Maitre Gardien Ballroom, Port-
obello, early in the autumn:—

George James Clarkson (1st sax-
ophone, baritone and clarinet),
Robert Scott (pianist), J. A. Gibson
(sousaphone and bass), Maurice Shaf-
feld (alto and soprano, saxophones,
cornet), A. Atkins (tuba, trumpet
and soprano), W. G. Reid (pianist
and arranger), A. Roberts (banjo
and ukulele), J. J. Redmond (trumpet),
T. C. Marshall (trombone), Julian
Veday (drummer), and Leslie D.
Jefferies (violinist and musical director).

Leslie D. Jefferies has 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 Robb for
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 and 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, how-
ever, that the new ensemble will be
excellent, as Jade's has been com-
spicious 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
Singers, Norman Court and his Picca-
dilly Pint, Tim O'Connor, Tex McLeod,
Dicky Dixon, Josephine Trix and
Frank Masters (from "Mercury Bars")
all appeared on various occasions.

Dicky Dixon, who, in spite of
her name, is of the fair sex, is of par-
ticular interest, so much so that she is
now called "Dicky." Her appearance
at Jade's is her first professional
engagement as a cabaret artist. Her
"Dicky"’s performance consists of
modern, light symphonized songs to her
own piano accompaniment, and she
will go far. If not exactly a diva,
she has a honeyed voice and plays
a really good symphonized piano;
but, above all, she has that certain
talent which is quite 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 syn-
pated piano playing and general
experience.
BANJOISTS and TENOR-BANJOISTS
are delighted with the new
"PARAGON" BANJOS and TENOR-BANJOS

The tone of these instruments is ideal, it is lively, vibrant, and has unusual carrying power. Moreover, it is brilliant, softening down to a bell-like sweetness on all notes or strings, or piercing the orchestral ensemble whenever necessary.

All "Paragon" banjos and tenor-banjos have geared pegs, eleven-inch unwarpable wood-bob lathed with tube ring device, special sound-holes in rim, bound fingerboard to prevent frets protruding, superior quality Roger filament, adjustable tailgrip with guard plate, 5 cross-grained yenches through arm, handsome nickel-plated flange and headband resonator.

NEW BRIGHT and SNAPPY SOLOS for BANJO and TENOR-BANJO

"PARAGON" BANJO

ELECTRUM BANJO ($52.00)
TONE TONE
BEAT AS YOU GO 2- TONE TONE
LISTEN TO THIS 2-

TENOR-BANJO ($48.00)
TONE TONE
BEAT AS YOU GO 2- TONE TONE
LISTEN TO THIS 2-

THE "PARAGON"

BANJO

Write for Illustrated Catalogue of Banjos and Tenor-Banjos and particulars of Music and Accessories.

CLIFFORD ESSEX & SON, 15a, Grafton St., Bond Street, London, W.
The King of Spain enjoys English Band

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

On that occasion was the Ibero-American Society's thirty-first anniversary festival, held at the Hotel Cecil, London, where H.M. the King of Spain graciously presided. The Chairman being H.E. Senior Roi 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 programmes contained the form of popular, up-to-date melodies and foxtrottes continued till 2 a.m.

Jack Hylton's and Whitman's Fiction Before the public.

In our last issue, in writing of the Marine Gardens (now the Hotel Royal), Portobello, we very regretfully the recent visits of the above famous bands to the initiative of Mr. Fraser, of that establishment, both he and the manager of the Dorean Pavilion 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.

Keel Becomes A Solo Act

Keel, who lately had 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 whiled accompaniment.

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

The Saxophone Success

Saxophone Success Without Drudgery

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of the WILL DANNAN Correspondence School

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Composition and progressive lessons and lessons ALL THE RIGHT TONES, ALL THE RIGHT TECHNIQUES. See below

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The Will Dannan Course teaches you HOW to:
1. Produce a Complete Chord
2. Play Tunes
3. Grasping the Yola
4. Moor, Glide, Glide
5. Double and Triple Tones
6. Extend High Range from High E to Top C
7. Master 10 Laugh
8. Master 12 Laugh
9. Master 14 Tones
10. Flutter Tones
11. Improvisation

The Price of the Course is 20/6

Instalment Plan available

Murray's Dance Band

Fred Wiltie (Banjo, Banjoist 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 it has embroidered its monogram—a most suitable dress for the hot weather recently experienced.

The band also received much satisfactory comment when it appeared at the Criterion Restaurant, opposite Jack Hylton's Kit-Cat Club Band at the City Hall, Cardiff, on January 26 last.

Freddie Pitt, the well-known trumpet player, late of Bert Railton's Havanais Band, is now 1st trumpeter with Jay Whittle and his Midland Rollers Dance Band at the Hotel Metropole. Pitt replaced Tim Cave.

The Banjo Buy

When you buy a Banjo, Ukulele Banjo or Banjo Ukulele, you like to know that you are getting a musical instrument that will bring you pleasure and that will be a source of pride to you.

We prefer to buy a properly made— instrument—an instrument that carries a name like "John Greys & Sons," because this name promises you and a gun to the instrument right.

" John Greys & Sons" Instruments are made at Dulwich Works by skilled and experienced craftsmen, working on the latest most up to date machinery. Dulwich Works supply highly skilled stuff, our claim is to have the most up-to-date machinery and for the production of "John Grey & Sons" Banjos and similar instruments in the United Kingdom.

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" John Greys & Sons" Instruments are made at Dulwich Works by skilled and experienced craftsmen, working on the latest most up to date machinery. Dulwich Works supply highly skilled stuff, our claim is to have the most up-to-date machinery and for the production of "John Grey & Sons" Banjos and similar instruments in the United Kingdom.

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Factory: Dulwich Works, Chingford Rd., S.W.3

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PIANO TRANSCRIPTION 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 SYMPHONIC 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 15, Denmark Street, Charing Cross Road, London, W.C.2.

RULERS AND CONDITIONS.

The coupon below must be completed and posted on to the MIS.

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 organizers 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.

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

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2

Eyes, alas! the tears must flow
You and your love must come to claim you for his bride,

But, mock, you all the part
He cries, with aching heart

Pearls are, but tears, they say

REFRAIN

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

A rosary in memory

Pearl of Malabar

L.W.M. Co. 1948
**THE GRAMOPHONE REVIEW**

**BELTONE (MURDOCH TRADING CO.)**

Although "hot" bands are not featured in the combinations working for it can always be relied on to turn out a pleasant musical rendering, and, as this is the style which still "goes" with the public in towns that have the 2k. 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" 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 combination's & players "Ok! 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'm afraid there's no deal to say in its favour. The number itself is excellent; it is beautifully played and well recorded. This remark applies to the Avenue Dance Orchestra's rendering of "Pearl of Malacca" (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 the top. The Merrymen's vocal recordings of "Sweet Child" and "My Castle in Spain" (both on 3099) are sheer delights. The arrangements of the songs—which are based on modern ideas of harmony, and, in the case of "Sweet Child," syncopated rhythms—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, 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 Umbrella Tree," played by Ben Selvin and His Orchestra (No. 3310), is a delightfully musical dance record, a pleasing vocal chorus and a clever imitation of a steel guitar and the trumpet being strong features. Other good records by this combination are: "Do You Remember" (No. 3151) and "I Knew I'd Find You" (No. 3310).splendid records in "Monte Carlo" and "One of these Things" (No. 3112). The former, a straight number, features a fine exhibition of tone and technique on tenor saxophone by the famous band leader himself, while the latter is a well-arranged clever arrangement in both "hot" and "straight" styles are at one apparent.

Nick Lucas has also surprised himself this month. In the waltz number "Always" (No. 3098), he is assisted by violin and viola 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, come-and-taste style, "The Red Haired Music Maker," gives us a fine very lively rendition of "Let's Talk about My Sweeter" and "Just Around the Corner" (No. 3050). This artist, 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 GRAPHOPHONE CO. LTD.)**

Without doubt the best record in the latest batch I have received from this company is "I'd Rather Be Alone" (No. 3083), the vocal duet by two female voices of great and "sweet" style. Some might say the duet is rather too obvious—"Yankel," but I can claim that the rhythm which these two ladies put into their renditions is not unappealing. In fact, all through both these records are full of excellent rhythm and "hot" instrumental efforts. Two other good records by the same hand will be found in "Swallowing 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

---

**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 "His Master's Voice," Records, and played by the world's finest dance bands, which record exclusively for "His Master's Voice." Here is an average example: a selection from the August list. 10-inch Double-sided Records—

**SAVOY ORCHESTAS**

At the Savoy Hotel, London:

- (501) J. & I. , certainly able (Ray & Appetite) Yellen & Haul
- (503) I'd rather Charleston (Ray & Appetite) Gertrude & Green
- (504) Life for her behind before (Ray & Appetite) A. Silver

**PAUL WHITEMAN**

(Interlude)

- (506) I'm in love with you, that's why (Ray & Appetite) Don & Howard
- (506) It's Not What You Do (Ray & Appetite) W. Sessions

**RIO GRANDE TANGO BAND**

- (225) Tangoas (Pass Dobbs, Spanish One-Step) R. Sessions
- (225) Maritana (Pass Dobbs, Spanish One-Step) B. Scott

---

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All shrewd people are now joining the new Zonophone Dance Records because they realise on first hearing them that no other Records offer exclusive London Dance Bands recorded by the finest improved recording at so popular a price as 2/6 each. They are everywhere acknowledged to be the last word in Dance Records.

THE CARLTON HOTEL DANCE BAND

THE BRITISH ZONOPHONE COMPANY, LTD., HAYES, MIDDLESEX

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 "Little Fish," namely, "Little Fish" (No. 5605).

In this sort of record that must make the critics of the modern symphonic orchestras look particularly foolish and on the reverse side is an equally good rendering of "Rhythm of the Day," a number based on the whole tone scale composed by reassuring evidence of arrangement and musicality. The lead of the regulars, Naro, with his dance band, is well followed by the very artistically turned in a manner of the orchestra are responsible for "Gimmie a Little Kiss, Will Ya?" (No. B984), the excellent rhythmic style in the waltz which is probably the best record. "Red Hot Drum Breaks" are a feature of "The Whole World Is Dancing of Love," wherein the Benson Orchestra of Chicago is at its best (No. B909). On the reverse side of this disc the Goodrich Silver-town Cord Orchestra (run by the Goodrich Tye people) shines in a beautiful melody number, "Reaching for the Moon."
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. X9023), and "I Wish I'd Bought My Wives on the Hire Purchase System" and "Somebody's Lonely" (both on No. X9023), 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. X9096).

But Parker's Band has four good titles of which it has made the best use. They are: "What Good Is Good Morning?"; "For You" (both on No. X9023) and "Aller I Say I'm Sorry" and "Poor Papa" (both on No. X9052). Dan 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 3s. 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 Mollie" (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 Sucessers" and "Chinky Butterfly" (both on No. 4450), and "When It's June Down There" and "Robolilla" (both on No. 4451). They are all well played and tuneful. I think "Two Little Cups and Sucessers" 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. 4458), is a record which I must mention. It contains an excellent dance lift 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 with recording these modern, popular numbers.

"I'm Just a Scotchman" 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 32.)

The WORLD'S Most Popular Records

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Edison Bell Records Lead the Way.
Military and Brass Band News

At a conference of Health and Pleasure Resorts, held at Blackpool, it was stated by Alderman Betteridge, that a communication had been received from Kneller Hall, alleging that certain terms were not being adhered to in the agreement between the Conference and the Army authorities, and that the bands, therefore, were not receiving the sums required by the local music 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 Peverel's, Torquay, Lowestoft, Dover, Ramsgate, Tunbridge Wells, Letchworth, etc., all spoke on the subject. Their statements in correspondence with the representatives of Kneller Hall, and showed that their districts were paying from £35 to £60 per week, in spite of the fact that local business and other bands offered similar services for as little as £25. The chairman said he was delighted with the remarks he had heard. He thought they were tending to the agreement. He suggested that the terms mentioned should be handed to the secretary a short statement giving particulars of the prices paid for bands, so that the agreements from Kneller Hall could be refuted. It was agreed that the conference should follow this.

Notwithstanding the mixed weather on the last week at the recent Aldershott Tattoo, the attendance was a marvellous one, the average for each evening being between 20,000 and 60,000 delighted spectators.

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

The Scots Guards have concluded a successful Scottish tour of the chief cities and towns. The Irish Guards and the Royal Air Force gave a combined programme at Wooton.

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 Harwell Contest. This should have read, "on June 12 last, the Harwell Contest." The Harwell 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 each and restricted railway facilities, are greater than ever, and good reports are arriving from seacoast resorts with regard to the class of military bands engaged, and of the more popular class of music performed. The chief complaint hitherto has been that a number of bands boded their audiences by giving the "light" or "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 morosely educated, but who are out on "pleasure band," and the only thing that matters with them is "pleasant 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 Livet, Elbridge is much improved in health, and that he has had a good reception at Greendown Park, Haslemere, with the band of the Life Guards. The band also performed at Bolton.

The Callender's 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 concert bands are in the beautiful grounds of Kneller Hall are more popular this year than ever before, and the Commandant, Sir Francis Dalhuyse, Bandmaster, with the popular Director of Music, Livet, Adams, Mus. Bac., are to be congratulated upon the fine musical compositions submitted.

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

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

The Royal Marine Artillery Band (Peronneau), 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 12th/14th Lancers opened the military band season at Clacton.

Both at Brighton and Torquay the military band season is in full swing, and of those bands engaged the 2nd South Staffordshires had to cancel their engagement on account of military duties in Scotland. The 1st Middlesex, Aillingbuskers, 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 Royal North Lancs 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 (this county regiment).

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

The undermentioned bands appeared as follows: The 1st Sussex at Bury St. Edmund's and Bath; 1st Bn. Prince of Wales' Regt. at Beaconsfield and Worthing; the 1st

Besson

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1968, EUSTON ROAD, LONDON - N.W.1

Seafords and the Leicester MILITARY BAND; the Northants Regt. at Worthing.

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

The 1st Bn. Durham Light Infantry F. P. had a good week at Ulverston.

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 of misappropriation of money. The members that a committee of miners' band from South Wales, after playing hymns, spent the collection money in public houses. Happily, this is an extremely isolated report, and bandmen generally may well congratulate themselves on the manner in which they have discharged their duties to the public at all times.

Among the many brass band contests which took place last month were those at Belle Vue (Manchester), won by Bournemouth, conducted by Mr. J. A. Greenwood. Blackpool Eboral was second, Dolben third, Atkinson fourth, and Poulton fifth.

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

Great Temperance Band won the Dillon Trophy in the West Section, and Cambuslang Town Boys won the Second Section.

Lincoln Contest was won by Lincoln Malling Band.

Religious Contest was won by Dove Holes Band, Bolsover Band being second.
**MILITARY AND BRASS BAND NEWS**

**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 it is distinctly detrimental to whatever band the *Weekly Daily Mail* refers to when it states an allocation was made at the Dolgelley 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 bandmen generally may well congratulate themselves on the useful nature of the cause of charity at all times.

Among the many brass band contests which took place last month were those of Bollon Vane (Manchester), won by Bollool Colliery, conducted by Mr. J. A. Greenwood, Blackpool Expositor was second, Dobokson third, Allerton fourth, and Pendleton fifth.

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

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

Lincoln Contest was won by Lincoln Malleable Band.

Edginton Contest was won by Dave Hodge Band, Bollool Band being second.

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**Military Band News**

At a conference of Health and Pleasure Resorts at Islington a few days ago, it was stated by Alderman F. P. Johnson, that the committee had received from Kneller Hall an official intimation that all showing that certain towns were not keeping to the agreement between the Conference and the Ministry of Health, and that they would not pay fees other than those required by the local municipalities. The Commandant at Kneller Hall intimated that he was going to act immediately by fixing a minimum price for any military band. Represented from Hove, Torquay, Lowestoft, Dover, Ramsgate, Tunbridge Wells, Letchworth, etc., all spoke on the subject. Their statements in the main contradicted the suggestions of Hove Band, and showed that their districts were paying from £10 to £100 per week, in spite of the fact that local ex-service and other bands offered their services for as little as £5.

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 secretary could urge Kneller Hall be refunded. It was agreed that this course be followed.

**Notwithstanding the mixed weather, a good crowd attended the recent Aldershot Tattoo. The attendance was a marvellous one, the average for each evening being between 2000 and 6000 delighted spectators.**

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

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

**On page 22 of our last issue under the photograph of The Great Central and Metropolitan Silver Prize Band, we stated that this combination was, on June 5 last, the Harwell Contest. This should have read "on June 12 last, the Harwell Contest." As the Harwell 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 scenic resorts with regard to the class of military bands engaged, and of the more popular class of music performed. The chief complaint hitherto has been that a number of bands forced their audiences by giving only "rag-time" music that 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 "pleasant 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 those 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 Five 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 Liszt, Elridge 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 Laxen Tennis Tournament, and has also visited Coventry and other provincial towns. The summer music concerts in the beautiful grounds of Kneller Hall are more popular than ever before, and the Commandant, Sir Francis Dalrymples, Barns, brought with the popular Director of Music, Lieutenant Atkins, Mus. Bac., are to be congratulated upon the fine musical programmes submitted.**

**Among the L.I.C.C. bands this season are that of the Royal Artillery from Wovenhead, this band played to great audiences for a week at Hastings.**

**The band of the Chatham Division Royal Marines played at the Motor trade's Home Show at the London Olympia.**

**The Royal Marine Artillery Band (Perthmouth) 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 the Royal Show.**

**The 12th/21st Lancers opened the military band season at Clacton.**

**Both at Poynting and Torquay the military band season is in full swing and of those bands engaged the 2nd South Stafford had to cancel their engagement on account of military duties in Scotland, and the local bands in Pulling Fusiliers, The Buffs, the East Yorks and the Torquay Military Band also play at the South Sands, but 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 Royal North Lancs band were at Tunbridge Wells for a week, and were followed by the band of the 2nd Bu. The Queen's Own Royal 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 undenominated bands appeared as follows: The 1st Suffolk Band played at Bury St. Edmund's and Bath; 1st Duke of Wellington's Band at Bredsteads and Worthing; the 1st Southwich and the Leicestershire Military Band at Coventry; the Northants at Worthing.**

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

**The 1st Bu. Durham Light Infantry Band at the Upper Horticultural Society's Show last month with fine effect.**

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**Callender's Cable Works Band.**

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**Plate, reproduced by kind permission of Messrs. Henry & Co.**

The Band of the 1st Dragoon Guards, under Bandmaster Woodley, on parade at Wimbish. The massed bands, under Mr. Burnell, Bandmaster 2nd King's Shropshire Light Infantry, appear in the background.
YOUR SUNDAY NEWS
The most comprehensive survey of current events and entertainment is found every Sunday in
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THE SECRET OF SUCCESS:
BY BEN DAVIS, of Ciro's Club, London, W.

"Hor" 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 invite my complimentary remark, it is a fact and must be faced as such.

Now, where do these be-exponents of "hor" 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 of all which a dance or rhythm musician is faced without being equipped with the first necessity of any performer, whether he be a dancer 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 concern, no matter what instrument he plays. Unless he can master it, he will never be any real good, however much he may be on his instrument in other respects. To be a fine extemporiser, to be a "hot" player, to be even a lighting 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 though he cannot play "hot" or extemporise.

Thick will, my friends, and ask yourselves - those of you who are struggling to place the touch-maligned synthesised music of to-day on a higher pedestal - can any sound be really musical unless it pleases the car? 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 tone (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 monkey to shout like the rest of them. It requires some skill to know how these faults may be overcome. I do not claim to be a sage, so this is where I shall probably fall down. However, I hope to try and give a little helpful advice. Those of you who are satisfied that you have the tone of a Krusel and the technique of a Paderewski are advised not to read any further. You will be wasting your 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 the perfection that has been achieved. The finest concert artists pracitce daily to maintain such perfection, and some of both tone and technique as they have attained and in an endeavour to do even better, they have to manage it ad infinitum. Much more, then, does the ordinary musician need to know how.

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...
LYNTHOPE 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 Obbligato

I have had one or two letters from people whom I presume to be "pros." asking me whether the obbligato they have heard once or twice in the orchestra is actually written. Evidently the melody to which the obbligato is attached is not really as simple as it sounds at first hearing. The tune, I think, is very difficult to play well, and it is not until the last moment that one realizes that the melody starts moving nothing quickly, and returning again to a running obbligato when the violinist will find he is on a sustained note. I find that any arrangement of the technical patterns we meet in fiddle studies. This is illustrated in the fiddle obbligato in the soprano saxophone chorus of "Who Taught You That?" (Clark Fisher arrangement, Cecil Lennox & Co.).

Ensemble Playing

It is well to remember about ensemble playing, especially with regard to recording, that one of the difficulties of the fiddle is that, if there is a rest, a running obbligato can be used leading in to a long harmony note immediately. When the melody is the basis for the accompaniment, the arrangement of the orchestra's ideas will be more exacting. Exactly the same thing applies to music going through the movement and carefully split up into correctly balanced phrases. Decide where the crescendos, diminuendos, pp'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—this is TONE EVERY TIME that counts.

Ben Davis.
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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, accompanying a relevant passage which I think has not been dealt with at length, and which is undoubtedly an important and distinct branch of the profession.

Nowadays, many artists 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 popular gramophone, the demand for the skilled accompanist is rapidly increasing.

The piano has always been, I think, recognized 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 artists 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 mirror, enabling the pianist to instinctively know the expression or intensity with which a particular an artist 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 memorize words as well as music, as the lyric of a song invariably suggests the interpretation. A well written 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 artist should feel.

The performance of a vocal piece depends entirely on the reliance which the pianist inspires by recognizing or anticipating the remotest changes, marks of emphasis, gis-

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NORMAN PARRY

In the hall at the London Coliseum during the week commencing Mon., 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 -

Lapton and Johnston, Josephine Trix, and Norah Blaney.

NORMAN PARRY

Particularly in syncopated numbers, the pianist creates a tempo by the playing of the introductory bars which the artist 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, all solos are purely dependent on the singer's sense of "feeling," and the pianist should step warily, because no matter what the pre-arrangement, artists have a great tendency to alter their endings slightly on the spur of the moment, according to how they like or "feel" the phrase. The pianist should then follow suit.

It is obvious, of course, that as associated with one artist, another artist will bring understanding of his or her style of work into this quality of sympathy, which is so necessary in general accompanying work, although a degree of efficiency can be cultivated, even to the point of perfect accomplishment, to be given, even to the most erratic performer.

In the case of three members must of necessity be somewhat general, but I hope to deal later with the detailed and technical points of accompaniment—particularly syncopated. Nevertheless, it must be recognized that those who can develop these elusive qualities of which I have spoken, have accomplished a great deal in the difficult art of accompaniment.

Reginald Battey.
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The same number of frets employed. The best hint I can give in connection with this slide is that if the player is playing on, say, the 5th fret, and wants to make a downward slide, he must go to any higher fret to start the slide, as by doing so he is only making things more difficult. To be more explicit, a downward slide should only be started from the 5th 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

Such has been said as to the merits and demerits of single string work, and in the modern banjo the subject is indeed bewildered, probably because bassists do not know how to use it. There are, nevertheless, a style of playing the C and G strings to each great advantage that it is meeting with the approval of most dance band leaders who have heard it correctly adapted.

This style really goes back to the old minstrel-do days, is far from being new. It has simply been re-adapted and adapted to the modern style. The raw effect, obtained by both (C) and B (string) alternately on the 5th and 6th frets, is merely a "skipping" to be followed by a full chord, thus:

Ex. 3

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

The right hand is taken from the 'The Banjo of Static Strum' form an excellent example (see Example 4) of what can be done with the C and G strings.

UP-TO-DATE BANJO PLAYING

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

II. The "Slide"

When using the "Slide"

In the slide, as in everything else, 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 composer, or the judgment of the performer.

The best time to use slides is when there is a small rest, so that the slide can form, as it were, a sort of link between, or "bridge," or the phrases which go to constitute the complete movement (verse, chorus, etc.). Of course, if one were to slide at every phrase, or at the beginning of every phrase, the number would be something but slides from the banjoist's point of view. It is the banjoist's business to use his discretion as to where to slide so that they 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 "loud-in" to the new phrase at the same time.

How to Make the "Slide"

To slide correctly, not only must the four strokes be used—two 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 quickest and generally speaking the most natural, and therefore there are, of course, different kinds of slides, in which the number of strokes, and consequently feel, 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. If this is the case, the banjoist should not just let his fingers run into and come up the finger-board without any semblance of order. He must slide, that is to say, slide 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
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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-neglected branch of the musical profession.

In the following paragraphs I have summarized 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 seek it.

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, in the title of 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 drums.

Photo No. 1.

ERIC LITTLE AND THE IDEAL KIT

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 casual and undervoted lack 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 oiled; a wide difference in thickness between the two heads will never give a good result. The better 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 veils that it would occupy too much space here to discuss the merits and demerits of the various types. Provided the above remarks are born in mind, the result with any quality heads such as are sold by reputable firms will be satisfactory, and one of the chief causes of "ringing" or overtones 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) Untrue 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 allowed more often than is absolutely necessary. It is not essential, nor even advisable, to slacken the heads down before putting the drum away, or such a short time after use.

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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 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 Snare

Snare drums 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 at the drum shop, and that lengths that have been kept straight and pulled tight be used. When fitted, they should never be adjusted excessively by the man who fits them.

When a drum is put away, no matter for how long, the snare should always be released and the drum allowed to fall off. When slack there is danger that the membrane will become caught up or knotted by catching in something—head of a snare tension.

In the climatic conditions prevalent in this country, two things are of particular importance when fitting a snare in a sidestrum:
(a) Metal shells,
(b) Damp-proof snare.

Also, the snare should not get stuck if "map" is wadded from a drum, as, when even treated with shellac, they still afford ample room for damp. Silk and wire or coiled wire are the only materials that can be used to good purpose in the above respect.

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How to "Pull Up" a Sidestrum

When pulling up a sidestrum, the tension should be applied alternately to opposite rods.

In the following order:

1 and 4, 2 and 3, 1 and 4, 2 and 3, 1 and 4, 2 and 3, 1 and 4, 2 and 3.

Tone in Sidestrems

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

When this is done, test the tightness of each loop of the snare by 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 loop at each (keeping the snares "off") and also near 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 same "note" is obtained at each part of the head.

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

It will be observed 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 a fair year's 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.

DRUMMERS

JULIEN VEDEY, the drummer with Paul Specht's band at the Piccadilly, Hotel and Kit-Cat Club, London, will be glad to tender free advice and information on any subject concerning drums and drummers.

He is also prepared to send hot choruses, hot breaks and cymbal breaks, etc., together with interesting details on the simplest methods of executing them, all according to your own special requirements and wants, for a small fee.

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In the interest of progress this enables provincial drummers to keep up-to-date and on top with the newest styles and treatments!
::: SONG WRITERS’ WALK :::

August Tunes for August

Got ten good months to go, at least. “When it’s June Down Here,” a good tune from Fox Trot. ‘Might get ‘Might get some.” “I Never See Maggie Alone.” My word, she has hitched! (Fox Trot, Cecil Lewis.)

Godivas were out of date, but “My Girl’s Got Long Hair” is bringing them to the face again. (Fox Trot, Lawrence Wright.)

“Sweet Child.” Look this over one! (Fox Trot, Frank & Daisy Hughes.)

If you’re going after something different, try “Somebody New, Thumbs!” (Fox Trot, Corenfeld.)

Let them fox-trot to “Big White Moon.” More than Mr. Buckle from the planet! (Dix.)

It is understood that Chappells have a very big one up their sleeve. Lucky it’s “Just a Cottage-Small.” (Fox Trot, Waltzes, Chapella.)

“Your Papa (He’s got nothing at all)” Mammas doesn’t agree with this, but everyone else does. (Fox Trot, Frank & Daisy Hughes.)

Don’t go a-try and forget “Coming Thro’ the Corenfeld,” the main-feature fox-trot from the Wrights.

Next time you’re asked for a sangu “Play My Heart Away.” Somebody will be glad of it. (Keith Provence.)

She: “What was that lovely thing?”
He: “Who taught you that?” She (in error) “An Australian soldier.” (Fox Trot, Cecil Lewis.)

You won’t go wrong with “Winwinnin’, A-A.” At least out with the fox-trot at any rate. (Corenfeld.)

Having done three dozen others, now you’ve got “Nothing Else to Do.” Do it. (Fox Trot, Frank, Day & Hunter.)

If it’s Spanish One-step, why not “Toradera” Bully for Whispafolle.

“Static Strut” should have been called the Fantastic Strut. A ballroom winner. (Lawrence Wright.)

Don’t worry about heat waves. Get in “In My Gondola.” They can’t help fox-trotting to this one. (Keith Provence.)

I’ve told you before “Don’t Forget to Write.” P.S. I like a long letter. (Fox Trot, Cecil Lewis.)

Even doctors recommend “Currents.” Full ton of properties. (Fox Trot, Lawrence Wright.)

“Take our tip and stake on Horse.” Everyone’s daily over horse. (Fox Trot, Frank, Day.)

“Change to Square Wheels,” and avoid that “tryed” feeling. (Fox Trot, Keith Provence.)

You simply can’t deny “Everyone’s Looking for Someone.” (Fox Trot, Corenfeld.)

The life of a butterfly is one day— not “Chicky Butterfly,” though, which is here to stay. (Fox Trot, Frank, Day & Hunter.)

A new world walk of an old-world flower. “Magimetime.” Worth a dollar and a hundred other scents. (Lawrence Wright.)

“I Never Guessed” is the new walk, which tells all about what the right girl means. You never guessed either. Very important. (Cecil Lewis.)

“What can I say after I say Sorry!” Say it again, of course. (Fox Trot, Frank, Day.)

When the live leader says, “Could I! I Certainly Could!” all the nice little things respond. (Fox Trot, Lawrence Wright.)

They’re all feel young again if you feature “Sweet Dreams of Childhood.” (Waltz, Whispafolle.)

A lot of things are demanded in the name of sympathy, but the most reasonable demand of all is the Waltz. “Sweetheart of France.” (Dix & 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 will look in your combinations. (Fox Trot, Frank, Day & Hunter.)

“Speak!” or beforehand for ever hold your peace. (Waltz, Lawrence Wright.)

If you haven’t yet done “Hug—” then go to — (Dix.)

If your shuck is suffering from the drought, play “The Sun Will Shine Again,” and it will. (One-step, Corenfeld.)

“Sevilia,” the new one described as a saisified song of Spain, has a lyric which is not altogether civil—ah! Try it. (Dix.)

Out of Hunley Trevor by Louis Noret, “Sugar Baby,” a sweet little fox trot. (Cecil Lewis.)

Don’t forget the programme small number, “Good Night” (I’ll see you in the Morning). It’s good to hint to the dancers that you have an appointment with a pair of sheets. (Fox Trot, Lawrence Wright.)

“Tulip Woman” (Dix).

Talk about “Laughing Eyes.” Try it out and it’ll be “Laughing Us.” (Waltz, Whispafolle.)

If you want to stock your library with the right stuff, get “Farms Yard Band,” and have live-stock. (Waltz, Waldorf.)

Circaufusic. Last month we attributed “Tune Up the Ukulele” to Francis Day & Hunter. We apologize. This number is, of course, Corenfeld’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. "Needlepoint."

STOP PRESS

On October 1st, the famous American male voice combination, the "Revellers," 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 being recorded for H.M.V. under the name "Revellers," also, we are informed, can be heard on Columbia and Brunswick-Cliftophone records under the titles of "The Singing Sophomores" and "The Merry-makers" 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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