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for the
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FEBRUARY, 1926
Volume X, No. 2

IN THIS ISSUE

IN THE KEY OF X AND WHY
An interesting discussion of an ever-present question.

"FIRESIDE FANCIES" Romance by Frank E. Herson
"GANG WAY!" Gallop by Jane Caldwell
"REMEMBRANCE" Novelette by Geo. L. Cobb
"THE BATTING LINE" March by Arthur C. Morse

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TWO OF THE MANY LETTERS RECEIVED

I am using with much success your recent edition of "Real Music for Young Bands" and wish to compliment you on the splendid improvement over the "junk" which has been on the market for years. —W. L. JOHNSTON

Supervisor of Public School Music, Springfield, Ill.

Yes a time to tell you how much work I am indebted for you for the "Walter Jacobs Repertoire for Young Bands." By using them on band band I am getting the greatest result of three, educational advancement, and the best band I ever had. The numbers are the finest we have ever used.

—ALBERT COOK, Band Director, Chicago, Illinois.

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WALTER JACOBS, Inc. 120 Boylston Street, Boston, Mass.
Wolf in a Suit

The Photoplay Organist and Pianist

By L. G. del Castillo

As the curtain falls on the last of the opera scenes, one of the orchestra's soloists steps forward as if ready to bid the audience farewell. The evening has been a success, and the applause is hearty. The soloist, a young man with a high priestly quality, stands with a light smile on his face. He is dressed in a black tuxedo with a white tie and a black mask. His eyes are fixed on the orchestra, as if he were the conductor himself. The audience is silent, waiting for the soloist to begin. Suddenly, with a flourish, he begins to play the piano, his fingers dancing across the keys. The music is light and playful, yet there is an underlying intensity that draws the audience in. The soloist continues to play, his fingers moving with grace and precision. As he reaches the end of the piece, he takes a bow and the audience erupts in applause. The soloist bows again, and the audience gives him a standing ovation. The music has been a hit, and the soloist's performance has left a lasting impression on the audience. The curtain closes, and the soloist walks off stage, leaving the audience to reflect on the beauty of the music and the talent of the performer. The lights dim, and the audience begins to disperse, but the memory of the evening lingers on.
music accomplishment. Efforts, initiations, points of emphasis, and generally be brought in against an underlying background of music. Incidentally, his whole article can be read with interest and benefit. It treats of a good deal the same subject matter as has been the topic of this discussion, and, now that I think of it, was probably what started me off on this train of thought.

OPENING CUT SHEETS

As an encyclopedia and general information bureau, I must confess I am sometimes found wanting — really now that I am up among the Rosicrucians in New York State where I take my morning dip in northeastern 5-foot beer, it is a little difficult for me to appeal to a higher court for quick decisions. Mr. Victor Emanuel writes a most courteous letter from London, Music, in regard to certain sheets. Mr. Emanuel started playing pictures in my own local town, Boston, fifteen years ago, and I feel he has some charm on me, as we been orders, only, I don't mix together. His inquiry is whether it is possible to get all cut sheets by writing to the different film concerns.

Speaking wildly at random, I am inclined to think that this would be a rather unsatisfactory process. I do not believe the exchanges would prove serviceable satisfactory. I say the first person to take this up would be the house manager, who is in a position to insist to the exchanges, if he will, that cut sheets for all features are included in the other publicity material that is sent in advance of the show, and will therefore have to be paid for by the studio. One of the owners of the cinema from the Movie Service Corporation of New York City (address unknown), or from the Music Box, or a like lot of theatre men, New York City, which is primarily a retailer of photographs, would be the first person to give up his sheets out of his dilemma. I must confess that I do not regularly use the published cut sheets, and only see them when they happen to be sent down to me from the office.

IMPRESSIVE LIES

Having changed the subject for two brief paragraphs, let me go back to effects again. Miss Evelyn Adams of Gardner, Mass., apparently had the idea that every producer of a picture, even though he isn't a金山高 Alternate native of the United States, could, at his own discretion, and by animals. I append below a partial list of the unknown, as mentioned in the other section, that they are more difficult to obtain on a straight organ than on a piano.

Bird Chirp: Flat of hand, top of keyboard, 5 drops.
Cathar: Mirroring third, E to C sharp, shshs above middle C, C sharp, registrant without soft flute and twelfth.

Robert Maciag: For bringing to the attention of the public many capable musicians, and most engaging young chap lately has been added to our list of musicians. He is Robert Maciag, organist of the Park Theater, Washington, D. C., whose programs receive favorable comment, adds a great deal of pleasure to the enjoyment of the pictures. He has most original ideas in the air organ, and is one of the leading as noted in the other section, that they are more difficult to obtain on a straight organ than on a piano.

Ode: Descending chromatic, upper middle register, full bodied flute like Tchaikovsky or Chopin. 3/4.

SOME OLD WINE IN A NEW BOTTLE

By Arthur Cleveland Morse

The world "free" boils large in the name of radio. It meets one at every turn. There is the mostود "freedom of the air"; free entertainment for the listener; in the earlier stages (and now in a small group), "free" talent for the studios; and now, then, and forever, free use of music—non-commercial and copyright (the latter a wish, not an actuality) over the air.

There are notable exceptions — in beg correction of radio stations; the chance to hire the local board of free radio sets for the public use free for all time. Since radio is in its infancy, there is yet a good deal of latitude open beyond the music of popular favor. The world "free" has not yet come to mean what it means to the radio listener, nor to what it means to the general public. But there is no doubt that in the near future, the radio medium will be free to the listener, and not just the feeble sound of the call box.

In short, this word "free" finds itself strangely out of place in the majority of the business houses of the radio industry. It will become more and more to our advantage. The "free" word is an important aspect of our country's future development. The nation's growth and the increasing number of radio listeners are forcing the "free" word into the air. The radio listener will be deprived of his indispensable right of listening to the "free" programs. I believe in "free". 4. This is just what I am trying to bring about.

What's Good in New Music

Outing to a series of unworkable circumstances, over which we have editorial and editorial control, it is necessary to omit from this issue the department by Mr. del Castillo "What's Good in New Music." We can assure MELODY subscribers, however, that it will appear in the March issue; in fact, we now have on hand Mr. del Castillo's script for this department in which he has written up, in his usual capable and interesting way, many of the recent publications of interest in MELODY sub-scrivbors. We realize that a good number of our friends will be disappointed because so many of you have been kind enough to express our appreciation of and interest in this valuable and healthy new department.

THE EDITOR
In the Music Mart of America

EDWIN M. STECKEL, Organist, Director
Mult-Street Methodist Church, Worcester, Mass.

EVERETT E. TRUETTE, Congreg Organist
First Congregational Church of Montclair, N. J.

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Remembrance

Andantino con moto

GEORGE L. COBB

PIANO

Melody

Continued on page 21

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ing, etc., etc.
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in the background.
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tainty.
7. Love Theme---for general use and love motion.
8. Hurry---for general use.
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**It's Flying High**

**The Eulogy Shaft**

**Dun Tidings**

The Ross says, don't forget to say something about this Wedding of Irving Berlin and Ellen Mackay, and I say, what's that, anything about that couldn't be printed. A fellow has enough trouble on his hands making a marriage, getting married without a bunch of smart alec reporters on his heels all the time trying to find out what and whom and why and what's going on. And if Papa has given his consent yet and then's a whole new story. Maybe.

And then's another side nobody seems to have paid any attention to. This, that Mackay he's a ton of Music generally helping to support the Metropolis and a lot of other things. Now he's got to get back, but the Music and the Musicians they've got to go and find themselves another Angel. The whole business looks like a Society version of Alice's Irish Rose to me. Maybe we'll see the third act staged next year. Maybe.

But that's the worst of it. As near as I can make out this girl Ellen he's got on her isn't all those songs and issues of his like All Alone and You and I. Forget it. Never mind it. Now there's the songs that Lurie made his money on, but what's he going to do now? If he writes any more like them he'll have a Scrap on his hands with his Wife. It looks like he hasn't got to think fast. Maybe he'll have the same story. It's a long time, and maybe he'll have a new album of Tin Pan Alley, and specialize on the Summit Little Flips and Learns to Smile and Then'll be Happy. Or maybe he'll start writing that Grand Opery that Kahn wanted him to. Then his Papa-in-Law will give him the Act for sure.

And the offhand that he'd feel like, and the offhand that he was going to get when the song was reprinted, and the song of the song that he was going to get when the song was reprinted, and the song of the song that he was going to get when the song was reprinted.

---

**MONEY-BACK GUARANTEE**

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MELLOTHON FOR FEBRUARY TWENTY-SEVEN-X

Among Washington Organists

By Ira F. Jones

D. S. HUDLE, co-president of the board of directors over at the Tiffany, recently read Musique and through several hours he won us to it. Well, as it comes, it's featured in the organ on the left side ace and of music. I play pictures for hours nightly at a higher than a note or so. We'll be playing in the presence of the music to speak the Tiffany. It is a beautiful kind of instrument, but there will be pictures from piano to stage, picture, etc. I play pictures for hours nightly at a higher than a note or so. We'll be playing in the presence of the music to speak the Tiffany. It is a beautiful kind of instrument, but there will be pictures from piano to stage, picture, etc. I play pictures for hours nightly at a higher than a note or so. We'll be playing in the presence of the music to speak the Tiffany. It is a beautiful kind of instrument, but there will be pictures from piano to stage, picture, etc. I play pictures for hours nightly at a higher than a note or so. We'll be playing in the presence of the music to speak the Tiffany. It is a beautiful kind of instrument, but there will be pictures from piano to stage, picture, etc. I play pictures for hours nightly at a higher than a note or so. We'll be playing in the presence of the music to speak the Tiffany. It is a beautiful kind of instrument, but there will be pictures from piano to stage, picture, etc. I play pictures for hours nightly at a higher than a note or so. We'll be playing in the presence of the music to speak the Tiffany. It is a beautiful kind of instrument, but there will be pictures from piano to stage, picture, etc. I play pictures for hours nightly at a higher than

Friday, February 19
5:00 to 12:00 P. M.

From a Friend

Dear Mr. Q.

I'm not sure if you remember me, but I'm the one who wrote to you last year about the organ music at the Tiffany. I hope you remember me, because I have some exciting news to share with you.

The Tiffany has decided to add an organ to their theater and I have been asked to design the new music for the shows. It's a wonderful opportunity and I'm looking forward to working with the ship's band and the organist to create a unique and memorable music experience for the audience.

I'm also pleased to announce that the Tiffany will be hosting a special concert this weekend featuring some of the best organists in the city. I hope you can come and enjoy the music. The concert is free and open to the public. I'll be there playing some of my own compositions, so please come and support your local artists.

Looking forward to hearing from you soon.

Best regards,

[Name]

Music Director, Tiffany Theater
Jenny Lind

"The Swedish Nightingale"

1839-1857

A Potential Personality

By Myron V. Fries

Excerpt from January

Jenny Lind was a fixture in both music and the public consciousness throughout her career. Her success was well-deserved, and she continues to be remembered today as one of the greatest sopranos of all time.

The concerts of Jenny Lind were truly special events, and the atmosphere was electric. The audience would often sing along with her, and her concerts were often sold out. She was a true diva, and her指挥 were always a highlight of any performance.

Jenny Lind was a very private person, and she did not like to give interviews, but when she was asked about her life, she always spoke about her love for music and her dedication to her craft.

Despite her success, Jenny Lind was not without her challenges. She struggled with depression throughout her career, and she eventually had to take a break from performing to recover.

In the end, Jenny Lind was a true icon of Victorian music and a symbol of the power of music to bring people together. Her legacy lives on today, and her music continues to inspire people around the world.
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Three Sketches from Old Mexico
A Suite by
Cady C. Kenney

1 The Flower Girl
2 In the Floating Garden
3 Serenade

The titles so admirably describe the character of the melodies that detailed description is unnecessary. We earnestly recommend this suite as one of the most attractive compositions we have ever published.

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HAWKES PUBLICATIONS

MELODICALLY, rhythmically and harmonically, Kenney has expressed the charm and beauty of Old Mexico most admirably. Each number in the suite contrasts effectively with the other two, therefore the entire suite is excellent for concert or theater program. Yet any one of the numbers can be presented alone as each is complete in itself.

Orchestrated by the master arranger, R. E. Hildreth.
THREE SKETCHES FROM OLD MEXICO cannot appear in Jacobs’ Orchestra Monthly as the edition is concert size, so to add to your library of select material, secure from your local music dealer, but if not in stock, send direct to the publishers.

Walter Jacobs, Inc.
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MELODY
for the Photoplay Musician and the Musical Home

MARCH, 1926
Volume X, No. 3

IN THIS ISSUE

WHY I WRITE MUSIC
A successful composer takes us into his confidence

“MARCHE CARNAVALE” March by Lloyd Lear
“A VENETIAN NIGHT” Romance by Earl Roland Larson
“OLD IRONSIDES” March by George L. Cobb
“CHANT D’AVRIL” Noelette by Norman Leigh

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