

# THE MELODY MAKER

6 British Metronome



J. MONTAGNALE

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**JUNE 1930**  
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VALE

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and will be

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a Wright hit !!



# HIT UPON HIT!



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FOX TROT

**LADY LUCK**

FOX TROT

**IF YOU WERE MINE**

FOX TROT

**WHAT CAN I DO?**

(I'M BROKENHEARTED)

FOX TROT

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FOX TROT

**LIKE A BREATH OF SPRINGTIME**

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# ONE! TWO! THREE! FOUR! FIVE!

## Contestor's Five Successes

THE contesting season has wound up on a most exciting note. Firstly, a MELODY MAKER championship was inaugurated for Yorkshire, and after a two nights' battle a decision was reached in the Majestic Dance Hall, Leeds.

Secondly, the last event of all, organised by the Folkestone Police, resulted in three London Bands securing first, second and third places in the South Eastern Counties Championship. The winners, Fred Anderson's Cabaret Band, scored their fifth success, and now possess four MELODY MAKER bannerettes, their first win having been gained before the bannerettes had been conceived.

The band has every reason to congratulate itself. It was one of the first to enter MELODY MAKER contests and its first efforts resulted in a succession of second and third places in a most aggravating manner. Then it struck a winning vein, and for the last three years has developed with the changing styles of dance music to such purpose that it has carried all before it in these contests.

This is the spirit which animates other bands, many showing the same progress and determination to win.

Fred Anderson's Cabaret Band will not always remain undefeated but the leader says he is willing and ready to challenge the best that can be produced, and, when next season comes, he will be confining himself to contests where the known standard is particularly high.

\* \* \*

Messrs. Potter and Bush of the Universal service of Harrogate, who organised the Yorkshire Dance Band Championship, decided to hold a preliminary round at Doncaster for the convenience of local bands, the idea being that the first and second here should qualify to play off a final against the two best of the competitors on the following night at the Leeds Majestic Ballroom.

Their pluck and enterprise was not altogether rewarded, for though eight bands competed, the large Corn Exchange hall which was booked for the purpose did not draw an attendance commensurate with the importance of the event.

Nevertheless, the bands played up well and, if the standard was not high, the utmost keenness and intelligence were displayed, while the awards were received sportingly by all present.

A local band successfully upheld

Doncaster musicianship by beating a challenger from Nottingham, Fred Hedley's Band, and one which is to be congratulated on its enterprise in coming so far, and on the show it put up. As runner up it qualified to journey to Leeds for the following night's final, but another engagement prevented it accepting the opportunity and its consequent retirement presented the band placed third with the privilege.

At the Leeds Majestic, a magnificent attendance compensated the organisers for the Doncaster disappointment, and as thirteen new competitors had to be heard, the adjudicators had over five hours' work to get through.

Again the standard was not high, despite the fact that the individual musicianship suggests that modern dance music is well appreciated in the county. The decisions were very close, and the results might easily be totally different on the next occasion. At both venues Ben Davis was enthusiastically received for some saxophone solos played with his usual perfection of tone and technique.

\* \* \*

The Folkestone championship proved the most successful and one of the best

organised contests of the year. The Leas Cliff Hall in which the proceedings took place is a beautiful ballroom with fine atmosphere and acoustics, and it was literally crowded with a very smart attendance.

The contest was organised by the Folkestone Police Social Club, P.C. Richard Butcher, with the assistance of several colleagues, succeeding in getting through the programme like a professional organiser.

A really magnificent Challenge Cup had been put up by the club, quite the most imposing trophy yet awarded, if one excludes the Graham Yool Gold Cup which goes with the Scottish Championship.

It is, in a sense, a pity that the three London competitors should have swept the board of all awards, as the local bands put up a worthy show.

Nevertheless they seemed pleased at the opportunity of hearing and studying better bands, and are promising themselves more success next year.

The Chief Constable presented the prizes, and after the show, some of the London musicians, while waiting for the "milk" train back, were offered the hospitality of the Police Station!

### Result of the ALL YORKSHIRE (Official) SEMI-PRO DANCE BAND CHAMPIONSHIP

at the

Doncaster Town Hall & Majestic Dance Hall, Leeds,  
on April 23rd and 24th respectively

#### DONCASTER.

##### WINNERS.

##### H. Thompson's Rhythm Boys.

(Five: 1st alto sax., tenor sax., piano, banjo and drums)

(All coms., H. Thompson, 20, Highfield Road, Doncaster)

This band was awarded a Silver Shield as District Winners.

##### SECOND.

##### Fred Hedley's Dance Band.

(Seven: 1st alto sax., tenor sax., violin, piano, banjo, drums and 2nd violin)

(All coms., F. Hedley, 12, Auburn Terrace, Goldsmith Street, Nottingham)

This band qualified for the final at Leeds but retired in favour of the Georgians, not being able to travel.

##### THIRD.

##### The Georgians.

(Seven: 1st trumpet, 1st alto and tenor sax., violin, piano, banjo and bass)

(All coms., H. Roobottom, Leopold Street, Barnsley)

\* \* \*

#### LEEDS.

##### WINNERS.

##### Eddie Mack's New Broadway Band.

(Seven: 1st trumpet, trombone, 1st alto sax., tenor sax., piano, banjo and drums)

(All coms., E. Mack, 63, Glover Street, Meanwood Road, Leeds)

who received the Sir Ronald Gunter, Bart., Challenge Cup and THE MELODY MAKER Bannerette, while each member



# A "LITTLE BIT EXTRA"

—Showmanship

by STICKORY HICKS

**T**HE percussion instruments are very much in the limelight at present and several people are earning a lot of money by playing drums and xylophones.

Not only are they just *playing* them, however, they are adding a "little bit extra." The difference between being a member of a band and being a solo act, with the corresponding big increase in your income tax returns, is—Showmanship.

Amongst the people who are getting wealthy because they have found this out are Jack Powell, whom I mentioned last month; Michel, the seventeen-year-old xylophone prodigy, who is a star turn in the Trocadero Cabaret and who also filled in several successful weeks at the Pavilion during Ada May's temporary absence from the 1930 Revue; Harry Robbins; Bob Manning and Bill Airey-Smith.

## Hands and Feet!

Michel plays the xylophone as it *should* be played—as a musical instrument. Beginning his show with an excerpt from Mendelssohn's "Rondo Capriccioso," he then exhibits some startling six-hammer technique.

To finish the act, he gives us some very clever rhythmic playing, still with six hammers, *and does an intricate step-dance at the same time!*

This idea of combining showmanship with musical art goes a long way towards the solution of that ever-present question; "What does the public want?"

Michel realised this, and so he began by mastering his instrument. The step-dancing was added afterwards, and the result was a unique and successful act.

If he did the dance first, and finished his turn by playing the xylophone moderately well, the show would lose a great part of its snap. As it is, he first of all shows that he is a xylophone virtuoso, and then adds that element of surprise, the dance. Art plus showmanship?

\* \* \*

## A Dark Horse

Somehow, none of us ever looked upon Bob Manning as a showman. We all knew him to be a first-rate drummer and xylophonist, and knew that he could play a sweltering chorus on the harpaphone as and when required.

But since Jack Payne's B.B.C.

Band went on the Halls we have discovered him to be an actor as well.

Between the drums, pedal tympani, xylophone, vibraphone, chimes, vocal "bits" and comedy stuff, he is kept busy right through the show.

His real chance comes when he plays a xylophone solo, and this is where I got a big surprise. For Bob stood up and "put it over" in such a way that I could not recognise the quiet, unassuming fellow that he really is.

Beginning with some *real* playing, he gradually gets more and more enthusiastic until he is apparently socking those notes like a navy with a sledgehammer.

Not being content with that, he presently lifts the bars clean off the instrument with one hand, and with his last two hammers (the other four having meanwhile been scattered all over the stage) he just manages to finish the solo!

In spite of all the energy which he seems to be putting into the "walloping" part of the performance, Bob tells me (touching wood!) that he hasn't split a single bar of his xylophone yet.

So here's another man who realises that, to catch the public eye, one has to add that "little bit extra"—Showmanship

## "Six-Foot-Six Bill"

That's Bill Airey-Smith. He always felt that dance playing rather cramped his style, in spite of the

fact that he held some good engagements at the Piccadilly Hotel and Prince's Restaurant.

So he joined the Three Happy Boys and has now left them in order to run his own act. He and his wife are touring as "Hansen and Belaïrey" and one of the chief features of the turn is the comedy which he has introduced into his xylophone playing.

But there is no need to go on the stage if you want to be a showman. People are anxious to be entertained in the dance hall as well as at the theatre. There is a growing demand for dance bands which can supply that "little bit extra" to make the audience laugh as well as dance.

We drummers have an excellent opportunity. Just at present we are more than ever "fashionable." All we have to do is to learn how to "sell" our skill, to persuade people that we play as well as we do play, and to add a touch of comedy to our work.

Perhaps it isn't quite as easy as it sounds, but a lot of people are finding it worth while.

\* \* \*

## A Renaissance?

Is it possible that the inhabitants of Switzerland will shortly have to give up yodelling in order to devote their time to the export of cow-bells?

In Louis Armstrong's record of "No One Else But You" (Parlophone R. 540) the drummer uses them, and I have heard them on a lot more super-hot American records.

Why shouldn't they "come back"? They are quite different from any other traps and, if they are slightly "damped" by having a piece of cloth pushed inside, give a very pleasing effect.

Some time ago, Max Bacon told me he was thinking about using them again, so perhaps we shall be hearing their milky tones on an Ambrose record soon.

\* \* \*

## News from New York

Apparently, Vic Berton has almost given up drumming. He is "out West," developing a very big teaching connection.

This must be a lucrative sort of job, because you will remember that Harold McDonald, late of Paul Whiteman's Band, is doing the same thing.



Michel



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**APRIL.**  
Mona.  
I'm On a Diet of Love.  
A Night of Happiness.  
The Man from the South.  
The Wedding in the Ark.  
Finesse.

**MARCH.**  
Beside An Open Fireplace.  
Lonely Troubadour.  
It's An Old Spanish Custom.  
At Twilight.

**FEBRUARY.**  
My Fate is in Your Hands.  
Little by Little.  
All That I'm Asking is Sympathy.  
When the Organ Played at Twilight.  
Sweeter than Sweet.  
Marianne.

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**LOVE**  
**PARADE**  
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Congratulations.  
It's Unanimous Now.  
Turn on the Heat.  
If I Had a Talking Picture of You.  
Sunnyside Up.  
I'm a Dreamer—Aren't We All?

**DECEMBER.**  
Dance Away the Night.  
Gateway to the Desert.  
Too Wonderful for Words.

Oh! Baby, Look What You've Done to Me.

**NOVEMBER.**  
Miss You.  
Sweethearts' Holiday.  
He's So Unusual.  
What Can You Do Without Money?  
Little Pal.

Why Can't You?  
**OCTOBER.**  
Peace of Mind.  
The One in the World.  
Underneath the Russian Moon.  
That's How I Feel About You, Sweetheart.

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# WHO'S WHERE

## London and Abroad

Aaronson, Abe, and Orchestras. The Embassy Club (leader, A. Aaronson), Grosvenor House (leader, B. Gerhardt), Hotel Splendide (leader, Tiny Mait), The Ritz Hotel (leader, Joe Burns).

Ambrose, Bert, and his May Fair Orchestra—May Fair Hotel, London.

Baker, Howard, and his Bands—Private Engagements.

Bright, Sid, and The Piccadilly Players—Piccadilly Hotel, London.

Brown, Teddy—Vaudeville.

Chandler, Percy, and his Band—Quaglino's Restaurant, Bury Street, London.

Collins, Al, and his Band—Savoy Hotel, London.

Cotton, Billy, and his Savannah Band—The Locarno Dance Hall, Streatham Hill, London.

Daniels, Len, and his Band—Salon Bal, Harringay, London.

De Courcy, Raymond, and Bands—Frascati's (leader, W. Greenborough), Holborn Restaurant (leader, L. Paulus).

Erard, Clive, and his New Astorians—The Astoria Danse Salon, London.

Firman, Bert, and his Band—The Continent.

Firman's (Syd) Radio Dance Orchestra—Vaudeville.

Ginx, The—Regent Palace Hotel, London.

Grossbart, Eddie, and his Band—The Ambassadors Club, London.

Harford, Maurice—with Bert Firman on the Continent.

Hetherington, Arthur, and Band—The Bat Club, London.

Hoey, Jerry, and his Band—Piccadilly Hotel, London.

Humphreys, Bert, and his Band—Palais de Danse, Ilford.

Hylton, Jack, and his Orchestra—Vaudeville.

Johnson, Lal, and his Band—The Empress Rooms, London.

Kaye, Joe, and his Band—Claridge's Hotel, London.

Kemp, Hal, and his Carolina Orchestra—Café de Paris, London, and Vaudeville.

Kunz, Charles, and Band—Chez Henri Club, London.

Kyte, Sydney, and his Band—Ciro's Club, London.

Lally, Arthur, and his New Berkeley Hotel Band—Berkeley Hotel, London.

Langman, Harry, and his Band (leader, Maurice Kasket)—Sovrani's Restaurant, London.

Lever, Al, and his Band—Wimbledon Palais.

Lewis, Ted, and his Band—Kit-Cat Restaurant, London.

Mackey, Percival, and his Band—The Savoy Hotel, London, also Princes Theatre Ent'acte Band (leader, Charlie Milne).

Moonan, D., and his Band—Café de Paris, London.

Morgan, Eddie, and his Revels—Indian Vaudeville Tour.

Murray's Music Makers (Mus. Dir., Vic Filmer)—Murray's Club, London.

Padbury, Jack, and his Orchestra—The Cosmo Club, London.

Payne, Jack, and his B.B.C. Orchestra—Vaudeville, and B.B.C., London.

Probst, Bob, and his Band—Taglioni's Restaurant, London.

Raffini, Jan, and his Band—Locarno Dance Hall, Streatham, London.

Ritte, Ernest, and his Band—Toby's Club, London.

Romany Band, The (leader, Oscar Rabin)—The Astoria Danse Salon, London.

Rosebery, Arthur, and his Band—Nunky's Club, London.

Selma Five, The—Café Anglais, London.

Seymour, Syd, and his Mad Hatters—Vaudeville.

Shakespeare, Lloyd, and his Band—Rehearsing.

Somers, Debroy, and his Band—Vaudeville.

Toubas, Maurice, and his Band—Kit-Cat Restaurant, London.

Van Straten, Alf, and his Band—Café Anglais (the "Not" Restaurant) London.

Wadding, Al, and his Band—Cricklewood Palais, London.

Whidden, Jay, and his Orchestra—Carlton Hotel, London.

White, Harry, and his Band—Queen's Hotel, Leicester Square, London.

Winter, Marius B.—Private engagements.

## Provinces

Alexander, Archie, and his Commanders, also his "Melody Seven"—The Regent Dance Hall, Brighton.

Alfredo and his Band—On tour.

Bell, Jimmy, and his Band—Ritz Palais de Danse, Glasgow.

Bertini, B., and his Band—Tower Ballroom, Blackpool.

Bower, Miss R. M., and her "Granville" Orchestra—Boots' Restaurant, Brighton.

Burman, Maurice, and his Band—Dreamland Ballroom, Margate.

Daniels, Benny, and his Lion's Band—Palais De Danse, Hull.

Davison, Al, and his Band—Villa Marina, Douglas, I.O.M.

Dykes, Syd, and his Band—Rialto Ballroom, Church Street, Stoke-on-Trent.

Embassy Boys, The (leader, Fred Mack)—West-over Ballroom, Bournemouth.

Embassy Six, The—The Plaza, Dublin.

Farrell, Tony, and his London Piccadilly Band—The Palace Hotel, Southampton.

Florida Five, The—Edinburgh Café Ballroom, Lord Street, Liverpool.

Freitag, Ted, and his Band—Royal Hall, Bridlington Spa.

Gordon, Eddie, and his Band—Norwood Ballroom, Charing Cross, Glasgow.

Gray, Albert, and his Band—The Red Barn, Shawlands, Glasgow.

Green, Alan, and his Band—Sherry's Dance Hall, Brighton.

Gregory, Art, and his Band—Sherry's Dance Hall, Brighton.

Harris, George, and the 'Varsity Band—Empire Dance Hall, Neath.

Hurst, Will, and his Band—Palace Ballroom, Blackpool.

Kendall, Albert, and his Savannah Band—The Oxford Galleries, Newcastle-on-Tyne.

Kerr, Jack, and his Band—Majestic Ballroom Leeds.

Mason, Ernie, and his Band—Piccadilly Club, Glasgow.

Metronomes, The—Shanklin Pier, I.O.W.

New Broadway Dance Band—Shaftesbury Ballroom, Leeds.

New Embassy Band, The—New Beach Dance Hall, Aberdeen.

New Metro Five—Baths Ballroom, Torquay.

Pilcer, Murray, and his Orchestra—Café Normandie, Margate.

Randell, Sid, and his Rialto Band—Fort Lodge Hotel, Cliftonville.

Ritz Players, The—Palais de Danse, Nottingham.

Smead, Harry, and his Band—The "New" Palais de Danse, Dundee.

Stungo, Symon, and his Band—Alfresco Café, Edinburgh.

Swain, Hal, and his Band—The North Pier, Blackpool.

Woodward, W., and his Royal Bath Hotel Band (a Jack Hylton unit)—Royal Bath Hotel, Bournemouth.

Wynn and Allan's Band—Schofield's Café, Leeds.

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† The Punch and Judy Show, by Dan S. Ingman. (March issue, p. 259.)

## VIBRAPHONE.

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† 'Tain't No Sin, by Rudy Starita. (April issue, p. 361.)

## MIXED TRIOS.

\*† Since I Found You, by Douglas Bastin. (Violin, trumpet and clarinet.) (This issue, p. 539.)

NOTE.—Choruses marked † are written for use with the commercial orchestrations, and where necessary conform to the harmonies thereof.

\* The lead line of these concerted choruses can satisfactorily be featured as a solo.

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† 'Leven-Thirty Saturday Night, by Frankie Compton. (This issue, p. 537.)



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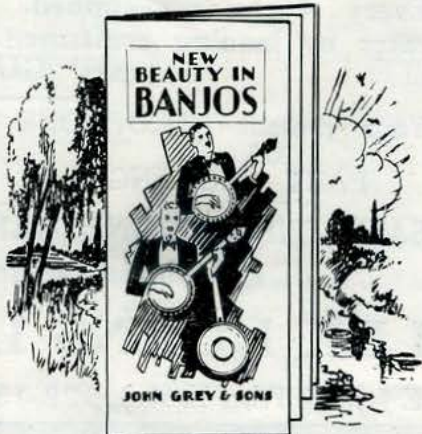
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Dance Orchestrations of popular numbers issued during the past month or to be issued during the current month are listed regularly under the above heading

## FOX-TROTS.

- After the Clouds Roll By** : Levant; arr. Paul. Chappell.  
**Barmaid's Song, The** : Kennedy; arr. Griffiths. Feldman.  
**Bench in the Park, A** : Yellen and Ager; arr. Ager. Law. Wright.  
**Blue is the Night** : Fisher; arr. Skinner. Francis Day.  
**Checkawgo Babe** : Shields; arr. Wendt. International.  
**Cottage for Sale, A** : Conley and Robinson; arr. Skinner. Victoria.  
**Jourtin' Time** : Stoddard, Coburn and Burtnett; arr. Burtnett. Victoria.  
**Crowning of the Cotton Queen, The** : Long; arr. Bowsher. Law. Wright.  
**Cryin' for the Carolines** : Warren; arr. Haring. Francis Day.  
**Gay Love** : Levant; arr. Levant. Chappell.  
**Gypsy Dream Rose** : Kendis, Samuel and Gusman; arr. Polla. Feldman.  
**Harmony Heaven** : Vincent, Pola and Brandt; arr. Ursell. C. & C.  
**I Don't Want Your Kisses** : Fisher and Broomes; arr. Skinner. Francis Day.  
**I Have to Have You** : Robin and Whiting; arr. Skinner. C. & C.  
**I Like to Do Things for You** : Yellen and Ager; arr. Ager. Law. Wright.  
**Mysterious Mose** : Doyle; arr. Skinner. Feldman.  
**Oh-oh-oh-oh-OH; What a Silly Place to Kiss a Girl** : Gilbert; arr. Bowsher. Law. Wright.  
**Raspberries** : Hulbert and Leslie; arr. Ursell. C. Lennox.  
**Ro-Ro-Rollin' Along** : Moll, Richman and Mencher; arr. Brewster-Raph. Law. Wright.  
**Searching for You in My Dreams** : Voll, Cameron and Bontsema; arr. Blade. Keith Prowse.  
**Should I?** Brown; arr. Skinner. Francis Day.

- Someone** : Levant; arr. Grossman. Chappell.  
**Song of the Dawn** : Yellen and Ager; arr. Ager. Law. Wright.  
**Three Words** : De Kers; arr. Wendt. International.  
**Washing Dishes** : Dickson; Neeley and Ringle; arr. Grossman. Victoria.  
**Week-End** : Hamy; arr. Wendt. International.

- We're Uncomfortable** : Wallace and Butler; arr. Thorne. C. & C.  
**What Can I Do? (I'm Brokenhearted)** : Wyn and Wilton; arr. Griffiths. Feldman.  
**With You—With Me** : Levant; arr. Paul. Chappell.  
**Worryin' Over You** : Tobias and De Rose; arr. Grossman. Victoria.

## WALTZES.

- Blue Pacific Moonlight** : Payne and Herbert; arr. Klenner. C. & C.  
**Bundle of Old Love Letters, A** : Brown; arr. Skinner. Francis Day.  
**When It's Springtime in the Rockies** : Woolsey, Sauer and Taggart; arr. Plumstead. Francis Day.

## TANGO.

- You'll Forget My Kiss To-morrow** : Aivaz; arr. Lenoir. Chappell.

## 6/8 ONE-STEPS.

- Silvio** : Reel; arr. Wendt. International.  
**Stein Song** : Colcord and Fenstad; arr. Vallee. Keith Prowse.  
**We're All Happy** : Leslie; arr. Mackey. Keith Prowse.

The following are the addresses of the publishers concerned:—

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# BACK BEATS!

by "The Busker"

FRIEND "Detector" went "to bed" with his contribution this month on the very eve of a wireless bombshell. Accordingly he has asked me to tell you all about it, although, I expect, by the time you read this, you will have heard about it elsewhere.

Ted Lewis, after a single broadcast, was withdrawn from the air, and on May 19th, instead of his band relaying from the Kit-Cat, Bert Ambrose and his May Fair Hotel Orchestra were featured and will continue to be for the period involved.

Apparently the B.B.C. did not think the American's methods of presentation were acceptable. The number and style of Ted's recitative vocals rendered the programme unsuitable for dancing, and apparently in this direction he departed from the instructions laid down by the B.B.C. for the guidance of outside broadcasting dance bands generally.

It may be that Ted Lewis, coming from a country where broadcasting is subjected to no such control, hardly realised how thorny a subject is song-plugging in English radio. Or, perhaps, he thought that already so much of it is done sub-rosa, while being winked at by the authorities, that he himself could hardly go wrong; or

perhaps, not being paid for his services by the B.B.C., he decided, like a lot of other artistes have done, that if the corporation didn't like his methods, it could do the other thing.

These are just surmises, but one fact is evident, and that is the B.B.C. *did* do the other thing, and now no more will Ted sob into our headphones.

\* \* \*

I think the B.B.C. did right in taking this quick and uncompromising attitude, even if such circumspection is not generally practised in this matter of song plugging.

In any case, the fact that the action made it possible to give us Bert Ambrose's band for a second night in the week was the happiest of sequels.

We can't have too much of Ambrose these days, and really Ted Lewis' offerings were not of such quality that they will be seriously missed.

Unfortunately, it deprives us of hearing occasional snatches from Jimmy Dorsey, but he was pretty well starved of opportunity, anyway.

\* \* \*

### Back to the Voice

There has, for a year or two now, been a tendency on the part of West-end establishments to do without brass sections in their dance bands, in order to keep the music soft and refined.

Such bands, and others which cannot afford to employ brass players, may be interested in a little device I heard employed recently at Nunky's Club, by Lou Stevenson, the fine modern drummer in Arthur Rosebery's Molten Five.

By placing a wow-wow mute in the end of a megaphone, and singing falsetto *scat* into it, he produces a tone identical with a muted trumpet. Such a device should be useful as an extra tone colour for bands of limited instrumentation.

Arthur Rosebery, who has a wonderful "nose" for hidden talent, has unearthed a new pianistic discovery, to relieve him at the Club. His name is Leonard Goodwin, and he is said to be after the style of Billy Munn of Jack Hylton's Band.

\* \* \*

### Three Brothers' Luck

The Starita Brothers, after a long and prosperous run, have received a check to their activities lately, and Al has returned to America, where, as I hear, he has already fixed up an engagement at The Weirs, New Hampshire.

Prior to Al's coming to this country he played at this summer resort for several seasons, and has, returned, I understand, to take over the same job again.

Ray and Rudy are staying on,



apparently, but though both could probably carry on doing quite well out of recording, the recent restrictions may affect them, and I take it that, unless suitable engagements come their way, they may follow Al's example. The West-End is already rather unfamiliar without them taking a good share of the limelight.

\* \* \*

### One Gain One Loss

It was reported in the Stop Press news, in last month's issue of THE MELODY MAKER, that Danny Pola, Ambrose's first alto saxophonist, was probably returning to America. Fortunately, this has been avoided and Danny stays.

He is a great performer, even better some say, than Perly Breed, his predecessor, and no one wants to see Ambrose's orchestra impaired at this stage of its brilliant development. But though Danny is not going, Johnny Helfer, the American saxophonist from the Savoy, is definitely leaving. He has been with us for three years, and says he has had a great time. "I hope to come back in a year or two," he told me, "but, gee, boy, I shall be glad to see home again for a while."

Johnny must be one of the most popular of all the "star" American musicians who have visited us. I, for one, shall be glad to see him back.

\* \* \*

### Household Breaks

Jack Powell, the black-faced drummer, who created such a sensation in Cochran's 1930 Revue, occupies a little first-floor flat in Lower Regent Street, facing the Capitol.

I understand that before he rented it he tried out all the chairs, ornaments and furnishings, to see if they would respond to his drum sticks, and when I visited him there, recently, during the course of some hours the only time the sticks left his hands was when he dispensed hospitality.

I have never known a fellow to be so full of enthusiasm for his work, and yet so thoroughly entertaining with it all. He not only gets rhythm from all inanimate objects, but from life, too. He will probably have many imitators on the boards, but I don't think he'll ever have a rival.

\* \* \*

### Meet the Boys!

Having a little advantage over my readers, I have made sure of being



Danny Pola



Johnny Helfer

one of the "First Five Thousand" to join the Coda Club, the new "National Society of Dance Musicians."

It will be a godsend to me, as well as to every dance musician in the country. No more will I have to dodge the showers and slops in Archer Street in search of the latest scandal; in future all I'll have to do will be to take a comfortable pew in the club and see all the luminaries of the profession roll in for post prandial and ante matutinal recreation.

\* \* \*

### One of our Family

Three years ago, THE MELODY MAKER ran a competition for British dance band arrangers. It was conducted in five "spasms," each month a song being submitted for competitors to arrange in full score.

In due course, the first prize was shared between Ronnie Munro and Ray Noble.

Although Ronnie could not at that time be called a discovery, Ray, on the other hand, was quite an unknown. His success, however, brought him immediate fame and recognition, and now he is in charge of H.M.V.'s dance music programme.

\* \* \*

All that is ancient history, but it brings me to the point that another heat winner in this competition found his success the open sesame to opportunity.

This was Percival Osborne, a musician of the "straight" school, who is, however, quite a student of dance music as well.

Percy has not been idle. When the opportunities came his way, he grasped them, and, as a result, for the last three years he has been doing dance orchestrations for several of the leading publishing houses.

Now he is also solo organist at the Royalty Kinema, Richmond, and he is not ungrateful to the old MELODY MAKER for the chance it gave him.

\* \* \*

### Disillusionment

Twelve thousand miles "down under," the Aussies seem to be har-

bouring the illusion that the roads of London are still paved with gold, and that jobs for dance musicians are as abundant as showers in Manchester.

Quite a number of Australian dance musicians have arrived in London during the last three weeks, some of them bearing excellent qualifications and introductions.

Alas, none to my knowledge has found a job, and I am afraid that some will be returning home heart-sick and pocket-sorry.

Australians are hereby warned that jobs are very scarce in England at this time of the year.

During the season, really first-rate men can usually fix up advantageously in the West-End of London, but in the summer—phew! everybody sits tight to the chair he holds and thanks the Lord for it.

\* \* \*

### Entertaining Royalty

I see Jack Payne and his Orchestra have had the lucky break to be included in the Royal Command performance at the Palladium.

Jack Payne hasn't had to wait long to achieve so signal a distinction, but, as "every man jack of the band is British," I suppose he was a natural choice in view of the precedent set up by Jack Hylton's and Debroy Somers' bands.

The last time I saw the act was at the Holborn Empire, when very little in the programme had been altered from the original Palladium debut. I give it as my humble opinion that the best individual feature was the fine modern drumming by Bob Manning, but not his stunt chorus with a leek.

\* \* \*

### Representing Hylton

Jack Hylton is, at the time of writing, without a manager, Edgar Jackson having left his service early in May.

Now that the band is back in town with a particularly busy programme before it, I take it somebody is in the running for the job. As an insight to the art of doing a good day's work, I should think this job wants a lot of beating, but worth its weight in gold for sheer experience alone.

\* \* \*

### Parts Without Tears

The Victoria Music Co. has already done so well with its De Sylva, Brown



Bob Manning



Jack Powell





Jack Beeching



Darby Eastman

and Henderson material, that many recent additions have been made to the staff.

For instance, there is now installed the Radio Rascal, otherwise Jack Beeching, late of the Lawrence Wright Music Co., and Francis, Day and Hunter, Ltd., whose circle of professional friends rings Land's End and John o' Groats. A very fine song demonstrator and a knowledgeable bloke, to wit.

Then there is Darby Eastman, the son of Walter Eastman, of Chappell-Harms. He starts with every advantage, for his father is one of the most popular and influential men in the business.

Many a conductor of a musical comedy or revue owes his job to a recommendation from Walter Eastman, but this is forthcoming only if he is really worth it.

By the way, I notice that the Victoria Music Co. are including fully scored solo piano parts with their orchestrations.

It is a policy advocated by THE MELODY MAKER for a long time, and I'm glad to see it started. It caters for the good sight reader who is not able to extemporise himself, of which many hundreds have had occasion to deplore the emptiness of many P.C. parts.

I see also that the firm caters for Quintet, Quartet, Trio, and Duo sets, an economical arrangement which saves money for subscribers, and avoids waste of unnecessary parts in the usual S.O.s.

Off the Mark!

I have noticed time and time again that when Press critics depart from their own field of activities to discuss other matters, particularly popular music, they often enough seem to put their feet right in it, and show what a little they know about it all.

Hammen Swaffer has the habit, but G. A. Atkinson, the Daily Express film critic, recently took Swaff's biscuit for the same proclivity. In a big

feature article, which he called "How Talkies Call the Dance Tunes," Atkinson made one or two astounding statements.

For instance he refers to "the grace or the spirituality of the work turned out by Ralph Bentalzky in Germany or José Padilla in France," while adding "The Blanket of mediocrity lies heavily on American dance numbers. Their poverty of imagination and resource is appalling."

This fantastic comparison is really too laughable to warrant contradiction, but the following is a grave insult to musicians:—

"There are scores of good British dance and talkie tunes, but they are suppressed by the dance band conductors, or, when played, are carefully assassinated."

Then Mr. Atkinson, with marvellous complacency, insists that "This article will cause many dance band conductors to play British talkie tunes for a week or two," as though this profession of ours hangs breathlessly on every word that Mr. Atkinson writes. I don't suppose one in a hundred of the boys noticed the article, in point of fact.

Here is one assertion which displays unique ignorance of the trade. "British and Continental song writers, composers and talkie producers simply cannot compete with America in the money paid for "plugging" and advertising dance tunes."

It is the old fallacy. These scribes seem to think that American publishers ladle out graft money to British bands to push American numbers with British audiences.

It is an absurd suggestion. All the interest that an American publisher has in this market is to sell out the rights of his catalogue to the British firm which will pay the greatest advance, and after that the Yanks sit back and do nothing.

Granted the songs are plugged, but every penny spent comes out of the pocket of the British publisher, and it therefore stands to reason that a British song, of equal possibilities to an American, would be given as much backing.

The truth of the matter is that British songs have done very well of late, particularly comedy and novelty numbers. There has been no overwhelming victory by American talkie tunes, only the best of which, and quite a small percentage at that, having succeeded beyond the average.

The best dance tunes still do come from America, especially those with really rhythmic quality and possibilities.

Again, why does Horatio Nicholls, for instance, use the services of Edgar

Leslie, the American lyric writer? Not for convenience, obviously, and not because he wants to send his money to the States, but apparently because this writer can deliver the goods.

Here's a picture of Arthur Schwartz, an American song writer who is having a great success in this country at the moment. Are we to suppose that British producers are using him because of his nationality or because Schwartz is able to compose numbers which are wanted by the theatre-going public in this country? I've seen Arthur Schwartz rehearsing English orchestras in the accompaniments to his songs and he has just the flair for getting the best out of them.



Arthur Schwartz

It's sheer bosh to suggest that there is a deep laid conspiracy to surrender our sheet music trade to the Yanks.

G. A. Atkinson is an excellent critic of films, and he is on safe ground when he discusses them. Music is a peculiar business which he would do well to study carefully before he makes rash allegations.

A Leviathantine Job.

Most readers will recognise "Collie" in the accompanying photograph, and just a few will remember who his "pal" is.

Yes, it is none other than Emile Christian, the trombonist of the original Dixieland Jazz Band, which opened the Hammersmith Palais.

As "Collie" rightly points out, Christian was one of the first musicians to start the high-pay era which made the dance game what it once was—and now is, to a lesser extent.

The picture was taken in the pine woods round Stettin in Germany.

"Collie" is with Lud Gluskin's



"Collie" and Emile Christian



Orchestra, recently at Dusseldorf, but now officiating in the "Leviathan" Night Club, playing its way over to the States for a holiday in New York. It will also play its way back to Germany in the same floating club, a picture of which, with Ben Bernie's Band on "the stand," is published in the news section on page 521.

\* \* \*

**Hot Choruses by Air**

On page 538 will be found a hot chorus for trumpets and trombone by Leo Vauchant. This is surely the most unique chorus ever published in these pages, for it was written by Leo in a trans-Channel airplane.



Leo Vauchant

Just recently Leo has been flying over to Paris with Marius Winter for the latter's Sunday broadcasts from Radio Paris, and this chorus was done on a return trip; that it is well up to the high standard of Leo's work shows that to him, at least, flying is no nerve-shaking novelty.

\* \* \*

Which reminds me that a lot of people have been asking what has happened to this brilliant Frenchman lately.

Well, apart from orchestrating, he has been doing this Radio Paris stunt, and generally amusing himself.

His latest venture is to join Grègor's band for a fortnight's vaudeville appearance in Paris.

Grègor, although unknown in this country, is the big noise in France, and practically controls all the dance business over there.

Leo told me that he had some really super-hot men in his band, and if Leo says they're hot—and his eyes positively glistened when he spoke of them—you can take it that they are—and how!

In particular, he mentioned Mougin, pianist and arranger, who appeared over here for a short while as accompanist to Ann Suter; Roger Fisbach, sax; Lapeyronnie, trumpet; and Paquinet, trombone.

\* \* \*

**Nearly a Race-horse Owner**

Lend me your auricular appendages, friends, and let me tell you the tale of how Harry Hines, first alto of Joe Kaye's Claridge's Hotel Band, nearly bought a race horse.

Finding himself with a spare afternoon and nothing to do, he hied himself off to Kempton Park. Feeling at

peace with the world and probably inclined to do himself well, he paid his £1 and went into Tattersall's Ring, which is, of course, the enclosure reserved not only for the more prosperous patrons of horse racing, but for those interested in the sport from a breeding and training point of view.

\* \* \*

Between races, horses were being auctioned and Harry listened to the bidding with considerable interest, judging points, meanwhile, with the eye of an expert.

The first horse to be put up started at a purely nominal figure of ten guineas, and, as quick as lightning, the bidding rose to twenty, thirty, fifty, one hundred, two hundred, two-fifty and so on, ultimately being knocked down for four hundred guineas.

The next one to come up started at twenty five guineas, and off went the auctioneer in fine style: "Now, sir, can I say thirty guineas?—just to give it a start—shall I say thirty guineas?"

As he spake thus, his eye roved over the crowd, and, for no particular reason except that he appeared to be an interested listener, lighted on Harry.

Partly through a somewhat peculiar sense of humour, partly because he was slightly startled through being thus directly addressed, Harry, safe in the memory of the lightning bidding for the last horse, flickered an eyelid, and the auctioneer said "Thank you, sir. This gentleman offers thirty guineas. Who'll say thirty-five?"

But, to H.H.'s alarm, nobody did, and the longer the auctioneer went on haranguing the crowd, the less did anyone seem inclined to better Harry's bid.

Then, just as Harry was apprehensively wondering what Mrs. H. would

say when he brought a race-horse back to the flat; just as the auctioneer had reached "Going, going—now, gentlemen, surely you're not going to let this fine animal go at thirty guineas?"—for about the fifth time, somebody sneezed or something and had the horse knocked down to him for thirty-five guineas.

\* \* \*

As Harry said afterwards, "It wasn't even the actual expense that was troubling me so much, what was worrying me was how I was going to get it on the 'bus going home!"

Moral: Don't catch the eye of an auctioneer!

\* \* \*

**Actor Musicians**

On this page you will see a photograph of a very peculiar-looking band.

Although the atmosphere of Montmartre seems to pervade it, really that has nothing to do with it. The scene depicted is from Betty Balfour's new film—now in course of preparation.

Betty herself is, of course, playing drums; the other "actors" are George Hurley, playing violin, Don Thorne, piano, and Lew Stone, arranger to Bert Ambrose, on piano-accordion.

Betty Balfour was specially taught "drumming" by Bill Harty (who is not shown in the photograph) in a few hours.

I do admire George's waistcoat, don't you?



Harry Hines





Through the Mouthpiece

# JOIN "THE CODA CLUB"

## Launching of the "National Society of Dance Musicians."

**A**FTER all too many years of aimless drifting, the past month has seen the first effort made by the profession of dance music to organise itself and provide itself with a society and club, constituted on such generous lines as to do justice to its obvious scope and importance.

On May 8th a meeting of the leading West End dance band leaders and representatives of the foremost music publishing houses, gathered together at Pop's Club, 9, Golden Square, to consider the preliminary details of the proposed enterprise.

The atmosphere of the meeting was both enthusiastic and businesslike, and the programme adopted is such that an overwhelming reception is assured throughout the British Isles.

Bert Ambrose, who was prevented by a recording session from attending in person, sent his manager, Mr. K. P. Hunt, to represent him and to assure the meeting of his unqualified support.

Jack Hylton, unfortunately abroad, authorised a delegate to pledge his utmost assistance in the furtherance of the scheme.

The following were also present: Percival Mackey (Savoy); Jerry Hoey (Piccadilly); Hal Swain (Variety); Charlie Kunz (Chez Henri); Eddie Gross-Bart (Ambassadors' Club); Vic Filmer (Murray's Club); Jack Padbury (Cosmos Club); Billie Cotton and Jan Ralfini (Locarno, Streatham); Percy Bush (Newcastle); Lionel Paulus (representing Raymond de Courcy); Bert Lucas and Bert Chant (Francis, Day and Hunter); Jimmy Phillips (Lawrence Wright); Leslie Holmes (Campbell, Connelly); Archie Trotter (Victoria); Jimmy Green (Chappell's); Phil Thomas (Feldman's); Vic Thomas (Cavendish); Geoffrey Clayton (representing Billy Mayerl); Dan S. Ingman and P. Mathison Brooks (THE MELODY MAKER).

Al Collins (Savoy) and Marius B. Winter both sent letters regretting their inability to attend, but enthusiastically supporting the venture.

### The Presidents

It was first explained to the meeting that the original suggestion had resulted from conversations between Eddie Gross-Bart and THE MELODY MAKER, as a result of which it had been decided to convene this meeting in order to sound the opinion of the

profession and to make a definite start.

Fortunately, the necessary lead from the two paterfamilias of the profession was immediately forthcoming, both Jack Hylton and Bert Ambrose giving the utmost encouragement to the suggestion. As a result, it was the unanimous vote of the meeting that they should be invited to become Joint Presidents, and in this respect the new society is under the finest possible patronage.

Arising from this it was also decided unanimously that the following should be invited to accept Vice-Presidencies and already a number of the nominations have accepted their appointments with hearty expressions of good will.

Messrs. Debroy Somers, Jack Payne, Percival Mackey, Al Collins, Alfredo, Jerry Hoey, Van Phillips, Carroll Gibbons, Billy Mayerl, Hal Swain, Arthur Lally, Jay Whidden, Ray Starita, Eddie Gross-Bart, Billy Cotton, Jan Ralfini, Fred Day, Lawrence Wright, Bert Feldman, Reg Connelly, Jimmy Campbell, Walter Eastman, E. Van Lier, Ralph Hawkes, Ralph Boosey, Reggie Tabbush, Archie Trotter, Geoffrey Clayton and P. M. Brooks.

This list may be added to from time to time.

### Raising the Wind

The financing of the enterprise is, of course, the biggest problem, but it proved the wish and belief of the meeting that the club should be self-supporting, raising its own funds by way of membership subscriptions and acquiring its own premises out of the proceeds.

It so happened that suitable premises had already come before the attention of the organisers, while a month's option on them has since been obtained, so that, subject to satisfactory settlement of terms, the establishment may be acquired with very little delay.

It is situated in a convenient West End centre, offers ample dining and kitchen accommodation and equipment, with space for billiards, card and dressing rooms, bars, cloakrooms, lounge, offices and store rooms.

These matters were earnestly considered at the preliminary meeting, and it was decided that an organising committee should be appointed to

enter into negotiations and settle all outstanding details and business matters.

### The Organising Committee

The committee, which has power to co-opt other workers, is under the chairmanship of Eddie Gross-Bart, and includes Marius B. Winter and Jerry Hoey as Joint Hon. Treasurers, K. P. Hunt, Jimmy Green, Vic Thomas, Jimmy Phillips and P. Mathison Brooks, the latter as Hon. Secretary.

These committee men will act only until the Club is properly constituted to elect its permanent officers, and are already engrossed in their pioneer duties.

This is their first message to you, and upon the response to it depends the accomplishment of this vital proposition.

"Join the National Society of Dance Musicians (The Coda Club) at once."

Membership fees are:

London Members, annual subscription .. .. .	30/-
Registration Fee (inclusive of Club Badge) .. .. .	5/-
Country Members, annual subscription .. .. .	15/-
Registration Fee as above .. .. .	5/-

Not only join it yourself, *now*, but canvass your colleagues and friends and make them enrol at once. Application Forms are to be found on page 495.

Your money will be received by the Hon. Treasurers and paid into an account opened for the purpose. Only in the event of sufficient money being raised to acquire suitable premises and to make a proper start will your subscriptions be used. If the scheme fails, and this is fortunately a most unlikely contingency, all subscriptions will be returned in full.

### Membership Qualifications

The following are eligible for membership:—

(1) All those who earn some part or the whole of their income from the practice or trade of dance music.

(2) All others who play for ballroom dancing.

(3) Those who have a *bona-fide* intention of performing dance music, subject to the discretion of the Club Committee.

(4) Any other applicants who, at the discretion of the Club Committee, are deemed to have a beneficial



influence in the trade or profession of dance music.

Thus amateur, semi-professional and full professional dance musicians, straight musicians who double dance music, and all those connected with the trade of dance music are invited to apply for membership. Such applications must be accompanied by the subscription and registration fees as set out previously, all money being promptly acknowledged.

#### The First Five Thousand

Five thousand pounds are required, thus five thousand immediate members are the first objective of the organising committee.

Money must *not* be sent to THE MELODY MAKER, but to the Hon. Treasurers at the address shown on the Application Forms.

Every band leader in the country should urge, nay insist, that all his boys join at once.

To be a member of "The Coda Club" will be to acquire an immediate status, and to ensure a future of wise control over the practice and development of dance music for the good of all concerned.

A Club Badge is now being designed, and each accepted applicant will receive his badge at the earliest possible moment.

Members will be entitled to add to their names on their visiting cards

the description, "Member of the National Society of Dance Musicians," the hall-mark of all those who have the welfare of the profession and development of dance music at heart.

#### Immediate Benefits

At the Club premises members will be able to meet each other on comfortable common ground.

Instead of disengaged musicians having to hang about in the unedifying

Fill in the form on  
page 495  
AT ONCE

atmosphere of Archer Street, harried by the weather and hounded by the police, they will find the Club a convenient centre at which to foregather, while those who have engagements to offer will find the writing rooms of the Coda Club a more dignified rendezvous than the Archer Street kerbside.

Members will be well and cheaply catered for. Lectures and demonstrations will be arranged. Visiting bands will be given official receptions. A sports side to the Club activities will be opened as soon as practicable.

The Club will never be shut day or night. Refreshments within the

restrictions of the Licensing Laws will always be available at the lowest possible tariff consistent with the highest quality. These and countless other benefits will bring to the dance musician something which he had needed for a full decade.

Such a Society can be built up as to compete with the greatest organisations of the world. The first five thousand members will be able to look back with pride in after years on the practical share they took in bringing such an institution into being.

#### Founder Members

There are a few of the better circumstanced dance musicians and well-wishers who may like to have their names permanently recorded on the list of Founder Members. The qualification for this is an initial subscription of not less than £5 5s. (Five Guineas) to include a full year's membership and registration. A hundred or two such members are confidently expected to enrol.

Remember, the option on the premises expires at the end of this month. Those who wish to help can best do so by sending in their application forms and subscriptions without a day's delay.

The sooner you do *your* bit the sooner will the Official Opening of the Club be celebrated.

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Individual Piano Prize, Yorkshire Dance Band Contest, 1930.

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South Eastern Counties "Semi-Pro." Contest, Folkestone, 1930.

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# APPLICATION FOR MEMBERSHIP TO THE NATIONAL SOCIETY OF DANCE MUSICIANS (The Coda Club).

To the Hon. Treasurers,

I desire to become a Town/Country\* Member of the above.

(\*Delete word which does not apply. A Town Member is one working or residing within a radius of 20 miles from Charing Cross.)

I enclose herewith remittance value \*£.....s.....d.....  
(\*Town Members insert £1 15s. Country Members, £1. Both the amounts include registration fee to include cost of club badge, and represent One Year's Membership Fees in advance to date from the official inauguration of the Club.)

All Subscriptions will be returned in full if the scheme is abandoned.

Surname .....

Christian Names (in full).....

Permanent Postal Address.....

Instrument/s Played..... Status\*.....  
(\*Insert here Amateur, Semi-professional, Professional.)

Band to which attached (if any).....

Address of Present Resident Engagement (if any).....

..... Age .....

If applicant is not a musician, he should state here, briefly, what connection he has with dance music, either trade or professional.

.....  
.....

Usual Signature..... Date.....1930.

Cheques, Money Orders and Postal Orders must be made payable to National Society of Dance Musicians A/C Payee only.

Address your envelopes to Messrs. Winter and Hoey, National Society of Dance Musicians, c/o Marius B. Winter, Carlton House, Lower Regent St., London, S.W.1.

----- CUT HERE AND RECRUIT ANOTHER MEMBER ON THE FORM BELOW -----

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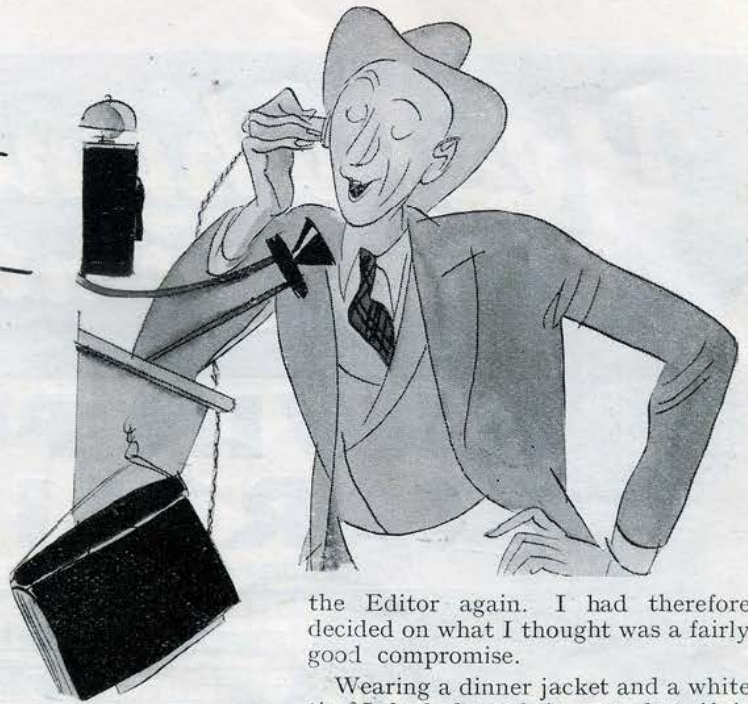
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# AN ERROR OF JUDGMENT



GEOFFREY CLAYTON



**A**FTER reading the letter once or twice, I thought the best thing I could do would be to ring the Editor up. So—having managed to borrow twopence—I proceeded to the local call-box and in due course pressed button A.

"You see," I explained after the usual dose of wrong numbers, "Your letter was rather brief. It merely said that you wanted me urgently."

"Well," came back the editorial voice, "I only had time for a hasty note. Spent half the afternoon trying to get your number."

"Er—yes," I explained. "Pity. I should have warned you really. Matter of fact, most of my other friends know already. I've been having a spot of bother with the telephone blokes over the question of my account."

"Oh well, never mind that now. Listen: are you doing anything to-night?"

"Not particularly, I wasn't. Is there any money in it?"

"Yes, if you do what I tell you and listen to me."

"In that case," I responded, "I am one large ear. Carry on, oh sergeant of mine."

"Don't start drivelling at this stage." The voice sounded a bit terse even for the Editor. "Tell me, have you ever adjudicated?"

"Yes, but I don't think my people ever found out. You see it was at the sea-side and I only met the girl the day before."

"I mean a contest, you fool!"

"Yes, I know," I replied; "this was a contest. But I hadn't met the other fellow then. It was only after—"

"I always said you were a congenital idiot," snapped the Editor. "Adjudicated" was what I said. Have you ever judged a dance band contest, or helped to judge one?"

"Oh, I get you! Well, no, as a

matter of fact. Or, putting it another way, I never have."

"You haven't?"

"That's right: You've got the whole idea of the thing correct. I have not."

"I see . . . The Editor hesitated. "Well, I'm in a bit of a hole," he continued at length. "You're the only man I can get at the moment with any experience and I don't think that even *you* could mess up this business."

"Well, you never can tell," I responded non-committally.

"That's just the trouble. You never can. Still, I'll have to risk it. Here's the position briefly. I want you to come to the Eastwood Palais de Danse to-night to be one of the judges at the dance band contest. We must have four, and Dan Waterman is away ill."

"Who are the others?"

"Well, I shall be there; and the other two are Eric Large and Ben Nevis. Although they both know you, they don't seem to mind overmuch. Anyway, can you come?"

"Yes, I'll be there all right. What do I do?"

"You be there at 7.15 sharp and I'll explain everything to you. It's quite straightforward and only needs a little care and concentration, coupled with common sense."

"That sounds exactly like a talking picture of me," I responded, "Count me in!"

**A**ND thus it was that a quarter past seven that night saw me strolling into the judges' room at the palatial Eastwood Palais de Danse.

One question had not been settled and that was the problem of dress. I had not had the necessary two pennies at the time, so couldn't ring

the Editor again. I had therefore decided on what I thought was a fairly good compromise.

Wearing a dinner jacket and a white tie, I had figured it out that if it should be a "tails" evening, I would be all right so long as I remained seated.

On the other hand, I had donned a soft shirt, in case the event should turn out to be a non-dress one. In that light, people might easily think I had a lounge suit on and put the tie down to some new club, or religion, or what not.

The Editor eyed me critically.

"Take those spats off," he said, "and come over here."

I hastened to comply.

"Now," continued Mr. Percy Rivers, "here are sixteen sheets—one for each band."

And he thereupon handed me a bundle of enormous forms with innumerable blank columns and spaces to be filled in.

"You have a pencil?" he asked.

"Have I?" I responded; "I didn't bring one with me."

"You wouldn't! . . . Anyway, here's a pencil. Now look. In these columns you enter the individual merits or otherwise of each instrumentalist, as indicated by the requirements shown in the headings. Is that clear?"

"Yes. Can I have a drink?"

"No, you can *not* have a drink! Just pay attention. Now here you add or deduct marks for such things as tempo, light and shade, style, pitch—"

"Pitch?"

"Yes, pitch. You know what pitch is?"

"Yes, I know what pitch is. Black stuff like treacle. I say, can I have a drink *now*?"

"And pitch," went on the Editor, ignoring the interruption. "You will see ample directions concerning maximum and minimum markings. Now



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here, at the top, place the name of any solo instrument you think might be in the running for an individual prize. I suggest you go and study these forms carefully until the contest opens."

"I could study them better over a drink," I explained earnestly.

"Oh well, go and *have* a drink! But mind you, don't be long."

I grabbed my sheaf of papers and beat it for the tall timbers, as represented by the adjacent hostelry.

When I returned, the first band was well under way. I tried to slip unobtrusively into my place, but received a united glare from my fellow-judges. So I concentrated on the form immediately in front of me. After a little while, I turned to Ben Nevis, who was writing hard.

"Tell me, Ben," I remarked plaintively, "how can I tell if this band is going to be better than the rest when I haven't heard the rest yet, if you see what I mean?"

"You'll have to use your common sense and your memory. Strike an average to begin with," explained Ben, "and then make your necessary adjustments later."

"Yes, but I can't strike an average out of nothing," I explained.

"Oh, hit him, somebody," remarked Eric Large.

"Shut up!" contributed Percy Rivers.

The contest continued.

I made sundry remarks upon my papers as band followed band in quick succession. From time to time my colleagues conferred, but they did not seem to worry much about me. I tried to overhear anything which might have been helpful; but they kept most of it to themselves. I began



... a spot more fortification

to wonder. . . . Snobbish lot, these regular judges, I thought. Probably belong to a club or a union or something and resent a non-member sitting on the bench.

"I say," I remarked; "I wish you'd explain how a saxophone—"

"Don't interrupt," said Eric.

Oh well, I thought; and waiting until nobody was looking, I slipped

quickly out for a spot more fortification. On my return, I did a little rapid writing to make up for it. By the time the tenth band was under weigh, I began to see the sense in not talking but listening.

Moreover, the force of Ben's opening remarks came home to me fully. I had got a very clear comparison between the bands in my mind. Furthermore I was quite definite, after having heard the greater part of a dozen, as to which were shaping the best up to now. I went quickly over all my sheets and put the various points into something like order.

I think it was whilst the thirteenth band was playing that I managed to spill the cup of coffee over Eric Large's judging sheets.

But then, as I explained, I wasn't there when they brought the coffee. Furthermore, I didn't notice that the cup was so near the edge of the table.

And anyway, I didn't do it on purpose. Moreover, how was I to know that a place the size of the Eastwood Palais de Danse would only have one small piece of blotting paper?

Still, the contest continued to the end, as contests have a knack of doing.

At last we found ourselves in the judges' room; and Percy Rivers, clearing his throat, took charge of the meeting.

"Well, boys," he remarked, "let's take the bands first and the individuals afterwards. Has anybody marked up Syd Lewis's Band as the first?"

"Yes, I've got that all right," agreed Eric.

"Easily," echoed Ben.

"Good, so have I," announced Percy.

"What about you, Geoffrey?"

"Well, as a matter of fact. I've got 'Kay Jones' first," I replied, shuffling my papers. Three pairs of eyes opened incredulously, and glanced hurriedly through their owners' marking-sheets."

"Kay Jones comes last with me."

"And me."

"Me too." There was a pause.

"Funny," I remarked; "And I was sure, from what little I could hear, that you were all tickled to death with Kay Jones."

"Let's leave that a moment," said Percy Rivers; "now how about Ben Bright for second?"

"Yes."

"O.K."

"I've got Mark Brown as *my* second," I said; "and I could have sworn—"

"Just one moment," remarked the Chairman. "Who, in your opinion, was the worst band?" I waded through the forms again.

"Well, don't you know, that's most extraordinary. I've marked Syd Lewis down as the worst."

"Our best!" came from the three at once.

Percy Rivers stretched out his arm, and an ominous gleam came into his eye. "Pass me your forms," he requested.

Without a word, I handed over the documentary evidence. Percy studied them carefully, what time complete silence reigned in the room.



I left

"By the way," he remarked at last, "we do not usually admit the adjective 'lousy' as being a technical description. Nor the word 'tripe'," he added as an afterthought.

"I see," I replied, gazing at the floor.

"So do I!" suddenly exclaimed the Editor. "Might I ask in what order you filled in these forms?"

"Sure," I responded brightly, "Just as you had marked them up: 1, 2, 3, 4—and so on."

"In fact, in the order of the programme?"

"Exactly!"

"But are you aware that the bands did *not* play in the order of the programme?"

I sat up as though I had been shot. "What!" I exclaimed.

"No," said Percy. "The number of each band was clearly marked at the side of the stage."

"Then Syd Lewis—?"

"Which you have marked as the third band—"

"Because he was number three on the programme—"

"Actually played tenth," finished Mr. Rivers.

I looked up with despair marked clearly all over the old features. All the work of the past five hours had been wasted. All my abstruse calculations were of no value. All my figures referred to the wrong bands.

"Boys," remarked the Editor, waving my sheets before him, "I don't think that we can take these papers as having any value whatsoever."

Eric and Ben had the decency to look the other way.

Percy Rivers turned to me.

"We needn't keep you any longer," he said.

I left.







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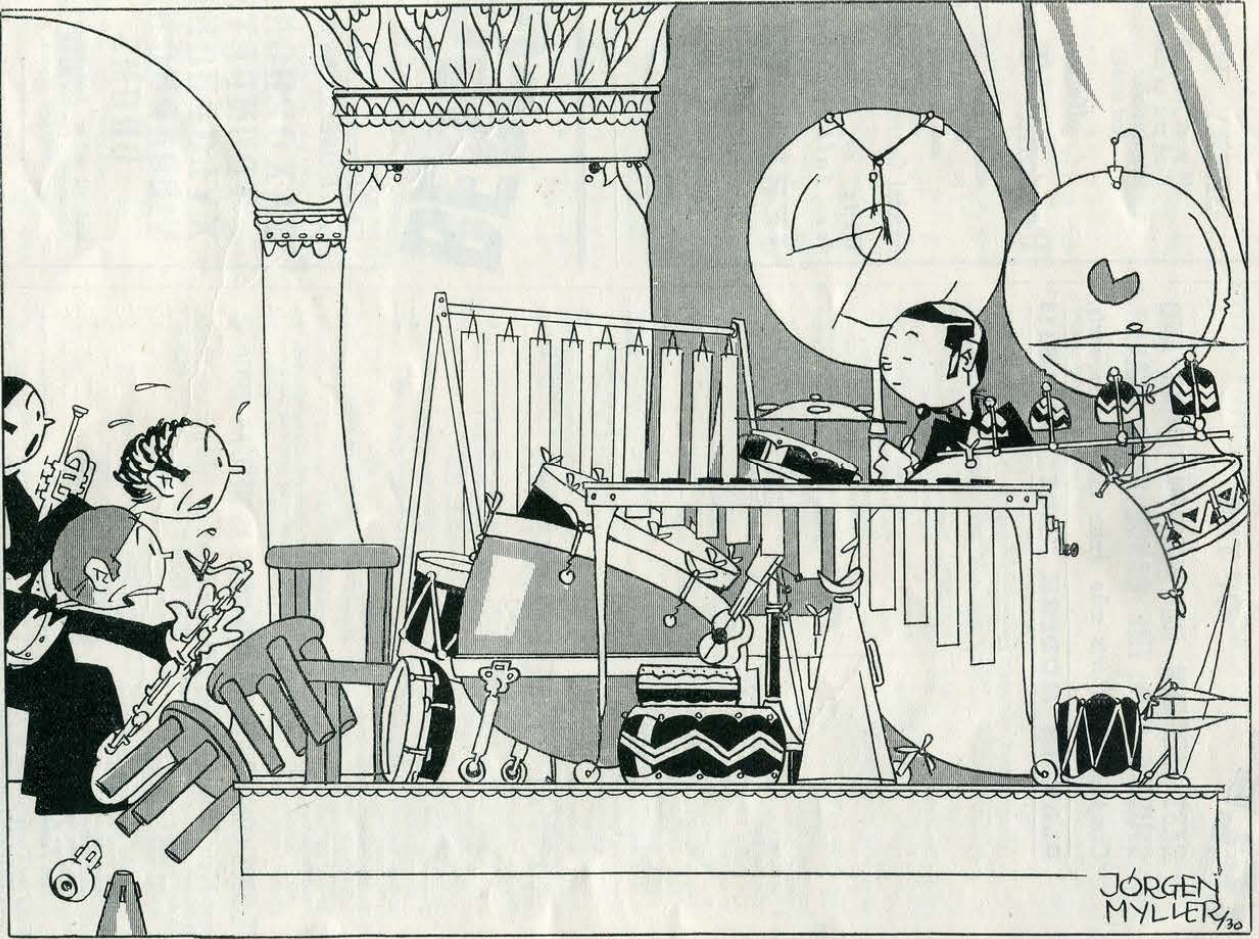
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# THINGS THEY SAY

## Paras from the Press

"MUSIC was supplied by the — Jazz Band, consisting of the following: Piano, one-string fiddle, drum and side drum."—*The Western Gazette*.

\* \* \*

### Poor Old Sax!

"... some will go so far as to regard a saxophone as a better target for invective than the bagpipes, questioning incidentally, the right of either to be looked upon as a musical instrument instead of as one of torture."—*The Newcastle Evening Chronicle*.

\* \* \*

### Preparing for an East-End Gig?

"Inspired by a report that an Austrian has played the violin for twenty-four hours, M. — of —, played continuously for thirty hours, which is now claimed as the world's record.

He played standing, sitting, reclining and walking, but still he played . . .

When M. — felt his strength waning he fortified himself with champagne and sweet biscuits."—*Daily Herald*.

\* \* \*

### Bravo!

"Every weird or unusual effect which emanates from the dance band is attributed by the ignorant to the saxophone.

As a matter of fact, the timbre of the tenor saxophone in expert hands is almost indistinguishable from the 'cello.'"—*Daily Mirror*.

\* \* \*

### Unsuspected Instrumentation in Dance Bands

"An Hungarian musician has invented an instrument which is named, appropriately, I think, 'Breakaphone.'

It produces from the hands of a single operator working the keys—so the story runs—every cacophony dreamt of by the jazziest of jazz composers.

If his organ is up to specification it will naturally be able to imitate a cornet wearing a bowler hat, and make a noise like a rattle of chains, a penny whistle and a saw.

We unaccomplished men always envy the ecstasy of the virtuoso. Only to sit at that keyboard, to pull out now the saxophone stop, and now to start the bells and bores; and finally, to open out trombones fortissimo, with obbligato by saws and bowlers!"—*Daily Telegraph*.

\* \* \*

### Good for You, Mr. Onlooker!

"Some weeks ago, it will be recalled, Sir Richard Terry, the famous organist and composer, left for the Arctic in a whaling ship in search of musical inspiration.

He has returned in a mood not of inspiration but depression. For all he found in the Arctic was a Norwegian town in which every household boasted its gramophone or pianola—and played jazz on it!

Jazz may interpret the frenetic and

superficial spirit of mechanised civilisation, but at any rate it is representative. Being alive, it contains potentialities that the older musical forms no longer possess."—*"Onlooker"* in the *Evening News*.

\* \* \*

### Saying what He Thinks!

"Sir,—I read your account of the — Club's carnival dance with a great deal of interest, but I think that the time has come when the truth about dancing and dance bands in — should be told.

Firstly, the report of the dance in your worthy paper is wrong when it states that 'the bands played delightful music.' In my opinion, and I am not inexperienced in this matter, the music played as dance music by one of the bands was pathetic. The band I refer to was not a dance band, and should not have been there. I can enjoy what might be called 'medium brow' music, but to dance to it is simply awful. As music it may have been good but it lacked all that helps one to dance well. . . .

I suggest that one or two of —'s younger dancers be added to the committee to bring next year's dance up to date. . . .

I offer my sympathy, as a dancer, to Miss — and Mr. — for having to demonstrate with such music."—*A Correspondent* in *The Danfermline Press*.

### Talkie Topicalities

## A MEAGRE OUTPUT

### Few Films of Dance Music Interest

#### THE LOVE PARADE

(Paramount)

#### General Release Not Fixed

"The Love Parade," which features Maurice Chevalier, and has just finished a most successful run at the Carlton Theatre, W., has the distinction of being the first talkie to be put "on the air." The experiment was very successful and there should be a big future for this new style of entertainment. The numbers in the film are both tuneful and catchy.

\* \* \*

#### WOMAN HE SCORNE

(Charles Whittaker Productions, Ltd.)

#### Distributed by Warner Bros.

This is an English film made at Elstree and is very interesting from a musical point of view, as, although no band is shown in the picture, the action is accompanied by music composed by Fred Elizalde and recorded by him in association with John Reynders. The score is both clever and modern and is really descriptive of the scenes, notably those of seascapes and the lamp-room in a lighthouse.

In one part we are treated to some

"'I enjoyed this saxophone-playing,' said Dr. Henry L. Read, of the Manchester School of Music. ' . . . if jazz music has done no other good thing, it has done one, and that was to discover the saxophone. You classical people—so-called—can throw things at me if you like,' he added, 'but I am very fond of the saxophone and enjoy dancing to it.'"—*Liverpool Post*.

\* \* \*

### More "Sound" Sense

"Herr Klarg-Elert . . . considered by many to be one of the finest composers of organ music since the time of Bach, said recently:

'There is more life and interest in the best jazz than in many a modern German symphony.

'I would rather spend my money on gramophone records of jazz than on the works of many of the radical moderns. I find it vital, stimulating, helpful.'"—*Daily Herald*.

\* \* \*

### These Wealthy Saxophonists!

Sax, E♭ Alto, gold bell, gold finish, little used, cost £288, bargain £18 . . . —*Trade Paper*.

excellent hot playing, but whilst we can thoroughly enjoy this (supplied chiefly by strings and clarinets), in this case it hardly fits the picture. The scene during which this hot accompaniment is played is laid in a little quayside café, and the band we are shown consists of a cracked piano, a violin and two mandolines. However, perhaps they had a loud speaker hidden somewhere inside the piano!

\* \* \*

## THE NEW WAITER

(P. D. S.)

#### Generally Released

There is little to say about this film except that it is a very poor example of its type.

It is worth inspection in order to see how some things should not be done.

Even the cabaret, which contains such promising material as Barrie Oliver, Betty Oliver, Betty Franklin, Joy Spring, Moyra Gillis and the Charlot Chorus, and a dance band, which we understand is Hal Swain's augmented, is indifferently handled.

Andre Charlot is the producer, and it is evident that his theatre stage-craft was of little use to him in the direction of this film.



# FROM THE SOAP-BOX

## Baggage Allowances — Eight Bar Rhythm Contest Reporting—Commercial Arrangements



SIR,—I notice in the last issue of the MELODY MAKER received here, that there is an agitation for drummers to be paid extra to allow for cartage of equipment. It is customary out here for the drummer to receive 5s. extra for this purpose. The minimum rate usually paid to

jobbing bands in New Zealand is 5s. per hour per instrumentalist, plus travelling expenses to and from the job in question.

Trusting the above will interest you and wishing THE MELODY MAKER every success.

H. E. DAVIS.

Hamilton,  
New Zealand.

### Editorial Correction

SIR,—My wretched writing has caused a slip to appear in my letter in your issue of May, page 417. The invention of Gregory (circa, sixth century) and contemporaries referred to, was *neumes*, certain signs placed above or under words, giving a vague indication of the required raising or lowering of the voice. Gradually these nomes stereotyped into definite signs called longs and shorts, magnums and minimums, breves and semibreves, and a single line was drawn. Other lines were added, with a keynote or "clef" on one, and hence our staves.

The *modes* were created in Greece, long before, in 400-500 B.C.

Leighton Lucas, whilst correct in his description of Ex. 1 and 3, still misses the point in my opinion.

Classical and romantic composers strove after a greater freedom of expression, but the communal dancing of their day, whilst following their harmonic scheme, a bit behindhand, still kept to eight-bar measure.

Modern syncopation follows modern music, but in its most extreme "jazzy harmonies" is still about 40-50 years behind the times.

I don't think *any* chord is used in the most modern syncopation that is not found in Wagner, Debussy or Maurice Ravel and others. And *modern* serious music composers (I have some original unpublished MSS. of York Bowen, he lent me to broadcast) use incredibly intricate discords.

To sum up. Communal dancing must be to a recurring pattern of metre.

Solo dancing can be extempore and individual. The solo dancer could dance to Earl Hines "57 Varieties" or Selim Palmgren's "The Sea" (one the antithesis of the other) but communal dancing must be to the Barn Dance and Polka or "Call Your Shots" and "Red Hot Chicago," these also the antithesis of each other.

V. FILMER.

Murray's Club,  
London, W.

### Germane to Wireless

SIR,—I was very interested in your contributor's comments upon the dance orchestras which broadcast from the various European and American stations. His comments upon the Marek Weber Orchestra, however, surprise me. In the

first place he describes Marek Weber as the Jack Payne of Berlin, and says that he (Marek Weber) broadcasts on most nights.

Apart from the fact that Marek Weber's orchestra plays as a light as well as a dance orchestra—a thing that Jack Payne's orchestra seldom does—although I have listened to Berlin either on my own or on a friend's set for fifteen months now, I can never remember the same orchestra playing more than once in the same week, and in the case of the Marek Weber Orchestra, often months elapse without his appearing at the Berlin studios.

Another statement that your correspondent makes, and with which I disagree, is that Marek Weber's orchestra never plays hot solos. Marek Weber's record of "Fareinen Fliederstrauss darst du mich kussen," a fox-trot by Will Meisel, disproves this. The record is one from the H.M.V. German catalogue, and the number is E.G.1485. This record contains a hot chorus by Harturg von Platen for saxophone and piano, part of which is a pianoforte solo.

Other orchestras which broadcast from Berlin are the Kapelle Gerhard Hoffmann, the Fred Bird Tanzorchester, the Dajos Bela Orchestra, Barnabas von Geczys Orchestra (from the Hotel Esplanade), and the Ben Berlin Orchestra.

The latter is a particularly good outfit, having, I believe, a well-known Continental pianist, named Herman Bick, who often gives some very fine hot piano solos.

Your correspondent heard the name of the leader of the orchestra of the Trocadero at Hamburg correctly, but this musician spells his name "Bernard

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Etté," and is well-known in Germany as a violinist as well as an orchestra leader.

Just one more point. I have noticed that the German dance orchestras give much better (and hotter!) performances when they broadcast outside the studio, and this may account for the fact that Marek Weber's orchestra has given no hot solos while your correspondent has been listening to it.

Wishing your magazine every success.  
"G. H. W."

London, N.W.6.

### "Real" Musicians

SIR,—True as "Stickory Hicks'" remarks are, it is unfair to *real* drummers to say that drums are the easiest instruments on which to fake, and that almost anyone could take a position in a band after a few hours' practice. It is *not* encouraging and no *real* drummer should agree with that view.

There is enough said about "beating on drums" already without making the matter still worse. Certainly, many persons can tap out "plain" rhythm, but what of the various rolls, the flam, the drag, to mention a few?

Apart from these a drummer should not be considered a drummer nowadays, unless he can play the xylophone. In fact, with things as they are, tympani, bells and vibraphone would seem almost essential. Yes, it would seem more pleasant to read that a drummer needs a few *years* tuition! The jazz days are long past now!

H. A. CLAYTON.

Cambridge.

### 1,000 Miles for a Gig

SIR,—How many bands can boast of ever having travelled a thousand miles to play for a single dance?

Such, however, is a distinction held by Edwin Adeler's Orchestras of Johannesburg.

As a result of a long distance 'phone call, this firm, on the occasion of the Prince of Wales recent visit to South Africa, was requested by the Government to send a band to Cape Town to play at a

function held in honour of the Prince's arrival.

This necessitated a journey of approximately one thousand miles.

A. S. COHEN.

Johannesburg.

### Answering a Contest Grouse

SIR,—I read Robert T. Catlin's complaint in last month's "Soap-Box" with much sympathy but, in the end, with entire disagreement.

As an adjudicator I feel I can fully support the editorial policy which has been adopted.

It is my experience that outside of, say, the first four placed bands in an average contest, the standard of the remaining contestants is, with a few obvious exceptions, quite negative.

That is to say, assuming they have average musicianship, they still fail to display any knowledge of the principles of modern dance music, playing their printed parts entirely as written and without displaying the least sense of rhythmic interpretation.

To comment on these bands consistently would be out of the question, as it would take up a whole book each time, while just to point out general failings would be merely destructive and monotonous.

Surely, the unsuccessful competitors in a contest gain their best instruction from the opportunities afforded them of hearing and seeing the methods of the winners and reading the criticisms to which they are subjected despite their success.

Whereas hardly any two winning bands ever have the same style, they all display certain virtues worth emulating. Of the unsuccessful ones you could, on the whole, tar the majority with the same brush of mediocrity and serve no useful purpose in so discouraging them in print.

Nor would it be useful to publish the placings of all contestants, right down to the "booby." The bottom band has its feelings, and surely is not at a contest to be exhibited as the worst, but to be allowed to compare itself with and learn

from those winning combinations which are *obviously* better.

ERIC LITTLE.

Berwick Street, London.

### Special Orchestrations

SIR,—I quite agree with your correspondent ("Stereotyped") who stated his views in the April MELODY MAKER regarding the use of special orchestrations.

It has always been a much-discussed point between the members of my band and me whether the commercial parts are really satisfactory. I am quite prepared to use special parts providing they can be orchestrated cheaply but, as your correspondent says, there is the difficulty.

At the same time, I think, that providing the musicians are capable of reading the ordinary parts, surely the band who plays from them can be successful in their endeavours. After all, the parts are made by people who are supposed to know everything about orchestrating. I would like to have your views on the subject.

In a recent issue of the "M.M." I read that very often the arranger thinks more about a clever progression of chords in modulations than sustained harmony. Do you think that this is so and that bands who play "as written" have this difficulty always in front of them? I shall eagerly await your reply to this problem which, I may say, is puzzling other local amateur bands besides my own.

Guernsey.

R. MAUGER.

### "Pen-Friend" Wanted

SIR,—Do you know of anyone in London who would be interested in a "pen-friendship" with me, especially as regards Dance Bands and music generally? I would welcome letters from him.

JAMES G. LEWIS.

159, Church Street,  
Pietermaritzburg,  
Natal, S. Africa.

## WHERE TO BUY—WHAT YOU WANT "The Melody Maker's" Endorsed List of Music Trades' Retailers

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Words on Wireless, by Detector

# TED LEWIS ON THE AIR

## And Other Matters

**T**ED LEWIS is one of those dynamic personalities who must be seen to be believed. Even television wouldn't help you to form an impression of his peculiar abilities.

On the air, frankly, he disappointed me woefully. His tragic mode of announcing, singing and reciting, his own instrumental solos, and the handling of his band mean nothing at all when heard via wireless, and the result is no better than that obtained by the average British broadcasting band, and a good deal inferior to some of our best.

The band itself has rhythm, but it is not a particularly interesting form; even the drummer is ordinary, but this perhaps is not his fault.

Ted has some peculiar ideas, predilections and aversions. One of the latter is a dislike of cymbal rhythm, therefore his percussionist uses only a Chinese cymbal for occasional crash effects. Arrangements are not featured on the whole, but an occasional number like "Tiger Rag" or "St. Louis Blues" makes you realise that the boys could do a great deal more if they were left to it.

As it is, Ted keeps them mostly to ensemble playing and they are therefore made to sound ordinary. Still, even this does not disguise the artistry of Jimmy Dorsey, who is featured much too sparingly for my liking. Whether playing baritone, clarinet or alto he lives fully up to his reputation, and some of his baritone obligati are perfect gems.

I have seen Ted Lewis work in the ballroom and can say he is worth every penny he earns—but the air is not his best medium by any means.

### Splendide Saxophone Work

A broadcasting saxophonist who is earning golden opinions these days is Lionel Clapper, the solo alto of the Hotel Splendide Band. Flawless execution, fine tone and nice, easy style, hall-mark him as one of London's best on his instrument to-day.

I remember Lionel leading a band in the vast spaciousness of the Marine Gardens Ballroom, Edinburgh, nearly two years ago. He was good then, but I used to think the necessity of blowing out to fill so great a space would kill him for small hall work.

Not a bit of it; he has greatly improved in all departments.

Thanks largely to him the band itself makes an adequate outside broadcasting proposition from all points of view and, as one to suit the ordinary public, is even excellent.

### British and Best

Arthur Young and Bob Probst, the latter being, of course, the leader of the band at Taglioni's, were featured during the last month in piano duets from London.

One naturally compares them with the

other duettists, Fairchild and Lindholme, and though I yield to none in my admiration for the nimble dexterity of the American pair, I am delighted to find a distinct preference for the rhythmic ingenuity and equally nimble technique of the British duettists. More please.

### A Trombone in Paris

Those of my readers who have deplored with me the loss to dance music in this country of that great musician, Leo Vauchant, will be delighted to make his reacquaintance over the air.

Tune into Paris on Sundays and hear him with Marius B. Winter's Band. You will not only enjoy the trombonist for himself but will surely remark what an improvement he has caused in the whole ensemble.

He is, of course, a great help to Marius as an interpreter.

When Vauchant first came to England he could hardly speak a word of our vernacular. In a very few weeks, however, he could make himself understood on any subject, and now is absolutely fluent.

### All for the Cause

If you hear a melody fox-trot over the air called "The World is Mine" take particular note of it. It belongs, in a sense, to you.

This number was jointly written by Eddie Gross-Bart, Jos. Geo. Gilbert, and Jimmy Gill, the latter being Eddie's pianist, but it was not produced for sordid personal gain.

Eddie-Gross Bart is one of the leading lights of the new National Society of Dance Musicians, and is so enthusiastic in the cause that he called in his collaborators to write a song, the whole of the royalties from which should go to the club funds. Joe Gilbert, who, after all, is not an orchestral musician, made a magnificent gesture by rowing in, and if the song goes, the royalties from sheet music sales, mechanicals and performing

rights should total a goodly sum for the benefit of the Coda Club.

The number is to be published by the Lawrence Wright Music Co., and orchestrations will be issued shortly.

All broadcasting bands should "put it over" for the good of the cause, and all other bands, too, should feature it strongly in order to create sales. Eddie has already played and sung it over the air.

### Ne Plus Ultra

Have you noticed that Bert Ambrose is featuring more and more orchestrations in his broadcasts lately?

Some of them are very fine indeed, and bear the stamp of Lew Stone, while the result is that a well-nigh perfect Saturday night hour has become more perfect still.

This, without question, is the best radio dance music in the country.

I see that the band costs the May Fair Hotel £25,000 per annum. It's worth more.

### Why Not?

I wonder if I dare suggest to the B.B.C. that Oscar Rabin's Romany Band, now at the Astoria Ballroom, might well be restored to wireless programmes?

About a year ago, when certain establishments refused to accept some new conditions laid down by the B.B.C. to check song-plugging, and so retired from the air, Rabin's band was used very frequently from the Empress Rooms.

No singing was allowed, and, as a result, one of the band's best features had to be omitted.

There is a tale I may one day unfold why this band stopped broadcasting, but now it is in an excellent position to resume and its singing would add a touch of variety.

Mindful of the fact that all my claims on behalf of Bill Cotton's band have been studiously ignored by the B.B.C., it may be that the same fate will be bestowed on this suggestion. Yeh? Oh, Yeh!



Jack Harris' Grosvenor House Band.  
whose recent broadcasts have displayed a steady improvement and are very popular with the majority of listeners.





Eddie Mack's New Broadway Band

of the band received a gold medal donated by The Lawrence Wright Music Co., and a MELODY MAKER Diploma of Merit.

SECOND.

**Eric Noble and his Music Makers.**

(Eight: 1st trumpet, 1st alto sax., tenor sax., violin, piano, banjo, drums and bass)

(All coms., Eric Noble, Newport Crescent, Headingley, Leeds)

who received a Silver Shield presented by Messrs. Ackroyds of Leeds, while each member of the band received a silver medal donated by The Lawrence Wright Music Co.

THIRD.

**Len Stevenson's Band.**

(Six: 1st alto sax., 2nd alto sax., tenor sax., violin, piano and drums)

(All coms., Len Stevenson, The Bungalow, Moor Lane, Gomersal, Leeds)

FOURTH.

**Horace Thompson's Rhythm Boys.**

(Five: 1st alto sax., tenor sax. piano, banjo and drums)

(All coms., H. Thompson, 20, Highfield Road, Doncaster)

FIFTH.

**The Regal Band.**

(Six: 1st trumpet, 1st alto sax. violin, piano, banjo and drums)

(All coms., R. C. Hyatt, 167, Blackburn Road, Accrington)

\* \* \*

Prizes for the best instrumentalists of the evening were awarded to the following:—

**Boris Palmer** (banjo), Eddie Mack's New Broadway Band.

**L. Williams** (violin), Len Stevenson's Band.

Each of the above received an Album of Parlophone New Rhythm

Style records, donated by the Parlophone Co., Ltd.

**Cliff Yates** (piano), Eddie Mack's New Broadway Band, who received a Silver Writing Set donated by the Billy Mayerl School.

**H. Garbutt** (trumpet), Eric Noble and His Music Makers, who received a Silver Cigarette case donated by the organisers.

**E. Dixon** (drums), Eric Noble and His Music Makers, who received a Gold Wristlet Watch donated by Messrs. Wall's of Newcastle.

**Wally Wortley** (tenor saxophone), H. Thompson's Rhythm Boys, who received a Compacta Saxophone Stand donated by Ben Davis.

Each of the above also received THE MELODY MAKER Diploma of Merit.

**Judges' Official Report.**

Judges: Messrs. Ben Davis and P. M. Brooks.

**DONCASTER.**

**H. Thompson's Rhythm Boys** proved to be a promising bunch of obvious tryers. The re-orchestrations of their test pieces gave rhythmic interest to their interpretations, and though the rhythm section was rather stodgy, it had unanimity and solidity. On this foundation the two saxes, by fair phrasing together and strong attack, produced quite a dance-inspiring result, the tenor sax., in particular, doing good work, although he breathes at the wrong time, and so cuts up his solo phrases noticeably.

Both saxes have too fast a vibrato. Pianist, fairly fluent, but needs to develop bass. Drums, steady, but no originality.

**Fred Hedley's Dance Band** was very poor in intonation, clarinet being sharp and tenor sax. flat. Saxes, unbalanced and not unanimous. Two violins, much better together, the first having quite a nice rhythmic style and technique. These fiddles should bow together.

Piano, a good tryer, but guilty of wrong

harmonies. Banjo, much too light and lacks snap, and drums too obvious. The band, nevertheless, has a decided leaning towards a rhythmic style, and the orchestration of its third number deserved a better interpretation.

The **Georgians Band** has plenty of confidence and "guts," but no refinement, and is rather stereotyped. All its rhythm comes from the rhythm section, the melody instruments playing too straight. By rather uninspired methods it produces a somewhat spirited result, not "jazzy" but entirely lacking in subtlety.

Trumpet player, very fair but dead straight. Saxophone, rather crude in tone and execution due largely to overblowing and excessive vibrato, and no rhythmic styles; violin double spoiled by sliding to notes. Piano, good on the whole; G. banjo, very fair; drums, useful all-round, but rhythms rather elementary; tuba, off pitch and should fill in more.

**LEEDS.**

**Eddie Mack and his Band** scored largely by displaying the best musical finish of the evening. It was better balanced than most of the other competitors, and its two saxophones displayed the best team work. There were, however, some ragged spots, and open spaces, which should have been filled up by breaks and leads-in.

While it displayed little in the way of originality, it put up a fair palais style of performance, and in its last number, particularly, which was taken at a fault-covering fast tempo, it produced a good solid rhythm.

Trumpet, has a fluent technique and a simple liting style. Trombone, solid, but no style; saxophones well together, rather stereotyped, but in tune on all instruments. Piano, good rhythm man, but no display of ideas; banjo, good, nice snap and stroke-technique well developed. Drums, steady and leads in decisively.

**Eric Noble and his Band** for individual dance musicianship was the best band of the evening. It failed to secure first place, however, by being all at "sizes and sevens." With coaching, easily the most promising competitor. Balance poor, showing need for stronger leadership.

Trumpet, good modern style, good technique, and plenty of confidence. Alto sax. nice hot style, rather pinched tone. Tenor sax ordinary. Violin good straight man, but no dance style. Piano average and too light. Banjo good. Drums, promising modern style. String bass, amateurish pick and slap style.

**Len Stevenson and his Band** owe their third position very largely to the work of the violinist, who has a nice style, and is a real tryer. The band played raggedly, however, the saxes, being largely at fault, and failing to phrase together; the tenor was too light. Pianist has ideas but was also too light, and no left-hand swing. Drums made refreshing attempts at cymbal rhythm, and breaks, but was rather too exuberant.

**H. Thompson's Rhythm Boys**, see centre column.

Of the remaining competitors, **George Lawrence and his Melody Boys**, the **Regal Dance Band**, and **Jack Berwick's Westminster Band** did equally well, but after these the standard was not at all good.



Result of the

**SOUTH-EAST COUNTIES (Semi-Pro) DANCE BAND CHAMPIONSHIP**

at the  
**Leas Cliff Hall, Folkestone,**  
on Friday, April 25th

WINNERS :

**Fred Anderson's Cabaret Band.**

(Six: 1st trumpet, 1st alto sax., piano, banjo, drums, bass)

(All coms.: Fred Anderson, 54, Netherfield Gardens, New Barking)

who received a Silver Challenge Cup from the organisers and a MELODY MAKER Bannerette.

Each member of the band also received a gold medal donated by Messrs. Keith Prowse & Co., Ltd., and THE MELODY MAKER Diploma of Merit.

SECOND :

**Long Island Follies.**

(Six: 1st trumpet, 1st alto sax, violin, piano, Spanish guitar and drums)

(All coms.: W. Green, 13, Burgoyne Road, Stockwell, S.W.9.)

Each member received a silver medal donated by Messrs. Keith Prowse & Co., Ltd.

THIRD :

**Claude Bampton's Band.**

(Five: 1st alto sax., tenor sax., violin, piano, drums)

(All coms.: Claude Bampton, 13, Spencer Street, Canonbury, N.1)

\* \* \*

Prizes for the best instrumentalists of the evening were awarded to the following:—

**Claude Bampton** (piano), Claude Bampton's Band, who received an eight-day clock presented by The Billy Mayerl School.

**Arthur Smallwood** (tenor sax), Claude Bampton's Band, who received a tenor mouthpiece donated by Messrs. Worrall of Brighton.

**Alf Elley** (banjo), Fred Anderson's Cabaret Band, who received 100 Vocaltone reeds donated by Ben Davis.

**Dave Simons** (violin), Claude Bampton's Band.

**Percy Hewing** (trumpet), Fred Anderson's Cabaret Band.

**Jack Jago** (drums), Long Island Follies, each of whom received a suit-case presented by the organisers.

**Stan Barnes** (alto sax), Fred Anderson's Cabaret Band, who received 100 reeds donated by Ben Davis.

**Judges' Official Report**

Judges: Messrs. Ben Davis, Eric Little and P. M. Brooks

**Fred Anderson's Cabaret Band** achieved its success by comparatively simple though stylish methods. Its rhythm section, sustaining a solid four-in-a-bar rhythm, is the foundation on which the saxophone and trumpet build up dance-inspiring renditions.

Both these performers are good hot men, with good technique and ideas. The former, through nervousness apparently, gives way to a heavy "jaw" vibrato whenever he encounters a sustained note, but he is a polished exponent in all other directions.

The trumpet has achieved a really high standard, but it is again worth repeating that both these melody instruments are at all times well supported by a non-interfering background from the rhythm section, in which the pianist sacrifices himself to a solid left-hand swing. Tuba, banjo, and drums, are all experienced and reliable performers.

The **Long Island Follies** Band is an unlucky combination. Not only does it seem to come up against unusually strong opposition, but things seem to go wrong for it. There was a lack of incisiveness in its competition numbers, which was by no means marked when it played for the public later in the evening. Some decent arrangements would help the band next time out, as all the necessary musicianship

is there. The style of the band is not inspired, but it is by no means "jazzy" and there is quite a strong rhythm.

The violinist is the best man in the band, but for some reason or other he confined himself to the low register, and

as a result hardly carried through the ensemble strongly enough. He has a very fine swinging and liting style. Trumpet is rather too restrained; what he plays is good enough but he seems shy of it. Alto sax. is an efficient performer, but was off pitch on clarinet. Piano, good, nice left hand and steady. Spanish guitar, very good all round, but rather submerged in the ensemble. Drums, best orchestral man of the evening on his instrument and quite a good stylist.

**Claude Bampton's Band**, despite the high promise of its own modern arrangements, and its good individual musicianship, only resulted in neat, musical, but rhythmless performances. Absence of attack is generally the explanation, largely on part of the saxes, who are otherwise both neat performers, particularly the tenor. Their sub-tone clarinet work was most pleasing. They must now go after rhythm.

The violin is particularly good, nice tone and technique, good rhythmic, original style. Piano good touch, style and swing; drums efficient and neat, but no rhythmic inspiration.

**Frank Arthur's Band** is one which could soon be raised to a much higher stage of efficiency, as all the necessary musicianship is there, but its style is too "lady-like" to be inspiring. The saxes particularly need far more attack, while both drums and banjo are weak. Alto sax. was sharp on baritone and soprano. Violin, quite good and stylish. Piano, good, nice full bass, has ideas and fills in well.

The **Radnor Dance Band** was very little behind the above, and was the best of the local Folkestone Bands. Again, rather too insipid and somewhat ragged. The lady pianist is particularly to be commended, however.

Of the remainder, the **1st Bn. Manchester Regiment Dance Band** and **Lionel Keeley's Band** ran close, but after this the standard fell off rapidly. None could do better than follow the simple, stylish methods of the winning band as a pattern for future performances.



Fred Anderson's Cabaret Band



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**FOR BETTER SAXOPHONES**







## TED LEWIS TAKES CHARGE And Propounds a Doctrine

THESE must be a reason—and a strong reason at that—why a band of twelve musicians, plus a vocalist and nigger dancer, can be brought over from America to this country at a weekly salary said to be in the neighbourhood of £1,000 a week.

Maybe this figure is exaggerated, but it is certainly sufficiently large to prove a revelation of the economic possibilities of a normal size dance band.

One doesn't have far to search for the explanation. Having arrived at the name of Ted Lewis, there one stops.

There are other parallels in the States. Rudy Vallee is the leader of a band, but any combination of musicians behind him would serve him equally as well as his present bunch of boys. *He is the attraction.*

And so is Ted Lewis.

THIS is not to say that Ted's boys are meaningless in themselves. Some of them are fine artists. There is that astonishing and brilliant exponent of saxophone and clarinet, Jimmy Dorsey, a newcomer to the outfit, at whose feet the British dance musician is ready, figuratively, to prostrate himself. There is also the second trumpet (or rather, cornet), who is a good hot man, and there is a fine pianist; but, in a sense, their talents are wasted, for the band plays no arrangements, and, except for a machine like rhythmic interpretation of printed parts and occasional electric solos from these stars, is peculiarly ordinary from an American standpoint.

It is not until Ted Lewis comes walking through the ballroom, doffing his battered high hat to the visitors, and takes charge, that the secret of the organisation's success is divulged.

Ted not only takes over the band, but he assumes command of the whole ballroom.

You can see it for yourself. He apparently says to himself "These people are here to be entertained. I will attend to it." And this he does, and, willy-nilly, they must accept his offerings.

The extraordinary thing is that he succeeds every time. He works like a

Trojan, feeds his vocalist, who has no particular subtlety of style but tons of pep, and his nigger boy dancer, who is typically good, keeps up a running commentary of wise-cracks, which are not so wise but always amiably received, juggles with his hat, plays a bad clarinet and saxophone, demands occasionally if everybody is happy, offers the visitors the choice of more "den-cing" or more "en-ertainment," and achieves with all this paucity of stock stunts an overwhelming responsiveness from all those present. You come to scoff, but remain to marvel.

OF course, it is *Personality* that does it. But what is this personality?

It is inconceivable that anybody else with Ted Lewis' stock in trade could achieve his results. It seems indeed inevitable that anybody else trying on the same stuff would be received with derision.

That's where Ted Lewis has proved himself clever. He has cultivated his

own methods because they suit him, fit him and make him what he is, "a focal point of frivolity."

His recitative style of singing popular numbers is just as crude as it could be; all the same it goes over as big as everything else. He literally commands applause and works so hard for it, and, withal, with such eloquence, that one feels churlish to deny him anything and, presto, before one knows it, one is revelling in the spirit of the thing and enjoying oneself to the full.

He may not have brought over any musical secrets with him, but he provides one great, memorable lesson which should be studied by all in the game.

PEOPLE who come to dance need not only the inspiration of rhythm to set their feet going, but a stimulant for their spirits as well to prepare them to abandon themselves to an all-round good time.

To dispense this alchemy one must first feel that way oneself, but—and it is asked in all sincerity—where are *our* Ted Lewises?

\* \* \*

THE present relief band at the Kit-Cat Restaurant is under the direction of Maurice Toubas, the leader of the straight orchestra at the establishment.

The outfit contains altogether thirteen men, and besides its complement of dance players includes other members of the "straight" band, M. Toubas himself, of course, playing violin.

At the time of writing all the following well-known boys will be found in the band:—Harry Carter, 1st saxophone; Harry Singer, tenor saxophone; T. Gregory, 2nd alto saxophone; B. Collins, trumpet; T. Birch, trumpet; Jack Collins, trombone; G. Senior, string bass; Nat Lakin, drums; and Harry Bentley, vocalist.

Several of these boys were with Teddy Brown's Kit-Cat Band.

### June Test . . .

"Are Drummers  
More Adaptable?"

*A propos a recent article,  
we understand that Max  
Bacon for one has got his  
"head" fixed on the  
right way.*

G. C.



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# A BUSMAN'S HOLIDAY

## But Some Busman!

THE visit of Ted Lewis' Band to England, besides providing entertainment and some instruction for London musicians, has given them the additional and long-awaited treat of making the acquaintance of the famous Jimmy Dorsey, whose saxophonic abilities have for so long been a matter of admiration amongst our little circle of "moderns."

Let it be said at once that Jimmy is one of the most modest and unassuming of stars, and that the privilege of knowing him has been a doubly pleasant one to those fortunate folks who have managed to catch him in his few leisure moments; few, because Jimmy is imbued with all the hustling propensities of a race of 100 per cent. hustlers, and has packed in something to occupy every moment of his all too short stay in London.

Jimmy's first actual acquaintance with dance music came, it appears, eight years or so ago, when his father, who is a cornet player and teacher of music, bought him a saxophone, feeling beyond all doubt that this was to be the instrument of the future.

At that time Jimmy and his brother Tom, who is two years younger than he is, were both proficient cornet players, and were doing an amount of straight work in a small and unassuming way.

The saxophone, however, turned out to be an instrument on which Jimmy was soon making colossal strides, and, after a little experience with a "local" band of his own, we find him before long a member of the now famous Jean Goldkette's Orchestra.

From Jean Goldkette he went to the immortal California Ramblers, and from the Ramblers to a short engagement with Ray Miller's Orchestra, after which he returned for a time to Goldkette.

The years which had seen this almost meteoric rise to fame of Jimmy Dorsey had also seen his equally famous brother sowing the seeds of success, for Tom Dorsey had taken to trumpet and trombone almost as soon as Jimmy had to his sax, and he had also played with Jean Goldkette and the California Ramblers.

To follow the fortunes of Jimmy, however. His next engagement was the one which carried him further than anything else along the road to his present fame, for in it he became associated with

the Ed Lang and Joe Venuti coterie, playing with them at an establishment in New York known as the Playground Café.

Later came an engagement with Vincent Lopez's Band, Jimmy having meantime, throughout his stay in New York, recorded with absolutely every band of note, and also been a feature of radio programmes and very special high-class "gigs."

Later still, in Jimmy's unflinching trek to the very top of his profession, came a year and a half with Paul Whiteman's Orchestra, although by now, of course,



Jimmy Dorsey

he and his brother Tom were such established stars of the New York musical firmament that recording with their own wonderful orchestra and radio work became the most profitable games of all.

Jimmy's present visit to England was, considering all the circumstances, a little surprising, and has really been undertaken simply in the nature of a holiday, he and his charming young wife also having a great desire to visit Paris and then Germany, which places Lewis will probably be touring after leaving London.

with Langsman now, the combination being, however, actually under the leadership of Maurice Kasket, the violinist.

Its other members, besides Harry Langsman on alto and baritone saxophones, are Harry Leve, tenor saxophone and violin; Rube Nathan, guitar; Dave Westfield, piano; and Mark Blitz, drums and vocalist.

## HOT CHORUS WRITER WIELDS BATON

HARRY PERRITT, known to readers of THE MELODY MAKER by virtue of his excellent choruses and, when he has the time, occasional articles, is now most

successfully wielding the baton at the Victoria Palace for Tom Arnold's show, "De La Folie Pure."

This is no new experience to H. P., of course, for he has directed musical shows for some years, and was for some time one of Clayton and Waller's most valuable M.D.s.

I happened to see the show before Harry joined and, candidly, the orchestra was sadly lacking. With a man of Harry's modernity of ideas, however, there should be an enormous change for the better.

There are a number of other West End theatres, which could be gingered up by the introduction of some young men with up-to-date ideas—particularly in the Musical Director's chair. D. N.

## YOU SHOULD KNOW ABOUT—

The terrific smash which has just occurred, which even the National Safety Week could do nothing to avert. Although this has been such a complete, double-barrelled smash, it seems to be a jolly good thing for the profession in general. Avoid further brain racking by turning to page 500 and finding out all about this momentous happening.

A very special furnishing out of income scheme. You have by now staggered back, kicking and screaming, aghast at the idea of certain well-known furniture dealers' advertisements having crept into THE MELODY MAKER.

Don't worry, and don't get the idea that the only way of furnishing is to purchase chairs, tables and beds. The musician must furnish himself with other and very different things, and therefore many players will be interested in page 550.

Five points to be diligently looked for by guitarists. What are these points, and why cannot a man whom nature and circumstances have not endowed with guitaristic tendencies go and look for them as well? See page 483.

How many times have you asked some passer-by, where a certain place is to be found, and been told that it's "up the top?" This may mean the top of the street, the top of the hill, or the top of anything or anywhere else, although it certainly does not mean the top of the tree.

Still, getting to the top in this sense is a fascinating idea, and many ambitious readers will receive a useful tip by turning to page 556.

Scotsman's Delight. You've heard of Turkish Delight, but this is altogether different. Scotsman's Delight is always supposed to be expressed when an incredible bargain is to be found; but so, for that matter, is everyone's delight when you can discover such amazing value for money as you will read about on page 556.

What the leading artists say to-day. With everyone the present is the most important of all times, and what the leading artists say to-day is more important than what Gladstone said in '86 or what anyone else may say in 1986.

And what do they say? Well, turn to page 512 and see for yourself.

## JERMYN ST. NEWS

### Sovrani Changes

THE normal placidity of London's little circle of very exclusive engagements has recently been disturbed by various small ripples emanating from the direction of Sovrani's Restaurant, which terminated early last month in the retirement from the scenes of the old and long-established band which used to be led by Al Joy, and the engagement of a completely fresh outfit.

The chief figure in the musical life of this resort is now Harry Langsman, who a short time ago had his own band at Sherry's Dance Hall, Brighton.

Most of the old Sherry's crowd are



Our Cover Portrait

# A WEEK'S WORK—THE SACK!

## —And now a Leading Drummer!

ONCE upon a time, not so *very* many years ago, there was a young fellow who was keenly interested in dance music.

Of course, he was not unique in this respect; there were several hundreds of thousands of others too. But this particular chap was so interested that, when he had finished working in his father's business during the day, he used to haunt the local palais in order to learn more about his hobby.

Musical training he had none, just a sheer delight in rhythm.

The resident band were, to him, far Greater Beings than all the football and cricket stars, and to them he awarded his greatest admiration and envy of their happy lot in being professional musicians!

These illustrious stars were no less than Percy Mackey, Reg. Batten and Harry Bentley.

It was on Harry Bentley that our "jazz" enthusiast's main attention focussed, of course, and in order that he could seize opportunities to talk drums to the great man, he used to help carry Harry's drums home after the "Saturday Jazz Dances" at the Canadian Hall, Tottenham, at which this trio officiated.

Then there was another venue which our percussion-enthusiast used to patronise—the Orion Hall, Stamford Hill.

### Beginnings

This place has a big significance, for it was here that our hero first "played" the drums.

Being a pushful sort of fellow it was not long before he made the acquaintance of the band there, and, appreciating his enthusiasm, they allowed him, on special occasions and as a great treat, to sit behind the drums and gently beat the bass drum. The side drum was at that time a closed book to the would-be percussionist.

Then one day he heard that the band at the Finsbury Park Palais had finished.

Ruminating on and discussing this world-shaking event, a friend of the would-be drummer made the startling suggestion that he should go after the drummer's job.

Astounding as was this suggestion, it was nothing compared to the dazed surprise of our hero, when, eventually summoning up sufficient courage to do so, he applied for, and got the job.

That was on the Friday; Saturday saw the new drummer purchasing his first set of drums.

Monday saw him setting out his kit, for the first time in his life.

The following Saturday saw him get a week's notice.

As this was little more than he expected, the now full-blown professional drummer was not discouraged. Instead, he was inspired to greater effort, and went home all the following week and practised like mad.

So much careful thought and head work did he put into this that the manager of the hall was convinced that he had

made a mistake, and that the drummer was not quite so amazingly incompetent as he had at first thought—so he gave him another chance

That was the beginning of Max Bacon, now long since recognised as one of Britain's Best (and Biggest) hot drummers.

After the Finsbury Park Palais he got the night-club habit and played in most of the principal ones of that time, including Bretts, the Little, the 43 (how many now famous dance musicians have ornamented that notorious establishment), and the Florida.

But while he had been dodging round the night clubs, a certain very Famous Personage had been keeping an eye on him; Bert Ambrose, no less.

### The May Fair

Thus it came about that Max was offered the job at the May Fair at which Ambrose was then about to start. Did he take it? He did.

But Bert went over to America to look for talent, and found a banjoist and pianist who greatly took his fancy, but who would not come without their drummer, who was their pal and inseparable companion.

Thus Ambrose had two drummers, and

they used to take it turn and turn about.

Max found time hang heavily on his hands, however, and suggested to Ambrose that, while Raderman (the American drummer) was working off the remainder of his contract, he, Max, should find something to do elsewhere.

Thus it came about that Max "doubled" the Park Lane and Piccadilly Hotels with Al Starita, whilst still under contract to Bert Ambrose.

Then Raderman departed these shores, and Max returned to the May Fair, where he has been ever since.

It is almost unnecessary to say that Max has put in an enormous amount of hard work in practice, and actually he is now a fine rudimentary drummer, besides having a rhythm second to none.

But he it was who really made cymbal playing popular in this country; that was years ago, but even now his skill in this direction is held up as a model to all.

Max, therefore, became the father of cymbal playing in this country, and thereby hangs the tale of Max's greatest worry.

So renowned has he become for his hot cymbal beating that everyone forgets he can also play the meanest of side drums, and that his technique thereon is such as to put him in the front line.

If you want to really annoy Max (I don't suppose you ever will, for he is of that cheerful and humorous disposition which usually goes with 14 or 15 stone) but if you ever do, call him a "Cymbal Merchant"—and then run!



### TED LEWIS AND HIS MUSICAL CLOWNS

Left to right (Standing): Frank Ross, piano, now replaced by Jack Aaronson. Dave Klein, trumpet. Anthony Gerardi, guitar. Don Murray, now deceased and replaced by Jimmy Dorsey. Bob Escammilla, bass, now replaced by Harry Bath. Sol Klein, violin. Harry Raderman (brother of Lou Raderman, late of The Embassy), trombone. John Lucas, drums. (Sitting) Left: Walter Kahn, trumpet, now replaced by "Mugsy" Spanier. Right: George Burns, trombone. The band plays in costume, many changes having been brought over. In the picture above the suits are of yellow silk, with yellow socks and shoes.



## INTERESTING DECCA DEMONSTRATION

### Hot Work at Whiteley's

A SERIES of very interesting concerts and demonstrations, arranged by the Decca Record Company, took place at Messrs. Whiteley's stores during the week ending May 10th.

The chief feature of these demonstrations was the appearance in the flesh of some of the Decca bands and artistes, including Spike Hughes and his Decca Dents, Jack Harris' Grosvenor House Band, and George Morris, the banjoist.

Spike Hughes and his boys appeared each afternoon, except Friday, including in their programmes the numbers which they have recorded, and, incidentally, giving a type of performance which has surely never previously been heard in a popular London store.

This unique, very clever and very modern little combination, besides Spike Hughes himself on bass, contains piano, guitar, alto saxophone, trumpet and fiddle.

The saxophone is played by that fine stylist, Phillip Buchel; whilst the violin is in the very capable hands of S. Andrews, an extremely modern performer whose abilities were noted in THE MELODY MAKER some considerable time ago.

At least two different trumpet players have been used in the records made by this band, but during the demonstrations

this instrument was handled by a young and decidedly promising artist in the person of a younger brother of the renowned Joe Crossman.

It need scarcely be added that the vocal choruses, by Val Rosing, were in exceptionally good style.

We understand that a special London concert by the Decca Dents is quite a possibility of the near future.

Jack Harris' Grosvenor House Band is one of the latest additions to the Decca lists, and several of its records are now issued.

Unfortunately the band only appeared on the Friday, the last day of the demonstrations, and then numbered only seven performers. It was under the leadership of Leslie Norman.

The items which the band played were very much appreciated by the large audience which was attracted daily throughout the week, and a couple of hot numbers had to be played by special request.

On several days during the course of the demonstrations, finger-style banjo solos by George Morris were included, and were effectively accompanied by Claud Ivy, who is one of the musical advisers to the company.

Come Back To Me," which was most ingeniously constructed and proved very effective.

The weak spot of the act was an attempt at comedy, when Rudy used a pair of "cod" slap hammers on his marimba.

## DRUMMER'S FRESH ROLE

### Solo Variety Act

THE desire to emulate the fame and success of Jack Powell has evidently seized Joe Daniels, the well-known London drummer, late of the Carlton Danse Salon.

At the time of writing Joe is rehearsing a special act which is believed to be something after the style of Jack Powell's turn, and with which he may possibly have made his music-hall debut by the time this issue is in your hands.



Joe Daniels

## A BRIGHT AMERICAN ACT

### "Buck and Bubbles"

LONDONERS witnessed a new type of variety turn recently when "Buck and Bubbles," a coloured duo from the States, put over their act at the Palladium.

One of these performers is an excellent dancer and something of a vocalist; at least, he makes up for anything which he may lack in actual voice quality by an obvious appreciation of rhythm.

His partner is a vocalist, a fine humorist, and a pianist almost of the Earl Hines degree, all rolled into one, so that it may be taken for granted that their show was of a kind to appeal very thoroughly to the musician, even if parts of it were probably not appreciated by an ordinary cosmopolitan audience.

Both the boys indulge in some amusing and excellent "scat" singing, and



"Buck and Bubbles"

although their turn is really primarily a humorous one, it contains, as already stated, material which will be found extremely palatable by the average rhythm "fan," and should the act still be in town by the time this is in print, opportunity of seeing it should not be missed.

## STARITA'S STAR TURN

### Rudy on the Halls

DURING the past few years the English variety stage has seen many xylophone turns. Some have been good, some have been bad, and one, at least, has certainly been outstandingly successful.

One of the most polished and most musically interesting which we have seen, however, was undoubtedly that which Rudy Starita provided at the Holborn Empire during the week which ended on May 3rd.

Rudy appeared entirely alone, playing marimba and vibraphone. His prowess on the former instrument is so well-known that little need be said beyond the fact that his performances on this occasion were quite the best thing of their type—speaking from a purely musical viewpoint—which have so far been heard in London Variety.

As a variation from popular numbers Rudy gave a very artistic rendering of the renowned "Liebesfreud."

His exploitation of the vibraphone as a solo instrument was something of a novelty on a music-hall stage, and he played a six-hammer chorus of "Lover

## NINE HARMONADERS

### Mackey's Latest Venture

AN entirely new type of act was seen in town recently when the "Nine Harmonaders"—produced under the auspices of Percival Mackey—opened for a week's "try-out" at the London Music Hall in Shoreditch.

The "Nine Harmonaders" contain eight male members, who form a vocal octette, and also supply from their ranks a six-piece dance band, containing alto and tenor saxophones, trumpet, banjo, piano and drums.

The ninth member of the troupe is Miss Monti Ryan, the well-known dancer and revue artiste, who has, of course, appeared in several of Percival Mackey's productions.

The act is presented in quite a novel manner, vocal numbers being interspersed by the excellent dancing of Miss Ryan, the fooling of various members of the company, and several items by the band.

The instrumentalists play standing and sitting about the stage in comfortable and quite nonchalant attitudes, without stands or music, so that the conventional "stage band" atmosphere is completely absent.

In regard to the performance of the musicians, it can at any rate be said that it is commercially satisfactory, a thoroughly good ensemble being, of course, unnecessary and practically impossible to attain in the circumstances.

The vocal octette, in common with several aspects of the act, was not above criticism on the first night, but there seems very little doubt that the production will in time shake down into a novel and quite pleasing little show.





Hal Swain's Band



I. Chasid and his Orchestra

## L.W.'s BLACKPOOL AND DOUGLAS SHOWS

Swain and Chasid share the Honours

THE summer arrangements made by the Lawrence Wright Music Company for the North Pier, Blackpool, and the Onchan Head Pavilion, Douglas, I.O.M., have now been completed, and we are able to announce that Hal Swain and his Band will go to Blackpool, whilst I. Chasid and his Orchestra have been fixed for the Douglas engagement.

Hal Swain's combination at Blackpool will be ten strong, including Hal himself.

The personnel is as follows: H. Bullimore, 1st trumpet; Jock Strachan, 2nd trumpet; Frank Marriot, trombone and bass saxophone; Harry Constable, 2nd alto saxophone and fiddle; W. Lodge, tenor saxophone and fiddle; Cecil Woods, piano; Len Pierce, banjo and 'cello; Geo Shannon, basses; and Bernard Miller, drums.

Hal, of course, plays solo alto and baritone saxophones, and it may be taken as a certainty that the popular "Swain's Saxofive" and the other novelties produced by the band will be well in evidence.

The engagement commences on June 7th, and will continue as usual right to the end of the summer season.

Hal and his Band were, of course, at Blackpool during Easter week, when they played at the Palace Theatre, whilst they also appeared at a concert at the Opera House and a dance at the Winter Garden.

Douglas is to have an eleven-piece band this year, and the leader of the combination, I. Chasid, is believed to have been chosen largely on account of his abilities in the realms of "straight" music and also for his prowess as a solo violinist.

He has had a great deal of kinema experience, including four years with the P.C.T., whilst his earlier experiences include a symphony concert with an orchestra of sixty performers which he gave at the age of twenty-one.

All the following boys will be found in his Douglas orchestra: Harry Weston, 1st saxophone and violin; Jack Weston, 2nd alto and baritone saxophones and clarinet; Fred Mason, tenor and soprano saxophones and flute; T. Birch, trumpet; Jock Malone, trombone; D. Stuteley, sousa and string bass; D. Hillan, 'cello and banjo; C. Love, drums and xylophone, and Tony Hatley, piano. A second pianist will also be included.

This engagement commences on June

23rd, and will also continue until September.

A large feature will, it is believed, be made of the Sunday evening concerts at Onchan Head this year, and on these occasions Mr. Chasid's straight experiences will stand him in doubly good stead.

A popular artiste who will be featured this year is Florence Oldham.

## NORTHERN LIGHTS

Al Davison's Return

AFTER his success of last season, it was almost a foregone conclusion that Al Davison would return to the Isle of Man this year, and he will be resuming at Villa Marina, Douglas, on June 7th with a fifteen-piece combined dance and straight band.

Daily dancing will be the vogue, as

usual, with afternoon and Sunday concerts.

Al is adopting rather different ideas this year in regard to the formation of his band.

Last season, it will be remembered, he worked on the rather novel system of having a small specialised section contained within the main band.

This experiment was a most interesting one, but nevertheless led Al to feel that the main character of his band should be in its ensemble qualities, and he has accordingly built up a combination to fall in line with his present requirements.

The combination possesses three or four extremely powerful "corner-stones," as it were, the pianist, for example, being a man of very considerable ability in both the "straight" and dance spheres, having played with the original Kit-Cat Band on the one side, whilst on the other he has until recently been the official accompanist with the Dundee Musical Festival.

The violin-leader is also a man of exceptional all-round experience, having played at Ciro's and also with Bert Ambrose's Band at the Embassy, whilst his straight work includes two years as leader for De Groot at the Piccadilly Hotel.

The drummer is another of these exceptionally useful people, and has a very extensive knowledge of "the game."

For providing "relief" during the dance sessions, Al will use a three or four-piece outfit only. This small unit will be drawn from the main band, and will be quite sufficiently powerful when assisted by Al's patented amplifying device which was installed at Covent Garden Dance Hall during the winter dancing season, and which has been improved out of all knowledge by constant experiment, so that this year it will be an asset of almost inestimable value.

The complete personnel of Al's Band is John Cantor, violin; Archie Ralfini, violin; J. Griffin, violin, vocalist and drums; W. Fred Hartley, piano; R. Turner, piano; W. ("Spike") Neale, first trumpet; C. Bootes, second trumpet; W. Weeks, trombone; Chas. O'Grady, first saxophone and clarinet; Hal Heeley, second alto and bass saxophones, flute and clarinet; Jan Castelli, tenor saxophone, violin and oboe; Ron Bradby, saxophone and clarinet; John Nowell, 'cello, banjo and guitars; and Jimmy Blades, drums, tymps., xylophone, vibraphone, marimba, etc.

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Billy Rhodes and his Band



Miss Bower and her "Granville" Orchestra

## NORTHERN MODERNS

### Billy Rhodes' Successes

TO be up to date seems to be the keynote of Billy Rhodes and his Band, of Manchester, who, according to their secretary, Mr. Geo. Hutton, feature a hot modern rhythmic style, whilst the boys fairly lap up the hot choruses which are published in THE MELODY MAKER.

We are told that the band has had an extremely successful season, and has been heavily booked with good-class "gigs" in Manchester and its environs.

Normally the combination is a six-piece one, but at times it is augmented to nine pieces for special engagements.

The boys also feature vocal duets and a novelty banjo trio.

The personnel of the band and their accomplishments are as follows: Geo. Hutton, tenor and soprano saxophones, clarinets and banjo; Ernie Bernard, piano and banjo; Frank Budgen, alto and soprano saxophones and clarinet; Joe Hollingsworth, trumpet and trombone; Phil Bletcher, tenor and G banjos and Spanish guitar; and last but not least, Billy Rhodes himself, on drums, xylophone and trombone.

## A THRIVING INSTITUTION

### New Nottingham Band

ACCORDING to all accounts the "Broadway Carnival Band" of Long Eaton, is achieving considerable success in its own district, owing chiefly, we imagine, to the immense enthusiasm of its members, who all appear to be thorough-going disciples of musical efficiency.

We are told that the band has had an extremely successful "gig" season—despite the fact of this being its first year of formation—and its members are all looking forward very much to next winter.

The prestige of the fair sex is upheld in this instance by Miss M. Oakley, who plays violin in the combination.

Besides this lady enthusiast the band contains C. Dakin, pianist and leader; F. Mason, banjo; H. Smith, alto saxophone; and F. Pegg, drums.

## BUSY AT HULL

### Yorkshire's Hawaiians

ONE of the most obviously successful bands of Hull and district is Len Ibson's Hawaiians, whose past activities,

besides a great deal of important "gig" work, include a successful run at the York Hotel.

Last winter the boys played for the dances at the Hull Corporation Baths, and are at present busy with a contract at the City Hotel.

Later they anticipate going out of town, possibly to a seaside engagement, and have several offers under consideration.

The personnel of the Hawaiians is A. Harraway, trumpet and violin; Reg. Drury, drums and tymps; W. Durant, banjo and violin; J. Cooper, violin and alto saxophone; A. Clare, sousa and string bass; G. Mason, pianist and arranger; F. Rawson, tenor and alto saxophones, clarinet and guitar; and Len Ibson himself on alto, soprano and baritone saxophones and clarinet.

Len is also the vocalist with the outfit.

## THE MELBA DANCE ORCHESTRA

### Abergavenny Unit

THE Melba Dance Orchestra, which is to be found in the Abergavenny district, is a seven-piece outfit, which certainly seems to be making its presence felt locally, as its members report a steady and increasing stream of private engagements.

Perhaps one of the reasons for their success is the fact that several members of the band have had considerable straight experience, and have therefore gained their knowledge in the best of all schools.

The personnel is Bryn Kirby, first alto and soprano saxophones; Ronnie Ball, tenor and soprano saxophones and piano; "Andy" Richards, banjo; Billy Davies, trumpet and mellophone; Francis Reneau (leader), violin; Elias Jones, piano; and Charlie Jones, drums.

Reneau is a recent addition to the band, and seems to be something of a discovery. He is reputed to be the best dance violinist to be found anywhere in the district, with an excellent modern style. He has been in the business for the past seven or eight years.

## BRIGHTON SERVICE

### A Successful Sextette

MANY popular combinations have flourished from time to time in the energising atmosphere of Brighton, and one which certainly seems to be thoroughly suited by its surroundings is Miss Rhoda Bower's "Granville" Orchestra, which plays at Boots' Super

Café, in the Western Road, where it has been established ever since the Café's opening.

Miss Bower herself leads and supports the combination in a pianistic capacity, the other members of this consistently successful little outfit being E. W. Perman, violin; L. M. Gibson, alto saxophone, 'cello and violin; F. G. Wheeler, tenor and G banjos, guitars, viola and alto saxophone; W. H. Lemon, tenor and baritone saxophones and clarinet; and W. J. Blundon, drums, tymps, bells, etc

## NEWCASTLE'S NEW M.D.

### Albert Kendall Sets the Pace

ON May 5th, Albert Kendall and his well-known and augmented band commenced a long engagement at the Oxford Galleries, Newcastle-on-Tyne. It cannot be said precisely how long Kendall is under contract at the Galleries, but the fact that he states that he is making Newcastle his home for a good part of his life seems to indicate that it will in all probability be for a very long time.

Albert executed a rare bit of "hustling" immediately prior to this engagement as he went first of all to Newcastle from Belfast over-night to discuss the business, returning the following night. A day or so later he took the whole band over for an audition, returning immediately to Belfast again to finish their engagement there, and then finally making yet another crossing to start in earnest at Newcastle.

Albert says that he had an extremely successful three months at Belfast—where, of course, he has been playing at the Plaza—and has been asked to return any time he likes. Whilst in Belfast the band was very frequently broadcast.

In regard to the band itself, Albert considers it to be the finest he has ever had, especially in the way of versatility and originality.

The boys are Ken Baker, 1st alto and all saxophones, clarinet and vocalist; Dick Ames, 2nd alto saxophone, clarinet, violin, piano and arranger; Frank Paque, tenor saxophone, clarinet, trumpet, piano and vocalist; Billy Jones, trumpet and vocalist; Tommy Ward, trombone; Ted Woodville, sousa and string bass and Billy Bevan, drums.

Al himself, of course, officiates at the piano, and in the course of this engagement he will also be conducting.





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*Jimmy Dorsey.*

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A photo taken in the "Club Leviathan," the new £20,000 Night Club aboard the "Leviathan," said to be the most luxurious of its kind on land or sea. Designed by a foremost modernistic architect—Mr. Eugene Schoen—a special feature of the club is the wonderful colour lighting effects, of which there are no less than 840 different variations. The club opens at 11 p.m. and stays open till dawn.

American News

## SENSATIONAL CHANGES IN WHITEMAN'S BAND

From Herbert S. Weil (New York Representative),  
28, Sutton Manor,  
New Rochelle, New York.  
May 10th, 1930.

**Bix Beiderbecke** is back in New York. He says he never felt better in his life, and he certainly looks fine.

I haven't heard him play since he's been in town, but several of the boys have been on a gig or two with him, and they're raving yet.

He's going to make some piano solos for H.M.V. shortly.

\* \* \*

The United States Lines advertise that there is a **Ben Bernie** orchestra playing in the new night club on board the *Leviathan*.

True, but **Jack Pettis** formed the unit, and conducts it himself.

Doubtless many will remember him as being Ben Bernie's original tenor saxophonist. When he left Bernie, Jack formed his own band and has been doing vaudeville and dance hall work in and around New York ever since.

A few H.M.V. recordings have been made from time to time, captioned "Jack Pettis and His Pets."

\* \* \*

**Paul Specht and His Orchestra** are back in New York again, at the New Manhattan Towers Hotel.

Paul always has a good band, and, though most of the arrangements and recent recordings are more or less commercial to please the public, the band carries several good men who are "in

the know," when it comes to modern stuff.

Outstanding among these is **Bob Chester**, the tenor saxophonist.

\* \* \*

Three New York hotels recently made

### HAL KEMP'S BAND

\* \* \*

Owing to "The Melody Maker" closing for press before the arrival of Hal Kemp's Band, its appearances at the Café de Paris and Coliseum will be reported in our next (July) issue.

changes in orchestras, presumably for the summer season.

**Don Bigelow and His Orchestra** have replaced Will Osborne at the Park Central, **Tommy Christian and His Orchestra** replaced Roy Ingram at the Paramount, and **Charles Strickland's Band** replaced Guy Lombardo and his Royal Canadians at the Roosevelt.

**Lombardo** will probably be at a roadhouse on Long Island for the summer.

\* \* \*

**Paul Whiteman and His Orchestra** have returned to town, but minus the Rhythm Boys, who remain on the West Coast to do some talkie shorts.

\* \* \*

The "King of Jazz Revue" opened on schedule at the Roxy Theatre, and the band, augmented to 125 pieces by adding the Roxy Symphony Orchestra, provided a fitting representation to the picture.

In addition, **George Gershwin** appeared in person, and promptly brought the house down by playing his "Rhapsody in Blue" accompanied by the band.

The picture, itself, I leave to more competent cinema critics, but I will say that it is a fine spectacle, well recorded and filmed, and will be hugely enjoyed by lovers of dance music the world over.

\* \* \*

Last month, I stated that Whiteman with his band down to 17 or 18 men would play at a roadhouse at the upper end of New York City for the summer. More details now reveal some startling surprises.

The band was cut down last week, and no longer includes **Joe Venuti**, violin; **Eddie Lang**, guitar; **Leonard Hayton**, piano; "**Min**" **Leibbrook**, bass; **Boyce Cullen**, trombone; **Red Maier** and **Bernie Daby**, saxes.

And on about May 30, the band is to open in the old California Ramblers Inn, once the home of one of the greatest bands that ever existed. The old inn is being entirely renovated and enlarged, and, when completed, will have a seating capacity for over 3,000 people. It will be known as "Hollywood Gardens."

\* \* \*

Reminiscing for just a moment, here are some of the well-known dance musicians that at one time or another played with the old California Ramblers: **Red Nichols**, **Bill Moore**, **Roy Johnstone**, **Chelsea Quealey**, trumpets; **Jimmy Dorsey**, **Arnold Brillhart**, **Bobby Davis**, **Pete Pumiglio**, **Fred Cusick**, saxes; **Tom Dorsey**, trombone; **Adrian Rollini**, **Spencer Clark**, bass sax; **Tommy Felling**, banjo; **Irving Brodsky**, **Jack Rusin**, piano; **Stan King**, drums; and—well this writer may not be so well known, but he's always proud to say he played drums in the band, too.

\* \* \*

About a mile down the road from the new "Hollywood Gardens," **Ben Pollack** and **Vincent Lopez** have their bands in road houses facing each other across the street. Lopez, however, still retains a unit in the St. Regis Hotel.

\* \* \*

**Merrill Kline**, who appeared in London with Ben Bernie and his orchestra, has replaced **Ward Lay** on bass with **Bert Lown's Orchestra** at the Biltmore Hotel.



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*Quotation from Compton MacKenzie's Gramophone Review in the "Sunday Pictorial." May 11th, 1930.*

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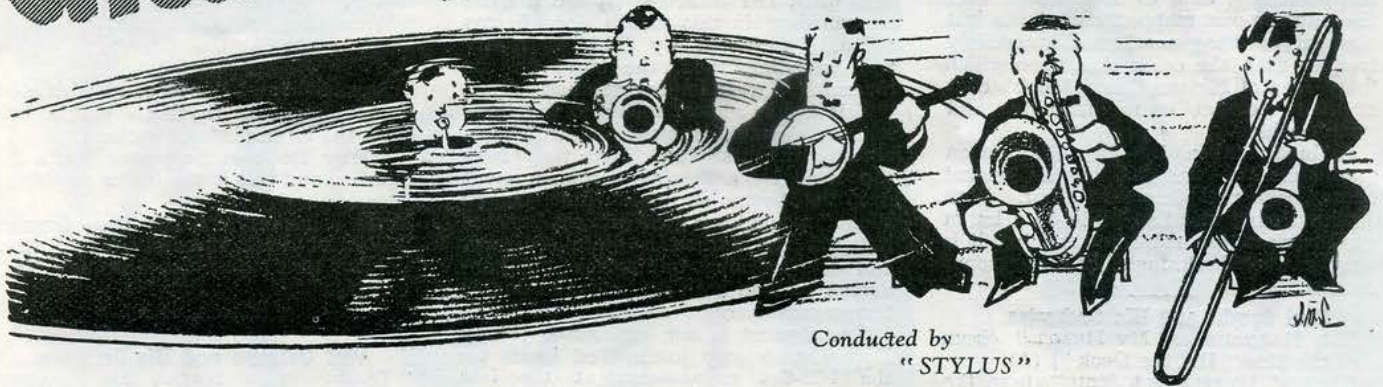
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# The Gramophone Review



Conducted by  
"STYLUS"

## THE MONTH'S OUTPUT

### COLUMBIA.

(Columbia Graphophone Co., Ltd., The.)

10 in. Dark Blue label, 3s.  
Mid-May and 1st June lists, released  
May 16th and June 1st respectively.

#### Jack Payne and His B.B.C. Dance Orchestra.

"FANCY YOU FALLING FOR ME" (s.v.).  
"JACK O' LANTERNS."

(CB 47)

"THE VAMP OF BAGHDAD" (h.v.).  
"GUNGA DIN AND HIS LUTE" (h.v.).

(CB 48)

"BY THE BEND OF THE RIVER" (s.v.).  
"I WONDER WHY?" (WALTZ) (s.v.).

(CB 55)

"STEIN SONG" 6/8 (h.v.).  
"MOONSHINE IS BETTER THAN SUNSHINE" (s.v.).

(CB 62)

"Fancy You Falling For Me" is a melody performance given a sentimental orchestration, which results in a pleasing and well-played record. Apart from a little too much vibrato in the solo alto saxophone work, the general tone is good, including a sweetly and easily sung vocal. The vibraphone is neatly featured.

On the reverse side "Jack O'Lanterns" becomes involved at times through an orchestration which, though it is ingenious and aspires to the White-man mode, results in occasional breaks in the rhythmic continuity. Nevertheless, Jack Payne's orchestra is eminently at home with this type of novelty fox-trot, and in this case does itself full justice.

"The Vamp of Baghdad," with its backing, is perhaps designed to be an entertaining record for the family circle, and as such succeeds.

The introduction, modulations, bridge passages and coda, all rather involved, take up half the playing time of "By the Bend of the River," and sacrifice all suggestion of dance rhythm. Otherwise, sweetly played and effective. An

adequately played waltz is on the reverse, in which there is a nice-toned tenor saxophone solo.

The "Stein Song" is quite another "Valencia," but Jack Payne could have given it much more punch. It lacks brilliance, a fault which is also apparent in the first half of the backing. The latter half, however, has far more swing, but the trumpet is too distant and there are some wide gaps in the orchestration.

#### Debroy Somers and His Band.

"FIGARO" (s.v.).  
"CUCKOO" (WALTZ) (s.v.).

(CB 50)

"TALKIE TUNES"—Medley Waltz, Part 1 (s.v.).

"TALKIE TUNES"—Medley Waltz, Part 2.

(CB 49)

"THERE'S SOMETHING ABOUT YOU THAT'S DIFFERENT" (from the film "The Song of Soho") (s.v.).

"WALLAH-MALAKA-LUCY" 6/8 (s.v.).

(CB 56)

"HARMONY HEAVEN" (from the film "Harmony Heaven") (s.v.).

"LOVE IS A DREAMER" (from the film "Lucky in Love") (s.v.).

(CB 57)

"A SHIP WITHOUT A SAIL" (from "Heads Up") (s.v.).

"IT MUST BE HEAVEN" (from "Heads Up") (s.v.).

(CB 66)

Debroy Somers' records are obviously designed for a public—but not our public—and I don't think they do justice to the usual musical finish of his band.

"There's Something About You That's Different," besides being played in very

(s.v.) Denotes solo vocal chorus.  
(h.v.) Denotes harmonised vocal chorus.  
(A.) Denotes recorded in America.  
A date after an American played record is that on which it was released in that country.

stereotyped style, results, very nearly, in a banjo solo, so over-recorded is this instrument. There is also a very naughty violin solo of an age long past and happily defunct.

"Love is a Dreamer" is a distinct improvement, barring the out-of-tune oboe; its most noteworthy feature is a nicely phrased straight muted-trumpet solo by Jimmy Worrell.

"Harmony Heaven," which is obviously intended to be hot, simply shows up the lack of rhythmic style on the part of the solo instrumentalists.

"The 'Heads Up' numbers conclude a Somers' list on the same standard of most of the foregoing.

#### Van Phillips and His Band.

"I'D RATHER HAVE A MEMORY OF YOU" (from "Rio Rita") (s.v.).

"GOODBYE TO ALL THAT" (s.v.).

(CB 60)

Two titles well played in commercial style, with quite a nice lilt and good vocals by Lou Abelarde.

#### Ray Starita and His Ambassadors Band.

"THE MOMENT I SAW YOU" (from "The Co-optimists") (s.v.).

"SUNDAY AFTERNOON" (from "The Co-Optimists") (s.v.).

(CB 59)

"HUSH-A-BYE-BABY" (Waltz) (s.v.).

"I'LL ALWAYS BE DREAMING OF MARY" (Waltz) (s.v.).

(CB 58)

Ray Starita's two fox-trots are the best of Columbia's English recordings this month, his band being well served by borrowed brass. Competent orchestrations and clean musicianship result in good ensemble and rhythm.

The waltzes are both eminently satisfactory, and feature the vibraphone with discretion by Rudy Starita, while "Hush-a-Bye Baby" is conspicuous for the lovely tone of the trombone.

#### The Four Bright Sparks.

"AT LAST I'M IN LOVE" (from the film "Red Hot Rhythm") (s.v.).

"MY IDEA OF HEAVEN" (from the film "Red Hot Rhythm")

(CB 51)

The Four Bright Sparks for once



impose some restraint upon themselves in "At Last I'm in Love" and the result is that there are some neat rhythmic accompaniments to instrumental solos and a vocal by **Lou Abelar**o.

Once or twice the xylophone butts in inopportune, as if to demonstrate that the number was mapped out at the last moment, but the general result is certainly happier than the other side, upon which "My Idea of Heaven" is a Jacob's coat of many colours, some distinctive and some clashing.

A break taken by **Van Phillips** on saxophone, at the end of the second chorus, is a real desperate affair. Both **Arthur Young** and **Len Fillis** do a lot of good work in the two numbers, but it is largely wasted through lack of proper routine.

**Paul Specht and His Orchestra.**

- "THE HARBOUR OF MY HEART" (from the film "Hit the Deck") (A).
  - "KEEPI' MYSELF FOR YOU" (from the film "Hit the Deck") (A).
- (Both February, 1930.)  
(CB 52)

Just ordinary examples of a good commercial American record, featuring nothing of particular instrumental interest, and no new ideas in the arrangements.

**The Seven Hot Airmen.**

- "HARLEM MADNESS" (from the film "They Learned About Women") (A).
  - "NAVY BLUES" (from the film "Navy Blues") (A).
- (Both February, 1930)  
(CB 53)

Here is a great record; Columbia's hottest to date. The combination, consisting of saxophone, trumpet, trombone, guitar, drums, piano and string bass, has as much "go" and pep as anything yet heard, if not so much refinement.

At the beginning of "Harlem Madness," which is the better title, the rendering adheres pretty closely to the printed parts, but not for long!

Trumpet takes the first chorus, supported by a great rhythm background. Then the alto picks it up and begins to warm things up. What a marvellous attack this performer has!

Then we have muted trumpet, supported by cymbal rhythm, which latter consists mostly of straight off-beats, not damped short, but allowed to ring into the next beat; the impression thus given is one of positively white heat.

Following a piano passage comes the trumpet again. Note the remarkable light and shade, where the band dies away to nothing and comes up *ff* in the space of a bar or so.

Friend drummer then pops up and plays a great side-drum break in the very latest style, using the hoop crack idea. Then follows a fine clarinet chorus, which, good though it is, is completely eclipsed by the marvellous string bass which accompanies it. There are two slap-bass breaks in this chorus which alone are worth the record's price.

The other side, too, is full of good things. A record which must not be missed. Recording is outstanding.

**Ted Lewis and His Band.**

- "DINAH" (h.v.) (A).
  - "AUNT HAGAR'S BLUES" (A).
- (March, 1930) (CB 64)

- "SAN" (A).
  - "THE LONESOME ROAD" (from "The Show Boat") (A) (h.v.).
- (CB 63)

Once in a while Ted Lewis's band produces a good record, and it usually happens when Ted himself steps out. It has happened again this month, for whereas "Dinah," assisted by Ted, is rowdy and undistinguished, the blues on the reverse is a great improvement.

This is due almost solely to the three soloists, clarinet, trumpet and trombone, notably the first two. Had they been supported by a flowing accompaniment from the rhythm section, "Aunt Hagar's Blues" would have gone into the honours list, but the section is quite ordinary, and does nothing but smack out ponderous beats in both the blues and double tempo movements.

The clarinet is not, of course, Jimmy Dorsey, who only joined Ted Lewis for the Kit-Cat engagement at the last moment. Although he gets a good hand, several of his phrases, however, are very reminiscent.

For instrumental trick noises, blue-blowing, and Ted Lewis, back again, hear "San," and for a "cod" spiritual, which is in doubtful taste, hear "The Lonesome Road" on the reverse.

**The Columbia Photo Players.**

- "SITTING BY THE WINDOW" (from the film "A Song of Kentucky.") (A) (s.v.).
  - "MARCH OF THE OLD GUARD" (from "Devil May Care") (A) (h.v.).
- (February, 1930)  
(CB 54)

Usual competently played American

commercial record, with no points worth discussion.

**The Knickerbockers.**

- "MY MAN IS ON THE MAKE" (from "Heads Up") (A) (s.v.).
  - "WHY DO YOU SUPPOSE?" (from "Heads (A) Up") (s.v.).
- (January, 1930)  
(CB 65)

A good honest dance band with solid, if not inspired, rhythm. Vocals both good, the former being by a lady.

"Why Do You Suppose?" is a fine number, and this is the better recording.

- Merle Johnston and His Ceco Couriers.**
- "WATCHING MY DREAMS GO BY" (from the film "She Couldn't Say No") (A).

(March, 1930)

**Will Osborne and His Orchestra.**

- "THERE WILL NEVER BE ANOTHER MARY" (Waltz) (from the film "They Learned About Women") (A) (s.v.).
- (Both CB 61)

"Watching My Dreams Go By" is marred in the opening by a blatant trombone, and the ensemble is "thick" throughout. Nevertheless, it is interesting for a neat and effective introduction of marimba, while the six string rhythm on guitar is worthy of study.

The waltz on the back is played by an orchestra directed by Rudy Vallee's deadly rival. Rudy has a lot to answer for.

**DECCA.**

(Decca Record Co., Ltd., The).

10-in. Blue label, 2s.

Mid-May and 1st June lists, released May 16th and June 1st respectively.

**Spike Hughes and his Decca Dents.**

- "BOTTOMS UP" (from "De la Folie Pure") (s.v.).
  - "BIGGER AND BETTER THAN EVER" (from "De La Folie Pure") (s.v.).
- (F 1730)

**Spike Hughes and his Dance Orchestra.**

- "ZONKY."
  - "CRYIN' FOR THE CAROLINES" (from "Spring is Here") (s.v.).
  - "A SHIP WITHOUT A SAIL" (from "Heads Up") (s.v.).
  - "MY MAN IS ON THE MAKE" (from "Heads Up") (s.v.).
- (F 1747)  
(F 1748)

In the first of these records Spike Hughes and his boys have produced two first-rate hot renderings.

Practically all the minor faults which were to be found in last month's efforts by this band have been eliminated, with the result that really stylish performances have been produced.

The "Decca Dents" have certainly proved themselves by these numbers to be a star combination of their type, and the very highest praise must be accorded to all its members, especially to its three corner-men, the saxophonist, violinist and vocalist.

The trumpet is also first-class, but may be, and probably is, played by a different performer on different records.

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Photo by S. Georges.



Bert Ambrose



Rudy Vallee  
Photo by Hal Phyfe.



Nat Shilkret  
Photo by Bain



Marek Weber  
Photo by Schneider, Berlin.

Have you heard  
**Jack Hylton and His Orch.**  
playing Rachmaninoff's Prelude?  
C1864, 4/6

### Ambrose and His Orchestra

\*Just like in a story-book — \*I'm in the market for you (Both from Film "High Society Blues") B5824

\*Blue is the Night (Film "Their Own Desire")  
—\*The Empire Party Song (Vocal Refrain by Leslie Sarony) B5825

### Rudy Vallee and His Connecticut Yankees

\*I love you, believe me I love you (Film "The Vagabond Lover") and

### Nat Shilkret and His Orchestra

\*Singing a vagabond song (Film "Puttin' on the Ritz") B5329

\*Why do you suppose — \*My man is on the make (Both from "Heads up") B5822

\*Until love comes along (Film "Love comes Along")—\*When I'm looking at you (Film "The Rogue Song") B5815

\*The one girl (Film "Song of the West") and

### The High Hatters

\*Can't you understand (Film "Wolves") B5823

### Marek Weber and His Orchestra

Fairy on the Clock (Fox-Trot) — Don't cry, Baby (Waltz) B5828

\*I haven't an Auto, I haven't a Castle — "Merry Widow" Medley (Fox-Trot) B5817

### New Mayfair Dance Orchestra

†Eleanor — \*High Society Blues (Both from Film "High Society Blues") B5826

\*Harmony Heaven (Film "Harmony Heaven")  
—\*We'll build a little world of our own (Film "Happy Days") B5827

\*Crazy Feet (Film "Happy Days") — \*You've got to be modernistic (Film "The Golden Calf") B5819

\*Airman, Airman — \*Figaro (Vocal Refrains by Leonard Henry) B5821

### Waring's Pennsylvanians

\*There's danger in your eyes, cherie (Film "Puttin' on the Ritz") and

### The High Hatters

\*Keepin' myself for you (Film "Hit the Deck") B5320

†A bundle of old love letters and

### Victor Arden — Phil Ohman and Their Orchestra

\*Should I (Both from Film "What Price Melody") B5791

### Johnny Johnson and His Orchestra

\*Kiss me, my sweetheart — \*That's why I'm jealous of you B5816

### Wayne King and His Orchestra

\*Wrapped in a red, red rose—\*Put a little salt on the Bluebird's tail (Both from Film "Blaze o' Glory") B5818

10-inch Records, 3/- each.

\*Fox-Trot with Vocal Refrain.

†Waltz with Vocal Refrain.

# "His Master's Voice"

The Gramophone Company, Ltd., London, W. 1.



Heaven" by the H.M.V. House Band. Whilst the melody is always there, it is not allowed to be corned, and a fine dance rhythm is sustained throughout.

Trumpet, sax and piano all shine, but the side drum rhythm to the vocal is a feature which should not be overlooked. It is beautifully recorded. The orchestration is particularly creditable and the whole effort is most competent.

The reverse side is not perhaps so exhilarating, but a notable feature is the violin obbligato to the vocal—played in first-class style; whilst the sax section, if not quite so unanimous as Ambrose's, is a great team.

The good work is carried on in "High Society Blues," where, again, the accompaniment to the vocal is excellent. These are, in fact, the best New Mayfair Dance Orchestra records to date from all points of view.

The "Eleanor" Waltz has a very competent orchestration, and is well played and recorded.

The best of the batch, however, is "Crazy Feet," which is chock-full of good things, particularly the work of strings, including some fine and very original double stopping, and a really first rate baritone sax solo. It is, perhaps, a little invidious to pass over the contributions of the rest of the orchestra, all members of which share in a result which goes to show how well our best men compare with the majority of American recording combinations of the type.

"You've Got to be Modernistic" is nearly as good, and here the trumpet and trombone carry off the honours. It is really quite easy to identify these performers.

The last record, with its two novelty titles, receives satisfactory and appropriate treatment, but is less interesting from the point of view of modern dance music. Nevertheless, the work is quite sound.

**Victor Arden—Phil Ohman and their Orchestra.**

"SHOULD I?" (from the film, "Lord Byron of Broadway") (A.) (s.v.)

**The High Hatters.**

"A BUNDLE OF OLD LOVE LETTERS" (Waltz from the film "Lord Byron of Broadway") (A.) (s.v.)

(Both 7th Feb., 1930.) (Both B 5791)

"CAN'T YOU UNDERSTAND?" (from the film, "Wolves") (A.) (s.v.) (March, 1930).

**Nat Shilkret and His Orchestra.**

"THE ONE GIRL" (from the film "Song of the Nest") (A.) (s.v.) (10th May, 1929).

(Both B 5823.)

"MY MAN IS ON THE MAKE" (from "Heads Up") (A.) (s.v.)

"WHY DO YOU SUPPOSE?" (from "Heads Up") (A.) (s.v.) (20th Dec., 1929).

(B 5822.)

"UNTIL LOVE COMES ALONG" (from the film, "Love Comes Along") (A.) (s.v.) (21st Feb., 1930).

"WHEN I'M LOOKING AT YOU" (from the film, "The Rogue Song") (A.) (s.v.) (14th Feb., 1930).

(B 5815.)

"SINGING A VAGABOND SONG" (from the film, "Puttin' on the Ritz") (A.) (s.v.) (21st Mar., 1930).

**Rudy Vallee and His Connecticut Yankees.**

"I LOVE YOU, BELIEVE ME, I LOVE YOU" (from the film, "The Vagabond Lover") (A.)

(Both B 5829.)

There is a nice compact and solid rhythm in "Should I?" which is a good example of a straight American commercial style.

The piano duettists, however, are by no means a good feature, sounding at times dangerously like a hurdy-gurdy.

The stop-chorus, which concludes the number, is a bad finale to the good fare which goes before.

The High Hatters are always a reliable orchestra when it comes to turning out a good honest dance record. Cleanly played, strong and inspiring rhythm and competent orchestration are the features which go to produce a result which is a pattern to bands which think that to play straight is to preclude rhythm altogether.

The vocal is spoilt by affected diction.

The six titles by Nat Shilkret's orchestra are not so good. A stodgy tuba blurs the

rhythm and the arrangements are not too well voiced. In any case they are in commercial style and offer no points for discussion to dance musicians. Many British bands are in advance of this American recording combination.

"Singing a Vagabond Song" and "When I'm Looking at You" are the two best of the Shilkret efforts.

**Waring's Pennsylvanians.**

"THERE'S DANGER IN YOUR EYES, CHERIE" (from the film, "Puttin' on the Ritz") (A.) (s.v.)

**The High Hatters.**

"KEEPIN' MYSELF FOR YOU" (from the film, "Hit the Deck") (A.) (Both B 5820)

Waring's Pennsylvanians title has nothing over the records of Ambrose's or the New Mayfair Orchestras, and "There's Danger in Your Eyes, Cherie," though splendidly played and excellent for tone, is straight without being in any way as stylish as the English efforts.

The High Hatters again produce a

**LEARN FROM OTHERS!**

Listed hereunder dance band musicians will find records featuring their particular instrument.

**ARRANGING.**

"Blue is the Night," by AMBROSE AND HIS ORCHESTRA. (H.M.V. B. 5825).

**CLARINET.**

"Aunt Hagar's Blues," by TED LEWIS AND HIS BAND. (Columbia C.B. 64).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).  
 "The Empire Party Song," by AMBROSE AND HIS ORCHESTRA. (H.M.V. B. 5825).

**DRUMS.**

"Harlem Madness," by THE SEVEN HOT AIR MEN. (Columbia C. B. 53).  
 "Harmony Heaven," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5827).

**GUITAR.**

"Apple Blossoms," by JOE VENUTI'S BLUE FOUR. (Parlophone R. 647).  
 "Love Ain't Nothing but the Blues," by FRANKIE TRUMBAUER'S ORCHESTRA. (Parlophone R. 644).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).  
 "Watching My Dreams Go By," by MERLE JOHNSTON AND HIS CECO COURIERS. (Columbia C.B. 61).

**MARIMBA.**

"Watching My Dreams Go By," by MERLE JOHNSTON AND HIS CECO COURIERS. (Columbia C.B. 61).

**PIANO.**

"Harlem Madness," by THE SEVEN HOT AIR MEN. (Columbia C.B. 53).  
 "Harmony Heaven," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5827).  
 "St. James Infirmary," by LOUIS ARMSTRONG AND HIS ORCHESTRA. (Parlophone R. 643).

**SAXOPHONE.**

"Bigger and Better than Ever," and "Bottoms Up," by SPIKE HUGHES AND HIS ORCHESTRA. (Decca F. 1730).  
 "Crazy Feet," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5819).  
 "Harlem Madness," by THE SEVEN HOT AIR MEN. (Columbia C. B. 53).  
 "Harmony Heaven," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5827).  
 "Love Ain't Nothin' but the Blues," by FRANKIE TRUMBAUER'S ORCHESTRA. (Parlophone R. 644).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).

**STRING BASS.**

"Harlem Madness," by THE SEVEN HOT AIR MEN. (Columbia C.B. 53).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).  
 "Nobody's Sweetheart," by MCKENZIE AND CONDON'S CHICAGOANS. (Parlophone R. 643).

**TROMBONE.**

"Hush-a-bye Baby," by RAY STARTA AND HIS AMBASSADORS BAND. (Columbia C.B. 58).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).  
 "You Made Me Love You," by MIFF MOLE'S MOLERS. (Parlophone R. 647).  
 "You've Got to be Modernistic," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5819).

**TRUMPET.**

"Aunt Hagar's Blues," by TED LEWIS AND HIS BAND. (Columbia C.B. 64).  
 "Harlem Madness," by THE SEVEN HOT AIR MEN. (Columbia C.B. 53).  
 "I'm in the Market for You," and "Just Like in a Story Book," by AMBROSE AND HIS ORCHESTRA. (H.M.V. B. 5824).  
 "Love Ain't Nothin' but the Blues," by FRANKIE TRUMBAUER'S ORCHESTRA. (Parlophone R. 644).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).  
 "St. James Infirmary," by LOUIS ARMSTRONG AND HIS ORCHESTRA. (Parlophone R. 643).  
 "You've Got to be Modernistic," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5819).

**VIOLIN.**

"Apple Blossoms," by JOE VENUTI'S BLUE FOUR. (Parlophone R. 647).  
 "Bigger and Better than Ever," and "Bottoms Up," by SPIKE HUGHES AND HIS ORCHESTRA. (Decca F. 1730).  
 "Crazy Feet," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5819).  
 "I'm in the Market for You" and "Just Like in a Story Book," by AMBROSE AND HIS ORCHESTRA. (H.M.V. B. 5824).  
 "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone R. 644).  
 "We'll Build a Little World of Our Own," by the NEW MAYFAIR DANCE ORCHESTRA. (H.M.V. B. 5827).

**VOCAL.**

"Love Ain't Nothin' but the Blues," by FRANKIE TRUMBAUER'S ORCHESTRA. (Parlophone R. 644).







nice, clean honest dance record in "Keeping Myself for You," which, however, displays no points of outstanding interest.

**Wayne King and His Orchestra.**

"WRAPPED IN A RED, RED ROSE" (from the film, "Blaze of Glory") (A.) (s.v.)  
 "PUT A LITTLE SALT ON THE BLUEBIRD'S TAIL" (from the film, "Blaze of Glory") (A.) (s.v.)  
 (Both 7th Feb., 1930.) (B 5818)

Polished American commercial performances, the former being nicely arranged especially for strings against saxes. The tuba, however, is a little stogy and the first title lacks snap.

"Put a Little Salt on the Bluebird's Tail" is easily the better side.

**Johnny Johnson and His Orchestra.**

"THAT'S WHY I'M JEALOUS OF YOU" (A.) (h.v.)  
 "KISS ME, MY SWEETHEART" (A.) (h.v.)  
 (Both 21st Feb., 1930.) (B 5816)

The rhythm section of this band is far too thick and mars some interesting work by the solo instruments. The arrangements do not display the usual ability of American recording orchestrators.

**The Revellers (Vocalists) with Piano accompaniment.**

"KENTUCKY BABE,"  
 "WAITING AT THE END OF THE ROAD" (from the film, "Hallelujah") (A.)  
 (14th Feb., 1930) (B 3416)

The Revellers are back again and will doubtless be welcome to thousands. They are always pleasant hearing, neat and polished, but they give us nothing new these days, and, from a dance music point of view, are a little demodé.

**Harry Shalson (Vocalist) with orchestral accompaniment.**

"THE ONE I LOVE JUST CAN'T BE BOTHERED WITH ME,"  
 "HAPPY DAYS ARE HERE AGAIN" (from the film, "Chasing Rainbows").  
 (B 3427)

Harry Shalson, who always sings agreeably, is better still this month, and is slightly more robust, probably being inspired by the excellent accompaniment of piano, clarinet, trumpet and drums.

In "Happy Days are Here Again" each gets a chance to himself, and makes a stylish contribution.

**PARLOPHONE.**  
 (Parlophone Co., Ltd.)

10-in. Blue Label, 3/-.  
 Mid-May and 1st June lists released 15th May and 1st June respectively.

**Frankie Trumbauer's Orchestra.**

"LOVE AIN'T NOTHIN' BUT THE BLUES" (from the film "Chasing Rainbows") (A) (1st November, 1929.)

**Eddie Lang's Orchestra.**

"MARCH OF THE HOODLUMS" (A) (15th January, 1930.)  
 (Both R 644)

When one sees Frankie Trumbauer's name on a record—or, for that matter, the name of any of the other world-famous hot stars, one expects an ultra hot per-

formance from the first bar to the last.

Just recently, however, it has been made the practice for these great artistes to turn out records on distinctly more commercial lines.

That is not to say that they are corned—such people as Trumbauer, Venuti, Lang, Bix and the rest couldn't be "corny" if they tried.

Such a record is "Love Ain't Nothin' but the Blues"; there is quite a lot of straight melody about it; but how it is put over! The phrasing and the accompaniment make even the straightest of passages sound super-modern.

In this particular title it is obvious that the boys irk under the imposed restraint and every now and then cut loose and show what they can do.

In particular is there some great trumpet stuff, and the guitar is enormous, particularly in the accompaniment to the vocal, which, incidentally, is excellent.

Frankie comes out now and then with some of his own inimitable style. A record worth studying if only because it appears to answer the demand for "commercial heat."

A vastly different affair is the obverse, "March of the Hoodlums"; no pandering to commercialism here.

All the boys do their stuff in great style. Here and there the melody appears for a strain, but for the most part this title is purely hot.

Trombone, in particular, is outstanding, likewise the clarinet, violin, trumpet, saxophone and guitar; in fact, they're all well in form.

There is one particularly diverting break by string bass, which features a fine slap rhythm accompaniment right through the record.

**Louis Armstrong and His Orchestra.**

"ST. JAMES INFIRMARY." (A.)  
 McKenzie and Condon's Chicagoans.  
 "NOBODY'S SWEETHEART." (A.)  
 (Both R 643)

(New Rhythm Style Records, Nos. 29 and 30 respectively.)

I have heard three different opinions expressed regarding the character of this latest Armstrong record. One said it was a real spiritual, another that it was a "cod" spiritual, and a third said it was another of those hyper sentimental-dramatic numbers beloved of the American masses.

The words of negro spirituals are usually so peculiar, with their mixture of the material and religious fervour, that often enough the European mind can hardly imagine that they are meant seriously.

"St. James Infirmary" is, however, certainly played and sung to create the spiritual atmosphere, and it is a weird affair altogether.

It goes without saying, of course, that there is some great playing in it, particularly by Earl Hines, who, whether solo or accompanying Louis' vocal, is a positive delight as always.

Another point of particular interest is the understanding between trumpet and clarinet, and the way the latter takes up the high notes from the former in the last chorus is most effective.

Needless to say, a welcome addition to the library of advanced dance records.

McKenzie and Condon's Chicagoans are newcomers to the New Rhythm Style Series, and if the qualification is to be hot they get in by many degrees of temperature.

The features of the record are the guitar and string bass rhythm, both over-recorded to my mind, but marvellously sustained and giving a great kick to the number.

A particularly nigger-style clarinet dominates the soloists, among whom the trumpet is great, and the saxophone, peculiar. The record is one of those which must be played several times before everything can be absorbed, when the routine becomes more understandable and its cleverness can be appreciated.

**Miff Mole's Molers.**

"YOU MADE ME LOVE YOU." (A.)  
 (New Rhythm Style Record No. 31.)

**Joe Venuti's Blue Four.**

"APPLE BLOSSOMS." (A.) (10th February, 1930.)  
 (R 647)

An "all-out" modernised version of an old rag which gives an opportunity to the stars of the combination to apply their latest ideas.

The principal feature is a full trombone chorus by Miff, which will delight the heart of all his admirers. The remainder of the honours are shared by trumpet, alto sax and clarinet in a record which

# The Honours List

Records of unusual interest are listed monthly in these columns.

**HOT DANCE BANDS.**

- "Apple Blossoms," by JOE VENUTI'S BLUE FOUR. (Parlophone, R 647).
- "Crazy Feet," by the NEW MAY FAIR DANCE ORCHESTRA. (H.M.V., B 5819).
- "Harlem Madness," by THE SEVEN HOT AIRMEN. (Columbia, CB 53).
- "March of the Hoodlums," by EDDIE LANG'S ORCHESTRA. (Parlophone, R. 644).
- "Nobody's Sweetheart," by MCKENZIE AND CONDON'S CHICAGOANS. (Parlophone, R 643).
- "St. James' Infirmary," by LOUIS

ARMSTRONG AND HIS ORCHESTRA. (Parlophone R 643).

**DANCE BANDS.**

- "Blue is the Night," by AMBROSE AND HIS ORCHESTRA. (H.M.V., B 5825).
- "Bottoms Up," SPIKE HUGHES AND HIS DECCA DENTS. (Decca, F 1730).
- "I'm in the Market for You" and "Just Like in a Story Book," by AMBROSE AND HIS ORCHESTRA. (H.M.V., B 5824).
- "Love Ain't Nothing but the Blues," by FRANKIE TRUMBAUER'S ORCHESTRA. (Parlophone, R 644).



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The first Decca Records by  
**JACK HARRIS AND HIS  
 GROSVENOR HOUSE BAND**  
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**Decca Dance Records  
 from the June 1st List**

**JAY WHIDDEN AND HIS BAND**

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In an Old English Lane (Fox Trot) and Parisienne Doll (from "Woman to Woman"). 2/-. F.1724.

**ORQUESTA TIPICA ARGENTINA  
 PIZARRO (Tango Band)**

El Estandarte (Tango) and Mama, Yo Quiero un Novio! (Tango). 2/-. F.1715.

**SPIKE HUGHES AND HIS  
 ORCHESTRA**

Zonky (Fox Trot) and Crying for the Carolines (Slow Fox Trot). 2/-. F.1747.

A Ship Without a Sail and My Man is on the Make (Fox Trots, both from "Heads Up"). 2/-. F.1748.

Bottoms Up and Bigger and Better than Ever (both from the De La Folie Pure). 2/-. F.1730.

The Man from the South (Fox Trot, from "Applause") and The Boop-Boop a Doopa Doo Trot (Fox Trot, from "Mirth and Melody"). 2/-. F.1709.

Crazy Feet (Fox Trot, from "Happy Days") and It's Unanimous Now (Fox Trot). 2/-. F.1690.

**THE RHYTHM MANIACS**

Baby—Oh! where can you be? (Fox Trot) and Blue is the Night (Fox Trot, from "Their Own Distre"). 2/-. F.1738.

That's When I Learned to Love You and 'Leven Thirty Saturday Night (Fox Trots) 2/-. F.1746.

When a Woman Loves a Man (Slow Fox Trot) and Cooking Breakfast for the One I Love (Fox Trot, both from "Be Yourself"). 2/-. F.1752.

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**THE DECCA RECORD CO., LTD., 1-3, BRIXTON ROAD, LONDON, S.W. 9**



is not, to my mind, the happiest of the New Rhythm Style Series.

Venuti's effort on the reverse pleases me much more. I am always amazed at the fertility of ideas displayed by this small combination, the magnificent understanding between them all, and the ingenuity of the harmonies used.

"Apple Blossoms" is full of interest from beginning to end, the guitar being magnificent.

**Casa Loma Orchestra.**

"ROMANCE" (Waltz) (from the film "Cameo Kirby.") (A.) (10th March, 1930.)

**Ed. Lloyd and His Orchestra.**

"A PAIR OF BLUE EYES" (from the film "Song O' My Heart") (A.) (Both R 630)

"THE FREE AND EASY" (from the film "Free and Easy.") (A.)

**Arthur Schutt's Orchestra.**

"IT MUST BE YOU" (Waltz) (from the film "Free and Easy.") (A.) (Both 10th April, 1930.) (Both R 645.)

"A Pair of Blue Eyes" is notable for its singular purity of tone and balance and entire absence of rhythm.

"Free and Easy" is a much brighter effort than Ed. Lloyd's other title. There are several bits of good stuff in the second half of the record; notably by trombone and clarinet, which pick up from each other with amazing smoothness. A hot violin just doesn't get there, possibly through lack of attack. The clarinet, too, seems to go off the rails a bit.

Nevertheless, on the whole, a good record.

Backed by a waltz by Arthur Schutt's Orchestra, which, of course, contains nothing hot, but features a nice musical tone, balance and orchestration.

The vocal is particularly well sung.

**River Club Five.**

"BIGGER AND BETTER THAN EVER" (from "De La Folie Pure") (s.v.)

"GUNGA DIN AND HIS LUTE" (s.v.) (R 648)

"Gunga Din" is a most peculiar effort; it seems unable to make up its mind whether to be hot or comedy. As a result it is a rather confusing mixture of both.

There are spots in it which are distinctly hottish, although the generally prevailing effect seems to be that of Eastern atmosphere.

The trumpet is easily the best part of this title.

"Bigger and Better," on the other hand, is distinctly hot.

The trumpet (Ben Collins) again shines and shows a nice appreciation of style and a promise of a lot of interesting stuff to come when this young player is more used to the mike.

The alto, played by "Buddy" Featherstonhaugh, also displays ideas although he does not stand out like the trumpet.

Arthur Rosebery plays piano, but he is more occupied in providing a solid rhythmic background than in shining as a soloist.

Len Lee doubles the roles of drummer and vocalist, and provides some fine work in both categories, his cymbal work being particularly noteworthy.

He must, however, give attention to

the pronunciation of his vowels—in such words as "better"—and also his sibilants.

The combination would be enormously improved by the addition of string bass, and although Reg Pink does his utmost to make up for this deficiency on bass sax, the recording doesn't do him credit and he gets no solo chances. A big mistake.

A most promising affair, this combination, and one which I shall watch with interest. I predict that once it is settled in, it will turn out some hot records that will make people sit up and take notice.

**George Monkhouse and His Cambridge University Quinquaginta Ramblers.**

"SINGAPORE SORROWS."

"AVALON."

(R 656)

"CRYIN' ALL DAY."

**Carolina Club Orchestra.**

"MEMORIES." (A.) (1st January, 1930.)

(Both R 657)

This undergraduate combination has certainly improved a great deal on its first efforts for Parlophone, but there is still a great deal of crudity to be eliminated in general musicianship before the necessary professional finish can be acquired.

There is, however, a rhythmic sense displayed which might well be imitated by other British recording bands.

It is the general tonal quality of the records which ruins them, while the drummer is allowed so much licence that he is distinctly irritating. The trumpet shows every promise, though it is apparent that he hasn't yet acquired perfect control over his instrument. The alto sax is not good, mainly on account of bad tone.

"Cryin' All Day" is the most interesting and best played and recorded of the three titles.

"Memories," by the Carolina Club Orchestra, is a good straightforward proposition with no outstanding features.

**Gwen Henry (Vocalist), with Orchestral Accompaniment.**

"WHEN A BLACK SHEEP IS BLUE FOR HOME."

"WHEN I'M IN LOVE?" (from the film "Why Bring That Up").

(R 614)

Gwen Henry is a competent, but not very subtle, singer who will no doubt enjoy a good public among record buyers. Her accompaniments are, to us, perhaps the more interesting features. In "When I'm In Love" the band has a chorus to itself in which trumpet, violin and piano are all good and should be heard.

**Annette Hanshaw (Vocalist), with Orchestral Accompaniment.**

"WHEN I AM HOUSEKEEPING FOR YOU" (from "The Battle of Paris"). (A.)

"I HAVE TO HAVE YOU" (from the film "Pointed Heels"). (A.)

(Both 15th January, 1930.)

(R 642)

"COOKING BREAKFAST FOR THE ONE I LOVE" (from the film "Be Yourself"). (A.)

"WHEN A WOMAN LOVES A MAN" (from the film "Be Yourself"). (A.)

(R 654)

Much the same can be said for Annette Hanshaw's records, only more so. The accompaniments are even better, par-

ticularly the hot one to "I Have to Have You." Miss Hanshaw's phrasing is better than Gwen Henry's.

**Zaidee Jackson (Vocalist), with Orchestral Accompaniment.**

"SPEAKING OF KENTUCKY DAYS."

"I LIKE TO DO THINGS FOR YOU" (from the film "The King of Jazz").

(R 651)

Of the Parlophone singers, Zaidee Jackson is the one with the best quality of voice, but her contributions are phrased too straight.

**PICCADILLY**

(Piccadilly Records, Ltd.)

10 in. White label 1s. 6d.

Mid-May and 1st June lists, released 15th May and 1st June respectively.

**The White Star Syncopators.**

"PUTTIN' ON THE RITZ" (from the film "Puttin' on the Ritz") (s.v.)

"WITH YOU" (from the film "Puttin' on the Ritz") (s.v.)

(547)

"Puttin' on the Ritz" is very well arranged and played, and features satisfactory ensemble work, good and modern rhythm, and a vocal chorus which is a fairly good example of the current American style, the whole record giving an impression of American origin.

"With You" is less good, the whole rendering being rather "rough," whilst a number of unnecessary effects added to "make weight," as it were, include for some quite undiscoverable reason, a few bars of whistling.

Some piano duet stuff is more ingenious, however, and the vocal chorus is reasonably good.

Recording of both is good.

**The Cunard Dance Band.**

"COOKING BREAKFAST FOR THE ONE I LOVE" (from the film "Be Yourself") (h.v.)

**Jack Leon's Dance Band.**

"BESIDE AN OPEN FIREPLACE" (s.v.)

(Both 545)

"THE SUNSHINE OF MARSEILLES" (s.v.)

"LUCKY ME, LOVABLE YOU" (from the film "Chasing Rainbows") (s.v.)

(543)

"A FAST LIFE AND A HOT ONE" (from the film "A Fast Life") (s.v.)

"TOUJOURS" (s.v.)

(546)

"BODY AND SOUL" (s.v.)

"FIGARO" (s.v.)

(544)

**The Cunard Dance Band.**

"TWO HEARTS"

**Joe Morrison and His Band.**

"THE PRETTY LITTLE GIRL"

(Both 548)

The first of these titles, although arranged on quite commercial lines, is a very bright, vigorous and rhythmical performance, some parts of it being given a hot interpretation, whilst the ensemble work is good all through.

The vocal trio is also good.

Jack Leon's numbers are very good in a purely musical sense, but they are extremely straightforward, and are no-



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**THE RHYTHMIC TROUBADOURS**

My Love Parade, Fox-Trot\*  
March of the Grenadiers, Fox-Trot\* (Both Theme Songs,  
"The Love Parade") } **MR65**

**THE MIDNIGHT MINSTRELS**

RIO RITA—Selection\* (In Two Parts) } **MR66**

THE THREE MUSKETEERS  
March of the Musketeers, Fox-Trot\*  
Ma Belle, Fox-Trot\* } **MR67**  
\*With Vocal Chorus.

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interpreted with sufficient dance "feel" to make them really interesting.

To this must be added the fact that they are played from extremely commercial orchestrations.

The vocal choruses which they contain are generally good, that in "Body and Soul" being particularly so.

The second number by the Cunard Dance Band is constructed on almost precisely similar lines to the White Star Syncopators' record of "With You," and contains a further piano duet and some perfectly incredible and unbelievably raucous whistling.

Joe Morrison's number is straightforward and on quite commercial lines.

It contains a satisfactory and appropriate vocal chorus.

Recording, except for occasional "mush," is good.

**RADIO.**  
(Edison Bell, Ltd.).

8 in. Dark Blue Label, 1s. 3d.

**Harry Hudson's Melody Men.**

"THE MAN FROM THE SOUTH" (h.v.)  
"OH YA YA." (s.v.)

(1336)

"LUCKY ME, LOVABLE YOU" (from the film "Chasing Rainbows") (h.v.)

"HAPPY DAYS ARE HERE AGAIN" (from the film "Chasing Rainbows") (h.v.)

(1329)

Harry Hudson has concocted a great version of "Man From the South," and has seemingly modelled his rendering somewhat on the lines of Ted Weems' record of this number.

It is a strange thing, by the by, that so many stage and other bands have taken this record of Weems' as a model for their performance of the number.

In any case, Harry Hudson, although he produces one or two not over strong jests, does not make the mistake of "cribbing" the joke about the bathing girls, which seems to have gone all round London since Weems' record came over.

Harry Hudson's rendition is boldly and assertively labelled "hot record," and in a sense this description is justified, although the record is really one of those glorious "cod" performances which give so much delight to the boys themselves.

Hot solos, played with considerable verve and abandon, crop up everywhere; there is a fine vocal chorus by **Sam Browne** and also an excellent "scat" singing chorus, although whether this is another of Sam's efforts is difficult to say.

A very effective hot fiddle accompanies these vocal efforts and in other places the trumpet and clarinet—particularly the latter—are outstanding.

An amusing vocal chorus in which nearly all the boys seem to take part comes near the end, and the record terminates with a real "Dixielandish" chorus, with each man for himself and Devil take the hindmost.

"Oh Ya Ya" is a difficult number to feature really satisfactorily, and Harry's version is not nearly so good as his other performance.

Sam Browne's vocal is very good indeed.

Both the other numbers are good straightforward renderings, without being especially notable in any way.

The arrangement of the second number, in particular, is far too commercial.

The vocal quartette is good in "Happy Days"; less good in the other number.

Recording is generally very good.

**The Radio Melody Boys.**

"WHEN MY DREAMS COME TRUE" (s.v.)

"WITH A SONG IN MY HEART" (s.v.)

(1335).

These performances are straightforward but pleasing of their kind, and are saved from being monotonous by good ensemble work and a careful blending of tone colours, this latter attribute being in one or two places particularly effective.

Rhythmically the renderings are heavy, but not too stereotyped.

Sam Browne, who seems to have been completely adopted by the company, does excellent vocal work on both sides.

Recording is very good.

**Alfredo and his Band.**

"SMILING IRISH EYES" (from the film "Smiling Irish Eyes") (s.v.)

"SINGIN' IN THE BATH-TUB" (from the film "Show of Shows") (s.v.)

(1331)

These titles are not so good as some of Alfredo's past performances, and are a little stereotyped and in some respects not over interesting.

The vocal choruses are good.

Recording is O.K.

**Sam Browne** (Vocalist) with orchestral accompaniment.

"LONELY TROUBADOUR"

"DREAMY CAROLINA"

(1334)

In these renderings Sam Browne continues the very good work which he commenced last month, and he appears here as an eminently satisfactory solo singer, featuring the crooning, ballad style which is successful in an artistic as well as a commercial sense.

Accompaniments are good and appropriate and recording is O.K.

**Harry Jacobson** (Vocalist) with piano and orchestral accompaniment.

"BODY AND SOUL"

"PRISONER OF LOVE"

(1338)

These two numbers are in rhythmic ballad style. Although marked "blues" they are not in strict tempo. Both are good without being in any way distinctive, and the latter remarks may also be applied to the accompaniments.

Recording is good.

**REGAL.**

(Columbia Graphophone Co., Ltd., The.)

10 in. Plum label, 2/6.

1st June list, released June 1st, 1930.

**The Rhythmic Troubadours.**

"MY LOVE PARADE" (from the film "The Love Parade") (s.v.)

"MARCH OF THE GRENADIERS" (from the film "The Love Parade") (s.v.)

(MR 65)

The former opens with a very militar-



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**1334** { Dreamy Carolina Waltz Song  
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**RADIO MELODY BOYS**  
Vocal Chorus: **SAM BROWNE.**

**1335** { When my Dreams Come True  
With a Song in my Heart Fox-trots

**HARRY JACOBSON** (The Crooning  
Pianist)  
(with Orchestral Accompaniment)

**1338** { Body and Soul  
Prisoner of Love Blues Ballads

**HARRY HUDSON'S MELODY MEN**

**1329** { Happy Days are here again  
Fox-trot, Vocal Quartet  
Lucky Me, Lovable You  
Slow Fox-trot, Vocal Quartet  
(Both from Film "Chasing Rainbows.")

**1336** { O, YA YA! Fox-trot  
The Man from the South Hot Fox-trot  
Vocal Chorus: **Sam Browne.**

**FLORRIE FORDE**  
with **Harry Hudson and His Melody Men.**

**1330** { Down at the Old Bull and Bush Chorus  
Has Anybody Here Seen Kelly? Songs

**ALFREDO AND HIS BAND.**

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Fox-trots, Vocal Chorus

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istic introduction, after which, contrast is immediately afforded by a good vocal chorus, pleasingly sung in rhythmic ballad style.

Following this we are treated to some more of the military stuff, round which a little xylophone work has been quite cleverly worked, though it is a trifle flashy.

Later the record falls into quite ordinary straightforward fox-trot style, and is well rendered, rhythmically quite satisfactory, but in no way outstanding.

"March of the Grenadiers" is a very stirring affair, but is played in march much more than in fox-trot rhythm.

It features excellent and very full ensemble work, and has a very powerful harmonised vocal chorus.

Recording of both these numbers is very good.

### The Midnight Minstrels.

"Ma Belle" (from "The Three Musketeers") (s.v.).

"MARCH OF THE MUSKETEERS" (from "The Three Musketeers") (h.v.).

(MR 67)

"RIO RITA" SELECTION. Part I. (s.v.).

"RIO RITA" SELECTION. Part II. (h.v.).

(MR 66)

"Ma Belle" is an ordinary commercial performance, orthodox, rhythmically stereotyped, and not specially interesting in any way.

It features a well-sung and perfectly straightforward vocal chorus.

"March of the Musketeers" is played in something between march and one-step tempo, and is not distinctive in any respect, except for the fact that it possesses a vocal by full chorus, which sounds very grand and loud, and to some is doubtless a very inspiring effort.

The "Rio Rita" Selection is quite pleasing throughout, and features a solo vocal in Part I and harmonised vocal work on the reverse side.

Recording of all four is very good.

**Arthur Jacobson** (Vocalist) with orchestral accompaniment.

"ONE MINUTE OF HEAVEN" (from the film "The Forward Pass").

"LIKE A BREATH OF SPRINGTIME" (from the film "Hearts in Exile").

(MR 58)

**James Melton** (Vocalist) with orchestral accompaniment.

"SALLY" (from the film "Sally").

"THERE WILL NEVER BE ANOTHER MARY" (from the film "They Learned about Woman").

(MR 59)

**Nick Irving** (Vocalist) with novelty accompaniment.

"SINGING A VAGABOND SONG" (from the film "Puttin' on the Ritz").

"THERE'S DANGER IN YOUR EYES, CHERIE" (from the film "Puttin' on the Ritz").

(MR 61)

All the above are very satisfactory ballad renderings, effectively accompanied, in each case, and, generally speaking, extremely well recorded.

In most cases they are not in tempo, although most of them are given a rhythmic type of interpretation. One or two of the numbers are certainly over-sentimentalised.



Saxophone(s)\*

# BY THE BEND OF THE RIVER

Fox-trot by Bernhard Haig and Clara Edwards.

HOT CHORUS for Saxophone(s) by HARRY PERRITT

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\*Note:—This chorus may be featured as a saxophone solo (play first alto part), duet (play first alto and and tenor parts), or trio.

## 1st Saxophone (E♭ Alto)

Musical notation for the 1st Saxophone (E♭ Alto) part, consisting of five staves of music. The notation includes various musical symbols such as slurs, triplets, and accents.

## 2nd Saxophone (B♭ Tenor)

Musical notation for the 2nd Saxophone (B♭ Tenor) part, consisting of five staves of music. The notation includes various musical symbols such as slurs, triplets, and accents.

## 3rd Saxophone (E♭ Alto)

Musical notation for the 3rd Saxophone (E♭ Alto) part, consisting of five staves of music. The notation includes various musical symbols such as slurs, triplets, and accents.



Violin(s)\*

# WHY DO YOU SUPPOSE?

Fox-trot, from 'Heads Up,' by Richard Rodgers.

HOT CHORUS for Violin(s) by ERIC SIDAY  
of Al Collins' Savoy Hotel Band

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\* The first violin part may be played as a solo, or the first and second parts as a duet.

## 1st Violin

First or second time bars as in printed parts

## 2nd Violin

First or second time bars as in printed parts

## 3rd Violin

First or second time bars as in printed parts



Piano

# 'LEVEN-THIRTY SATURDAY NIGHT

Fox-trot by Burtnett, Grantham and Kirkpatrick.

HOT CHORUS for Piano by FRANKIE COMPTON

Accompanist to Teddy Brown

|| This copyright transcription is published by kind permission of Messrs. Keith Prowse & Co. Ltd. It may be played as an additional chorus after the first two choruses, and should be played absolutely solo. ||

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The first system includes the number 'C 119' in the bass staff. The score contains various musical notations including notes, rests, slurs, and dynamic markings such as 'V' (forte) and 'f'. There are also performance instructions: 'Solo.' is written below the first and sixth systems, and '\*' is placed below the second and fifth systems. The final system includes the instruction '1st or 2nd time bars' at the end.



Brass \*

# PUTTIN' ON THE RITZ

Fox-trot, from "Puttin' On the Ritz," by Irving Berlin.

## HOT CHORUS for Trumpet(s) and Trombone by LEO VAUCHANT

This copyright transcription, published by kind permission of Messrs. Francis, Day and Hunter, Ltd., conforms to the harmonies of the printed orchestration issued by them and may be played in place of the second chorus.

\* NOTE.—This Chorus may be featured as a Trumpet solo (play first trumpet part), a duet (play first trumpet and trombone parts) or trio. Also if complete brass team is not available, the 2nd trumpet part (transposed an octave up) may be played by clarinet, and the trombone part (transposed a tone up) may be played by tenor sax.

### 1st Trumpet

8va ad lib.  
etc.  
Return to 6 bars before the Verse

### 2nd Trumpet

8va ad lib  
etc  
Return to 6 bars before the Verse

### Trombone

8va ad lib  
etc  
Return to 6 bars before the Verse

N.B. Observe the numbering over the notes in the 20th bar of the trombone part (marked \*); this denotes the shifts and indicates a "trick" method of playing this passage.



Violin, Trumpet and Clarinet

# SINCE I FOUND YOU

Fox-trot, from the film, "Fast Life," by Herman Ruby and Ray Perkins.

HOT CHORUS for Violin, Trumpet and Clarinet by DOUGLAS BASTIN  
of Arthur Rosebery's Band

This copyright transcription, published by kind permission of Messrs. B. Feldman & Co., conforms to the harmonies of the printed orchestration issued by them. It may be inserted in place of the existing special chorus in F which immediately follows the verse, returning to the printed part at the six bars modulation into B $\flat$  (concert). The trumpet **must** be muted, preferably with wov mute with cup and tube removed.

Violin

Violin musical score consisting of five staves. The music is in 2/4 time and begins in the key of F major. It features various melodic lines with accents, slurs, and triplets. The score concludes with a double bar line and the instruction: "To six-bar modulation into Key of B $\flat$  (concert)".

Trumpet

Trumpet musical score consisting of five staves. The first staff is marked "MUTED". The music is in 2/4 time and begins in the key of F major. It features various melodic lines with accents, slurs, and triplets. The score concludes with a double bar line and the instruction: "To six-bar modulation into Key of B $\flat$  (concert)".

Clarinet

Clarinet musical score consisting of five staves. The music is in 2/4 time and begins in the key of F major. It features various melodic lines with accents, slurs, and triplets. The score concludes with a double bar line and the instruction: "To six-bar modulation into Key of B $\flat$  (concert)".



Suggested by J.P. Mc GOWAN

# RO-RO-ROLLIN' ALONG

Words by  
BILLY MOLL and  
HARRY RICHMAN

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

Music by  
MURRAY MENCHER

Tune Uke in C

4th 3rd 2nd 1st  
G C E A

**Moderato**

PIANO

*ad lib.*

KEY C

1. I love to list-en to the whip-poor-will, And watch the sun creep o'er the hill; I greet the new-born  
2. My on-ly highway is the wind-ing trail, That leads me on- from hill to vale; And by a bab-bling

*mp*

day, stream, And then I'm on my way, I love to wan-der heath the o-pen sky, And  
I love to sit and dream, The world to me is like an o-pen book, From

let the world go drift-ing by, I'm hap-py as can be, Here's my phil-os-o-phy:  
star-lit skies to sha-dy nook, On ev-'ry page I find Why I have peace of mind.

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CHORUS

|| .,m' :m' .,r' |d'.m:- | .,r' :r' .,d' |t'.m:- | .,d' :d' .,t |r' .,d' :d' | f' :- | - :m .,r | m .s :-s | - :s | l .d' :-d' | - :d' .,r' }

When cares pursue me, I'm never gloomy, I keep on singing in a song, Tho' the clouds hang low, I laugh at woe, And go

|| m' :m' | m' .,r' :d' | r' :- | - : | .,m' :m' .,r' |d'.m:- | .,r' :r' .,d' |t'.m:- | .,d' :d' .,t |r' .,d' :d' | f' :- | - :m .,r | m .s :-s | - :s }

Ro-Ro-Roll-in' A-long — Noneed to hurry, Noneed to worry that things are gonna go wrong, Like the birds that sing, I

|| l .d' :-d' | - :d' .,r' | m' :m' | r' .,d' :r' | d' :- | - : | t .t :t .t | - :s | - :m | s :m | - : - | t .t :t .d' | - :r' - :d' | t :- | - : }

dream of Spring, As I'm Ro-Ro-Roll-in' A-long — Give me the moon for a blanket, Give me the stars o-ver-head —

|| r' .,r' :r' .,m | d' - :r' :- :d' | r' :t | - : - | r' .,r' :r' .,d' | - :t :- :d' | r' :- | - : | .,m' :m' .,r' |d'.m:- | .,r' :r' .,d' |t'.m:- }

I'll make the mountain my door-step, I'll make the desert my bed — I'll spend the hours A-mong the flowers

|| .,d' :d' .,t |r' .,d' :d' | f' :- | - :m .,r | m .s :-s | - :s | l .d' :-d' | - :d' .,r' | m' :m' | r' .,d' :r' | d' . : | : || d' : | : ||

I'll stay a-way from the throng, Let it rain or shine, the world is mine, As I'm Ro-Ro-Roll-in' A-long — long. D. S.



Ocarina

# TUNES FROM A TOY

## All about the Ocarina

by HARRY BERLY *of Arthur Lally's Berkeley Hotel Band*

**H**ARRY BERLY is one of those gifted people who have an obvious flair for musical instruments.

Most musicians know him as a viola player of the recital class—he is a pupil of the great Lionel Tertis—and as a late star of Hylton's Band where he turned his brilliancy on the viola into "heat" of a most modern nature.

He is nearly as good on the sax as he is on the viola, and it is principally the former instrument that he plays at the Berkeley Hotel.

But he has lately added another accomplishment to these others. Whilst with Hylton the need arose for a piccolo (for the rendering of the now immortal "Piccolo Pete"). Harry, recalling some experiments of his extreme youth, procured an ocarina, practised hard for about ten minutes—and voila!

Most of the "piccolo" work on Hylton's record of "Pete" was played by Harry on the ocarina and he now features it at the Berkeley Hotel to the entire surprise and enjoyment of that most select establishment's most select patrons.

Harry is now considered the virtuoso of the hot ocarina, and he certainly produces some amazing results from this instrument; if anyone can be considered as an authority on such a musical toy as the ocarina, Harry Berly undoubtedly has that distinction.

**T**HE ocarina is great fun. More than that is difficult to say. It cannot, of course, be considered seriously as a musical instrument.

Nevertheless, some surprisingly good effects can be obtained, and, moreover, they are not musically offensive if the instrument is played in tune. It possesses a liquid, mellow tone, somewhat reminiscent of the low register of a flute.

Its compass is limited, being but an octave and a fourth, with a complete chromatic range within these limits.

Being of such a toylike nature there is no hard and fast standard by which to judge individual instruments, but it is safe to say that of the terra-cotta or metal of which they are usually constructed, the former is preferable by reason of its generally better tone.

### Pitch

Ocarinas are "pitched" in an infinite number of keys. This is due, I should imagine, to the exigencies of the circumstances pertaining to their manu-

facture rather than to any definite conception on the part of the manufacturer. Ocarinas of all sizes—and, consequently, pitches—can be obtained, many of them pitched "between the cracks."

The type I use, however, and the type most generally found, is "built" in E $\flat$ ; i.e., with its lowest note sounding E $\flat$  concert.

I believe that high-brows of the instrument regard it as transposing, and that the E $\flat$  instrument is really built in D. We will not argue the point. For the purposes of an occasional "cod" chorus it is sufficient to say that it starts on E $\flat$  and ascends chromatically to A $\flat$ ; a range, as I said before, of an octave and a fourth.

### Technique

For an instrument of this elementary nature it is obvious that there can be no such thing as technique, at least, not in the sense that there is for a violin or saxophone. Ocarina technique comes down merely to blowing and opening and shutting the holes.

No such thing as embouchure is required; the "mouthpiece" is

inserted between the lips just sufficiently to form an air-tight connection (see Fig. 3).

"Tongueing" is produced in the usual way, and I really don't think it matters whether the would-be ocarinist can triple-tongue at high speeds.

Attack certainly is essential, but this, in common with more impressive instruments, consists largely of a "spit"—an unrefined but illuminating description.

The method of holding the instrument is shown in Fig. 3.

### Fingering

Next, refer to the two photographs of the instrument by itself. (Figs. 1 and 2).

Fig. 1 shows the top view and Fig. 2 the underneath.

Now we come to the only point that is really worth discussing—that of fingering.

With the majority of ocarinas is given a chart of the various finger positions, which are, for the most part, the best to use. I have evolved one or two modifications, however, which I



think simplify the fingering. It will be clearest if I set down the whole lot.

The holes corresponding to the figures in Figs. 1 and 2 are to be kept covered in order to produce the note specified.

- E $\flat$  (D $\sharp$ ) all closed.
- E $\natural$  (F $\flat$ ) all closed, but No. 1 half uncovered. (Alternatively, this note can be produced by blowing slightly harder with all holes covered).
- F (E $\sharp$ ) 1 open.
- F $\sharp$  (G $\flat$ ) 1 and 3 open.
- G 1 and 2 open.
- A $\flat$  (G $\sharp$ ) 1, 2 and 3 open.
- A $\natural$  1, 3 and 4 open.
- B $\flat$  (A $\sharp$ ) 1, 2, 3 and 4 open.
- B $\natural$  (C $\flat$ ) 1, 3, 4 and 6 open.
- C 1, 2, 3, 4 and 6 open.
- C $\sharp$  (D $\flat$ ) 1, 3, 4, 6 and 7 open.
- D 1, 2, 3, 4, 6 and 7 open.
- D $\sharp$  (E $\flat$ ) 1, 2, 3, 4, 6, 7 and 8 open.
- E (F $\flat$ ) 1, 3, 4, 6, 7, 8 and 9 open.
- F (E $\sharp$ ) 1, 2, 3, 4, 6, 7, 8 and 9 open.
- F $\sharp$  (G $\flat$ ) 1, 3, 4, 5, 6, 7, 8 and 9 open.
- G 1, 2, 3, 4, 5, 6, 7, 8 and 9 open.
- G $\sharp$  (A $\flat$ ) all open.

#### Awkward Fingering

At least two of these fingerings present difficulties in holding the instrument.

To produce top F all fingers except two are lifted, and the instrument is, in consequence, held rather precariously.

The best way to hold it whilst producing this note is shown in Fig. 4. (N.B.—The first finger of the left hand appears to be touching the mouth-piece. Actually it is not, the effect being merely a photographic illusion). Observe the position of the little finger of the left hand.

The other very difficult fingering is that necessary to produce the top note, A $\flat$ .

This calls for "all-off" with the result that there is nothing left with which to steady the instrument. (It is *not* held between the teeth).

The best way I have found of overcoming this difficulty is as illustrated in Fig. 5, which is an elaboration of that shown in Fig. 4. Note that the main weight is taken by the first and second fingers of the right hand which hold the knob of the tuning slide (of which more anon).

#### Playing in Tune

Being such an imperfect and crude affair, the ocarina is more often than not out of tune. The only way to correct this is to *think* in tune, and regulate the force of breath accordingly. Blow normally to produce a normal tone, blow harder to sharpen and softer to flatten.

This is a matter which cannot be taught; if a person cannot appreciate the finer nuances of pitch he will not be able to play the ocarina in tune,

Fig. 1

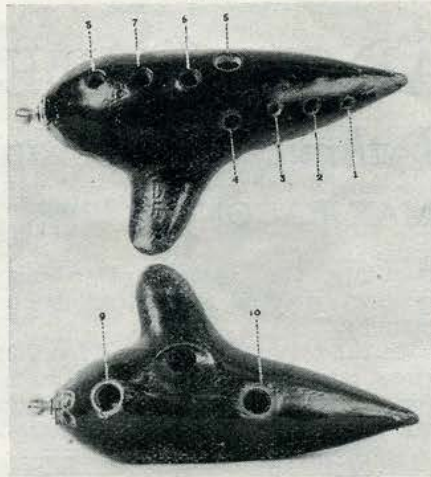


Fig. 2

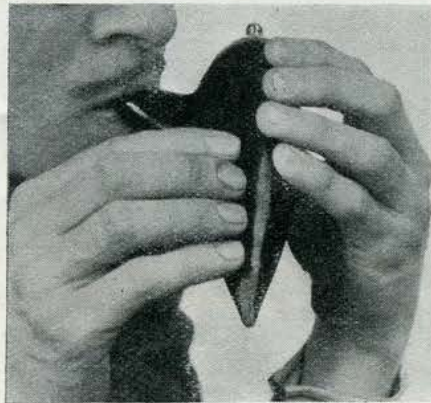


Fig. 3



Fig. 4



Fig. 5

and in that case he had better leave it severely alone.

#### The Tuning Slide

There is attached\* to most of the better instruments a device for tuning. It consists merely of a piece of tubing which is pushed in or drawn out of the large end (see Figs. 1 and 2), thus enlarging or reducing the tone chamber.

In some cases, this slide, fully extended, will flatten the instrument nearly a full tone, but in so doing throws the upper register out of pitch.

Again, "thinking - in - tune" must save from offence the ears of susceptible musicians.

#### Tricks

The glissando is obtained by "rolling" all the fingers off the holes (except 5, 9 and 10), at the same time increasing the wind pressure.

Then there is the effect so beloved of negro trumpet and sax players—the "dinge," which is a sort of tremble, or half-trill, on a note.

This "shudder" effect can be obtained by applying an exaggerated sideways vibrato by the finger to any particular hole. The hole must not be completely opened. Suppose you wish to "dinge" on low F, it will be the No. 3 hole which will be "vibratoed," of course, as this is the tone *above* the sounding note.

Semitones can be faked by half uncovering the hole. This is a good tip to remember, as some passages are easier played this way.

The whip-up, too, is a useful, if somewhat limited, effect. It is accomplished in a similar way to that employed for the saxophone, *i.e.*, starting from all fingers down, lift one after the other in rapid succession, so that by the time one is fully open, the next is partly open, and so on, up to the note you wish to play.

Finally, don't tempt to play slow melodies; keep on the crisp, short note stuff, and as hot as you can.

Since it was Hylton's record of "Piccolo Pete" which really started this craze, I have been asked to include my "interpolations" in this article.

They will be found in the "chorus" on page 542, which, except for the last phrase, is substantially the same as the one I played on this record.

One last word. Since I am apparently being instrumental in furthering this latest fad, let me please beg of you to *play in tune*.

Harry Berly



Drums

# CYMBAL-CUM-SIDE-DRUM

## Rhythmic Co-operation

by MAX BACON *of Ambrose's May Fair Hotel Orchestra*

**T**HE ingenuity of drummers is often taxed to the utmost to find new means of producing rhythm.

Side drum, cymbal, wood block, bass drum, played with S.D. sticks, soft beaters, wire brushes; the drummer goes the rounds of the same old stunts until both he and the rest of the band are glad to hear of anything new.

But something new is difficult to find. One can, of course, import all sorts of rhythm-producers, such as temple blocks, tom-toms and so on, but one must draw the line somewhere, otherwise one becomes nothing more or less than a moving accessory shop!

The idea I have in mind, and which I use a great deal, is not startlingly new. It is only the method of applying this idea that is at all fresh.

Rhythms have been played on a combination of side drum and cymbal ever since there were such things, I should imagine, but I have never heard of any *systematic* attempt co-ordinating the two.

### Stick-holding Variations

There are one or two factors to be considered before we come to the actual playing. Let us take them one by one.

First of all, holding the sticks. We will take the right hand first because that is the easier, so far as we are concerned.

There is really nothing to explain in this, though, it is just held in the usual way, as shown in Figs. 3 and 4. Observe that the back of the hand is *upwards*.

A point to remember, although it is not shown in this illustration, is that the thumb may be placed *along* the stick, instead of being wrapped *round* it, as in ordinary side drum playing.

This is a practice which, in normal drumming, is not considered orthodox, but which, in the present circumstances, is not merely permissible but advisable, as it gives considerably more control.

In case the reader feels inclined to cavil at this unorthodoxy, I would remind him that the angle at which the stick hits the cymbal and thence to the drum is vastly different from the usual method of side drum beating.

It must be borne in mind that the usual or "correct" method of holding the right hand stick is designed to

facilitate the control of rebound beating. In other words, the "daddy-mommy."

In the method under consideration, close rebound beating is not called for, and thus, if the thumb-along-the stick method facilitates the single

beats there is no reason why it should not be adopted.

### The Left Hand

The left hand calls for considerably more explanation.

There are two methods in general use for cymbal-playing, (a) with the palm of the hand on the upper surface of the cymbal and the thumb below, and (b) *vice versa*, i.e., with thumb on top, and palm of the hand below.

Both these ways have plenty to recommend them; it is impossible to say that either one is wholly right or completely wrong.

Therefore, taking the line of least resistance, I, personally, use both.

The first method, that with the thumb downwards, has as its main advantage the fact that it produces a far better tone than the other way, and provides a better grip for damping purposes.

By tilting the cymbal *away* from the player, the left-hand stick is kept in continuous contact with the under surface of the cymbal.

This produces, as most know, a sort of metallic "buzz"; also, the tilting enables the player to produce gradations of tone by striking the cymbal either at right angles to the edge or at an angle of 45 degrees to it.

The main point to observe about the actual holding is the position of the thumb. The position I use myself is shown in Fig. 1. The reader will observe that the stick is held by the edge of the *bent* thumb; the thumb is *not* wrapped round the stick.

By this means the stick is held more firmly and is less likely to "wobble" than if the stick is merely balanced across the thumb.

### Thumbs Up

The palm-below method is one which, I think, is rather better for intricate beating.

The stick is held across the fingers as illustrated in Fig. 2, passing between the fork of the thumb and across the tips of the second and third fingers.

By this means quite a firm hold is obtained, enabling cross rhythms to be produced by "clicking" the stick against the lower surface of the cymbal.

In order to give some strength to the click the normal position of the stick is reversed; i.e., with the butt end pointing *away* from the body.

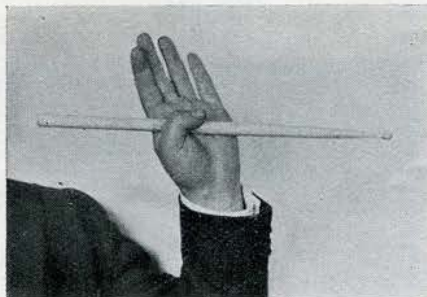


Fig. 1



Fig. 2



Fig. 3



Fig. 4



The reason for this becomes clear when one understands that the stick is levered from the thumb.

If held in the position illustrated in Fig. 2, the butt end of the stick strikes the cymbal. If held in the normal playing position the thin end of the stick will strike against the cymbal, and this, obviously, will produce less volume.

Another advantage of holding the stick this way is that it enables the player to slope the cymbal towards him, thus aiding the right hand stick in glancing off on to the side drum much more easily than if it has to first strike the cymbal and then be slightly withdrawn, as is necessary if the cymbal is sloped away from the player.

**Instrument Positions**

The foregoing remarks about complete anything I have to say on the position of the hands. Now for the position of the instruments.

The side drum should be tilted rather less than usual, the angle of the batter head being only about 15 degrees out of the horizontal.

The reason for this is that if the angle were very great the right hand stick has further to travel. It must be remembered that in ordinary side-drum playing, the angle of the arc on which the stick travels is at right angles to the surface of the batter head.

In other words, the sticks deal a direct, and not a glancing, blow. In descending from a totally different angle after striking the cymbal, there is a possibility of misjudging the striking point and, as the stick might then be travelling either considerably more or appreciably less distance than was allowed for, the result might be that the sound would be either before or after the "dead" beat.

The cymbal should be on a "rocker" holder about a foot above the side drum, and on the left side of it. The relative positions of the cymbal and side drum are clearly shown in the illustrations.

It is not essential that the cymbal be on a separate stand (as illustrated), but it is essential that it be in a similar relative position.

**Playing**

The next point is the actual playing. The idea, of course, is to alternate beats between the side drum and the cymbal. That much is obvious.

But this effect, if incorrectly done, can become very "rag-timey," and too reminiscent of the old days of pots and pans.

There must be some set sequence of beats and general effect.



Ex. 1 shows a super-simple beat. So simple, indeed, that its only use is as a preliminary exercise.

This is played with the "thumb-underneath" system.

The cymbal is shown in the usual way by a "cross" note, and the side drum by the note in the E space.

Both of these are played by the right hand, with the left hand immediately choking the cymbal after it has been struck. The left hand should hold the cymbal all the time.

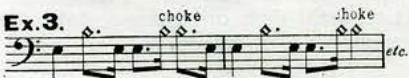
The next example is a little more complicated.



Observe that the cymbal off-beat is still used although the side drum single beat is preceded by a semi-quaver.

Again, all these beats are played with the right hand.

The next example (Ex. 3) shows the idea in its more or less complete form.



There is little to explain in this; the notation of the example speaks for itself.

The one point to remember is to choke the cymbal after each beat, particularly where the cymbal is struck twice in rapid succession.



Ex. 4 carries out this idea still further. It is in the nature of a break, and is not advised as a continuous rhythm.

Again remember to choke the cymbal beats. This break is played, of course, entirely with the right hand stick.

The next method, the palm-underneath way, is considerably more complicated. In the first place it calls for three different "notes," with the resultant increased complications.

Let us take an easy exercise first.



In this example, you will observe that there are two sets of "star" (or cymbal) notes.

Those in the space above the clef are played by the left hand, clicking the butt end of the stick (in the way described) against the under surface of the cymbal.

The "star" notes in the top (G) space are played by striking the

cymbal in the usual way with the right hand stick. The cymbal must always be choked, unless specifically stated otherwise.

The notes in the E space are played on the side drum with the right hand stick.

In order to further eliminate confusion I have marked over the "star" notes L and R showing whether they are to be played by the left or right hand respectively. (The side drum notes, as stated above, are all played by the right hand.)

Ex. 5 is merely an exercise to accustom the reader to the manipulating and reading. It has no rhythm significance whatever.

Ex. 6 is an elementary rhythm.



Ex. 7 shows a new form of the method. A continuous simple rhythm is played with one stick on the side drum, meanwhile off beats, or some equally simple rhythm, are played with the left hand on the cymbal, using, of course, the "clicking" method described.



Ex. 8 is in the form of a simple break, calling for little comment or explanation, it only being necessary to draw attention to the last cymbal beat of the second bar, in which the cymbal is not choked, being allowed to ring for the whole two crotchets.

**Try it First**

The foregoing are but exercises; they are intended merely as an inspiration and guide to those who wish to work out their own rhythms.

Every man has his own style of rhythm for accompanying, and each soloist calls for a different accompaniment.

It is obviously impossible to lay down any rules on these matters, it must rest with the individual's own initiative and judgment.

Anyway, try this stunt. But take my tip, and try it by yourself first, or else you might get involved in such tricky rhythms that you may put out not only yourself, but the whole band. And they always blame the drummer, anyway!

Max. Bacon.



Banjo

# "GOOD MORNING MR. EVERYJOIST!"

## A Dialogue Banjo Course

by SAGE MR. LEN SHEVILL

THE scene is laid in Sage Mr. Shevill's Studio. He is expecting a pupil for what he calls a *Résumé Course*, which is, as the name implies, a lesson, or series of lessons, devoted to "polishing up" the knowledge of the averagely proficient tenor banjoist.

His idea is that the majority of flayers, although they put up a fairly good show, have sundry black spots in their knowledge and technique. Assuming the rôle of dry cleaner, he intends to eradicate these weaknesses.

(Enter Mr. Everyjoist complete with banjo and a wholly unjustified air of apprehension, due no doubt to the fact that he has not practised for six months).

S. Mr. S.: Good morning, Mr. Everyjoist. Please take a seat. You desire, I believe, to take a *Résumé Course*?

Mr. E.: That is so.

S. Mr. S.: Good! The idea, then, is to take you through a complete but rapid *résumé* of the whole art of banjo playing.

Each section thereof will be dealt with, not only separately but as part of a continuous whole. In short, I want you to regard this course in the nature of a tale, or story.

In this way, should you, in the future, find that by reason of the infrequency with which one certain section is met with, you have become a bit hazy as to its details or application, it is often possible, by commencing a mental survey of the "story" from the beginning and following the continuity of the sections, so to speak, to jog one's memory and bring the missing details to mind again. Now for the business.

Generally speaking, the banjoist's job is to collect the data supplied upon the music presented to him—analyse it—come to a conclusion as to what fundamental chord will suit the occasion and then apply this chord to the instrument in whichever position or inversion he deems best for comfort and tonal results.

Thus, you may be called upon to play from a song copy or pianoforte part wherein you may be presented

with four, five or six notes, which completely establish the chord. On the other hand, you may get a 2nd violin copy presenting you with only two notes, from which you must deduce the chord. It makes no difference, for by application of my system, the player should be able to apply something which will prove satisfactory.

Mr. E. (tentatively): Don't you think that that is carrying the instructional possibilities a little too far? I mean, isn't it unlikely that the average banjoist will be called upon to fake from all sorts of odd parts?

S. Mr. S.: Not at all! It often happens that a band, during its evening performance, is called upon to play for a cabaret. The cabaret artistes will dish out manuscript parts arranged for a music hall or theatre

To continue. You will understand that our theoretic aim is to construct chords, and since chords are composed of intervals we must perforce learn and understand these intervals.

Intervals can be considered as a sort of musical measurements, thus it stands to reason that we must possess a "footrule" with which to make measurements.

The footrule used is the major scale. We must therefore construct a scale.

A scale is a succession of musical sounds within the compass of an octave arranged in a particular manner, and thus it follows that we must commence with musical sounds and their relationship one to the other.

My "story" starts then with a musical sound and progresses right through to the requirements of the fully-fledged professional.

I take it for granted that you are acquainted with musical notation—that is, you are able to read music. You understand the use and application of sharps and flats, the staff, ledger lines, note-values, time signatures, repeat and 1st and 2nd time bars and all the other signs usually connected with the elementary theory of music?

Mr. E.: Yes, of course.

S. Mr. S.: Then it will not be necessary for us to run over these things again.

Having cleared the air in regard to these preliminaries, let us start right in on the "story."

In order to save time I am going to ask you a series of questions to ascertain the extent of your knowledge. To start with, what is a musical sound?

Mr. E.: The tonal result of vibrations.

S. Mr. S.: Good. What is the height or depth of a musical sound called?

Mr. E.: Pitch.

S. Mr. S.: Quite right, and how are musical sounds of different pitch obtained?

Mr. E.: By varying the frequency of the vibrations.

S. Mr. S.: Now, presuming that, having found a means of producing



Sage Mr. Shevill shows Mr. Everyjoist the correct banjo position

orchestra—flutes and violas, and so on—but never a sax or 'jo part. In these circumstances the 'joist may be given anything from a bassoon to a piccolo part, and the best he can hope for is to find a 2nd fiddle part.

Now, where would these players be if they had decided to dispense with that part of banjo instruction which dealt with faking from odd parts?



the number of vibrations necessary to give us as a tonal result a certain note—let us say *C* on the first ledger line below the treble stave—we then decide to double the number of vibrations; what shall we then produce?

*Mr. E.:* A sound which, although different from the original one, possesses characteristics so much like those of the original note as to prove an undoubted relation to it.

*S. Mr. S.:* That's fine, but what is the name given to this relative sound?

*Mr. E.:* An octave.

*S. Mr. S.:* That's right. Now, all our musical sounds are classified within the limits of these tone relationships, and, having divided the entire range of musical sounds into portions, namely, octaves, it remains for us to determine into how many subdivisions we shall divide our "octave."

What is the generally adopted number of subdivisions?

*Mr. E.:* Twelve; each one of which is called a semitone, meaning half-tone.

*S. Mr. S.:* Yes; and consequently two semi- or half-tones make a tone. Now, having obtained our octave division and the twelve semi-tone "bricks" which exactly fill it, let us with these bricks construct the major scale which we need as a standard of measurement.

The major scale is divided into eight degrees, their names being (1st) tonic; (2nd) super-tonic, meaning above the tonic; (3rd) mediant; (4th) sub-dominant, meaning the secondary dominant; (5th) dominant; (6th) called variously the super-dominant, meaning above the dominant or sub-mediante meaning, the secondary mediant; (7th) the leading note, and (8th) the octave.

*Mr. E.:* What do you mean by "secondary" dominant and mediant?

*S. Mr. S.:* In brief, these are the actual dominants and mediant when the scale is considered from top to bottom instead of bottom to top.

To continue. If the octave consists of twelve semitones and consequently six whole tones, it stands to reason that our major scale, if it is to contain eight degrees, cannot possibly be composed entirely either of semitones or tones, but must be composed of tones and semitones mixed up.

*Mr. E.:* I am not clear as to the plan upon which a major scale is constructed.

*S. Mr. S.:* A major scale is composed of two tetrachords divided by a tone.

*Mr. E.:* What is a tetrachord?

*S. Mr. S.:* A tetrachord consists of two tones and a semitone arranged in that order.

Thus, in the major scale of *C*, *C* to *D* is a tone; *D* to *E* is a tone; *E* to *F* is a semitone—that's one tetrachord. *F* to *G* is the dividing tone. *G* to *A* a tone; *A* to *B* a tone and *B* to *C* a semitone, is the other tetrachord. That is your "musical footrule."

KEYS (MIXED).																
	B $\flat$	A	C	D $\flat$	B	G $\flat$	C $\sharp$	D	A $\flat$	G	E $\flat$	F	C $\flat$	E	F $\sharp$	
DIM. 2ND ...	C $\flat\flat$	B $\flat\flat$	D $\flat\flat$	E $\flat\flat\flat$	C $\flat$	A $\flat\flat\flat$	D $\flat$	E $\flat\flat$	B $\flat\flat\flat$	A $\flat\flat$	F $\flat\flat$	G $\flat\flat$	D $\flat\flat\flat$	F $\flat$	G $\flat$	
MIN. 2ND. ...	C $\flat$	B $\flat$	D $\flat$	E $\flat\flat$	C	A $\flat\flat$	D	E $\flat$	B $\flat\flat$	A $\flat$	F $\flat$	G $\flat$	D $\flat\flat$	F	G	
MAJ. 2ND. ...	C	B	D	E $\flat$	C $\sharp$	A $\flat$	D $\sharp$	E	B $\flat$	A	F	G	D $\flat$	F $\sharp$	G $\sharp$	
AUG. 2ND. ...	C $\sharp$	B $\sharp$	D $\sharp$	E	C $\sharp\sharp$	A	D $\sharp\sharp$	E $\sharp$	B	A $\sharp$	F $\sharp$	G $\sharp$	D	F $\sharp\sharp$	G $\sharp\sharp$	
DIM. 3RD. ...	D $\flat\flat$	C $\flat$	C $\flat\flat$	F $\flat\flat$	D $\flat$	B $\flat\flat\flat$	E $\flat$	F $\flat$	C $\flat\flat$	B $\flat\flat$	G $\flat\flat$	A $\flat\flat$	E $\flat\flat\flat$	G $\flat$	A $\flat$	
MIN. 3RD. ...	D $\flat$	C	C $\flat$	F $\flat$	D	B $\flat\flat$	E	F	C $\flat$	B $\flat$	G $\flat$	A $\flat$	E $\flat\flat$	G	A	
MAJ. 3RD. ...	D	C $\sharp$	C	F	D $\sharp$	B $\flat$	E $\sharp$	F $\sharp$	C	B	G	A	E $\flat$	C $\sharp$	A $\sharp$	
AUG. 3RD. ...	D $\sharp$	C $\sharp\sharp$	C $\sharp$	F $\sharp$	D $\sharp\sharp$	B	E $\sharp\sharp$	F $\sharp\sharp$	C $\sharp$	B $\sharp$	G $\sharp$	A $\sharp$	E	C $\sharp\sharp$	A $\sharp\sharp$	
DIM. 4TH. (IMPERFECT)	E $\flat\flat$	D $\flat$	F $\flat$	G $\flat\flat$	E $\flat$	C $\flat\flat$	F	G $\flat$	D $\flat\flat$	C $\flat$	A $\flat\flat$	B $\flat\flat$	F $\flat\flat$	A $\flat$	B $\flat$	
PERFECT 4TH	E $\flat$	D	F	G $\flat$	E	C $\flat$	F $\sharp$	G	D $\flat$	C	A $\flat$	B $\flat$	F $\flat$	A	B	
AUG. 4TH. ...	E	D $\sharp$	F $\sharp$	G	E $\sharp$	C	F $\sharp\sharp$	G $\sharp$	D	C $\sharp$	A	B	F	A $\sharp$	B $\sharp$	
DIM. 5TH. (IMPERFECT)	F $\flat$	E $\flat$	G $\flat$	A $\flat\flat$	F $\flat$	D $\flat\flat$	G	A $\flat$	E $\flat\flat$	D $\flat$	B $\flat\flat$	C $\flat$	G $\flat\flat$	B $\flat$	C	
PERFECT 5TH.	F	E	G	A $\flat$	F $\sharp$	D $\flat$	G $\sharp$	A	E $\flat$	D	B $\flat$	C	G $\flat$	B	C $\sharp$	
AUG. 5TH. ...	F $\sharp$	E $\sharp$	G $\sharp$	A	F $\sharp\sharp$	D	G $\sharp\sharp$	A $\sharp$	E	D $\sharp$	B	C $\sharp$	G	B $\sharp$	C $\sharp\sharp$	
DIM. 6TH. ...	G $\flat\flat$	F $\flat$	A $\flat\flat$	B $\flat\flat\flat$	G $\flat$	E $\flat\flat\flat$	A $\flat$	B $\flat\flat$	F $\flat\flat$	E $\flat\flat$	G $\flat\flat$	D $\flat\flat$	A $\flat\flat\flat$	C $\flat$	D $\flat$	
MIN. 6TH. ...	G $\flat$	F	A $\flat$	B $\flat\flat$	G	E $\flat\flat$	A	B $\flat$	F $\flat$	E	C $\flat$	D	A $\flat\flat$	C	D	
MAJ. 6TH. ...	G	F $\sharp$	A	B $\flat$	G $\sharp$	E $\flat$	A $\sharp$	B	F	E	C	D	A $\flat$	C $\sharp$	D $\sharp$	
AUG. 6TH. ...	G $\sharp$	F $\sharp\sharp$	A $\sharp$	B	G $\sharp\sharp$	E	A $\sharp\sharp$	B $\sharp$	F $\sharp$	E $\sharp$	C $\sharp$	D $\sharp$	A	C $\sharp\sharp$	D $\sharp\sharp$	
DIM. 7TH. ...	A $\flat\flat$	G $\flat$	B $\flat\flat$	C $\flat\flat$	A $\flat$	F $\flat\flat$	B $\flat$	C $\flat$	G $\flat\flat$	F $\flat$	D $\flat\flat$	E $\flat\flat$	B $\flat\flat\flat$	D $\flat$	E $\flat$	
MIN. 7TH. ...	A $\flat$	G	B $\flat$	C $\flat$	A	F $\flat$	B	C	G $\flat$	F	D $\flat$	E $\flat$	B $\flat\flat$	D	E	
MAJ. 7TH. ...	A	G $\sharp$	B	C	A $\sharp$	F	B $\sharp$	C $\sharp$	G	F $\sharp$	D	E	B $\flat$	D $\sharp$	E $\sharp$	
AUG. 7TH. ...	A $\sharp$	G $\sharp\sharp$	B $\sharp$	C $\sharp$	A $\sharp\sharp$	F $\sharp$	B $\sharp\sharp$	C $\sharp\sharp$	G $\sharp$	F $\sharp\sharp$	D $\sharp$	E $\sharp$	B	D $\sharp\sharp$	E $\sharp\sharp$	

Chart showing Intervals.

*Mr. E.:* How is this "footrule" used?

*S. Mr. S.:* Intervals are always measured upwards and the scale of *C* which I have constructed would be used for any interval having the note *C* as its bottom note. In this way; were I asked "What is the interval from *C* to *E*?" I would place my major scale footrule on the note *C* and find the degree of the scale which exactly fits the top note of the interval in question. In this case *E* exactly fits the 3rd degree of the scale; namely, *C*, *D*, *E*, and I should therefore call the interval a third. These intervals exactly fitting the major scale are called major intervals with the exception of the 4th and 5th degrees, which, instead of being called major, are termed perfect.

*Mr. E.:* Then, by the same method *C* to *D* is a major second and *C* to *F* is a perfect fourth?

*S. Mr. S. (beaming):* Precisely.

*Mr. E.:* But supposing the bottom note of the interval in question were still *C* but the top note did not exactly fit your major scale. For instance, what is the interval from *C* to *E $\flat$* ? *E $\flat$*  does not exactly fit your major scale of *C*?

*S. Mr. S.:* For intervals either larger or smaller than those I have described the terms major or minor are used. For instance, an interval which is a semitone or one brick of the octave smaller than a major interval is termed a minor, or small,

interval. Thus, taking your own query, the interval *C* to *E $\flat$* , being one semitone smaller than the major interval *C* to *E*, is termed a minor 3rd. Likewise *C* to *D $\flat$*  will be a minor 2nd; *C* to *A $\flat$*  a minor 6th, *C* to *B $\flat$*  a minor 7th.

*Mr. E.:* But now about the 4th and 5th? What is the interval *C* to *G $\flat$* , for instance.

*S. Mr. S.:* Should an interval be a semitone smaller than a perfect interval it is called an imperfect interval. At least, in theory, that is the name given to it, but when alluded to colloquially it is spoken of as a diminished 5th or 4th.

Perfect intervals (4ths and 5ths) which are a semitone larger, are called augmented intervals.

*Mr. E.:* Are there any other types of intervals?

*S. Mr. S.:* An interval may be even smaller than a minor, and an interval which is a semitone or one brick smaller than a minor is termed a diminished interval. Incidentally, intervals a semitone larger than major also are called augmented.

The best way to calculate intervals is to go by the number of note names employed. Thus the interval *C* to *E $\flat\flat$*  has three note names along the scale, namely, *C*, *D* and *E*, and consequently it must be a 3rd of some sort, major, minor, diminished or augmented, but it must be a 3rd. It is, in point of fact, a diminished third. [See over



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If the E $\flat$  were called D (which  
is the same sound) there would only  
be two note names employed, namely,  
C and D. Consequently it must be  
a 2nd of some sort. Obviously it is  
a major 2nd, or 2nd note in the scale.

C to D $\sharp$ , on the other hand, possesses  
two note names, (hence it is a 2nd) but  
it is a semitone larger than a major  
and is consequently called an aug-  
mented interval.

Mr. E.: How many intervals are  
there within an octave, including all the  
types you have mentioned?

S. Mr. S.: Twenty-two; namely,  
four of the 2nd degree, diminished  
2nd, minor 2nd, major 2nd and aug.  
2nd; four of the 3rd degree; only  
three of the 4th degree by reason of its  
being perfect and having no minor,  
that's eleven—three of the 5th degree,  
that's fourteen; four of the 6th degree,  
that's eighteen, and four of the 7th  
degree—twenty-two.

Mr. E.: But what happens if the  
bottom note of the interval in question  
is a note other than C? For instance,  
what is the interval from E $\flat$  to B $\flat$ ?

S. Mr. S.: In that case the scale  
of E $\flat$  would then act as my footrule  
as did that of C before.

Mr. E.: Then what is the interval  
I quoted just now; namely, E $\flat$  to  
B $\flat$ ?

S. Mr. S.: E $\flat$  to B $\flat$  is five note  
names, hence it is a fifth. Since the  
interval given is B natural—a semi-  
tone larger—it is an augmented fifth.

A good way to learn intervals is  
like this: Write the names of all the  
keys in a mixed-up order horizontally  
across a piece of paper—mixed up so  
that your mind is forced to think  
for every individual key. Now,  
having written the keys across, write  
the names of all the intervals down  
the left-hand side of your paper, one  
under the other.

(Sage Mr. Shevill reaches across for  
a piece of paper and a pencil.)

**MOMENTARY FALL OF CURTAIN  
TO DENOTE LAPSE OF TWO  
HOURS.**

S. Mr. S. (breathing sigh of relief and  
handing paper to Mr. E.): This is what  
I mean. Don't copy this one out but  
go home and do one for yourself.  
You will notice that there are some  
intervals included which are so rarely  
met with as to be almost unnecessary.  
I have included them, however, for  
the sake of completeness.

(Rises.)

That's the lot for this lesson. Next  
time I'll get on to the actual playing  
part.

See you some time next month.

Mr. E.: Good morning! (Exit).

S. Mr. S.: Good morning! (Wipes  
sweat from high, domed brow).

(Curtain).

(End of Act I)



# An Abridged Course on MODERN DANCE BAND ORCHESTRATION

by AL DAVISON, M.A., Mus. Bac. (Cantab.), F.R.C.O.

## No. 5.—The Foundation of Orchestrating WRITING FOR THREE MELODY INSTRUMENTS

JUST how much the orchestrator's difficulty is increased by the addition of a third instrument I can only venture to guess, but certainly it is much more than doubled, probably quadrupled or more.

In writing for three melody instruments the character of the third melodic line will depend entirely upon what kind of instrument is being written for, and according to the kind of instrument so will the character of the first and second melodic lines be also greatly affected.

Thus, where there is a violin-saxophone-trombone combination, the character of the written notes of the three melodic lines may vary as much as do the quality of the instruments.

But where such combinations as trumpet-(or violin)-alto-tenor or alto-tenor-trombone or alto-trumpet-trombone are employed, much greater use necessarily must be made of the predominating family "colour," for the two instruments of the same colour combine to make contrast against the third instrument, but are by no means always successful in making contrast against each other.

### The "Close-Coupled" Duet.

Now, two saxophones, and also a trumpet and trombone, when working together for the purpose of giving the "family" colour, will be written for in a "close-coupled duet" form. (This designation is a home-made description which I have used before, and may be briefly explained as "note-for-note harmony having no contrapuntal character, and being for the most part at the closest reasonable interval apart.")

### Orchestrating Bedrock.

Let us consider first, then, the true three-instrument orchestration, where the instruments vary widely in character. This, in my opinion, is the acid test of the dance orchestrator's skill, and if a good job can be made of this, additional instruments will be found to make orchestration easier rather than more difficult.

It will be apparent that in writing for a violin-saxophone-trombone combination, you are writing for the main colours of the dance orchestra, and that, in effect, you have only to add respectively two violins, two saxophones and two trumpets to the *melodic* lines of violin, saxophone and brass, and you have the full dance orchestra at work in its "close-coupled trios" type of arrangement.

This, as you must be aware, constitutes the method employed in quite half the printed (and special) orchestrations of the present time.

### Mixed Tone Qualities.

The three-instrument orchestration actually is more exacting than the full complement, for each tonal quality has but a single note, and you will therefore be writing in *three-part counterpoint*.

This counterpoint will naturally be somewhat free in character and you will find yourself lapsing time and again into a "two-instrument" train of thought.

It will be fairly obvious that the trombone will not be supplying the fundamental *bass* of the harmony but will be giving a *tenor* harmony.

There are times, however, when the trombone may jump from its tenor harmony to the actual bass notes of the harmony, since the trombone is adaptable to both bass and tenor parts, and where there is no bass instrument, the trombone can thus momentarily strengthen the piano bass notes. (I do not, of course, mean the "pom-pom" or "tonic-dominant" bass of the chorus, but in introductions, modulations, block harmonies, etc.)

### External Considerations.

The tempo of the number will, of course, be the deciding factor as to the type of counterpoint employed in your three-part harmonisation.

A slow fox-trot of the kind I have chosen for my examples gives much greater opportunity for the use of

passing notes than a quick step such as "Lady Luck" or "Happy Days."

It is very necessary that you should consider well the character of the number before you begin to put notes on paper, and that you should have clearly in mind the kind of result you want to achieve.

I have chosen "Moaning' for You," because the harmonies of the printed piano part thereof are such that it is by no means easy to keep independent movement (or good three-part counterpoint) between the three parts. This, as I have told you before, is the most difficult part of any orchestration.

In the first bar of *Ex. 1* (see page 551 for all examples) it is easy to make three independent parts of varying time values, but in *bars 2 and 3* it is almost impossible to avoid a two-part effect between two of the parts and retain the layout of the harmonies as in the printed piano part.

Notice in *bar 3* that by starting the trombone on the second crotchet instead of on the melody the 2-part effect between trombone and alto is broken.

In *bars 7 and 8* the trombone takes the melody notes of the piano part and the violin takes the principal harmony notes. This is done because the tone and register of the trombone give more contrast against the alto saxophone than the lighter violin tone would give.

In *Ex. 2* (*bars 9-16*) I have inverted the entry of the 2nd and 3rd parts in order that in *bar 10* I could follow the exact movement of the piano harmonies.

In *Ex. 3* (*bars 17-24*) I have given the melody to the trombone, following, for the 3rd eight bars of the chorus, the same procedure that I recommended for "two-instrument orchestration."

In *Ex. 4* (4th eight bars) I have made a change to violin melody, instead of repeating the first eight bars.

Eight bars in slow fox-trot tempo last quite a time and exact repetition may be dull. It means more work I know, but it is worth it.

Continued on page 552.





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**Ex. 1**

VIOLIN  
ALTO (Concert)  
TROMBONE

① (Melody) ② ③ ④ ⑤ ⑥ ⑦ ⑧

Bass or Piano lead

**Ex. 2**

VIOLIN  
ALTO (Concert)  
TROMBONE

⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

**Ex. 3**

VIOLIN  
ALTO (Concert)  
TROMBONE

⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔

Bass or Piano

**Ex. 4**

VIOLIN  
ALTO (Concert)  
TROMBONE

⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖

1st & 2nd time bars



Now, in normal orchestration it is but rarely that a whole chorus appears in three genuine parts, and then it is invariably for the use of such combinations as I have suggested on page 551.

You should, however, give much practice to the writing of these three independent parts, for once you can do this successfully you can orchestrate easily for a greater number.

Consider bar 1, for example—it is very easy for you to add two saxophones (2nd alto and tenor) to the melody line (1st alto) in note-for-note values and, considering the trombone part of bar 1 as one instrument of

the brass trio, to add two other brass parts in note-for-note values.

You then have full saxophone and brass parts and to these may be added the single violin, a hot clarinet or a bass saxophone, etc., which is the third melodic line as given in these examples.

It will, I think, be plain to you that when the brass line or saxophone line are either or both in two or three parts (i.e. three brass or three saxophones) the complete harmonies will be present, and therefore the 3rd melodic line or counterpoint can be much more free in its movement than I have been able to give in these examples.

You must also remember that I have adhered exactly to the printed harmonization, and this naturally could be varied at will to suit any free moving parts (hot clarinet, bass saxophone, etc.) you may desire to accommodate; also you may introduce a variety of breaks at bars 7-8, 15-16, 24-25.

(To be continued).

*A. E. Pearson*

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# PRACTICAL POINTS

## More Scales, Chords and Minor Chords

by LEN FILLIS

AT long last we come to the end of those unpleasant necessities, scales. I append the last two sets I intend using, to wit, the scales of *D* major and *E $\flat$*  major. (Exs. 1 and 2 respectively).

**Ex. 1** Key of *D* major, Ascending

Key of *D* major, Descending

**Ex. 2** Key of *E $\flat$*  major, Ascending

Key of *E $\flat$*  major, Descending

I have no comments to make on them; they are, after all, only scales, much the same as have gone before, and it should be no undue strain on the part of the student effectively to master them.

**Ex. 3** Scale exercise and chords of *D* major

**Ex. 4** Scale exercise and chords of *E $\flat$*  major

The Scale and Chord Exercises in *D* and *E $\flat$*  (Exs. 3 and 4), are even simpler than the scales proper, except that possibly more time and attention will have to be paid to the four chords at the conclusion of each scale exercise.

I have previously stressed the fact that particular attention should be paid to all references to chords in this course, on account of their value on the instrument in the dance orchestra.

### Neglected Opportunities

In passing, I would like to say that the possibilities of the Hawaiian guitar in the dance orchestra have been practically ignored.

By this, I do not mean to imply that this instrument could take the place of the banjo or Spanish guitar,

for, unlike those two instruments, the Hawaiian guitar should be regarded more in the light of a solo instrument than as one used for the production of rhythm.

Nevertheless, the Hawaiian guitar can supply some beautifully effective accompaniments or obbligati to vocal choruses, in addition to which taking an occasional lead in a waltz, slow fox-trot or suitable melodic blues.

If a band were fortunate enough to have, in addition to its pianist, violinist and guitarist, a player who could ably double on the Hawaiian guitar, a most excellent novelty quartet could be formed.

The possibilities are unlimited in an enterprising orchestra.

However, to revert; the full value of the Hawaiian guitar has not yet been exploited, so I will not, at this stage in the course, lay down any definite rules for its use in the dance orchestra.

But, apart from this aspect, no one can deny its possibilities as an accompanying instrument, and it is this angle that I intend to approach first.

To achieve this end, obviously it will be necessary for the student to take the study and production of chords as a very serious matter.

### Aids to Memory

This is how I should advise the student to memorise the various

major chords. It is common knowledge that the six open strings of the Hawaiian guitar, tuned in the way I advocated, form a major chord, that of *G* major.

It is not taxing the imagination too much to come to the natural conclusion that if the steel were placed parallel with the *first* fret, the chord of *A $\flat$*  would result when the strings were struck.

And so on, in semitones, right up the finger board. Anyone who knows his chromatic scale will know what chord is being played on, say, the 5th fret, when once the chord of the *open* strings is known.

I do *not* advise the student to try and memorise the whole gamut of major chords in their chromatic form, but suggest that he takes first the most commonly used chords, starting with that produced by the open strings; *i.e.*, *G* major.

Next fix in your mind's eye the following chords and their respective positions on the finger board:—*A $\flat$*  major—1st fret; *C* major—5th fret; *D* major—7th fret; *E $\flat$*  major—8th fret; and, again, *G* major—12th fret.

By becoming thoroughly familiar with these chord positions, it will be an easy matter, when asked to play the chord of *D $\flat$*  to see that if the chord of *D* is found on the seventh fret, the chord of *D $\flat$*  will naturally be one step, or fret, down.

I have known students try and memorise the whole progression of major chords from the open strings up to the 12th fret, and it has taken them much labour and considerable time to do it.

I have also known students adopt my method—if it can be termed as such—and by knowing the essential and the most commonly used chords, they have found it an easy matter to discover the whereabouts of any other chords required.

Always remember, too, that if a particular chord has to be made to last any undue length of time, it can very easily be modified by striking any combination of strings on the particular fret on which the chord is found, instead of straightforwardly striking all the strings from the bass string upwards.

It is perfectly safe to do this, for, as I remarked in my last article, once

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(See page 493)



the steel is placed across any particular fret, any two strings (with the exception of octave strings) can be struck, and the same chord will result.

Naturally, it rests with the diligence of the student to become familiar with the various notes which go to construct a chord, and much depends also upon the amount of time the student has spent on the various scales, the knowledge of which is invaluable in rapidly finding the position of any particular note on the finger-board.

**Parts**

When it comes to actual reading of parts "on the job," it is difficult to advise which printed part the student should read from, but to commence with I advise the use of tenor banjo parts with the chord symbols attached. Do not read the actual notes, but refer to the symbols; these will assist in giving a quick knowledge of the whereabouts of a chord on the instrument. At a later and more ambitious stage an ordinary G banjo part will prove to be the most efficacious. Failing these, a piano part should be used.

**A Weak Point**

The student may now ask "What of the minor chords?" therein

**Ex. 5** Melody

revealing one handicap of the Hawaiian guitar, *i.e.*, its inability to produce more than a limited number of minor chords. However, this drawback can be overcome if the following rule is observed: when in doubt, play a combination of notes in

octaves which will make the required minor chord.

As this sounds rather vague, I am appending a musical example which will serve to illustrate my meaning. (See Ex. 5)

In this exercise I have omitted to give the numbers of the frets, as that would be making it too easy. I have, however, marked the names of the chords and these should serve as an adequate guide.

I advocate trying to read the melody line first, as it will make quite good practice, and then going over to the accompaniment. Of course, it will assist considerably if a lead instrument is playing the melody whilst the accompaniment is being played.

To those students who are really deeply interested in this course, I strongly advise a complete résumé of all previous articles, as I consider the elementary stages have now been passed, and from next month onward the various studies will be made increasingly difficult, and the student will need a good knowledge of the groundwork to cope with some of the matter.

*Ben Fells*

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# MORE BASS PRACTICE

## Some Remarks on Simple Vamping

by DANTE GIANELLI

**I**N my last article, I gave you a complete chart and some explanation of the basses.

As these are by far the most complicated part of the instrument, I propose to give the reader some exercises in order to render him more facile in "finding" the positions of the buttons, which are, of course, completely out of the sight of the player.

A point which will greatly facilitate bass-button playing is the correct manipulation of the bellows.

The student *must* remember to "hinge" these in an even and "jerkless" manner, and he should consistently practise this, using a single note or chord in order not to strain the bellows.

### Simple Vamp

The next step is the practice of simple vamping.

An easy waltz tempo is best for the purpose, and the player should practise some sort of easy exercise such as that shown in *Ex. 1*.

### Ex. 1.





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## Saxophone

# THE TENOR SAXOPHONE

## Adapting Alto Technique

by REG PINK

The writer of this article, Reg Pink, is a newcomer to this section.

He is one of those young men, clearly destined for the top of the tree, who is in the process of getting there. His ultimate recognition as one of the leading tenor saxophonists is merely a matter of time.

In addition to his remarkably beautiful melody tone on the tenor, he plays an extremely hot bass sax; in fact, he has been described as the nearest approach to Rollini in this country.

He first came into contact with THE MELODY MAKER some three to four years ago, when he was a winner at a Chelsea Dance Band Contest. After sundry experiences he eventually arrived at the Empress Rooms, with The Tar Heels, an extremely hot combination, which contained such embryonic stars as Bob Wise, now 1st alto with Sid Bright's Piccadilly Players, and Cyril Hellier,

now leading Syd Kyte's Ciro's Club Band.

Sundry vicissitudes directed his footsteps to Arthur Rosebery, who, realising that he had made another find, snapped him up and featured him at the Kit-Cat and elsewhere.

He has been recording with Rosebery for some time, but hitherto has had little chance to show what he could do.

"Stylus," however, in reviewing one of Rosebery's records last month was loud in his praise of some tenor work by Pink in "Asleep in My Heart" on Parlophone, and there is no denying that the bouquets were thoroughly merited.

Bert Ambrose then gave Reg a hearing, and was sufficiently impressed to use him for the pick of his outside work, on which Reg is now busily engaged.

We shall hear more of Reg Pink.—  
TECHNICAL EDITOR.



Reg Pink

IT is difficult to follow a master of the saxophone such as Ben Davis and presume to offer advice. Ben has said nearly all there is to be said about the saxophone, and said it well, and I feel something of an interloper.

However, there may be one or two angles with which he has not dealt, and I will confine myself to these.

In particular I refer to the tenor sax. Most of the advice and tuition which have appeared in these columns have been devoted mainly to the alto sax, the tenor being considered only when the team was dealt with.

Now, whilst the instruments are identical in design, and, consequently, in finger technique, there are differences, mainly in embouchure.

Many an alto player, through the exigencies of the moment, has been called upon to play tenor—and, for that matter, *vice versa*.

Having started, a good many years ago, on the alto, played it for some time, and then permanently transferred my allegiance to the tenor, perhaps I am justified in offering my opinions on the differences between the two instruments.

### Embouchure

The majority of sax players claim that the main difference, in fact the

only difference, between the tenor and the alto, is that of embouchure.

Whilst this undoubtedly is the main consideration from a technique point of view, in my opinion there are even greater differences in the *treatment* of the instrument.

The embouchure is, of course, slacker, as is only to be expected with a larger mouthpiece. As to matters of lay and reeds, I am not going to repeat all that has been said in these pages by better authorities than myself.

For what it is worth, I will say that I use a short open lay, with a medium soft reed.

The only other point worth mentioning in this connection is to remember to

keep the lips airtight. Nothing is more fatal to tone than for breath to escape from the corners of the mouth.

Directly concerned with this matter of mouthpieces is another point, so small that it is often overlooked.

It is no more than the adjustment of the reed. Apart from the position of the ligature—indicated by the lines usually scored round the mouthpiece—there is the question as to how far the reed should project over the tip of the mouthpiece—if at all.

I have found it best, using the type of lay and reed that I do, to adjust the reed so that just the smallest part (about 1/32nd inch) of the mouthpiece shows above the tip of the reed. This can be more accurately judged if the reed is pressed close to the face of the mouthpiece.

### Tone

All these questions of mouthpieces, lays, reeds and so on are engendered by one consideration—that of tone.

There are two schools of thought about this—(a) that the tone should be clear and "alto-like," and (b) that it should be reedy.

I prefer to describe it a different way. I would like to say that the tone of a tenor should be *rich*, and if I were asked to further define this I would

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(See page 493).



say that it should be a clear, round tone with just a *touch* of reediness.

It is this suggestion of reediness which makes for that richness and fulness of tone so essential to the tenor sax. Hence the medium-soft reed.

On the other hand, the tone must not be too reedy—like a bassoon, otherwise it will not blend with the alto.

Nevertheless, I do think that this touch—just a touch—of reediness is essential. *But don't overdo it.*

A further contributory factor to tone is, of course, the method of blowing. This, too, has been dealt with by abler pens than mine. I can but stress the point that overblowing should be avoided.

On the other hand, don't blow so softly that the note starts, almost stops and then starts again.

A good point to consider in connection with the difference in blowing alto and tenor is that for the latter the throat should be more open. Don't forget that the tenor is a much bigger instrument to fill than the alto, and calls not necessarily for more "wind," but for more volume. This can best be obtained, as I said, by "opening" the throat.

#### Legato and Rubato

The tenor is essentially a slow-melody instrument. By that I do not mean that it is *limited* to slow melodies, merely that it *excels* in that class of work.

Yet I have heard tenor solos—waltzes and so on, which are wholly uninteresting by reason of incorrect treatment.

In a slow solo passage, the tenor sax can very well afford to "take liberties" with the printed part.

By this I do not mean by the introduction of hot extemporisation, or even arpeggio or grace notes, etc.

What I am suggesting is that a certain amount of *rubato* should be allowed.

Don't play the notes with mathematically exact time values; allow the slightest of pauses on certain notes (exactly which must be left to your interpretative faculty), and keep even tempo by cutting the next one a bit short, and so on.

This sort of thing is impossible to put down in musical notation; even if you did split the time-values up into notes with umpteen dots and all sorts of queer tied hemi-demi-semi-quavers, and so on, it would be quite unreadable.

The only way to describe it is "*rubato*," which means, literally, "robbed"; you rob one note of its full value and stick the extra time value on the next!

That is the only way I can describe it. Don't mistake my meaning and try to introduce *rallentandos* in the middle of an even tempo waltz, rather should you give the *impression*, by the use of these *tenuto* notes, of a slowing down here and there.

For rhythm playing, *i.e.*, concerted team work, figures, solo hot choruses, and so on, this *rubato* business must be rigorously avoided. Sharp, clean attack is the order of the day for this kind of playing.

#### Gliding, Not Sliding

There is one other aspect of tenor playing which contributes largely to the effectiveness of a slow solo.

It can best be described as "gliding" from one note to the next.

This can only be used when going *downwards* to a note. The reverse

procedure is unsatisfactory if not impossible.

It is accomplished by a combination of "lipping" and half-key work.

Supposing one wishes to go from, say, *A* to the *F* below.

Play the *A* in the normal manner. Then, by slackening the lip, flatten this *A* as much as you can, down to *G* if possible.

Then, as you reach the lower note by this artificial means, finger that note, and while you are doing this, begin to open the note below, before the higher note is fully open.

Thus—blow *A*; lip down to *G*; half close *G* and at the same time begin to close *F*; by the time *G* is fully closed, *F* is half closed. By the time *F* is fully closed return to your normal lip pressure.

Although this takes some time to read, actually it is accomplished in a flash of a second, and once the idea is mastered, becomes automatic in its application.

You will be surprised how "sympathetic" this, plus *rubato*, will make your tenor solos.

But, for goodness sake, *don't* overdo either of them, particularly the latter.

Don't slide about all over the place like an incompetent violinist; just use the effect now and again.

Once you have mastered the trick, the time and place for its application will become almost sub-conscious.

But, if you overdo it, your listeners might get fed up and render you *unconscious*!

Reg. Owen

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Conducted by ARTHUR OWEN



# DOWN BEATS!

by "Tactus"

WHEN the Pathé Film Co., conceived the idea of filming portions of the actual Dominion Theatre production of "Silver Wings," those responsible for the idea probably thought the experiment would be an economical one.

They evidently did not take into account the rights of the various performers in the theatre, and, no doubt, the action of the orchestra, which first refused to perform unless it received the usual talking film session fee, came as a big surprise.

The Pathé people had sufficient pluck left to imagine they could continue with the scheme without the orchestra, a weird notion which, however, was not allowed to succeed.

The new British Equity then stepped in on behalf of the chorus and made a similar demand.

Once again the producers refused, but when they decided to carry on without both orchestra and chorus, the futility of the position became apparent, and the whole proposition was dropped.

It would have been a monstrous precedent if the idea had carried through and the musicians and other artistes had not asserted their rights. Such a thin end of the wedge would have resulted in untold harm to the living music and drama.

#### The Atlantic Link

Two London musicians, A. J. Potterton and H. Smith, at present

living together in New York, were much surprised on arrival in that city to find THE MELODY MAKER a very popular publication amongst American musicians. Fortunately for them they secured a copy and, on reading some recent notes of mine, they discovered there was a nice little nest-egg waiting to be claimed by them at home.

It appears that both these boys had been employed with the orchestra of the ill-fated "Girl from Cook's" Co., which was staged at the Gaiety two years ago, and which, when it closed down, had insufficient funds left to pay out the musicians.

The exclusive news which I had given was that the directors of the company had recently settled their obligations in this direction with the Secretary of the Musicians' Union, and put these London musicians on the track of collecting their own shares.

The money, when it arrived, in all the circumstances, must have seemed like the gentle dew from heaven.

#### Foort's New Role

Kinema organists will be well advised to tune in to 5 G.B. on Sunday, June 8th, when Sir Dan Godfrey and his orchestra will give a Symphony Concert at the Bournemouth Pavilion.

The chief item on the programme is the Mendelssohn Piano Concerto in G minor and the solo part is to be played by our old friend Reginald Foort, just to show his versatility both as organist and pianist.

Rumour has it that he will soon be

returning to London as the solo organist at the new P.C.T. Super Kinema at Victoria, S.W.,

#### A Mishandled Orchestra

Five months ago I drew attention to the immense difficulties under which the B.B.C. Symphony Orchestra was being carried on.

Instead of Sir Thomas Beecham being in supreme charge of all its principal concerts and so having the opportunity to make his non-deputy orchestra the finest in the world, he has retired time and time again to make way for visiting conductors, some of quite indifferent reputation, who never succeeded in raising the concerts to anything beyond mediocre level, while, as a result, public support was largely withdrawn.

It is now abundantly clear that my complaint was thoroughly justified, for not only has this orchestra sustained a large financial loss (though this is hardly a consideration to bother overmuch so wealthy a body as the B.B.C.), but a definite crisis has now arisen.

The fact is that, unless some alteration is made, the B.B.C. may easily find itself in the unenviable position of being unable to obtain the services of leading British conductors and artistes, who will not risk their reputations in appearances at sparsely attended concerts held under a depressing lack of showmanship.

That things could be very much different is plainly proved by the successes achieved by the famous Vienna



Philharmonic Orchestra under Herr Furtwangler. The understanding between this fine conductor and his men has resulted in that perfect team work which is so vital to the successful interpretation of all works, and, since our symphonic musicians, man for man, are by no means inferior to these Viennese musicians, it is a pity they are not given an equal opportunity to score the same excellent results.

\* \* \*

**Father's Footsteps**

The recent ill-health of Julian Jones was an ill-wind which blew a lot of good for his successor in the conductor's seat at the Prince Edward Theatre, where "Rio Rita" has just finished playing.

The new conductor is J. van Heuvel, son of Jacques van Heuvel, who has had a long career as a theatre conductor himself and who, in fact, is still on tour in a similar capacity.

The son was originally trained under Sevcik, but early signs of virtuosity were interrupted by indifferent health, and for a time the junior van Heuvel had to confine himself to minor leaderships in various touring productions.

His first opportunity of wielding the



J. van Heuvel, Junr.

baton came through his father, who left him to conduct a "march out." As a result of this, young John was subjected to a long period of teasing by his fellow musicians, because on this particular occasion all his embarrassed left hand could find to do was to hook itself in his jacket pocket.

\* \* \*

His first London conductorship was undertaken in 1924, when he directed the show "Stop Flirting" at the Strand Theatre.

The next opportunity again came through his father who, in 1925, was conducting "Love's Prisoner" at the Adelphi Theatre. Van Heuvel senior had to give up the engagement suddenly and young John stepped in at two days' notice to make good.

Again, the father, in 1927, had to give up a similar conductorship at the Winter Garden Theatre where "The Vagabond King" was running, and again his son stepped in and was so successful that he played out the run of the show and went on tour with the same company afterwards.

\* \* \*

The conductorship of "Rio Rita" was also undertaken at two day's

notice and, as I know as a result of a personal visit, he put up an excellent show.

As London's youngest theatrical conductor I am sure a big future lies before him.

\* \* \*

**A Scottish Come-back**

Before talkies came to blackout such luminaries as Norman Austin, Scotland was always good copy for musical news.

I suppose it is at least twelve months now, however, since I heard of any activity on the part of my old friend Norman, and accordingly I am delighted to learn that he has now taken charge of a fourteen-piece orchestra for the new Rutland Super Kinema in Edinburgh.

Musicians in that city have been particularly hard hit, and Norman Austin's triumphal return to the pit is, I hope, a sign of better times and restored musical sanity throughout Scotland.

\* \* \*

As usual, these days, when one kinema restores its orchestral amenities other theatres quickly follow suit. The example set by the New Rutland



Norman Austin



Sam Finegold

was immediately emulated by the St. Andrew Picture House, where the local favourite, Sam Finegold, has returned with an orchestra.

\* \* \*

The Rutland Theatre has not only installed an orchestra but, in modern fashion, it boasts a fine three-manual Ingram Unit Organ, this being claimed as one of the largest in Scotland. Its effects include a Steinway grand piano, a Machell dulcitar and all the usual tonal and non-tonal accessories.

\* \* \*

The Edinburgh Regent Kinema, not to be outdone, has invested in a new Compton Organ, and it was officially introduced to the patrons by Leslie James, who was engaged for the opening recital.

I am informed by Mr. Taylor, the manufacturers' manager, who was

present, that the reception accorded to Leslie was terrific.

Leslie James appears to be specialising in these installation recitals, and, as a matter of fact, has opened as many as three organs in one week.

Recently I found him opening the enlarged organ at the Avenue Pavilion in Shaftesbury Avenue, when he offered an entertaining mixture of legitimate and stunt playing which much appealed to the public and showed off to advantage the capabilities of the modern unit organ.

\* \* \*

**A Revue Conductor**

"Heads Up" Revue at the Palace Theatre (which was taken of on May 17th) meant the return of the orchestra again after the six week's run of talking films, so I went round to see a bit of the show. Maurice Besly was in the conductor's chair and the ensemble of the orchestra was excellent.

The music on the whole was not too inspiring, but Miss Louise Browne's number, in which she dances to the C# Minor Valse of Chopin, was far and away the most artistic item in the production.

\* \* \*

After the show I wandered round to have a chat with Maurice Besly and ask him how he came to be in the conductor's seat. He at once confessed that his first theatrical venture only started four months previously. Having written and arranged the duets that Derek Oldham and Winnie Melville sang in "Blue Eyes," he was at Southampton on the opening night of the tour. Jock Prentice had come down specially to conduct the first performance, and then returned to town again.

On the second night the touring conductor was taken ill and Maurice Besly not only conducted the show that evening, but went on tour for ten weeks with it, and then came to the Palace with "Heads Up."

\* \* \*

Always bent upon a musical career, in spite of his classical training he spent six weeks on the stage, then went to Leipsig Conservatoire under Jeichmuller Schreck and Krehl for two years.

He then became an assistant master at Tonbridge till the war. Commissioned in 1914, he served in



Leslie James





Maurice Besly

France till 1918, when he was wounded and taken prisoner at Mainz. After four days' travelling on lorries, the column was suddenly halted, and the Crown Prince got out of a car and came over to Maurice Besly and his fellow officer and offered them cigarettes.

\* \* \*

Returning to England, Maurice Besly became organist at Queen's College, Oxford, and conductor of the Oxford Orchestra. In 1924 he was with the Scottish Orchestra and during 1926-7-8 went on a tour twice round the world as music examiner for the Colleges, during which he conducted many symphony orchestras and played several piano Concertos.

During one concert in Bombay, the heat was so intense that it was necessary to have a bowl of powder at hand between the solo movements of a concerto to enable him to play, as the cooling fans had to be stopped because of the noise they made whilst in rotation.

\* \* \*

Maurice Besly, not only holds the degrees M.A. Oxon and B.A. Cantab, but has many orchestral compositions published, which include "Portrait of a Dancer in Red," "Chelsea China," "The Phantasy Suite Romanesque," besides numerous choral numbers and pianoforte works.

#### A Tragedy

Many London and provincial musicians, especially members of the London Orchestral Association, are personally acquainted with Percy Frostick, a clever violinist.

He received his musical education at the Guildhall School of Music, and made his professional debut at Queen's Hall, London, under Sir Henry Wood, in 1896. He held several important hotel engagements in London, but had for some considerable time been in the North of England.

According to the *Daily Herald* he was recently found in a nude condition prostrate before an image of Buddha in the Theosophical Hall at Leeds, and subsequently appeared at the local police court, when he was charged with being deemed a lunatic, and was remanded for medical observation.

It was stated in evidence that Frostick had been worried because he had been out of regular employment.

When the police were called to the Theosophical Hall, Frostick was still in front of the image in a dazed condition. With some difficulty police officers assisted him to dress.

There was nothing to indicate how he obtained access to the building, as the doors were secured and the windows fastened.

\* \* \*

#### Hidden Lights of Richmond

Everything was shining as it should have been when I went out Richmond way to look over the new Mears' Circuit Kinema.

The sun was shining, as it should in Richmond, the new orchestra of fifteen performers was shining and Shineberg, the conductor, was shining, although the effulgence of the latter was limited to a few short minutes during which he accompanied Bert and Betty Erroll's stage show and a trailer. At least, that was all I heard, and it seemed a pity that he was not allowed the stage for a complete interlude, as I am sure he would be a big acquisition with the public.



Shineberg



A. C. Farley

Shineberg tells me, however, that he does give selections occasionally, but always from the pit. He lives in hope, however, that he will soon be able to get the orchestra on the stage and take a few violin solos himself.

\* \* \*

The theatre also possesses an excellent two-manual Compton unit organ with A. C. Farley at the console, but I regret to say that these musical amenities, despite their obvious value, are hardly commented upon in the theatre's external publicity. There is certainly nothing to be shy about in this direction.

\* \* \*

#### Correction

I regret that in reviewing the opening performance of the Astoria Kinema, Old Kent Road, S.E., in the April issue, Woolf Godowsky, who is the resident conductor, was referred to as

Louis Godowsky, who is, of course, the well-known concert solo violinist, and is in no way connected with the Kinema.

\* \* \*

#### Making the Best of it

There must be quite a number of kinemas in the country on the lines of Sir Oswald Stoll's Newcastle house where, apart from talkie apparatus, the full musical equipment consists of a small straight organ. With such limited assistance one would suppose that an organist would be totally non-plussed and unable to do himself justice.

But there is a type of man who can always override such difficulties, and it appears that J. Burnett Fenner, the resident organist of the above Newcastle theatre, is of that ilk.

Burnett Fenner realised that an all-organ musical programme would quickly pall, especially when the instrument is a straight one. To get over the difficulty he has called to his assistance the mechanical orchestra; that is to say, he carefully selects gramophone records suitable for kinema presentation and plays them through the theatre's talkie apparatus at such a speed as to bring them in pitch with his organ, and with the helpful assistance of the projection-room operator, uses them as accompaniments to his organ solos.



Burnett Fenner

So long as the operator is a person of "savvy" these records can be made to play with correct balance by means of rheostats.

Undoubtedly Burnett Fenner's idea could be adopted with equal profit by other organists in similar circumstances.

\* \* \*

#### Asleep in the Deep

I think that the most monotonous and soul-killing job that any musician can ever have is to be engaged as a "stand by" to a talking film programme, and only to have a chance of playing when a breakdown occurs.

I notice a trade paper gloats over the funny story supplied by an operator in a large suburban theatre in which the stand-by organist dozed off during the last show, and woke with a start to find himself facing a blank screen. Presuming the film had concluded he plunged into "The King" only to find that a breakdown had occurred!



Chord On

# DROPPING THE PILOT

## Officers of the London Branch of M.U. Repudiated

THE London Branch of the Musicians' Union has been passing through a bitter period of internecine feud, due largely to the apathy of the vast bulk of its members, whose interest in Union questions having a political flavour is negligible.

As a result, a lusty destructive minority has succeeded in dominating recent general meetings to such an extent that the President decided to resign, although the executive committee fully supported him.

At the moment, and as a result of the last of these three meetings, the committee is disowned, and a demand has been made to Headquarters of the Union in Manchester to send down a committee of enquiry, with a view to re-forming the constitution of the London Branch and revising the present personnel of the secretariat.

IT is incredible that the London Branch of the M.U., in view of its long record of useful and diplomatic accomplishments on behalf of legitimate orchestral musicianship, should have arrived at an impasse where a tiny section of its members should be able to wrest the initiative from those officials whose guidance has proved so fruitful, and who stand firmly entrenched in the confidence of ninety-nine per cent. of members.

It has happened simply because these supporters have thoughtlessly failed to rally to their aid, and have not realised the dangers attendant upon their heedlessness.

UNFORTUNATELY the dispute has centred round one whose close connection with THE MELODY MAKER demands some statement of his position; I refer to Mr. Arthur W. Owen, the editor of this section, and late president of the London Branch of the Musicians' Union.

As he can hardly adequately speak for himself, I intrude into his pages to make his position clear to those who, not having the advantage of knowing him personally, can hardly realise the altruistic and self-sacrificing efforts he has made over very many years on behalf of his fellow musicians.

ARTHUR OWEN'S association with the M.U. has always been in a strictly honorary capacity, and is not dated from days when he had time to

spare for such work, but rather from a period when he was as busy a man as any in the profession.

He joined the staff of THE MELODY MAKER in June 1928, relinquishing the leadership of an hotel orchestra for the purpose, and after as long a career in the kinema branch of the profession as can be boasted by very few others. For ten years solid, for instance, he was a conductor of the kinema orchestra at the Angel, Islington, and as a musician holds qualifications which even to-day would assure him of regular and high salaried engagements either as a conductor or organist.

I SPEAK from personal knowledge when I say he has privately fixed up more musicians in engagements in the last two years—without, incidentally, a penny of financial reward—than any commission agent in London, and that time and again he has refused remunerative deputy work rather than deprive the workless of earnings of which they stood sorely in need.

This, then, is the man who, when he was offered the editorship of the Kinema and Light Orchestra Section of THE MELODY MAKER, placed the suggestion before the Executive Committee of the London Branch of the M.U. for its consideration.

It resulted in a vote of confidence in him, and the official expression of the opinion that the co-operation of THE MELODY MAKER, which he might be expected to affect, would be invaluable. He was at that time Vice-President.

In January, 1929, he was returned unopposed to the Presidency, on which occasion he received a further vote of confidence and thanks for his assistance, both as an honorary official and journalistic propagandist.

A year after he again stood for the presidency, and though another candidate was in the field, he was returned with an enormous majority.

IN the last February issue of THE MELODY MAKER an article which he did not contribute caused a great deal of annoyance to a small section of the London members of the Union, because it whole-heartedly supported the disciplinary action of the Executive Committee over members of a West End Orchestra who resented including rehearsals within the spread-over

hours of their contracts. This article commented on "The Mean Mentality of Musicians" who, in view of the present conditions of kinema musicianship, might well have been responsible for arousing the antagonism of well meaning employers and conductors.

So incensed were some of the members, who apparently cherish the conviction that a musician can do no wrong, and an employer must always be suppressed on principle, that they conspired to present a petition to the Union calling for the dismissal of Arthur Owen from the Presidency, and alleging that he was working against the interests of the Union and that, in any case, he was not a *bona fide* member of the profession.

A GENERAL meeting was called, but only a handful of members attended it

After irregular procedure, a vote of censure was passed on the President. The minutes of the meeting were then expunged from the records on account of the irregularities and a further meeting took place.

This resulted similarly, but again it could have been dismissed as irregular, as a large number of voters were proved to have forfeited their franchise, through being in arrears of contributions.

At this stage Arthur Owen resigned, not only in disgust but to relieve the Union officials of any personal embarrassment.

The president elect then claimed office, but the serving Executive Committee refused to work under him, its sympathy being all for the policy of conciliation and collective bargaining advocated by both Arthur Owen and the permanent officials.

MEANWHILE the *Daily Worker*, that fiery organ of the "reds," came out with a story, headlined "Betrayal," referring to Arthur Owen and his fellow members of the committee as "Reactionaries," and the former as an anti-trade union president.

It also alleged that the branch leaders only served as it enabled them to retain cushy West-end theatre jobs.

The article stongly urged the building up of a Minority Movement inside the M.U. in order to appoint militant committee men with a view to



suppressing the "sabotage of the reactionaries."

A SUBSEQUENT article in another issue again called for the same action. Nobody but fellow visionaries takes the *Daily Worker* seriously, but it is as well to contradict any suggestion that the members of the Executive Committee have any axe to grind in giving their time and efforts to the conduct of Union business.

Not only is this committee properly elected by a full ballot of members, but of the twelve members, president, vice-president and three trustees, only three have West-end theatre jobs, and in any case come from the rank and file, while some twenty-five per cent. of the remainder were actually on the disengaged list at the time of these proceedings.

THE only importance which can be attached to this *Daily Worker* propaganda is to show that there is a minority party of the Union actively concerned in breaking down the policy of collective bargaining which has proved so beneficial during the last twelve months.

There are times when the good will of employers is vital in the interests of musicians. Any other policy will result in alienating all sympathy from the profession, and delay the normal resumption of work in kinema orchestras.

Arthur Owen is the first pilot dropped, and though it frees him to look after his own interests, it deprives the profession of one who might have done a lot more good work in steering musicians back into a safe harbour.

P. M. BROOKS, *Editor*.

## NEWCASTLE NEWS

### Gaumont British Scheme

THE Gaumont-British Company own three kinemas in Newcastle-on-Tyne.

The Grey Street Picture House, still running a "silent" programme, and employing a small resident orchestra.

The Westgate Picture House, with organ, but no orchestra, running talking film programmes.

The Pavilion, with an orchestra of eleven players, which is required to give stage presentation shows three times daily, as an interlude in the talking film programme, and in addition transfer their services, when required, to play an occasional silent film at the Westgate Picture House, or augment the Grey Street small orchestra for interludes.

The Plaza, which is a new suburban theatre retained an orchestra of eight till May 10th, but now relies upon organ interludes only.

Two concerts were held on behalf of unemployed musicians at the Empire and Palace Theatres recently, and the splendid sum of £150 was collected as a result.

### General News and Notes

## MORE NEW KINEMAS

District.	Owners.	Seating capacity.
<i>London and Suburban.</i>		
Lewisham, S.E. ....	Gaumont British	3,000
Kensington, W. ....	Mr. Herbert Yapp	3,000
Tooting, S.W. ....	Bernstein Theatres, Ltd.	4,000
<i>Provincial.</i>		
Leicester ....	Mr. Bert Cole	2,000
Ayr, Scotland ....	Geo. Green, Ltd.	3,500
Gravesend ....	Gem Theatre Co.	1,400
Leeds ....	Shaftesbury Trust, Ltd.	2,500
Grays, Essex ....	A. E. Abrahams	1,000
Leamington Spa ....	Mrs. S. Devis	1,600
Coventry... ..	P.C.T.	2,600
Humberstone, Leicester	Mr. W. B. Cole	2,000
Colchester (Regal) ...	Messrs. Ager and Thompson	1,500
South Shields ... ..	Thompson's Enterprises, Ltd.	1,000
Sparkbrook, Birmingham	Hockley Picture House Co.	1,500

## SEVEN MUSIC HALLS

### to become Cinemas

A GROUP of London suburban Music Halls, known as the Summers Brown Circuit, has been purchased by Victor Sheridan for the purpose of turning them into kinemas.

Extensive alterations and wiring for talking films, are already in hand, and it is expected to re-open the theatres in the early autumn.

There is no doubt that stage presentations will still be given, and orchestras will, in consequence, be still necessary. The theatres included in the Circuit are the Kilburn Empire, Croydon Empire, Ilford Hippodrome, Grand (Clapham), Camberwell Palace and Empire.

## LONDON THEATRE GOES TALKIE

### New Premises

THE Prince Edward Theatre, which was only opened at the beginning of April with the musical comedy "Rio Rita,"

is to be used for a limited period for the Fox talking film "Song O' My Heart"

All the principal modern London theatres are now wired for talking films, and it is evident that between the production of plays and revues, they will be used for the presentation of films.

## Assoc. BRITISH CINEMAS

### Extension of Circuit

MR. John Maxwell, the managing director of the A.B.C. Circuit, has purchased five more London theatres, which were owned by Mr. Abe Gilbert.

They are: The Palladium, Brixton; The Coronation, Manor Park; The Queen's, Forest Gate; The Olympia, Shoreditch; and the Hippodrome, Poplar.

At the present time there are no orchestras engaged at these kinemas, and the change of proprietorship may be of advantage as it is quite possible that stage presentations will be given which will call for orchestral accompaniment.

## PORTSMOUTH ACTION

THE Portsmouth branch of the Musicians' Union and the local Trades Council have sent a combined deputation to the Portsmouth municipality protesting against the engagement of service bands.

It is stated that if the money spent on these engagements during the 1929 season had been used for the engagement of civilian musicians, it would have absorbed the local unemployed musicians for over five months.

## NEW ORGAN INSTALLATIONS

### Messrs Compton & Co.

NEW Compton Unit Organs have been installed during the month of May in the following theatres:

On May 5th, a two-manual instrument at the Alma Theatre, Luton, opened by H. A. Dowson.

On May 12th, a large 3-manual instrument at the Regal Kinema, Glasgow.

On May 19th, a large 3-manual instrument at the Piccadilly Theatre, Birmingham, this being the sixth Compton organ to be installed in the Midland city.

### Messrs Hill, Norman & Beard

New Christie Unit Organs are shortly to be installed by this firm at the Capitol Theatre, Swansea, and the Electric Theatre, Bournemouth.

## FACULTY OF ARTS

### New Premises

THE Faculty of Arts has removed from Upper John Street, Golden Square, W., to premises in the same building as the Royal Institute of Painters in Water Colours, 190-195, Piccadilly, W.1.

The necessary structural alterations and re-decorations are at present in progress, and the members' suite and the Concert Hall will be opened early in June.



## LATEST ORGAN & Light Orchestral Records

### COLUMBIA.

(12 in. Dark Blue label, 4/6.)

#### The Court Symphony Orchestra.

"THE THREE MUSKETEERS." Selection, Part I. Friml.

"THE THREE MUSKETEERS." Selection, Part 2. Friml.

(DX 40)

The introduction arrests attention because of its peculiar rhythmic orchestration. "Every Little While," and "Queen of My Heart," the latter arranged for trumpet solo and beautifully played, are the principal song successes of the play, and the recording shows how well they merit their success.

Part 2 opens with "Your Eyes" valse, and "Ma Belle," a dainty melody elaborated with glockenspiel effects. "The March of the Musketeers," with its fine martial melodies, splendidly recorded, completes an outstanding record.

(10 in. Dark Blue label, 3/-.)

#### Stanford Robinson's National Folk Dance Orchestra.

"DICK'S MAGGOT" (Folk Dance).

"NONESUCH" (Folk Dance).

(DB 82)

Cecil Sharpe's clever arrangements of these old English folk songs provide so much contrasting tone colour that the constant repetition of the short themes never becomes monotonous. Both numbers are models of careful presentation, the varying degrees of light and shade being faithfully portrayed.

#### Emil Velasco (Organ Solo).

"ESTRELLITA" (M. Ponce).

"LA GOLONDRINA" (Mexican Air).

(DB 85)

Excessive use of the tremulants and erratic diminuendo and crescendo effects on the swell pedals produce an excellent imitation of a musician playing a giant accordion.

The xylophone effects in "La Golondrina" appear to be somewhat strange in their harmonic form.

To be candidly critical, it is impossible to find a redeeming feature in such a record, which is a parody of modern unit organ presentation.

#### Albert Sandler and His Orchestra.

"DREAM LOVER." Schertzing.

"MY LOVE PARADE." Schertzing.

(DB 92)

These popular theme songs from "The Love Parade" film, give Albert Sandler a splendid opportunity for effective solo playing, of which he takes full advantage, being well supported by a sympathetic accompaniment from his orchestra.

### H.M.V.

(12 in. Red label, 4/6.)

#### Arthur Catterall.

(Violin solo with piano accompaniment.)

"CHANSON DE MATIN."

Sir Edward Elgar.

"CHANSON DE NUIT."

Sir Edward Elgar.

(C 1839)

A record so near perfection that criticism is completely disarmed, and high

praise is due, not only to soloist and accompanist, but also to the recorder.

The outstanding record of the season, which every violinist should possess.

#### Marek Weber and His Orchestra.

"SUITE ORIENTALE." Popy.

(C 1845)

Part 1. LES BAYADERES, a romantic number, with characteristic flute and oboe solos.

"AU BORD DE GANGES," the opening oboe solo, with horn answering theme, is followed by violin and flute solos, equally well played by all instrumentalists. The concluding ensemble passages are cleverly phrased.

Part 2. "LES ALMEES," a dainty number with wood wind duets and tambourine effects, is followed by the "PATROUILLE," a 2/4 interspersed with a fanfare of trumpets, with answering echoes from horns. Good tone is displayed and excellent ensemble, in the last movement. Recording excellent.

#### Sydney Gustard (Organ Solo).

(Played on the Wurlitzer Organ of Trocadero Kinema, Liverpool.)

"POUPEE VALSANTE." Poldini.

"UN PEU D'AMOUR." Silezn.

(B 3318)

Clever registration and the careful and restrained use of the tremulant combine to make both sides of this record excellent examples of the capabilities of the modern unit organ.

#### Sandy Macpherson (Organ Solo).

(Played on the Organ of the Empire Theatre, W.)

"ALONE IN THE RAIN." Goulding and

"MOLLY."

Dougherty.

(B 3379)

These theme songs from "The Grand Parade" make an interesting and melodious record.

In "Alone in the Rain," several instrumentalists augment the solo organ, and in "Molly," a saxophone and clarinet are used in a similar manner. To label such a record as an organ solo is unjustifiable, and although obvious to the musician, may deceive the general public. The practice should be discontinued.

#### Jesse Crawford (Wurlitzer Organ Solo).

"I'LL CLOSE MY EYES." Friend.

"CRYIN' FOR THE CAROLINES." Lewis.

(B. 3382)

Examples of clever registration are frequent in this record, but constant change upsets the rhythmic sequence of the melody into detached and meaningless sections. Glissando effects are also overdone, and the record becomes "affected" rather than artistic.

#### Reginald Foort and H. Vincent Collier.

(Wurlitzer Organ Solos at the New Gallery Kinema, W.)

"NOW I'M IN LOVE." Yellen and Shapiro

"SYLVAN SCENES." Fletcher.

(B 3361)

It is interesting to compare the different styles of these two organists, who record from the same organ.

Reginald Foort in "Now I'm in Love," gives us excellent phrasing, clear cut rhythm in syncopation, and quiet but effective orchestra imitation.

H. Vincent Collier plays one number of the "Sylvan Scenes" Suite. There is little attempt at orchestral imitation, but the registration used makes a pleasing tone picture. The changes are a little abrupt in several places, but this is often unavoidable when a change of manual is necessary.

### PARLOPHONE.

(12 in. Dark Blue label, 4/6.)

#### Victor Olof and His Salon Orchestra.

"LA SOURCE" BALLET SUITE. Delibes.

Parts 1 and 2

(E 10983)

Part 1 contains the "Scarf Dance" and "Scene d'Amour." Both numbers are presented with minute attention to rhythmic sequence, and the tonal balance of this salon orchestra seems to lend itself to a natural ensemble.

Part 2 commences with the air and variations for two flutes, played with precision and delicacy. "The Dance Circassienne" with its brilliant finale is presented in excellent style.

Good recording helps to enhance a brilliant record.

#### Dajos Bela Orchestra.

"THE COUNTESS MARITZA" POTPOURRI. Kalman.

(E 10982)

The martial introduction is followed by an andante violin solo played with much sympathy. A valse excerpt in true Viennese style is attractive and a bright chorus number in 2/4 concludes the first part.

On the reverse is a long violin solo with charming themes elaborated by violin, flute, and cello obbligato passages. A brilliant Czardas allegro movement serves as a finale to a very tuneful potpourri well played and successfully recorded.

(10 in. Dark Blue label, 3/-.)

#### Philip Dore (Organ Solo).

(Played on the Bournemouth Pavilion Compton Organ.)

"THE STUDENT PRINCE" (Selection).

Romberg.

Parts 1 and 2.

(R 624)

The Unit Organ adaptation of this musical comedy selection is not an easy task, and the fact that Philip Doré has failed to secure a satisfactory presentation proves the vital necessity of adequate knowledge of the recording value of each registration used, particularly in regard to orchestral imitation, which is weak and ineffective in this case.

The use of a heavy pedal organ in the opening chorus is justified, except in the change of manual registration, where its prominence was immediately noticeable. The registration in the solo numbers was not a success, and the practice of holding sustained modulating chords with a tremulant, results in something very much like a "wobble." Staccato effects are overdone in the heavy chorus registration, giving the inevitable fair-organ effect. Much experimental work must be done before any records worthy of either this talented organist or the organ at which he presides are produced.



# THE ORGAN IN THE BALLROOM

## Substituting for a Dance Band

by JAMES HODGETTS, F.R.C.O.

**T**HE name of James Hodgetts is a household word in Lancashire if only for the fact that its owner was the idol of the Tower Ballroom dancing fans for many moons.

The first public appearance of our contributor was in his early teens, when he was billed as a boy virtuoso pianist presenting Beethoven Sonatas to local musical enthusiasts.

Turning his studies to the organ, he subsequently held numerous church organ appointments and also organised and conducted the Burton-on-Trent Orchestral Society, whose orchestra numbered no less than seventy performers.

A period as solo pianist and accom-

panist in conjunction with several well known concert artistes followed.

The war intervened and within a year of returning home he took his F.R.C.O. degree.

Then followed four years as solo organist at the Winter Gardens, Blackpool, as Musical Director of the Blackpool Lyric Operatic Society and the Fleetwood Choral Society, and subsequently as solo organist at the Tower, Blackpool, where his dance music has been such a great feature of the Ballroom during the past winter season.

At present James Hodgetts is acting as solo organist at the Palladium Kinema, Blackpool.



James Hodgetts, F.R.C.O.

or, worse still, the "one-man-band!"  
**Practical Points.**

Now for the hints which, as the result of my own experience in playing to actual dancing in one of the largest ballrooms in the Kingdom, may, I hope, be found useful.

In the first place, I would recommend playing from an ordinary P.C. score—endeavouring to give a strongly defined melodic outline, together with a crisp accompaniment in a totally different tone colour. The accompaniment may quite easily be infinitely varied from a rhythmic point of view.

I give below a few short and obvious examples of the rhythmic possibilities in a simple phrase: these may be varied almost indefinitely.

They are extracts from the fox-trot "Birmingham Bertha," published by Messrs. B. Feldman & Co., to whom I am indebted for permission to quote this number.

Ex. 1

etc.

**W**HEN speaking of the adaptation of dance music to the kinema organ, one is immediately confronted with the problem of endeavouring to reconcile two radically opposed elements, inasmuch as dance music is, and always must be, nine-tenths rhythm, whilst the organ is not, in the tone sense of the word, a rhythmic instrument.

However, the modern kinema organ is certainly a great stride in the direction of rhythmic feeling, if only by reason of the inclusion of many forms of percussion, since percussion was undoubtedly the first means of expressing rhythms in sound, and, to a very large extent, must still govern the successful playing of dance music.

### Two Aspects.

The whole question of organ adaptation may be considered from two aspects: one is the simple playing of dance music on the organ—the other is the playing of dance music to and for dancers, and this latter side of the question must be looked at from an entirely different view-point.

Almost every kinema organist will have played dance music in the usual course of his work, but in the playing of a dance number as an ordinary solo, trifling liberties may legitimately be taken, for the sake of effect.

When the same number is played for actual dancing, however, I must once again labour the point that the one essential feature is, and must be, rhythm. Fanciful registration, constant changing of "effects," inordinate use of the "slide," etc., must all, if necessary, be entirely subordinated

to the need for a strongly marked rhythm.

In short, the player should treat his instrument, not as an organ, but as a dance orchestra, and the characteristic features of the dance orchestra must, as far as possible, be reproduced.

Many of the published organ "arrangements" are not successful when played for actual dancing, the reason being that the arranger will treat the Unit instrument either too much on the lines of the ordinary organ (with its smoothly-flowing legato phrasing), or, on the other hand, he may become intoxicated with the many resources of the modern kinema organ and, in the endeavour to make use of them all, will produce a kind of musical (but very fidgety) "crazy quilt."

In either case, the rhythm, from a dancer's point of view, is bound to suffer. It is hardly possible, within the limits of an ordinary article, to treat upon the whole question of adaptation, but before I pass on to give a few hints which, I hope, may be of service, may I be permitted to say that the many variations of sound and effect possible on the Unit organ can, when injudiciously used, become the worst form of monotony?

### Don't Be "Jazzy."

The incessant use of bass drum and cymbals, and the "tonkle, tonkle, tink, tink, chink, bang, zing" effect, so beloved by many, may dazzle the groundlings for a few moments, but one is inevitably reminded of the "dobby-horses" on the fair-ground,



**Ex. 2**

**Ex. 4**

**Ex. 3** *gva*

**The Orchestral Palette**

Make your changes of tone-colour on a half-beat, and endeavour to have as many different tone-colours as possible arranged beforehand on your pistons, as there is very little time for individual registration. Use the "flue" tone very sparingly, and make all "solo" passages as orchestral in colouring as possible.

In regard to orchestral colouring, I cannot speak too strongly against the incessant use of the tremulants. Only too often one hears what would otherwise be good, crisp and clean orchestral tone, distorted by a perpetual "wobble," the resultant effect being that of a glorified harmonium, and a consequent ridiculing of the Unit organ as a serious musical instrument.

The tremulant is a most valuable adjunct to the kinema organ and,

when judiciously used, adds inestimably to the effect of many combinations, but, when overdone, it becomes merely a source of intense irritation.

In the playing of fox-trots, particularly, the tremulants should be most sparingly used.

I would not rely too much upon "double touches" in dance playing—they do not conduce to a crisp rhythm.

**Percussion Effects**

Now for that most important question, percussion: do not allow your percussion effects to become monotonous, but, once more, remember that rhythm is the soul of dance music, and that percussion is the soul of rhythm.

In your accompaniment, "ring the changes" upon snare-drum, tambourine, castanets, tom-tom, wood-block, etc., on "off" beats (suited to the "effect" to the style of music, of course), reserving bass drum, and, particularly, cymbals, mainly for strong beats.

When estimating the "weight" of tone necessary for a dance number, do not forget the noise made by the dancers' feet on the ballroom floor.

Finally, and most important point of all, play, and play constantly, to the *melronome*, remembering that one second's variation in the rhythms may have disastrous effects upon the success of the dance.

A crisp "pianoforte" touch is, of course, most essential, particularly in fox-trot playing. Avoid all suspicion of "legato" pedalling, and do not overdo the 16 ft. pedal tone—nothing will so readily give a "church" effect.

*Yet Another!*  
**Unbiased Opinion**  
of the

22, Heathfield Road  
Croydon,  
Surrey.  
28th April 1930.

V. Hayes-Jones Esq.,  
Christie Unit Organs,  
372, York Road, S. 7.

Dear Mr. Hayes-Jones:

I had the opportunity of spending a morning recently testing the "Christie Organ" at the Regal Norwood, and would like to convey my impressions to you.

My experience of English Unit Organs is rather limited but in America I have played Cinema Organs by all the leading Builders, and in justice to your Firm I must say that I was greatly surprised by the all-round excellence of the Norwood Organ. I consider that tonally it is equal to the best American productions. In addition to the Orchestral Stops, Percussions, and Screen Effects, all of which are of very fine quality, it was a great pleasure to find included in the scheme, traditional English Organ tone.

Turning to the mechanical side, I found the action to be perfect in response. It answered instantaneously to the most exacting tests which I made. I was impressed also by the action of the Swell Shutters, so vitally important in a Cinema Organ; as also the Tremulants.

The Stops and Controls are most conveniently arranged, and I felt quite at home after a few minutes only at the Console, the design of which is magnificent and in this direction the "Christie Organ" has definitely established a lead.

In conclusion may I congratulate your Firm on the production of such a splendid Cinema Organ?

Wishing the "Christie" continued success

Yours faithfully,  
*Alan Saylor*  
Sole Organist,  
Davis Theatre, Croydon.

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LOVABLE YOU

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WE TODDLED UP THE  
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**DEBROY SOMERS BAND**

- CB 56 { Wallah-Malaka-Lucy, 6/8 One-Step\* (Tempo 62)  
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- CB 57 { Love is a Dreamer, Fox Trot\* (Theme Song, "Lucky in Love") (Tempo 50)  
Harmony Heaven, Fox Trot\* (Theme Song, "Harmony Heaven") (Tempo 50) } 3/- each

**RAY STARITA and His Ambassadors Band**

- CB 58 { I'll Always Be Dreaming of Mary, Waltz\* (Tempo 40)  
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The Moment I Saw You, Slow Fox Trot\* (Both from "The Co-Optimists") (Tempo 40) } 3/- each

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- CB 60 { Goodbye to All That, Slow Fox Trot\* (Tempo 40)  
RIO RITA—I'd Rather Have a Memory of You, Slow Fox Trot\* (Tempo 32) } 10-inch

(† With Vocal Trio.) (\*With Vocal Chorus.)  
● For full list—see this Month's Supplement.

**FAMOUS AMERICAN DANCE BANDS**

**TED LEWIS and His Band**

- CB 63 { The Lonesome Road, Fox Trot\* (Theme Song, "Show Boat")  
San, Fox Trot } 10-inch
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**WILL OSBORNE and His Orchestra**

- CB 61 { There Will Never Be Another Mary, Waltz\* (Theme Song, "They Learned About Women") (Tempo 42)  
Watching My Dreams Go By, Fox Trot (Theme Song, "She Couldn't Say No") (Tempo 48) (Merle Johnston and His Ceco Couriers) } 10-inch

**PAUL SPECHT and His Orchestra**

- CB 52 { Keepin' Myself For You, Fox Trot\* (Tempo 38)  
The Harbor of My Heart, Fox Trot\* (Both Theme Songs, "Hit The Deck") (Tempo 44) } 10-inch

**The SEVEN "HOT AIR" MEN**

- CB 53 { Harlem Madness, Fox Trot (Theme Song, "They Learned About Women") (Tempo 54)  
Navy Blues, Fox Trot (Theme Song, "Navy Blues") (Tempo 52) } 10-inch

**The COLUMBIA PHOTO PLAYERS**

- CB 54 { March of The Old Guard, Fox Trot\* (Theme Song, "Devil May Care") (Tempo 56)  
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(\* With Vocal Chorus.)

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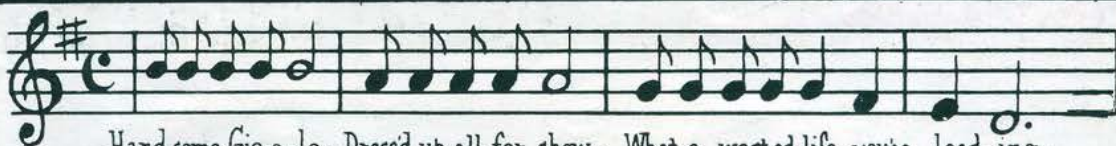
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*fox-trot*



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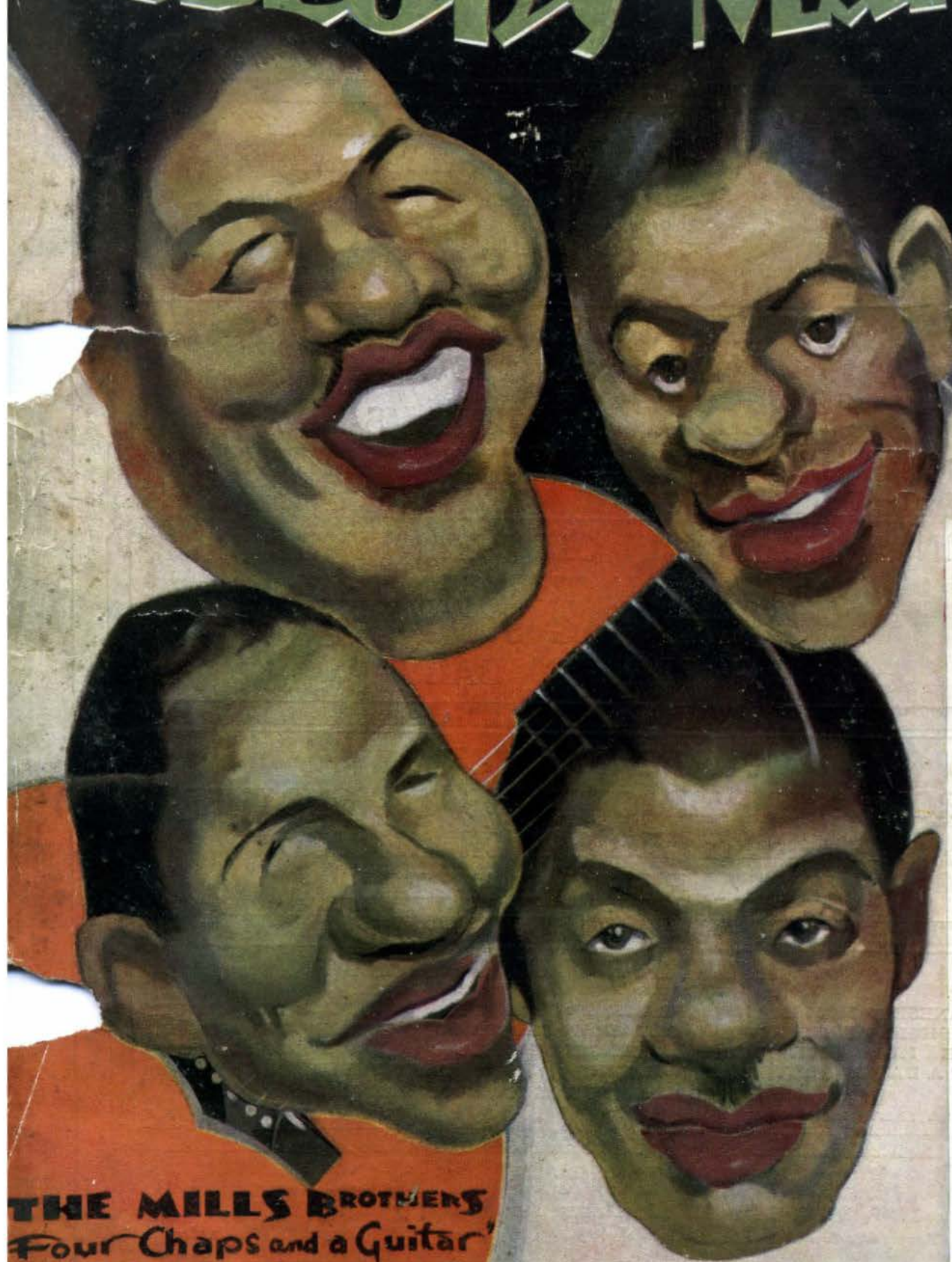
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