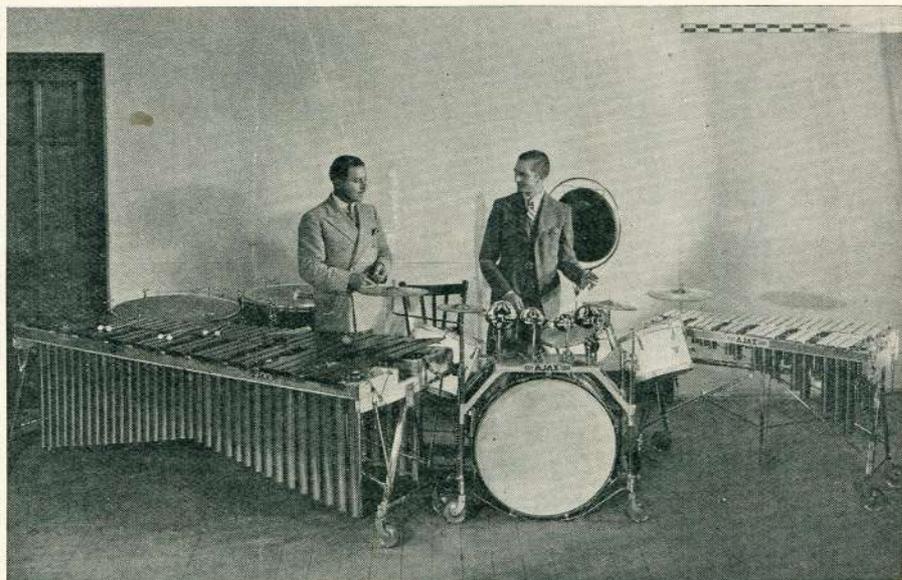


An entertaining
Magazine for all
Drummers

PERCUSSION

B & H



HARRY ROBBINS, with DEBROY SOMERS

No. 3

Price 3d.

(See page three)

Why do Work

You're not paid for

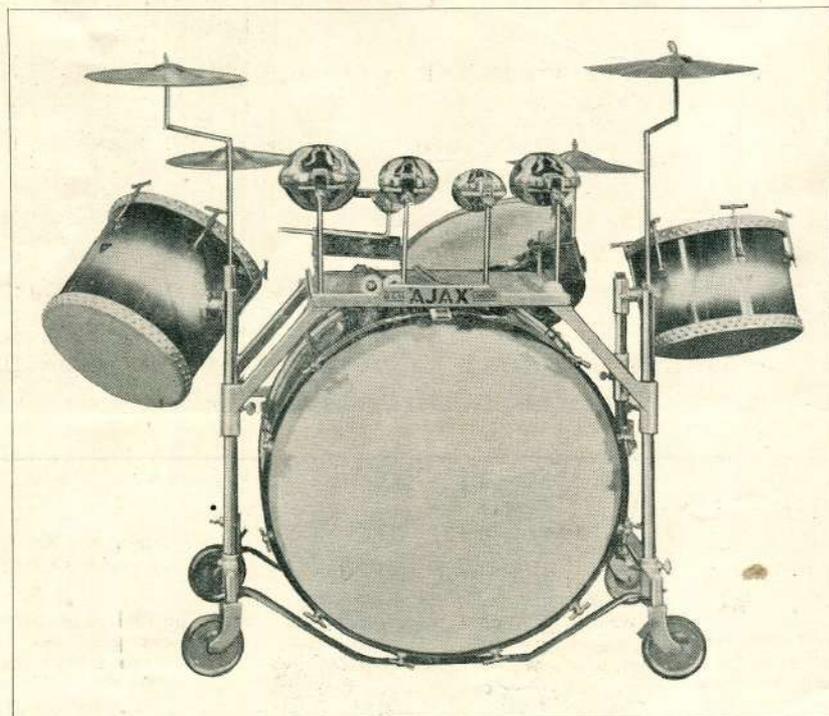


YOUR JOB IS TO *PLAY* DRUMS, NOT TO LIFT THEM ABOUT—NOT TO KEEP ON FITTING UP AND TAKING DOWN — NOT TO SEARCH ROUND FOR EFFECTS THAT OUGHT TO BE JUST WITHIN YOUR REACH

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**IN APPEARANCE AND EFFICIENCY
THE BEST
BECAUSE IT IS AN "AJAX" PRODUCT**

For "AJAX" SERVICE STATIONS, see page 16

Travel Topics

"The journey of a thousand miles begins with a single step." So runs an old Chinese proverb. Like all other proverbs, its truth is very obvious. All it means is, no matter how far you intend to travel, you've got to make a start *some* time!

We all know that. Another thing we know is this. If we slip up in making the first step, it probably means a sprained ankle or something—and the journey doesn't come off!

As far as drumming is concerned, you may have ideas of going a long way. Or, perhaps, a short trip is all you want, just for a bit of amusement.

In either case, you have to start off with that single step, about which the Chinese gentleman wrote so many centuries ago.

Be careful. That first step may mean everything—or nothing. You yourself may start off the wrong way, or you may be tripped up by someone telling you there's nothing to learn in drumming. Quite a lot of otherwise sane folk think it's only a matter of banging about with a couple of sticks.

If that were true, what an uninteresting thing drumming would be! If there were nothing to learn—no mistakes to be made and corrected—no rules to master—everybody could be a drummer!

The truth is there are lots of things to learn, many errors to be corrected and quite a number of rules to be observed. As to how many, that depends on how far you are going.

Whether you mean to study drumming for the rest of your life, or whether you only want to go far enough to amuse yourself and entertain your friends, there is a book that will show you exactly how to take the first step, and how to make the whole journey as pleasant and as profitable as can be.

It is called "Modern Rhythmic Drumming". It was written by Eric Little, and is published by Boosey & Hawkes, Ltd., 8-10, Denman Street, London, W.1, and the price is only 5s. post free.



PRICE
5/-
NET

BOOSEY & HAWKES, LTD.
295, Regent Street, London, W.1

Percussion

AN ENTERTAINING MAGAZINE FOR ALL DRUMMERS

Published by Boosey & Hawkes, Ltd., 8-10, Denman Street, Piccadilly Circus, London, W.1

Third Time — Luckier Still!

THE wise folk who invented our platitudes, maxims and whatnot certainly did a good job when they produced "Third Time Lucky"! It's almost uncanny how many people pin their faith to this saying—and get away with it!

Do you know why it is? It's just because, when the third chance comes along, most people are convinced everything's going to be all right. So they start in with full confidence. There isn't such an element of risk *this* time. The odds are in their favour. Consequently, everything *is* all right! Students of psychology tell us there is a good reason for supposing that a third attempt will be the most successful. They say that, by the time you have tried twice, you have gained very valuable experience although you haven't had time to get discouraged. Therefore, argue the professors, you are in the best position to succeed.

Sounds good, doesn't it? All the same, I think the slogan would be much more helpful if it ran like this: "First Time, Lucky—Second Time, Luckier—Third Time, Luckier Still!"

Then we'd all *start* off full of beans and confidence. The original saying has proved its usefulness. Now it wants bringing up to date.

Anyway, my version has worked out O.K. as far as this magazine is concerned. The first issue was out of print in no time. The printing order was considerably increased for No. 2.

And here's No. 3—better and luckier still. Perhaps there isn't any "luck" about it, though. Maybe it's just confidence in success.

The revised version of the old-time slogan will do you a lot of good if you adopt it as your family motto. Try it.

THE PICTURE ON THE FRONT PAGE

"OLD-TIMER" is a term used in the musical profession as a mark of affection. But it is sometimes misunderstood. An "old-timer" is not a man belonging to times that are past. Far from it.

To qualify for this description, one must have been just long enough at the game to have found out all there is to know about it.

Two men who can claim this distinction are Debroy Somers and Harry Robbins.

Both of them, one as leader, the other as a percussionist, have seen dance music develop from jazz to its present state of refinement.

In fact, it was Debroy Somers, when at the Savoy Hotel, leading the original Savoy Orpheans, who took an early part in sorting out the jazz jumble and putting sense into dance band orchestrations.

He is still going strong and keeping well in the limelight of public opinion.

Harry Robbins is also an "Old Savoyard." He is entitled to other "old school ties," too—the "Old Hyltonian," for one.

His tremendous showmanship in Jack Hylton's Band will be

remembered by all who saw it. There was something else behind that showmanship—technical skill and sound musical knowledge.

* * *

What is the secret behind the fact that people can stick at the game long enough to become "old-timers," and yet never get "stale"? How is it they are ready for any new style that comes along—that they are never caught napping?

It's just because they are *keen*. Because they *like* their work. As far as leaders are concerned, that's enough.

* * *

A percussionist has to have something else—reliable instruments. Read what Mr. Debroy Somers has to say on this subject:

Because I consider the percussion department to be one of the most important sections of any band, I fully realise the necessity for drummers to have the best instruments they can get.

That is the reason why I am very glad Harry Robbins plays "Ajax"!

DEBROY SOMERS.

Produced for the Player's Pleasure and Profit—Ajax



THERE ARE MANY REASONS

why the Snare Drum you need is an
“AJAX” NEW CENTURY

Just ONE of those reasons will be
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IT IS THE PERFECT SNARE DRUM FOR EVERY SNARE DRUM PURPOSE

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STANDARD FINISH, BRIGHT NICKEL PLATE. ALSO IN EVERY ONE OF THE SUPER FINISHES. SEE CATALOGUE . .

For “AJAX” Service Stations, see page 16.

You Can't Have too Much of a Good Thing !

THERE'S a certain amount of doubt as to the truth of the saying that if a thing's good, you can't have too much of it. Whiskey, for instance—and steak and kidney pudding.

Even in such delectable refreshments as these, however, there is some difference of opinion as to what really constitutes “too much”.

But, in the matter of snare drums, no such doubt arises. When you have to make up your mind whether to have a narrow model or a deep model, you can safely rely on the old saying quoted above.

No longer is snappiness the only thing to be considered. The question of *tone* is extremely important these days. And in nearly every description of orchestra or band, the tone most generally required is best described as “deep”.

Mind you, this does not imply any suggestion of tubbiness. Far from it. Crispness is called for, but there must be “body” behind it.

The one thing that decides this tone is the depth of the shell. Without any question the ideal depth is 6½ inches. Therefore, every drummer who is really keen on doing the job properly should use a drum of this size.

It will give a wider range of power than the shallower models. The quietest of playing sounds excellent—there is plenty of fullness in the tone, however softly the instrument is played. Naturally, the extra depth will also give more volume when required.

There is no doubt about it. The finest snare drum, for practically every purpose, is a 14in. by 6½in. model, with two sets of snares.

Whether you prefer a metal or wood shell, the benefits are just the same—a greater depth of tone—a wider range of volume—and every degree of tone you are ever likely to want.

On those occasions when you must have all possible snap, you put the top snares into action. When the utmost power is wanted, both sets of snares are used. For normal playing, the lower snares will give all that is required. With both sets of snares off, an excellent tomtom effect is available.

* * *

So you see that, in this case, you *certainly* can't have too much of a good thing ! And the secret of a good thing is open to all who use Ajax drums and equipment.

There's Experience Behind this Opinion !

WALTER A. ROBERTSHAW, of the Municipal Orchestra, Dovercourt, Essex, says :

“The New Century Snare Drum is everything that is claimed—and more ! From a whisper to the loudest roll, its tone is perfect. It is a pleasure to use such an instrument.”



Ajax—Produced for the Player's Pleasure and Profit

Sousa had Rhythm!

by

AND so John Philip Sousa became the March King. It was not a self-acclaimed title, but justly bestowed upon him by a critical and, at that time, sceptical public.

Millions of words have been written about John Philip Sousa and his famous band, his ability as a musician, as a conductor, and a gentleman. But what is it that made him famous as the March King?

The fine qualities of Sousa and his great band that you have heard of and read about had existed before in other bands and other bandmasters, and are still in existence now.

For example, Patrick Gillmore, who was a pioneer in that field, and later, Thomas Preston Brook, of Chicago Marine Band fame, or Ellis Brooks, Al Reeves, Victor Herbert, to say nothing of many we have in that field to-day, all composers and fine musicians.

They Missed Something

But they did not become March Kings! What is it Sousa had that the others were lacking? I have put this question to many of my bandmaster acquaintances and their answers varied. But one of them said this: "Because Sousa had perfect drum parts."

That is what I wanted to hear. But I would add a few words to that statement—"And he insisted upon the proper interpretation of them."

This, I believe, proved a very great factor in the ultimate success of John Philip Sousa.

Here is the point: His perfect drum parts and his interpretation of drum rhythm. Check this for yourself. Compare the drum part of a Sousa march—*Semper Fidelis*, *Thunderer*, *Stars and Stripes*, or any of that calibre, with other marches, including European or American compositions.

In the "others" you will find the drum parts surprisingly inferior to the rest of the score; in fact, so inferior that, very often, a drummer could play the drum part of one march and it would suit another just as well!

Arrangers Neglect Us

In my career as a drummer, I found most drum parts of marches wanting, the nearest to the Sousa marches being those of T. P. Brook, Ellis Brooks, Fred Weldon, and Al Reeves.

I do not hesitate to say that many arrangers do not know how to write a drum part, and composers do not seem to be sufficiently interested to check the drum part as earnestly as they do the others.

Was Sousa a drummer? No, he was not, but his boyhood friend, a nearby neighbour in Washington, Frank S. Lusby, was an expert rudimental drummer, and together they composed drum and bugle corps marches, embedding early in the March King the spirit of martial music.

This early influence must have become deep-rooted, for it was carried throughout his entire life, and is present in every composition.

Sousa was born in Washington, D.C., in 1854, and enlisted in the Marine Band as an apprentice musician in 1868. His drummer friend,



WILLIAM
F.
LUDWIG

President of the famous firm
of Ludwig & Ludwig, Chicago,
and himself a keen drummer

Frank S. Lusby, enlisted in 1861. Among the works that this pair wrote for the drum and bugle corps at that time was an instructor for trumpet and drum, published in 1886, now out of print.

On the title page, Sousa gives credit to Frank S. Lusby for his assistance in compiling this instructor. This book is based on the rudiments of drumming. It contains, as elementary instructions, the rudiments of drumming, also a number of drum and bugle marches.

The trio of one of them, *With Steady Step*, is the same as the drum and bugle parts of the now famous *Semper Fidelis* march. Since the drum part is unchanged, it is safe to say that Frank S. Lusby wrote it.

Also he probably wrote many of the drum parts to other Sousa marches that followed, for they are all strictly rudimental, as a military march should be, in order to bring out the strong rhythmic impulses of a fine spirited march.

Sousa understood rudimental drumming, and built his career and fame upon the interpretation of his fine marches. It has often been said, "No band can play a march like Sousa's band plays a Sousa march."

Look at the unbroken chain of rudimental drummers in the Sousa band. To maintain that standard set by Sousa and his boyhood friend,

Frank S. Lusby, Samuel Johnson, a pupil of the latter, joined the Marine Band in 1885, and served twenty-six years, Lusby having served twenty-eight years.

William Giacchetti, a fine rudimental drummer of the same school, joined the band in 1889 and retired in 1898. Then came Harry G. Sims, also a fine rudimental drummer, who served in this band for thirty years; William D. Kieffer, enlisted in 1915 and retired this year, 1935, after twenty years of service—all rudimental drummers.

Carrying On

One of Kieffer's pupils, Charles Owen, is his successor. I am sure he will carry on the tradition and standards set by John Philip Sousa and Frank S. Lusby.

The rudimental drumming tradition was also carried on in the Sousa Band by Tom Mills, whom I knew personally to be an expert. He was followed by Chris. Chapman, then Frank Snow, Francis Haynes, and George Carey. Sousa said of Tom Mills that he was the finest drummer he had ever had in the band.

A military atmosphere surrounded Sousa's early training and environment, and he understood and carried out the martial music and strong rhythmic impulses of the military marches.

Choosing a Drummer

Modern composers, like organisers of bands, seem to be so engrossed with melody and harmony that rhythm is often sadly neglected. This, of course, is a serious mistake. Too often, the drummer is the last man to be selected for a band. And, much too often, a drummer is selected because he has certain equipment, not for what he can do.

I remember some years ago—about forty or thereabouts, the first question asked by one of the booking men was, "Have you bells?" Not "Do you play bells?" Or, "How well do you play bells?" Later, about thirty years ago, a similar question was the vogue, "Have you tympani?" To-day, I suppose the question is, "Do you play jazz?"

In contrast to this, I remember an experience that happened at the time Tom Mills of Chicago left the Chicago Marine Band in 1900. T. P. Brook was the conductor. Mills left to join Sousa, which made an opening in the Brook band, and by some good fortune someone recommended me for the job.

Tom Brook, himself a composer of fine marches, asked me to call at his office. He placed the drum part of his *March of the First* on his desk and asked me to play it.

A Rudimental Victory!

There, on the top of the desk, I pounded out enough of it to satisfy him that I might be given a trial. I was with that band for four years, a youngster at the time, but I had triumphed over some of the old-timers because of my rudimental interpretation of that march on the top of the desk. Tom Brook was not a drummer, but Tom Mills had been in his band, and he wanted that type of drumming.

(Continued on page 15)

Produced for the Player's Pleasure and Profit—Ajax

For the first time on ANY Xylophone!

**Important Personal Message from
LESLIE W. GUYATT,
Percussion Department Manager, Boosey & Hawkes, Ltd.**

AS a percussionist, I say this is the most important happening in the history of the xylophone.

I have succeeded in producing the first xylophone in the world that is made to a scientific formula.

On the 1936 New Century Scientific Formula Xylophone, discordant overtones have been suppressed for the first time on any xylophone.

Only by hearing one of these extraordinary new instruments can you fully realise what has been accomplished. So remarkable is the power and purity of the lower register that it can be used with complete success as a Marimba and for all soft-hammer work.

Xylophone solos will sound as they have never sounded before. The exclusive process which eliminates discordant overtones means that the actual pitch of the note is heard free from all extraneous overtones.

The great expense incurred in producing this system is to be borne entirely by Messrs. Boosey & Hawkes, Ltd. The price of the New Century Xylophone will not be increased.

Write to me to-day and I will show you how easy it is for you to be one of the first players of the new Scientific Formula Xylophones. Cordially yours,

Leslie W. Guyatt

**MORE
TONE
THAN
EVER
BEFORE**



**BETTER
TONE**



**100%
PURE
TONE**



An Appreciation

HAROLD S. REDFORD, a drummer who is kept very busy in the Horsham district, finds his Ajax $3\frac{1}{2}$ -octave xylophone a sure way of fixing still more dates. Read what he says below:

"I am pleased to say it is giving me every satisfaction. I am highly delighted with it and can tell you it is always in great demand."

"Everything in the New Century Xylophone is of perfect workmanship and design and I am sure there is nothing to come up to it."



Important Statement from "Styx"

To the Editor, "PERCUSSION".

DEAR SIR,

As I have recently heard from reliable sources that a rumour is going around the profession to the end that my kit is all supplied by a well-known firm of instrument makers for the purpose of advertising, I should like, here and now, to most emphatically deny this.

All my large and comprehensive kit has been bought and paid for at full professional rates.

I can produce receipts in proof of this and would not be averse from taking action against any individual who continues to perpetuate the above-mentioned erroneous statement.

Yours faithfully,

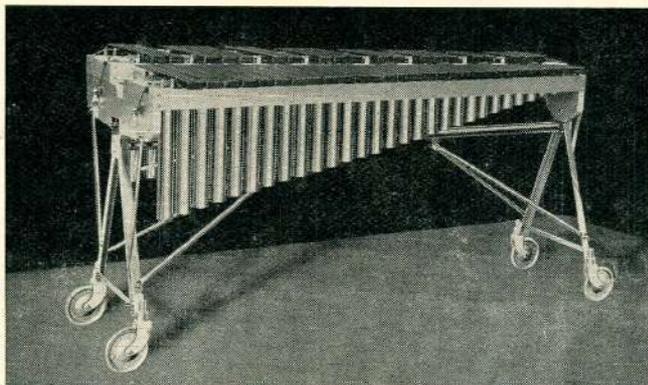
STYX GIBLING,

B.B.C. Variety Orchestra.

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NEW
CENTURY
4-octave
XYLOPHONE

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Net cash

or 12 monthly
payments of 54/-



SUSPENDED NOTES. ELEVATED OR FLAT MOUNTING. NOTES $1\frac{3}{4}$ in. WIDE BY $\frac{7}{8}$ in. THICK. FULLY RESONATED. ALSO IN 3-OCTAVE AND $3\frac{1}{2}$ -OCTAVE COMPASS

For "AJAX" Service Stations, see page 16

Ajax—Produced for the Player's Pleasure and Profit

THIS XYLOPHONE CAN'T TALK

SID PLUMMER will be missed by the many people whom he used to entertain at Selfridges, as a member of the Marius B. Winter "College Boys". He now has a larger



STAND BY!

audience. After several years with M.B.W., Sid has gone out on his own.

His skill as a xylophonist, combined with a natural gift for side-splitting comedy, made it almost inevitable he should choose a comedy xylophone act for his big break.

Opening at Southend-on-Sea just recently, he has already booked up well ahead.



**WHAT!
NO
EGGS?**

When he appears in a funny hat and white spats, and starts playing the instrument with a pair of miniature Belisha beacons, people may be excused for thinking this was going to be a "cod" act.

A little later, to the player's extreme embarrassment, a bunch of flowers suddenly springs up between the bars.

The floral offering having been disposed of, the artiste then discovers that the xylophone is apparently turning itself into a confectionery counter. Having a sweet tooth, Sid has no compunction in holding up the music while he partakes of a couple of "suckers"!

But, when the much-battered carcass of a chicken appears from the "deep end", the tune gets lost altogether.

Not being cooked, the poultry is put aside for future reference and Sid gets on with the music, only to be rudely interrupted by a covey of sausages which flies up and catches him across the face as he bends over the instrument!



**A
BOUQUET
ARRIVES**

Apparently, his troubles are now at an end, and he settles down to some serious xylophone playing. Being a technician of no mean order, Sid speeds things up till the orchestra has its work cut out to keep level.

Then, just as he polishes things off with a brilliant finish, there is a flash of light, an explosion and a cloud of smoke—and our



**"MASH"
TO
FOLLOW?**

exasperated friend collapses on to the rosewood—out for the count!

Sid Plummer is a born comedian. But an act like this wouldn't get over on comedy alone. It is his skill as a xylophone player that adds the finishing touch which puts this show on such a high level of entertainment-value.

BUT IT DOES A LOT OF OTHER THINGS



The four-octave "Ajax" xylophone, and all the effects, were designed and made by Boosey & Hawkes, Ltd., to Sid's own specification, and he says this:

"I must tell you how delighted I am with the xylophone you have built for me. The tone of the



**"SWEET"
MUSIC**

instrument, both on the lower and upper registers, is excellent and I must congratulate you on the beautiful finish and workmanship displayed.

"I should also like to say how much I appreciate the way your works co-operated with me in the design of this instrument and the great ingenuity shown by them in the production of it, to my absolute satisfaction."



**HE GOT
TOO HOT!**

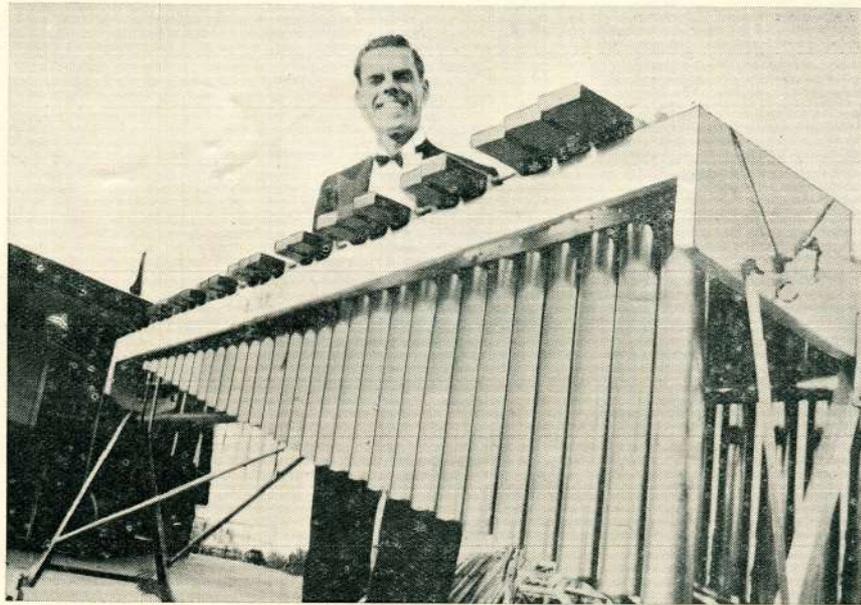
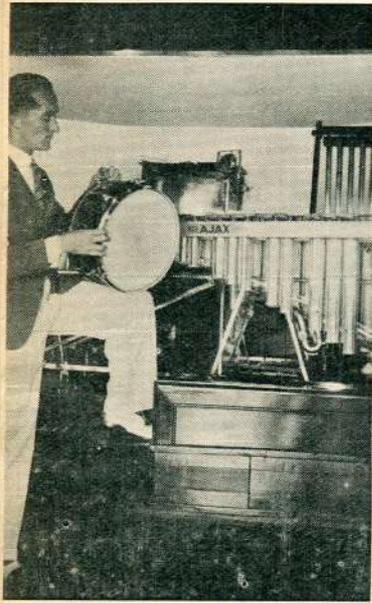
Produced for the Player's Pleasure and Profit—Ajax

WE don't have to say the

“AJAX”

DRUMM

say



BOURNEMOUTH has always been famous as a musical centre. But it is not only the municipal music that is good. The other bands in the town have to keep up to standard as well. That at the well-known Beale's Restaurant, the BLUE ORPHEANS, is no exception. FRANK WALSH is the percussionist. He was one of the original members of the band, signed on by DUDLEY EDWARDS over eight years ago, and has never had a week out since. This band has been in its present engagement for the past five years. Read what Frank says in a recent letter: "I should like to tell you how delighted I am with my new snare drum. In my varied experiences of snare drums I infinitely prefer your Ajax New Century double snare drum because it possesses that 'fullness of tone' combined with real snappiness rarely to be obtained from others. As you know, I am now all Ajax, having the good fortune to possess one of your latest recording marimbas. In my opinion it merits all praise said of it."

THIS is a "worm's-eye" view of REG BRYANT and his Ajax marimba. Reg, whose high spirits haven't by any means been damped by a long experience of percussion work, is with AL TABOR'S BAND, famous for many years, and now keeping up its big reputation at Ramsgate. A little while ago, Reg wrote this: "I am ever so pleased with the marimba. It is a beauty. Thanks ever so much for your kind attention." As if that wasn't enough, he wrote, in a later letter, "I really mean what I said, it IS a beauty!"

*They all play "AJAX"
because they
WILL have 100 per cent
efficiency*



**ALEX URE
with
GERALDO**

AT the bottom of the page, but "on top of the world"! JEAN BACK, tympanist and drummer to the Strasbourg Municipal Orchestra, says he is "a happy man—the owner of an Ajax drum." "The drum," he continues, "not only gives every satisfaction to me personally, but is also an object of admiration to my fellow-musicians, for its fine tone qualities as well as its outstanding workmanship. Later I hope to have an Ajax xylophone and Ajax bells." He will!



Xylo



... things

ERS

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for
us

CH
amous
the Artiste



BERT WILSON
B.B.C.
Theatre Orchestra



CHARLIE STEPHENS
of
Tom Bishop's Band



EDDIE CORNISH, now with that immensely popular combination, **HAL SWAIN'S BAND**, has equipped himself with Ajax "New Century" Chimes and Pedal Tympani. He says: "I am afraid I can't express my opinion of them on paper." That remark, of course, could be taken in two ways! But, read on: "Unfortunately," he continues, "in the past I had not come into contact with Ajax equipment, but now that I have got these two marvellous samples of workmanship, I shan't consider getting any other make but 'Ajax.'" In another letter, he says: "I am looking forward to the time when I shall be able to change the rest of my kit to 'Ajax.'"



LEN JENNINGS
of the
"Krakajaks"

WHEN Radiolympia closes its doors, most of the exhibits are packed up, taken to Glasgow, and re-erected there. For such an important exhibition, first-class music must be provided. That is why **MARIUS B. WINTER'S** band was engaged—another top-line date for this go-ahead leader. **BERNARD MILLER**, whose reputation for real rhythmic work is so well known, supplied the percussion. He is seen here, talking over the Ajax New Century snare drum with **M.B.W.** himself. Probably, he was telling his leader the same as he told us: "I expected it to be good as judged by the standard of the modern first-class drum, but it has exceeded my expectations and it is far ahead of any others. The finish, tone, and general workmanship embodied in this drum make me wax enthusiastic and on my travels I hope to see all conscientious drummers playing one of these drums."

Produced for the Player's
Pleasure and Profit—Ajax

Retrospect

ONE aspect of the Silver Jubilee celebrations was of particular interest to everyone in the "show" business. And that includes not only stage bands, but dance bands, restaurant bands and, in fact, every sort of musical combination that relies upon pleasing the eyes as well as the ears of its audience.

Our Real Selves

Did you notice how, in those weeks of jubilation, we staid and undemonstrative Britishers suddenly realised that we really liked "dressing up"? This does not imply that we donned carnival costumes. We hardly ever do that in this country, except under *very* great provocation!

But we dressed our streets, our public buildings, our houses and our lamp-posts. Then we all went out to feast our eyes on the flags, the festoons and the myriad lights.

Doesn't this show that, after all, we are not so staid, so stiff-necked and stodgy as we like others to think we are? Under our skins, don't we really love a display of pageantry—and colour?

As Others See Us

There is a lesson here for everybody who has chosen for his work the entertaining of the British public.

Even the people who invariably select the same grey or dark blue cloth for their *own* clothes love to see a mass of colours—anywhere except upon themselves.

Plays a band never so sweetly, or so rhythmically, those same people like it better if it is in colourful surroundings.

A back-cloth of bright hues, the members of the band dressed in colour—these things please the listeners who also look.

And the centre-piece—the drummer's outfit—in scintillating gold or silver or red or green or blue—that is the finishing touch—the focal point of a well-designed and eye-compelling colour scheme.

It is utterly impossible to over-rate the importance of colour as an aid to public favour. Especially is this the case with percussion instruments.

Futile Competition!

The majority of people will *always* think of the drummer as being the central figure of the band. Though he may sit at the back, though he may be half hidden by the other players, the audience will still give him attention, though the grand piano and the double bass may gleam with the brightest and whitest of enamel!

That is why the majority of the business done in drum stores nowadays is concerned with "de luxe" or "super" finishes.

A Rhythm-Rainbow

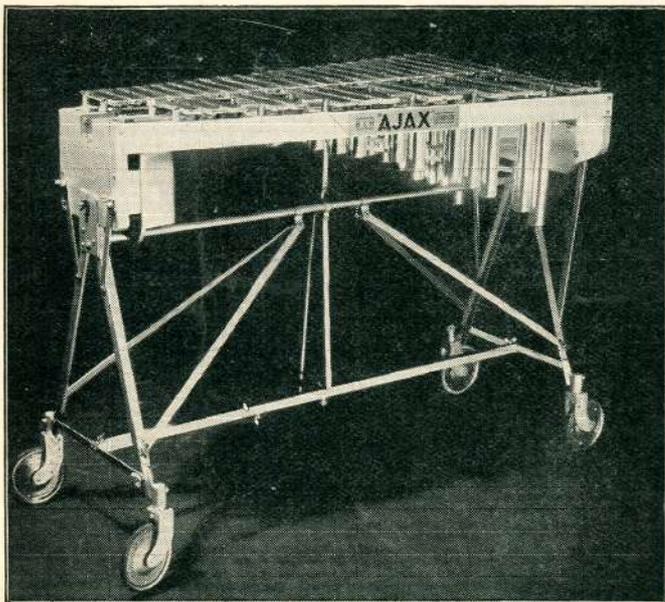
At one time there were very few of these finishes to choose from. The increasing demand, and the necessity for providing a colour scheme to blend with almost every style of decoration, has brought into being a very wide range.

In point of fact, the drummer can now choose between a hundred different styles! This immense range has been brought about by the addition of "Diadem Jewels" to the various De Luxe finishes.

Colours may be blended at will. Rich red, glowing amber, lustrous blue, shimmering green, sparkling silver and gold—each and all of these can be used to produce an effect that will be an unending delight to the eyes.

And especially to the eyes of the public—who have shown so unmistakably how they love colour, brightness and "dressing-up".

A Production to be Proud of!



The AJAX "S. & L." VIBRAPHONE

which

IS

PORTABLE

and which

IS

THE "SWEETEST
AND LIGHTEST"

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3-Octaves, C.-C.

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Or ask for them at your local
"AJAX" SERVICE STATION

(See page 16)

Actual Experiences

From TREVOR DAVIES, of Cory's Silver
Band, Rhondda, Glam. :

*"I am very pleased with the instrument
(3½ octave Ajax xylophone), as it is
undoubtedly 'The Goods'."*

An opinion from C. W. GRAVETT,
Brighton :

*"Very pleased with the drum. It cer-
tainly is true to the definition given to it."*

And D. C. HAWKES, of Minehead, says :

*"You could not have executed my order
better. When I further improve my kit, as
I hope to, I will deal with you and no other
firm."*

While ERNIE WHARTON, c/o The
Orchestra, Gleneagles Hotel, Scot-
land, says :

*"The drum arrived safely. It certainly
looks good and is a pleasure to play. I never
before realised how easy drumming could be
and you have no idea how delighted I am."*

*"I've tried a few makes, as you can guess,
but I don't think there is one that can touch
the Ajax—and that is not idle talk."*

*"It is very satisfying to know one can
rely on Ajax."*

Ajax—Produced for the Player's Pleasure and Profit

One of My Worst Enemies

by

ERIC LITTLE

THE greatest asset in the world for anyone who has any enthusiasm is —enthusiasm. If a fellow is keen on getting on, he *gets* on—nine times out of ten.

The tenth man is the mutt who, just because he doesn't do in six months what other people would gladly work a year for, gives the whole thing up.

Or else he gets to the top, finds things aren't quite what he wants them to be—and then lies down and dies.

There was once a drummer who studied "style". And *how* he studied it! He spent more money on records than I do on cigarettes—and that's saying something.

He knew all the hot licks of every hot licking drummer in the world. Every beat there ever was, he could play on demand. People who knew quite a lot about it looked upon him as a tactician on taps.

Then he got a job, right up among the Number One Jazzers—in the topmost branches of the tallest tree. A new band, on a real swell job.

And he wasn't allowed to play anything else but four beats to the bar!

Was that a blow? No, it was an anaesthetic. He just passed out—for a time. But before the first rehearsal was over, he came round again. Being more or less conscious by that time, he began to think. Don't ask me now what he thought. That comes later.

The band improved. Teamwork developed. The sax section got together. Then the brass got to know one another better. And so it went on.

One day the drummer did a daring deed. He suggested to the rest of the rhythm section that they should play two quavers instead of a crotchet on the first beat of a few bars—like Whiteman's band used to.

That started things going. In a week or two still more drastic innovations arrived, until the rhythm section eventually got to be famous.

What's this all about? I'll tell you.

Many a drummer has told me he is fed up with playing four-in-a-bar all the time. Sometimes I am told it's because the leader dislikes drummers. Other fellows attribute it to the fact that the rest of the band can't keep time unless



they get four kicks in the pants in every bar. Still others say it's because the leader is a — and a — and a — etc.

If any one of these suggestions is true, the sooner the drummer leaves the band, the better for him. It won't do him any good to belong to a bunch that is dead from the bald patch downwards.

But, before you hand in *your* notice, make sure the leader *does* want four-in-a-bar in *every* bar. Choose the right spots, and give him a bit of stuff just now and again. Work it out beforehand and get it all set before you let it go.

What sort of "stuff"? Well, I can't show you, because I'm not in the business now. But I have collected a few beats from various sources, and here they are. Every one of them has been used in a first-class band within the last few weeks. So they *must* be good.

Don't "stick 'em in anywhere". If a beat doesn't fit in with the rest of the rhythm, it's worse than useless.

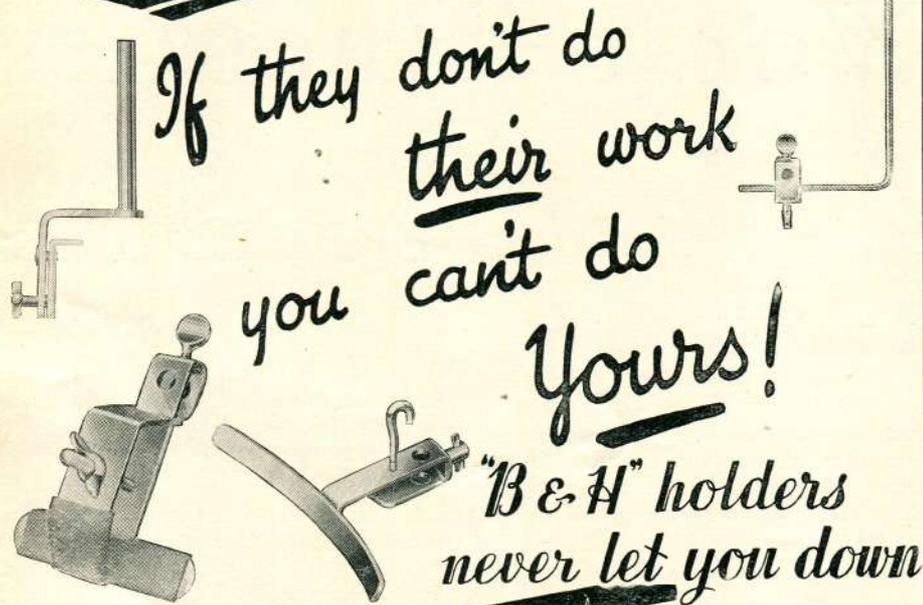
So do a bit of scheming. It won't take long. When you have got the plot all laid out, wait till the leader is in a good mood and then show him how the drum part ought to go.

By the way, I know that story about the drummer who bought all the records is quite true. He's one of my worst enemies. Here's his signature:

Sincerely yours,

Produced for the Player's Pleasure and Profit—Ajax

Dependability!

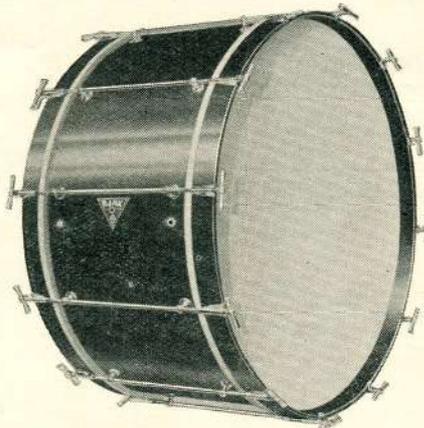


If they don't do
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 you can't do
Yours!

"B & H" holders
 never let you down

AND, while on the subject of holders,

YOU CANNOT
 FIT THEM
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 BETTER
**BASS
 DRUM**
 THAN AN
"AJAX"



The "AJAX" NEW CENTURY BASS DRUM

28" x 15½"
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in Natural Wood Finish, Ivory White
 or Ebony Black, metal work highly
 polished nickel plate

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(or 12 monthly payments of 15/9)

For "AJAX" SERVICE STATIONS, see page 16

PRICES FROM

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TO

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Bits and Pieces

EVERYBODY seems to make the same mistake. We ourselves do, even in "PERCUSSION"! We eulogise the big stuff—the drums and vibraphones and marimbas, etc.—and, up to the present, we have left all the little gadgets severely alone.

And yet, no matter how fine one's outfit may be, it only needs *one* holder to give way in the middle of a show, and the whole thing's ruined.

We really must pay more attention to these fittings. Just because they happen to be small, that doesn't mean they are not important.

Little—and Good!

The reason why they *are* small is because the makers have, for years past, been intent on combining the maximum of utility with the smallest of size and lightest of weight.

In the same way as a small boy carrying a large parcel is always an object of pity to passers-by, we should have compassion on holders.

A temple block holder, for instance. It has to grip the block firmly in position, no matter how hard the drummer swipes it. A cymbal holder not only has blows to contend with. The side-swing of the cymbal puts a terrific strain on the metal-work and the clamp. As for tomtom holders, it seems almost miraculous that they survive even the first blow, when *some* drummers are at work!

But, strangely enough, it is a very unusual occurrence for a holder of any sort to forget its duty. Generally speaking, they are very faithful servants. When they bear the "B. & H." or "Ajax" trade mark, they *always* are!

The Brains of your Drum

(Continued)

Send a piece of the broken vellum as a pattern. (If you wish the new one to be slightly thicker or thinner, that can easily be arranged.)

Quote the catalogue number of the head you want.

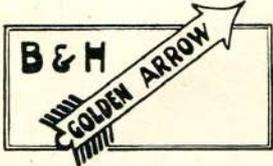
Pack the flesh hoop securely.

Send the remittance with the order, or else ask for the head to be sent C.O.D. (This will cost you a few extra pence, for the Post Office C.O.D. charge.)

Ajax—Produced for the Player's Pleasure and Profit

**NO DRUM
is better than its
HEADS**

**The SIGN of
Perfection:**



**Two Examples
Dance Drummers use these
when they want
THE VERY BEST**

Golden Arrow, Lilywhite Batter
or Transparent Slunk Heads
18" or 19" - - 9/- net. pro.
(3d. extra for postage)
For "AJAX" SERVICE STATIONS
see page 16

The Brains of Your Drum

A COMIC drummer once said, "A drum may have two heads, but it hasn't any brains!" He was wrong, *quite* wrong. Not in his facts, because a drum does not possess the "grey matter" that we humans all have to a greater or lesser degree.

He was wrong in his attitude towards his drums. For isn't it better to look upon a drum, not as a mere thing of metal, wood and vellum, but as an intelligent helper—a well-trained assistant with a full knowledge of what is wanted?

After all, a drum really receives a message from the tips of your sticks and interprets that message into rhythmic beats, or rolls, loud, soft, slow, fast, just as you dictate. The "brain" of a drum consists in the ability to translate your message into action—*instantly*. Isn't that very much like the function of our human "grey matter"?

Obviously, therefore, our drum heads are of equal importance to our own skill. No vellum is good enough except the best it is possible to get.

Not only that. The vellum must be suitable for our particular purpose. In the case of the snare drum, and to a lesser extent with the bass drum, the question of "matching" is also of extreme importance.

A Job for the Expert

This matter of selecting heads is really a fine art. Without a lot of experience, even the drummer who knows precisely what he wants cannot always rely upon choosing the right vellum in its un-lapped state, nor can he safely judge whether a vellum is of the first quality or something slightly inferior.

It is far better to put your faith in an established drum-making firm—a firm whose reputation has been built up on quality and service. Such a firm will always have on its staff one or more experts who, in a few seconds, can give you the benefit of many years' experience.

Of such supreme importance is this matter that Messrs. Boosey & Hawkes, Ltd., have greatly extended their drum-head service. The world has been searched for the finest skins. Another thing, supplies have also been secured of the very highest grades of the less expensive qualities. You may rest assured that a vellum supplied by this firm will be the very best obtainable in its class.

The Matter of Lapping

A drum head is useless until it is lapped. Unless the job is properly done, the head may still be useless *after* it has been lapped!

Many drummers have found it comparatively easy to learn the knack of lapping, although, perhaps, they have spoiled a few vellums in the process.

But it is such a tricky job that you need never be ashamed to admit you can't do it yourself. Hundreds of people who have been playing drums all their lives gave up trying to do their own lapping many years ago!

So not only in the choice of a head, but in the lapping of it as well, the expert's services are essential. Here again, Messrs. Boosey & Hawkes, Ltd., come to the drummer's aid.

"Same-Day Service"

On receipt of your flesh hoop, together with particulars of what you require, *men who know* will select the vellum, lap it to the hoop and return it to you the same day.

Thus, by "leaving it to B. & H.", you actually save time.

"Ready-Lapped Service"

Another great boon to drummers is the "Ready-Lapped" Service to be found at Denman Street. A large stock of snare drum heads (batter and snare) is kept on hand. All sizes and many qualities are represented, so that almost any snare drum can be fitted with a new head immediately.

The advantages of this scheme are too obvious to need describing here. And remember, you do not have to pay for the flesh hoop. Your old one is taken in exchange.

Each of these ready-lapped heads is packed in an envelope. Should you order by post, this envelope can be used when next you send a broken head to be matched.

How to Save Time

Here are some hints which may save loss of time in dealing with orders received through the post.

Always put your name and address inside the package.

Say whether you want a snare head or a batter head.

(Continued on page 12)



*He's sure
got New
Rhythm!*

The NEW RHYTHM BOARD (Washboard)

You can obtain the same effect as you hear on the records and over the air. 100 different rhythmical effects, too! Get a New Rhythm Board, it's so necessary.
Nickel-plated finish. Net Pro. 4/6
Chrome-plated finish. Net Pro. 4/6

Produced for the Player's Pleasure and Profit—Ajax

Canadian Corner

Drumming News from the Dominion



IN a novel way we introduce GEO. NEWNHAM, who is the Ontario Dealer-Distributor for "Ajax" Drums.

George is a practical drummer of 25 years' experience in dance, theatre, and symphony, and also does things on the xylophone. There's no doubt about it, George knows the drum business and the boys appreciate his knowledge of the drum game.

While George is a Canadian boy, he often speaks of his Dad coming from the Isle of Wight.

"Drummer's Paradise" is an exclusive drum shop and everybody from the boss down is a drummer.

The Drum Department,
Boosey & Hawkes,
(Canada), Ltd.

Hello Fellows!

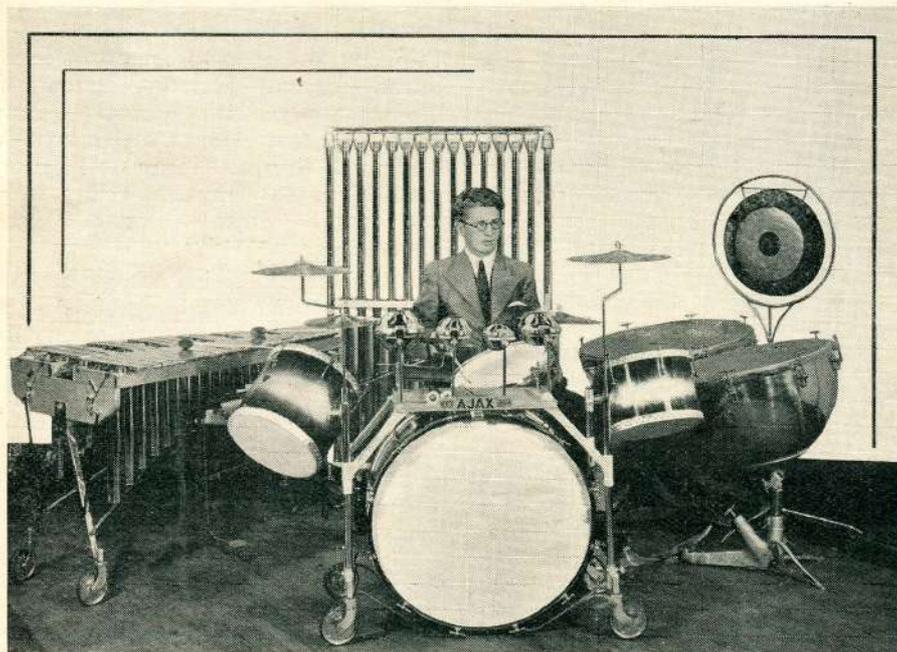
AL CRUCHET speaking from Station "AJAX," Toronto, Canada.

Many Canadian drummers will remember Way-Cruchet Advance Drum Company, Edmonton, Alberta, then Toronto. Now Al is with "Ajax" and would certainly like to hear from drummer friends throughout the Dominion. Just write care of "Ajax," 10 Shuter St., Toronto.

By the way—our new "Ajax" Drum Catalogue is ready; sixty pages chuck full of new drums and equipment.

Write for it or, if you prefer, secure your copy from nearest "Ajax" Agent: KENNEDY & PERKS, Vancouver; HARRY WEISSER, Edmonton; MILLER MUSICAL SUPPLIES, Saskatoon; OLIVERS' MUSICAL INSTRUMENT HOUSE, Winnipeg; CHAPMAN & HEWETT, London; JACK PETT, Hamilton; or "AJAX," Toronto.

Round the World and Home again with "Ajax"



A round-the-world cruise on the "Empress of Britain"! Most of us could do with it. GEO. HARTSHORN enjoyed it—and got paid for it, too! He has now come ashore and is with YOUNKMAN'S CZARDAS BAND which is touring Paramount and other leading halls. Every show they give is a smashing success. His super "Ajax" outfit, he tells us, was an object of admiration everywhere he went during his big cruise. B. & H. felt very flattered when he passed on to them some of the remarks made by drummers everywhere, from China to Peru.



**GEO. NEWNHAM
DRUMMER'S PARADISE**

Canadian Drummers are Busy

This good news comes from "Drummer's Paradise" and the Toronto Percussion Club, whose Secretary, by the way, is BILLY COTTENDEN, who is a standout dance drummer, jobbing in Canada.

Billy looks back with pleasant memories to his engagements in England covering a period from 1923-1930. Among his engagements were the Piccadilly Hotel, London, Palais de Danse, Birmingham, and with Tony Lowry and his Orchestra at Folkestone.

Girls' bands, which naturally must have girl drummers, are coming to the front in Canada, and one drummer who believes in good equipment and is getting plenty of work is MISS MARTHA ORR, formerly of West Stanley, Co. Durham, England.

The Toronto Percussion Club, which is a Social organisation for those playing percussion instruments is very much interested in having any visiting drummer enjoy his stay in Toronto, Canada.

While it is not expected that the Club can expect to entertain as many English drummers as U.S. drummers, who are just across the border, we trust that through the columns of this paper our good-fellowship can be extended to any drummer visiting Toronto, Canada, from England.

Just drop a line to the Club Secretary at 10 Shuter St., Toronto, advising of your contemplated visit.

Ajax—Produced for the Player's Pleasure and Profit

Sousa had Rhythm

(Continued)

The rudiments of drumming are the elementary principles and, in fact, the equivalent of the scales that other musicians must know. *They come first; not jazz.* The drummer who starts with jazz gets in such a deep rut that he will probably remain there for ever.

You cannot use jazz in the concert band. A rudimental drummer will play a correctly arranged drum part as it should be played; he will play a poorly arranged drum part better than it is written because he will use rudiments even though they are not so indicated.

A drummer who knows only jazz will pay no attention to good or poor drum parts. He creates his own and actually thinks he can do it better than the man who composed the march. Also he thinks he knows more about it than the director of the band.

Better drums and better drummers make better bands. Play up your marches, play them in the tempo in which they are written, not to exceed 128 to 132—not 155, as some do to “cover up”. You will be detected just the same.

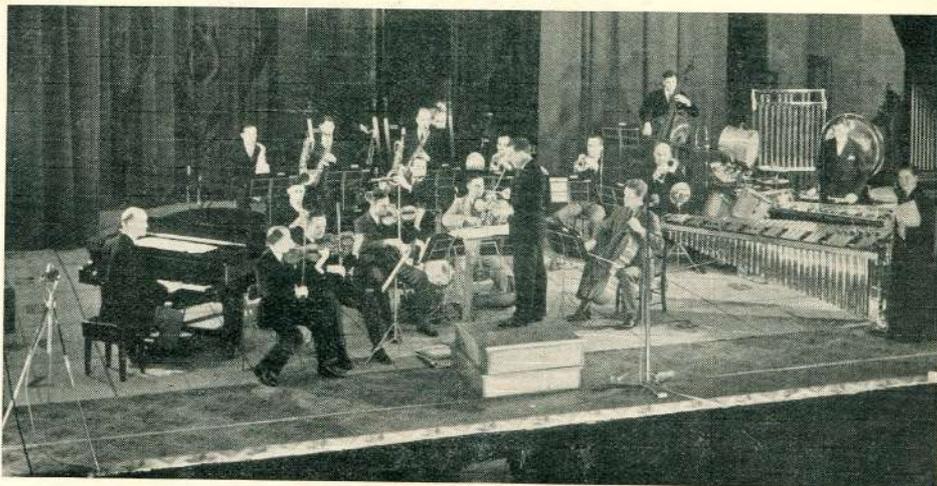
Speed is not a smoke screen for blue notes or bad rhythm.

Harmony at Hastings



HASTINGS, that bright and breezy South Coast town, took ALAN GREEN'S BAND to its merry heart. Alan and his boys put up a show second to none in entertainment value, and one of the big attractions was always a xylophone solo by REG. BUCKINGHAM—a master of the instrument and a first-class drummer. Reg's opinion of his “Ajax” xylophone is that it is “*better than any other make he has tried yet*” (and he has tried quite a few, from the native “piano” of Zululand to the most up-to-date productions of the Northern hemisphere!) “*and it has stood up in a marvellous way to the trying conditions always to be met with in the sunshine and near the sea.*”

Styx Gibling in Action



This picture shows Mr. Kneale Kelley conducting the B.B.C. Variety Orchestra, in St. George's Hall. Once the home of the “Maskelyne Mysteries”, this famous hall is now the studio from which the variety programmes are broadcast. As you will see, “Styx” and his famous super-outfit take up quite a good proportion of the available space!

An Uncommon Coupon—It speaks for Itself!

Tear it out and post it now. Use $\frac{1}{2}$ d. stamp—and *don't* seal the envelope.

To BOOSEY & HAWKES, LTD., 8/10, DENMAN STREET, LONDON, W.1.

Because I want to hear more about the finest percussion instruments yet produced, please send me a copy of the finest percussion instrument catalogue yet produced.

Unless you want BOTH, cross out the item you DON'T want

Please send me a list of those bargains in **second-hand instruments**, which I understand have been thoroughly overhauled in the repair shop before being offered.

Name

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Are you filing your copies of “PERCUSSION”?

If so, put a “x” here Another copy, please.

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With Bass Drum Cover
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