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Why I Write Music

By NORMAN LEIGH

(Arthur Cleveland Morse)

From that moment, gentleman of the jury, I was lost. For a period of years, I composed enthusiastically and fruitlessly; publishers answered me—I became a nuisance to the paying division. I was just about to give up the ghost after ten years or so of heart-breaking endeavor—you see my system had hardly absorbed the poison—when another unlucky event overtook me. My patient spouse (spared in the meantime) annoyingly immunized an insipid malefactor and having become acquainted with Annette Kellerman of famous fame, suggested that as I apparently could not rise to fame by my own unaided efforts, it might be well to attempt to sneak into some publisher's catalogue at the tail of the Kellerman popularity. Miss Kellerman being of an incorruptible good nature, the "Kellerman"Walshes flashed across the publishing horizon. We now come to probably the most vivid instance in my whole life. I refer to Mr. Walter Jacobs.

If his profit-seeking and altogether mistaken (in this instance) eye had not seen a possible gilt of gold in this mass of dust, all my hopes would have been well and I have need of my ways. Unfortunately, for all concerned, the plausibility of the Kellerman name overwhelmed any scruples he might have entertained, and in spite of the earnest solicitation of R. E. Hildreth, the veteran arranger who drew attention to remarkable resemblance in certain parts of my introduction to the Poet and the Signposts and owled hurriedly at some of my most cherished harmonies, Mr. Jacobs officially sanctioned the villain. After a moment's consideration of my ideas concerning the monetary value of masterpieces in manuscript form, I allowed my name to the contract with trembling hand and turned a hopeful face towards the future. That was fifteen years ago, and my face is still turned in that direction. Even I cannot contemplate the past with any great degree of equanimity. There came a time in my career when the constant pitched battles with the perspicacious Hildreth forced me to the conclusion that I might be well for me to learn something about the hazardous trade on which I had embarked. This gentleman had an irritating habit of dismounting the validity of certain chord progressions which I introduced or borrowed in my tunes, and I conceived the idea that if I were really to learn something about harmony I might possibly be able to contrive some of my more drastic comments. The net result of my investigation into this art was that the published manuscript of Dudley Hall was to convince me of the fact that my arch opponent was entirely in the right. There followed a period during which I inundated the Jacobs editorial offices with manuscripts,
A More Musical America

THERE is no doubt that America is becoming more musical. What with the television’s music machines, phonographs, and the multiplication of musical programs in thousands of photo-play theaters, Americans, whether they choose to hear it or not, are more acquainted with music and more exact appreciation of musical values than ever before. The trend is towards more interested and more intelligent people. More and more are learning to value this inestimable article of personal comfort. More and more are discovering that there are certain times in the day when nothing else is so pleasing as a well-timed note, or an effectively played phrase. The trend is towards a more musical civilization.

There is also a trend towards a more musical civilization of the theater. The musicals of the day are more musically conceived than ever before. There is a trend towards a more musical civilization of the stage. The stage productions of today are more musically conceived than ever before. The trend is towards a more musical civilization of the world. The world is more musical than ever before. The trend is towards a more musical civilization of the home. The home is more musical than ever before. The trend is towards a more musical civilization of the nation. The nation is more musical than ever before. The trend is towards a more musical civilization of the world. The world is more musical than ever before.

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Enduring American Music
An Interview with One of Our Most Popular Symphonic Conductors
By CLARICE LORENZ

“America will never be a great musical nation unless we have free instruction,” declares Agde Jacobi, conductor of the “Pops” concerts in Boston.

“Pops” concerts, he continues, are the fundamental agent in merging families, communities, countries, and continents. If it were not for them, then it is that music has the power to change the nation’s sense of itself, as Longfellow called it. If it were not for free instruction, there would be no “Pops” concerts, no American music, no America.

“Pops” concerts are the only way for music to reach its full potential. They are the only way for music to reach its full potential. They are the only way for music to reach its full potential. They are the only way for music to reach its full potential.

The story of “Pops” concerts in Boston began in the early 1920s, when Agde Jacobi first came to the city. He was a young conductor, full of energy and passion for music. He believed that music could change the world, and he was determined to make that happen.

“Pops” concerts were a way for him to share his passion with others. He realized that music was a powerful tool, one that could bring people together, and he knew that by bringing music to everyone, he could make a difference.

At first, “Pops” concerts were held in small venues, but as they grew in popularity, they started to be held in larger places, like schools and churches. The concerts were always free, and people of all ages and backgrounds came to listen. The concerts were always free, and people of all ages and backgrounds came to listen.

Agde Jacobi knew that music was the key to understanding each other, and he believed that by sharing the joy of music with others, he could help create a more united world.

Today, “Pops” concerts are still a part of the fabric of Boston, and they remain a symbol of the power of music to bring people together. Agde Jacobi’s vision continues to inspire people around the world, and his legacy lives on through the music that he shared with us.

“Pops” concerts are a reminder that music is for everyone, and that by sharing it with others, we can make the world a better place. So let’s all join in and sing along, because music is the language that we all understand.”

-- Agde Jacobi
In the Music Mart of America

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By ART SHETTE

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RADIO ARTISTS

FIRST TUNE (Dec. 13, 1934): "I'm So Rare," by Lenore McCarty. (On NBC, beginning at 7:30 p.m.)
SECOND TUNE (Dec. 13, 1934): "Dance 'Round the Sun," by the Crooners. (On the Red Network, beginning at 7:30 p.m.)
THIRD TUNE (Dec. 13, 1934): "Oh, You Beautiful Doll," by the Al Rinker Quartet. (On the Blue Network, beginning at 7:30 p.m.)
FOURTH TUNE (Dec. 13, 1934): "I Love You," by the Stuyvesant Quartet. (On the Red Network, beginning at 7:30 p.m.)
FIFTH TUNE (Dec. 13, 1934): "The Old Folks at Home," by the Al Rinker Quartet. (On the Blue Network, beginning at 7:30 p.m.)

"SWANEE CABIN HOME"

"GIVE ME A PAL"

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Film Music

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HARRY GEBHARDT

The Gilbert Theater, N. Y. C.

First Aid to New Publishers

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MELODY
Jacobs' Incidental Music
Excerpts from the Master Composers

Themes selected by

HARRY NORTON

Adapted and Arranged by

R. E. HILDRETH

A---SCHUBERT
1. AGITATO (Sonata in A Minor)
2. PLAINTIVE (Death and the Maiden)
3. FURIOUSO (The Erlking)

B---BEETHOVEN
1. AGITATO (Sonata Pathétique)
2. LOVE THEME (Adelaide)
3. FUNERAL MARCH (On the Death of a Hero)

C---SCHUMANN
1. HURRY (Sonata in D Minor)
2. PLAINTIVE (Why?)
3. MYSTERIOSO (Santa Claus)

D---GRIEG
1. HURRY (A Ride at Night)
2. DRAMATIC TENSION (At Thy Feet)
3. GRUESOME MYSTERIOSO (Watchman's Song)

E---TSCHAIKOWSKY
1. AGITATO (Harvest Song)
2. DOLOROSO (Autumn Song)
3. MARCHE POMPÔSO (Hunter's Song)

F---MENDELSSOHN
1. AGITATO (Schêrezade in B Minor)
2. FUNERAL MARCH (Song Without Words)
3. FURIOUSO (Capriccio in A Minor)

G---VERDI (Aida)
1. AGITATO (The Fatal Question)
2. PLAINTIVE (Pity, Kind Heaven)
3. TRIUMPHAL (Of Nile's Sacred River)

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MELODY FOR MUSICAL COMPOSITION

T.H.E. ELEVATOR SHAFT

BENNY TIMMINS SAYS:

THERE'S nothing like being a matron. A month after Mrs. Jack Jones set to say something about the Missing Men I myself got to be a matron, and I'm going to get along with it. The only thing is, I can't tell you how she's going to be able to go on living there. She's been up all night, and she forgot to remember. And I say that I looked for her and turned the Polynesian Tan Fan Alley and wrote Toot Toot Skee the Little Love Bird and things like that. And not twenty-four hours later Irv called to the New York office and said that we had a new song called Always, and by the time he heard a song to Print the song will be a hit.

It certainly takes one of these artists to write a love letter to Patti. I'm sure the Music would do to me if I could publish a letter to her in the Paper beginning I'll be ELLEN and I love you always. I love that's true. Not for just a hour, not for just a day, but always. You would say I was Crazy and why don't you prove it by going out and doing a day's work for a change. No sir, things are all right up to the time you look over your Ten Bucks to the Fiscus, but after, O Death Whom is the Sting.

I certainly wish the Butterick luck anyway. They got off to a bum start, but that's one thing. It looks like Ev won't have his Mother in Law on his hands. And if there's anything in Ozone, why there's one for you. They had a Wedding Cake on the best going to Yarra, and Irv wanted to eat a box, but the Wise says no, let him take it back and he's done in New York, and he didn't, and what do you think the Stoudt's name was? Sometimes! Yes sir, that's a Fact. I ain't kidding. Robert Sweeves, Stoudt of the Lyrician.

They say the person so happy about the marriage is Ann Nichols, who won the Arman Fagone. According to a Wire in the Ozone they sent out a bunch more complaints about the marriage. Then, as the Marriage is a success or not, they're going to be a lot of Kid made off with, which is more than you can say for most marriages. The Butterick office is playing the song with a Rice which says and now the fumalous song Sways, a Expression of Beautiful Melody and Sentiment Performed by Butter. You can't say that.

And the Ink didn't dry on the License when some other song company in New York had a song called When A Kid Who Came From East Side Found a Sweet Society Rose. Mentioning no names, of course, and how many people do you need. And even that ain't all the publicity. Irving got his name printed in the Social Register of New York. But it is under the part called Distinguished, which sounds like Fighting Words to me, but it is only the back part of the book where they put in the Berths and Deaths of the Social Ect. It doesn't say which Ellis's marriage is, but they're a kind. They were a Time, to change the subject, when they give Pio Ziffer all the Credit for making the American Girl famous. But it begins to look like Catty Gannons at the Mel. SONG COMING: Opera House was giving to sit in the game and do a little Chelting his own self. First it was the Pusselty girls, and before that it was Jane Ruth, but she didn't get so much Splah because she wasn't Sisters. And then Catty goes and steals one of the peachy right off the Old Tree, and the Crickets all says honey for sister Lewis, who started in Broadway in the Green-vich Village Folies and ended up singing The Sentimentals, which is the same thing only different, whether John Murray Anderson will admit it or not.

And now we got Marion Talley, the little Prairie Flower from Kansas City, who learned to sing by listening to the Telegraph Wires in her Daddy's office, and whose only McDermott was the Ticke. She's only 18, and never been kissed to my knowledge, and she made a Debut last month in the Opera Ridgeway. The new idea on Broadway is for the Producers to do the same thing the Tired Business men have always tried to do. — Get Eva Young. I hope that now that Daisy Tobin has signed up Jack O'Connor to coach to play Handel, Catty Gannons is picking up Bally Poppie to do Thais and with Farnie to play Odile.

The new Sagan is to Find-er first, and Train on afterwards. Catty Gannons started it by signing up Denna Taylor and Johnny Carpenter to write Operas for her, so now Arthur Hookins is taking a whack at it, and he got Frank Hurling, the guy who was killed by a 200 Chicago housewives when they produced his last Opera there, to write another one called Deep River, and Lawrence Stahlman, Jules Leckshwarz, Doughty who wrote What Price Glory, is going to furnish the words. Hurling says all he gets out of Chicago deal was 200 Bucks and 200 Kisses, which figures out at $2.30 per Oscillation, and the next time he's going to have More Cash and less Sentiment, or else he'll go join a Shubert- Chance.

Here three Professionals have a tough time. Bill Tilden, he's turned into a Actor playing in a show this year, and now he says he's going to specialize his Tennis. I notice he's practiced the New York Times. and he's going to get his acting by being Missed by one of these Same old Butterflies the Frog the other day. And the Crickets don't seem to think he done much good by going on the stage any way. One of em says that he's always been in Hot Water about his Amateur Standing, and not to worry, because his Stage Job ain't going to Affect it any.

That's what comes of Mining Athletish and the Arts. Now when it comes to mining it is a little Science why then they get somewhere. First they was that invention of Willard's he calls the Chirlkin that gives concerts just by throwing combinations of light around. Then that started some other birds off on using Light, and a fellow named Matthews made what he called a Luminosphere where you run Light Rays through some kind of a Machine and it comes out Music at the other end.

And if that isn't Crazy enough why then along comes this Wild Westerman named Koffing who can put a Fire out by making certain notes on a Fiddle. And to think of all the Dirt they been doing Nix all these years, when all he was trying to do was put out the fire. It's true that it is in no small portion of this world that I attribute to articles by Mr. E. Caudill and other writers in Musical, which I have been naturally reading for some time. — Bernd J. Lewis, Rollections, New.
The Photoplay Organist and Pianist

By L. G. del Castillo

PREFACE

The Photoplay Organist and Pianist

By L. G. del Castillo

(Here's a detectable word) music and think that jazz is perfectly terrible. In fact, how can't get his jazz too bad and is the subject of opinion that classical music is the worst? In between, according to our British critic, is the vast body of semi-composed material, which is known as "sentimentals." Of the last, whether Widor and Red seal their composition, jazz and popular music is not necessarily in the Peer Gynt Suite and the direct effect, and which are not only musical and spiritual-meaning the colonial music and jazz and popular melodies and, nearly half of them like good music. We can make that a good melody. But the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that the assumption of the lighthouse has a weaker tendency to show up in other than the light. The converse, is the main form, which is the 4th and others are either completely bad to be sure. Other than the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that a good melody. But the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that a good melody. But the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that a good melody. But the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that a good melody. But the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that a good melody. But the assumption that the lighthouse frequent the music profoundly different from the light that the lighthouse, and the difference is going to be marked by the other classes, which may or may not be true, and jazz and popular melodies, and nearly half of them like good music. We can make that:

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By L. G. del Castillo

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N. J. Spring

Real Real

Lancers
Fair Dance
Nick Brown

Rain Dance
Nicola
c

Jolly Jangles
Jolly Jangles

King Pin
Bert R. Ashby

Pandora's Box
Mr. E. Hildeth

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I am very grateful for the article and the use of the name in the Maclean's. —Margaret Crichton, Curno, Ill.
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By L. G. DEL CASTILLO

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The new Fischer American Concert Edition in nearly every respect is a great improvement over the old one. It is a magnificent achievement, and we can heartily commend it to all music lovers.

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