

Jacobs' Piano Folios

59 Volumes of Selected Copyrights
Including Such Standard Favorites as NC-4,
National Emblem, Kiss of Spring, Our Director

SIX-EIGHT MARCHES

| NUMBER 1 | |
|--------------------|--------------------|
| Our Director | Frank E. Hergen |
| The Periscope | Thos. S. Allen |
| American Ace | R. E. Hildreth |
| Stand By | George L. Cobb |
| Over the Top | W. A. Coffey |
| The Idolaters | James M. Fulton |
| The Aviator | James M. Fulton |
| NUMBER 2 | |
| Soul of the Nation | George L. Cobb |
| Fighting Strength | Thos. S. Allen |
| The Indomitable | James M. Fulton |
| Iron Trail | Ernest Smith |
| Starry Jack | R. E. Hildreth |
| Cradle of Liberty | Alfred E. Joy |
| Excursion Party | Raymond Howe |
| NUMBER 3 | |
| The NC-4 | Frank E. Hergen |
| New Arrival | Anthony S. Bratt |
| K. of P. | Ernest S. Williams |
| The Get-Away | George L. Cobb |
| The Breakers | John H. Brennan |
| Army Parade | George L. Cobb |
| Monstrous Vain | Alfred E. Joy |
| NUMBER 4 | |
| 'Cross the Rockies | Arthur C. Morse |
| Gay Gallant | Walter Rolfe |
| Guest of Honor | Edwin F. Kendall |
| The Macaroni | Thos. S. Allen |
| Navy Frolic | George L. Cobb |
| High Bells | George L. Cobb |
| Sooty Maid | Walter Rolfe |
| NUMBER 5 | |
| Brass Buttons | George L. Cobb |
| Jolly Companions | Al. Stevens |
| Columbia's Call | Bob Wynn |
| At the Wedding | Thos. S. Allen |
| True Blue | W. D. Kenneth |
| Merry Monarch | R. E. Hildreth |
| The Assembly | Thos. S. Allen |
| Horse Marines | Thos. S. Allen |

NOVELETTES

| NUMBER 1 | | |
|-----------------------------|------------------------|--------------------|
| Flickering Firelight | Shadow Dance | Arthur A. Penn |
| Summer Dream | Morceau Characteristic | Norman Leigh |
| Expectancy | Novellette | Norman Leigh |
| Woodland Fancies | Intermezzo | Clemente |
| Dance of the Pearly Willows | Novellette | Frank H. Gray |
| The Chaperon | Morceau Characteristic | Norman Leigh |
| Midnight Duet | Intermezzo | George L. Cobb |
| NUMBER 2 | | |
| The Fair | Dance | George L. Cobb |
| Maids of May | Novellette | Norman Leigh |
| In a Shady Nook | Tete-Tete | R. E. Hildreth |
| Purple Twilight | Novellette | Bernie G. Clemente |
| Dream of Spring | Morceau Characteristic | Norman Leigh |
| Beise and Heather | Novellette | L. G. de Castello |
| Miss Innocence | Novellette | C. Fred Clark |
| NUMBER 3 | | |
| Love and Laughter | Fantasia | George L. Cobb |
| Fitting Mists | Dance Caprice | Norman Leigh |
| Drift-Wood | Novellette | George L. Cobb |
| Coletti | Carnival Polka | John C. Allen |
| Rainbows | Novellette | Bernie G. Clemente |
| Breakfast for Two | Ente Acte | Norman Leigh |
| Two Lovers | Novellette | L. G. de Castello |
| NUMBER 4 | | |
| Fancies | Novellette | George L. Cobb |
| Old Days | Novellette | Harry L. Allford |
| Little Coquette | Morceau Characteristic | Norman Leigh |
| Doll Days | Novellette | George L. Cobb |
| The Magician | Novellette | Yan L. Farand |
| Vicary Bell | Serenade | Paul Eno |
| Old Swing Circle | Novellette | Ernest M. Wynn |
| NUMBER 5 | | |
| June Moon | Novellette | Bernard Fenton |
| Spring Zephyr | Novellette | L. G. de Castello |
| Paul of the Pyrenees | Social Intermezzo | Frank H. Gray |
| Carnival Revels | Dance | George L. Cobb |
| Memorabilia | Novellette | Norman Leigh |
| Young Jack | Novellette | George L. Cobb |
| Moonshears | Novellette | George L. Cobb |

COMMON-TIME MARCHES

| NUMBER 1 | |
|--------------------|---------------------|
| National Emblem | R. E. Hildreth |
| The Moons | P. H. H. H. |
| Magnificent | H. J. Crawley |
| Dulcino | Neil Merril |
| Legion of Nations | Joseph F. Wagner |
| The Garland | Victor G. Boshuizen |
| Law and Order | George L. Cobb |
| NUMBER 2 | |
| Young Veterans | George L. Cobb |
| The Ambassador | E. B. Bagley |
| The Pioneer | H. J. Crawley |
| Square and Camp | George L. Cobb |
| Virgin Islands | Alton A. Adams |
| A Tippler | W. A. Coffey |
| Prince of India | Yan L. Farand |
| NUMBER 3 | |
| The Caravan | Victor G. Boshuizen |
| For the Flag | J. Bodewell Lampe |
| Hornet of the Air | C. Fred Clark |
| Men of Harvard | J. Bodewell Lampe |
| The Masterstroke | J. Bodewell Lampe |
| Cross-Country | H. Howard Cheney |
| Onward Forever | S. Gilson Cooke |
| NUMBER 4 | |
| Peter Gink | George L. Cobb |
| Kiddie Land | A. J. Weid |
| Snow Shape | George L. Cobb |
| "Wild Out" | George L. Cobb |
| Stepping the Scale | C. Fred Clark |
| Alhambra | George L. Cobb |
| Drift Dots | Norman Leigh |
| Umph! Umph! | George L. Cobb |
| NUMBER 5 | |
| Broken China | George L. Cobb |
| Bohunkus | George L. Cobb |
| Parian Parade | Ed. M. Parry |
| Levee Land | George L. Cobb |
| Javanese | George L. Cobb |
| Ger-Me-Nee | A. J. Weid |
| Here's How | George L. Cobb |
| Put and Take | George L. Cobb |

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CONCERT MISCELLANY

| NUMBER 1 | |
|-----------------------|------------------------|
| Meditation | Norman Leigh |
| Pastorale | Frank E. Hergen |
| Scandinavian Dance | Gordon Borch |
| Chansonette | Norman Leigh |
| Rustic Twilight | Walter Rolfe |
| Shadyside | Scenes des Silhouettes |
| Shadyside | Norman Leigh |
| Memories | George L. Cobb |
| NUMBER 2 | |
| Could Enter | Idyl d'Amour |
| In Dreamy Delta | A Fairy Fantasy |
| Zakiska | Egyptian Dance |
| In a Tea Garden | Javanese Idyl |
| Dance Moderne | Norman Leigh |
| Polish Festival | Dance Joyous |
| For Her Romance | Norman Leigh |
| NUMBER 3 | |
| Laila | Arabian Dance |
| Rustic Dance | Norman Leigh |
| Mimi | Dance des Gaiettes |
| Chant Sans Paroles | Norman Leigh |
| Ubbika | African Dance |
| Iberian Serenade | Norman Leigh |
| NUMBER 4 | |
| Ma Mie | Chanson d'Amour |
| Nippon Beauties | Oriental Dance |
| My Sonnet | A Moonlight Serenade |
| Ma Amada | Danza de la Mañana |
| Around the Sundial | Capriccio |
| Zumrud | Egyptian Dance |
| By an Old Mill Stream | Norman Leigh |

ORIENTAL, INDIAN AND SPANISH

| NUMBER 1 | |
|--------------------|------------------------|
| Peek in | Chinese One-Step |
| In the Bazar | Morceau Oriental |
| Castilian Beauty | Spanish Serenade |
| Heap Big Jinks | Intermezzo |
| Sing Long Time | Chinese One-Step |
| Indian Swaya | Characteristic March |
| Whirling Dervish | Dance Characteristic |
| NUMBER 2 | |
| In the Shah's Tent | Oriental Dance |
| Brazilian | Morceau Characteristic |
| Cheops | Egyptian Dance |
| La Sevillana | Ente Acte |
| Nana | African Dance |
| Pasha's Pipe | A Turkish Dream |
| In the Jungle | Intermezzo |
| NUMBER 3 | |
| Antar | Intermezzo Oriental |
| The Mandarin | Novelty One-Step |
| Chow Mein | A Chinese Banquet |
| Hindoo Amber | Novellette |
| Tu-Di-Du | Oriental Dance |
| Heavy Jip | Chinese Dance |
| The Bedouin | Oriental Dance |
| NUMBER 4 | |
| Ab Sin | Eccentric Novelty |
| Ye Te Amo | Tango Argentino |
| East of Seas | Morceau Oriental |
| Anita | Spanish Serenade |
| Modern Indian | Characteristic Novelty |
| In Bagdad | Morceau Oriental |

FOX-TROTTS AND BLUES

| NUMBER 1 | |
|---------------------|--------------------|
| Jazzin' the Chimes | James C. Osborne |
| Amnestia | C. Fred Clark |
| Irish Confetti | George L. Cobb |
| Kat-Tac-Kee | A. J. Weid |
| These Bonfire Blues | Bernie G. Clemente |
| Bone-Head Blues | Leo Gordon |
| Kangaroo Kicker | Arthur C. Morse |
| Almost Eyes | George L. Cobb |
| NUMBER 2 | |
| Asia Minor | George L. Cobb |
| Eurasia | Norman Leigh |
| Eklima Shiva | Frank E. Hergen |
| Bermuda Blues | Bernie G. Clemente |
| Frangipani | George L. Cobb |
| Cab Jamboree | Norman Leigh |
| NUMBER 3 | |
| Bergin Blues | George L. Cobb |
| Georgia Rainbow | Leo Gordon |
| Sat Shoe Sid | Frank E. Hergen |
| Midnight | C. Fred Clark |
| Calcutta | George L. Cobb |
| Hi Ho Hum | Wm. G. J. Ind |
| Hay Rube | Harry L. Allford |
| NUMBER 4 | |
| Hand-Over-Blues | Leo Gordon |
| East 'Em Along | Allen Taylor |
| Joy-Boy | A. J. Weid |
| Compassion' Echoes | George L. Cobb |
| Stop It! | Frank E. Hergen |
| Inquest | Leo G. O'Connell |
| Say Wham! | George L. Cobb |
| Water Wagon Blues | George L. Cobb |

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DANCE WALTZES

| NUMBER 1 | |
|-----------------------|----------------------|
| Kiss of Spring | Walter Rolfe |
| Hawaiian Sunset | George L. Cobb |
| Drifting Moonbeams | Bernie G. Clemente |
| Oblivion | Frank H. Gray |
| Love Lessons | George L. Cobb |
| Silvery Shadows | George L. Cobb |
| Night of Love | Walter Rolfe |
| NUMBER 2 | |
| In June Time | C. Fred Clark |
| Flower of Night | Norman Leigh |
| Isle of Pines | R. E. Hildreth |
| Dream Memories | Walter Rolfe |
| Blue Sunshine | George L. Cobb |
| Chain of Daisies | A. J. Weid |
| Jewels Race | Frank H. Gray |
| NUMBER 3 | |
| Barcelona Beauties | R. E. Hildreth |
| Doville | Norman Leigh |
| Under the Spell | Thos. S. Allen |
| Mist of Memory | George L. Cobb |
| Smiles and Frowns | Walter Rolfe |
| NUMBER 4 | |
| Call of the Woods | Thos. S. Allen |
| Idle Hours | Carl Paige Wood |
| Blissful Strains | Walter Rolfe |
| Dreamily Drifting | George L. Cobb |
| NUMBER 5 | |
| Ophelia | Leo Gordon |
| Mona Lisa | George L. Cobb |
| Sons du Rousseau | Frank H. Gray |
| Top Pedalists | Walter Rolfe |
| Jacqueline | Arthur C. Morse |
| NUMBER 6 | |
| Ebbing Tide | Walter Rolfe |
| The Dreamer | Leo W. Keith |
| Rain of Pearls | Walter Wallace Smith |
| Dream Kisses | Walter Rolfe |
| Merry Madness | Thos. S. Allen |
| NUMBER 7 | |
| Sweet Illusions | Thos. S. Allen |
| Beauty's Dream | Leo W. Keith |
| Papa's | R. E. Hildreth |
| Leader of Love | George L. Cobb |
| Perfume of the Violet | Walter Rolfe |
| NUMBER 8 | |
| Youth and You | Thos. S. Allen |
| Lady of the Lake | J. Bodewell Lampe |
| Love Tyrant | George L. Cobb |
| Panics for Thought | Leo Wynn |
| NUMBER 9 | |
| Buds and Blossoms | George L. Cobb |
| Summer Secrets | Thos. S. Allen |
| Spry Caprice | Thos. S. Allen |
| Sunset in Eden | John T. Hall |
| Luella | A. J. Weid |
| NUMBER 10 | |
| Heart Murmurs | Walter Rolfe |
| U and I | R. E. Hildreth |
| Level of the Road | Walter Rolfe |
| Morning Kisses | George L. Cobb |
| Crystals of Roses | A. J. Weid |
| NUMBER 11 | |
| Crystal Currents | Walter Rolfe |
| Arbary | George L. Cobb |
| Moonlight Weaving | Bernie G. Clemente |
| At the Matinee | Raymond Howe |

RAGS

| NUMBER 1 | |
|------------------------------|----------------------|
| Turkish Towel Rag | A Rag-Down |
| Dust 'Em Off | George L. Cobb |
| Parade Lamb Rag | A Popperette |
| Lazy Luke | A Raggy Rag |
| Al-d-u-t-r-i-t | Frank E. Hergen |
| Cracked Ice Rag | George L. Cobb |
| Meter Rag | Arthur C. Morse |
| NUMBER 2 | |
| Feeding the Kitty | Rag One-Step |
| Toddlin' Top Rag | Norman Leigh |
| Pussy Foot | Eccentric Rag |
| Swampy River Rag | Thos. S. Allen |
| Russian Pony Rag | A Syncopated Rag |
| Longways | Leo Gordon |
| African Smile | Paul Eno |
| NUMBER 3 | |
| Piano Salad | George L. Cobb |
| Fussin' Around | Wm. G. J. Ind |
| Aggravation Rag | George L. Cobb |
| East of Seas | Frank E. Hergen |
| Rubbery Plant Rag | George L. Cobb |
| Slip Pickin' | Wm. G. J. Ind |
| Virgin Creep | Leo Gordon |
| NUMBER 4 | |
| Four Little Blackberries | Laurence B. O'Connor |
| Barn Dance (Bumme's Gamble) | Red West |
| Fairy Flirtations | Dance Caprice |
| Yankee Beauty | Victor G. Boshuizen |
| Frog Frolics | Schottische |
| Dance of the Morning Glories | Frank H. Gray |
| Among the Flowers | Caprice |
| NUMBER 5 | |
| Dance of the Lullabies | An Idiotic Rag |
| Sam-Rays | Characteristic Dance |
| Dickie Dance | Caprice Humoresque |
| Fanchette | Tomboyish Dance |
| Chicken Pickin' | Dance Descriptive |
| Dance of the Peacocks | Caprice |
| Jack in the Box | Characteristic Dance |
| NUMBER 6 | |
| Four Little Coccinelle | Schottische |
| Ho! Mister Johnson | Medley Schottische |
| Dancing Goddess | Caprice |
| Four Little Pipers | Schottische |
| Red Ear | Barn Dance |
| Southern Pastimes | Schottische |
| Durkey's Dream | Barn Dance |

SCHOTTISCHES AND CAPRICES

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|------------------------------|----------------------|
| Four Little Blackberries | Laurence B. O'Connor |
| Barn Dance (Bumme's Gamble) | Red West |
| Fairy Flirtations | Dance Caprice |
| Yankee Beauty | Victor G. Boshuizen |
| Frog Frolics | Schottische |
| Dance of the Morning Glories | Frank H. Gray |
| Among the Flowers | Caprice |
| NUMBER 2 | |
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| Dickie Dance | Caprice Humoresque |
| Fanchette | Tomboyish Dance |
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| Dancing Goddess | Caprice |
| Four Little Pipers | Schottische |
| Red Ear | Barn Dance |
| Southern Pastimes | Schottische |
| Durkey's Dream | Barn Dance |

GALOPS

| NUMBER 1 | |
|------------------------------|-----------------------|
| Saddle Back | Allen With the Wind |
| The Rhythmic | Waltz Big White Top |
| At No. 1 | Frank E. Hergen |
| The Viper | Whirling High Stepper |
| 'Round the Ring | Allen With the Wind |
| Sawdust and Spangles | Hildreth |
| NUMBER 2 | |
| Four Little Blackberries | Laurence B. O'Connor |
| Barn Dance (Bumme's Gamble) | Red West |
| Fairy Flirtations | Dance Caprice |
| Yankee Beauty | Victor G. Boshuizen |
| Frog Frolics | Schottische |
| Dance of the Morning Glories | Frank H. Gray |
| Among the Flowers | Caprice |
| NUMBER 3 | |
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| Fanchette | Tomboyish Dance |
| Chicken Pickin' | Dance Descriptive |
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| Jack in the Box | Characteristic Dance |
| NUMBER 4 | |
| Four Little Coccinelle | Schottische |
| Ho! Mister Johnson | Medley Schottische |
| Dancing Goddess | Caprice |
| Four Little Pipers | Schottische |
| Red Ear | Barn Dance |
| Southern Pastimes | Schottische |
| Durkey's Dream | Barn Dance |

BALLETS AND CONCERT WALTZES

| NUMBER 1 | |
|-----------------------|----------------------|
| Nymphs of the Nile | Air de Ballet |
| Winged Dancer | Valle Ballet |
| Love Notes | Valle |
| Flight of the Birds | Ballet |
| Sadie | Valle |
| Butterflies | Morceau Mignon |
| NUMBER 2 | |
| Nature's Mirror | Valle |
| Midsummer Fancies | Valle |
| Revelation | Valle |
| Fire-Fly and the Star | Scene de Ballet |
| Three Nymphs | Dance Characteristic |
| NUMBER 3 | |
| Lesbian Nights | Valle |
| Valle Courante | Norman Leigh |
| Swinging with Clouds | Valle |
| Temple Dancer | Valle |
| Slipping Surf | Valle |
| Solace | Valle |

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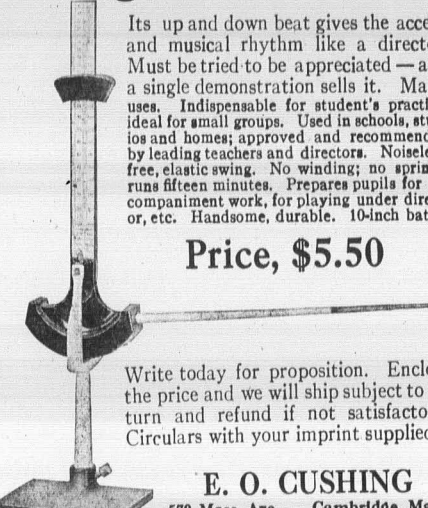
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Melody for March

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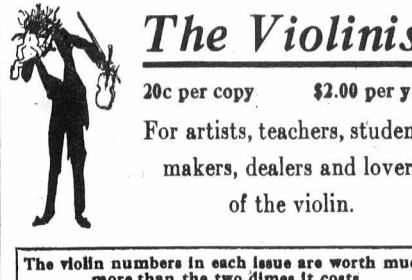
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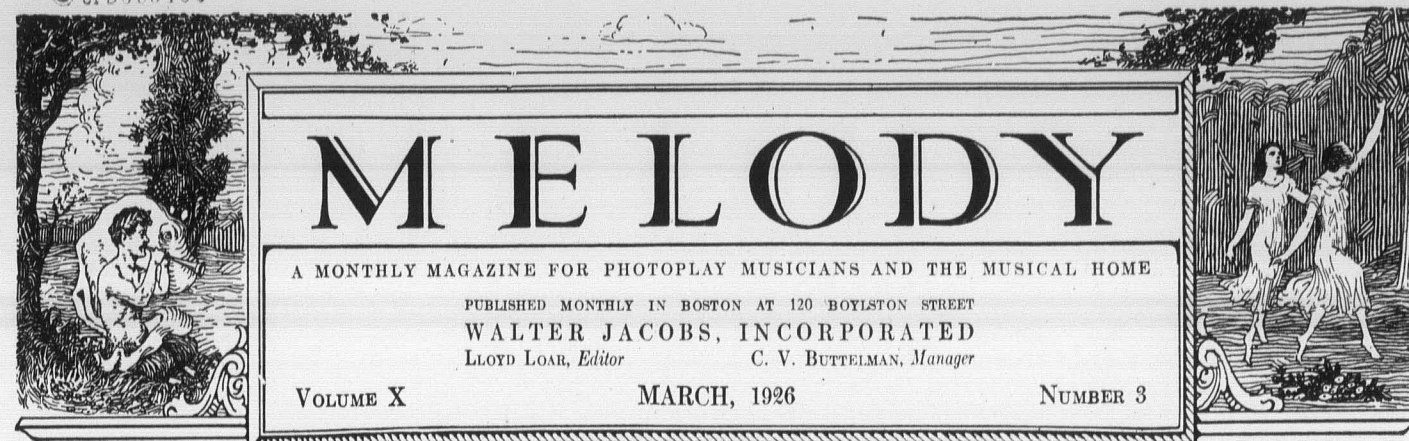
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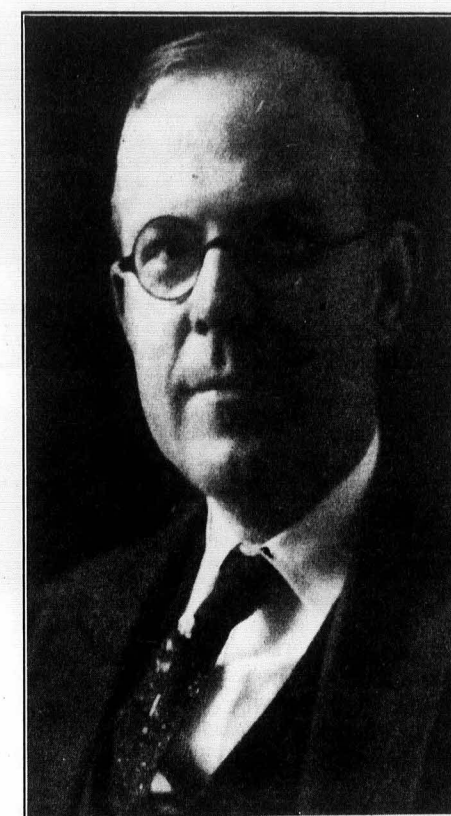
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Why I Write Music

By NORMAN LEIGH

(Arthur Cleveland Morse)



ARTHUR CLEVELAND MORSE

SO many people have, with regrettable lack of tact, questioned me on the above subject that I really feel no qualms in laying bare the entire matter for public inspection.

Possibly, to start with, I might state some of the things that are *not* responsible for my writing music. For instance, if any one should suggest that I do it for the money there is in it, allow me to draw attention to the glittering possibilities of a coffee and hot frankfort stall by comparison. If they should insinuate that it is from a desire to shine before my fellow-men that I spew forth my brains on paper, I suggest for consideration a career in the movies where the shine is more effulgent and the brains are retained for home consumption.

It is true that Irving Berlin has made money at it, but then I am not a Berlin. It is also beyond dispute that the three B's of music, Bach, Beethoven and Brahms, have shone in the eyes of their fellow-men blindingly, one might say—but why go into details damaging to my *amour propre*. It is not for these things then that I commit capital crimes.

"Well, in God's name, why *do* you write music?"

Patience, patience—all in good time. Personally, I think that before I tell you *why* I write music, it might be well to tell you *how* I came to write music. It will be illuminating and will have the added advantage of taking up space. You see I am to be paid by the inch for this attempt at self-analysis.

At the age of nine years, I was entrusted to the gentle care of an ancient lady of the music-teaching profession who, with a criminal lack of caution, one day told my parents, in my presence, that from a musical point of view I was a greatly talented child. My own reaction to this statement, as I remember it, was one of extreme resentment. I had a feeling that it erred on the side of conservatism. I have failed since to find any one who agreed with either of us, with the exception of those persons directly responsible for my manifestation on this plane of existence, and of course their testimony is not above suspicion. However, from that time on I was a marked person in the ancestral halls. My slightest twiddling on the piano was a signal for an admiring chorus of "ohs" and "ahs." My original feeling towards the statement of that ancient conservative was greatly strengthened during this period, which fact will explain much that follows.

Up to the age of fourteen, I confined my acts of musical banditry to vicious assaults on the near and veritable classics until one day, in an evil moment, as I sat at the keyboard of the much-tortured family piano, I conceived the idea of allowing my fingers to wander at will

over the keys rather than subjecting them to the rather tortuous path laid out by one Felix Mendelssohn whose unfortunate *opus* was at that time the object of my attention. The results of this adventuring so charmed me that I continued wandering along until, reaching a convenient place, I stopped. I then realized, for the first time, that in addition to the talent already noted, I possessed a creative ability which appeared to my somewhat partial eye of no inconsiderable calibre. Seizing pencil and paper (time-honored phrase), I immediately recorded this epoch-making event in six flats (that haven of the one-fingered composer).

Once again the unfortunate lapse of my well-meaning but weak-minded musical mentor springs to the fore. My male parent, influenced no doubt in a sinister manner by its specious praise, failed lamentably to meet the crisis. In a rush of vicarious pride, he had the thing printed. I still own a copy of the original and only edition and when I wish to thoroughly chasten my spirit, I dig it out and give it my horrified attention.

From that moment, gentlemen of the jury, I was lost. For a period of years, I "composed" relentlessly and fruitlessly; publishers scorned me—I became a nuisance to the postal division. I was just about to give up the ghost after ten years or so of heart-breaking endeavor—you see my system had readily absorbed the poison—when another unlucky event overtook me. My patient spouse (acquired in the meantime) amiably humoring an inexplicable madness and having become acquainted with Annette Kellerman of aqueous 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 incorrigible good nature, the "Kellerman" Waltzes flashed across the publishing horizon. We now come to probably the most evil influence in my whole life. I refer to Mr. Walter Jacobs.

If his profit-seeking but altogether mistaken (in this instance) eye had not seen a possible glint of gold in this mass of dross, all might have been well and I yet have mended my ways. Unfortunately, for all concerned, the glamour of the Kellerman name overcame any scruples he might have entertained, and in spite of the earnest solicitations of R. E. Hildreth, the veteran arranger who drew attention to remarkable resemblances in certain parts of my introduction to the *Poet and Peasant Overture* and sniffed lugubriously at some of my most cherished harmonies, Mr. Jacobs officially sanctioned the villainy. After a readjustment of my ideas concerning the monetary value of masterpieces in manuscript form, I affixed 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 it might be well for me to learn something about the hazardous trade on which I had embarked. This gentleman had an irritating habit of disputing the validity of certain chord progressions which I introduced *con amore* in my tunes, and I conceived the idea that if I were really to learn something about harmony I might possibly be able to contravert some of his more drastic comments. The net result of my incursion into this mystic realm under the guidance 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 waltzes,

marches, barn-dances, etc. Most of them for some inscrutable reason were accepted — some of them published. Mr. Jacobs has frequently offered to sell back to me at bargain rates a certain number of his more glaring errors in optimism but, although I do not pride myself on my business acumen, I wish to state emphatically that up to the present I have repulsed his advances with a praiseworthy firmness.

The time arrived when the genial Walter, having purchased from me enough marches, waltzes, etc., to last him for the next hundred years or so, imparted to me with proper and insincere expressions of regret that owing to popular demand he found it necessary to devote a portion of his catalogue to the products of other pens. I made certain major changes in my budget forced on me by this unforeseen event and then sat me down to consider the situation. I finally seized upon the idea that if I could only learn the recipes of one or two new kinds of dishes I might be able to once again tempt the editorial appetite and con-

tinue the most necessary act of satisfying my own. Casting about me, I was fortunate enough to persuade that notable chef, Carl Engel, to impart to me certain of the simpler tricks of his erudite art, such being the only ones of value to my slender talents (the statement of that elderly liar aforementioned appearing to me in light of later knowledge to be gross flattery).

Mr. Engel bore with me for two seasons largely because of what he was kind enough to term my melodic gift. At the end of that time, I emerged once more into the light with a brand-new pile of manuscript. Some of these found their way into the Jacobs catalogue — the ruse had worked — and others, after the usual vicissitudes, were given haven by various publishers charitably disposed.

Since that time, I have cajoled Mr. Jacobs and others more times than they care to reflect upon — my output has only been limited by their patience. When this gives out, without question, a sigh of relief will escape from the music-loving public.

It will have disclosed itself, no doubt, to the

penetrating intelligence of my readers from the fact that this article bears two signatures, that musically I have been leading a double life. The entire truth is far, far worse. I have written Spanish tunes under proud Castilian names; French ones under Gallic euphonisms. I have cloaked my identity with coquettish feminine pseudonyms, and if I should meet myself face to face on the printed page, in certain instances (owing to a villainous memory) I would not recognize myself as such. You see I am thoroughly incorrigible.

I promised to tell you why I write music? um — um — so I said. Well, I am going to reconsider that point. As a matter of fact, if the truth were to be told, I'm blessed if I know. Furthermore, I have yet to find anyone who can determine with any degree of conviction why I should.

P. S. — I have just queried Lloyd Loar, the saturnine editor of MELODY, on this perplexing matter. Lloyd says, "Why don't you?" Possibly that is the most pertinent sentence in this entire article.

A More Musical America

THERE is no doubt that America is becoming more musical. What with the radio, talking machines, player pianos, and the multiplicity of musical programs in thousands of photoplay theaters, Americans, whether they know it or not, are developing a keener and more exact appreciation of musical values than has heretofore been possible. It is interesting to look back and by observing and understanding somewhat what has taken place, to try at least and deduce what, therefore, will take place. It is by no means a fruitless endeavor to thus try to peer into our musical future. On the contrary, such an effort is decidedly worth while and permits us to co-operate intelligently with what seems to be coming, and make it come more quickly and be more worth while when it comes. We were much interested in an article entitled "Making America More Musical" by John Philip Sousa, published in the July *Woman's Home Companion*. After commenting on the improving musical taste of Americans, and noting that music itself is the most intensely democratic of any of the arts, Mr. Sousa asks what we can do to bring music more fully into the lives of our young Americans and make them realize not only their own hidden musical possibilities but give them the joy of understanding music better and the even greater joy of creating it themselves — if they have the gift of creativeness. He proceeds to answer his own question as follows:

We must go back to the instinctive, national expressions which music has found in this country, but we must carry them to new and greater uses.

Music, in the American community, began with the band and with the village choir or singing society. The band has been the heart of civic pride and devotion in villages and small towns for years. It would be interesting to take a census of America's well-known men who, at one time in their lives, were band players. The late President Harding was one of these; he told me so, on an occasion when the Pennsylvania Military College was conferring honorary degrees on us both. As in Europe, so in America there have been many industrial bands, each organized among the employees of a certain large business or industrial plant. Almost any man can be taught to play in a band, and almost any man enjoys it.

What I should like to see in this country, what I believe would do more than anything else for its musical development, is the extension of the band idea along the lines developed by organized baseball. That game was once a purely local thing; isolated teams dotted here and there in school or village or factory. We know what it has become. Why cannot the American band be made as vital and universal a part of our everyday life?

First, we should have a band for each community, large or small, which would give free concerts for a period of at least three months — say June, July, August. A slight

charge only — perhaps ten cents — would be asked for a seat, and each spring the community would make up a subscription list. Though many of the players, if not all, would receive no salary, it would be necessary to meet their traveling expenses; for each community band would be member of a league of such bands, organized, like the baseball leagues, on the basis of size and importance.

There would be major and minor band leagues, ranging from the big-city league — New York, Boston, Philadelphia, Chicago, and so on — to the smaller cities, the towns, the villages and the farm communities. And each band would play not only for its own home town but for all the towns in its league — a week in each, by rotation, so long as the season lasted. To add to the general interest, each town in the league would vote each season for the band of its preference, and the town registering the greatest number of votes would win its favorite for the last week of the season.

Why should not music, as well as sport, be helped by stimulating local pride and the keen joy of competition? Such an organization of bands would arouse popular interest, particularly among the young. Not every American boy expects to play professional baseball, but it is inconceivable to him that anyone can sit through a baseball game without an understanding appreciation of it. Not every boy in a town belonging to a band league would make music his work in life, but he would find it as natural and pleasant to go to a concert as to go to a baseball field — and they needn't conflict. Also, he would have the opportunity to acquire musical training at a minimum cost, if he felt the slightest leaning toward it.

For the young women, instead of bands, I should like to see stringed orchestras in each community.

The community choral societies, a logical development of the village singing school, would give musical training and musical pleasure to both young men and young women. In such societies they learn to sing the diatonic scale, and then they want to sing the chromatic scale, and then thirds, fifths, sixths. Even those who cannot sing are happy shouting with the others — and the exercise is good for their lungs!

Music is education. It may never be used as a means of making a living, but it trains the ear, and sometimes I think the ear has a brain all its own. The study of music also does much to strengthen the memory. It stimulates the imagination, the appreciation of beauty, all the finer sensibilities. And it perhaps brings more happiness to more people than all other of the arts.

The numerous and interesting Band Contests and Tournaments that are held yearly indicate that the condition for which Mr. Sousa hopes is gradually coming about. When it is as nation-wide in its scope, as thoroughly organized, and as competently handled as he suggests, its effect on future American musical life will be tremendously constructive. Mr. Sousa furthermore rightly believes that the proper place for adequate musical instruction is in the schools and that it should be considered just as much of a necessity in education as any of the so-called standard studies. He puts it as follows:

The musical training of children is a most important part of any program for making America more and more

musical, but I believe that, like other education, its place is in the school and not in the home. The reason why many children of past generations have found music drudgery is because it was made an extra task, an infringement upon their playtime, instead of a regular part of their school time.

When adult workmen are fighting continually to shorten their working day to eight, seven, even six hours, it seems to me that a child's school day from nine to three — or three-thirty or four — is quite long enough, without adding to it an hour at the piano. There should be sound-proof rooms in the schoolhouses for the musical education of our children. Perhaps it would be necessary for private teachers to continue to give the instruction — although there are some of us who believe that the state might teach music as logically as mathematics — but at least keep the hour of musical study in the school and not in the home.

What the home can do for the child's musical life is to help him to appreciate good music. But this must be done cleverly and adroitly. Don't label a good concert with the dreaded word "educational" and tell your child that he "must" go. Suggest, instead, that there'll be some music which he may like, and that he accompany you to hear it.

Instead of prohibiting jazz music for the family photograph, or player-piano, the tactful mother substitutes better records or rolls. Not that all jazz is bad music, though what I have heard lately seems to me considerably poorer than that placed on the market a year or two ago.

One thing worth remembering is that music in itself is never immoral; it can be made immoral only by the association of improper words with it. The so-called "jungle rhythms" of jazz are simply the natural walking step of a human being, sometimes hurried. Not to step on each other's feet seems to constitute the whole art of modern dancing, but the music, if played in an ice house, would shock nobody.

What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young think of them as something to dance by — not something to remember as music. The men who used to compose dance music — Johann Strauss, Carl Faust, Lanner, Gungl and many others — created harmonies which could be used in the ballroom and to which the dancers could listen with pleasure afterward in a concert.

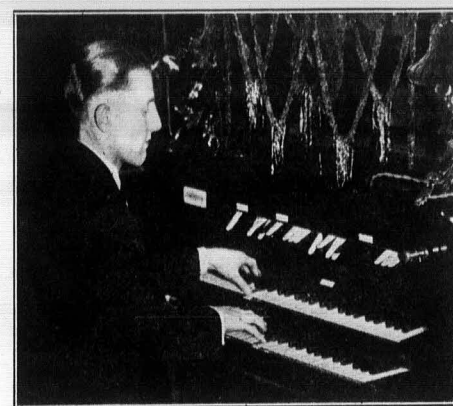
Denouncing cheap, crude music, however, will never turn children against it. Quietly surrounding them with beautiful music will make them reject, of their own accord, that which is a meaningless noise. The young child's favorite quality in music is *rhythm*. Next to that he appreciates *melody*. The ideal substitute for bad music in his case, therefore, is that which is strong in both rhythm and melody.

Mr. Sousa considers that much good music is strong enough in rhythmic and melodic beauty to serve the purpose for which he recommends it. He mentions the compositions of Sir Arthur Sullivan, not alone his light operas, but some of his instrumental selections which are characterized both by melody and harmony of the highest order; for example, the prologue to *The Golden Legend*. He also mentions MacDowell's tone pictures, some of Mendelssohn's *Songs With-*

Continued on page 30

NEW ideas or revitalized presentations of old ones are always welcome to photoplay musicians. It is considerable of a task to stay on the job all the time, fit appropriate music to the various sorts of pictures that are now screened, and have something left over in the way of inspiration to assist in properly observing special occasions such as Christmas, New Year's, Fourth of July, etc.

Ted Schlenker of the Garden Theater Company, Battle Creek, Michigan, seems, however, to be fully able to take care of all the situations and emergencies in which the modern photoplay organist is apt to find himself. During the past holiday season, he arranged a special Christmas Day recital that made quite a hit with the Garden Theater patrons. The organ's console was decorated with silver and gold



TED SCHLENKER

holly sprays, wreaths, bells and lighted candles, and when the spotlight was turned on it, the effect was not only decidedly impressive and "Christmassy," it was also extremely pretty. This featured organ number was programmed just ahead of the feature picture, and consisted of Christmas Carols carefully arranged to suit the organ and the occasion. The picture of Mr. Schlenker at the console of the Garden Theater organ, shown in connection with this write-up, gives a faint idea of the decorative scheme as carried out for this Christmas music.

He also featured a similar recital on New Year's Day using for his music a selection named "The Musical Review of 1925." It consisted of sketches from the most popular musical numbers of the past year. The approbation and interest expressed by the theater patrons was so flattering that Mr. Schlenker plans to observe every holiday during the coming season in a similar way.

He is one of the leading organists in his city and apparently one of the first in that vicinity to feature a special observance of this sort for national holidays.—G. A. F.

CONVERSE E. NICKERSON, organist at the Olympia Theater, Portsmouth, New Hampshire, has been very successful in photoplay work.

Mr. Nickerson received considerable of his musical education in Eastern Canada and, previous to being connected with the Olympia Theater, served as organist for twelve years on the Pacific Coast in the cities of San Rafael, Eureka, San Jose and Los Angeles.

He is at present using a Wurlitzer organ, although the picture of him herewith shows him in one of his non-organic moments, as it were.

When we asked Mr. Nickerson for some of his ideas on photoplay work, he obliged us with the following:

"The great Shakespeare said, 'If music be the food of love, play on.'

"If music be not the food of love, it is certainly the food of the emotions, and as emotion-portrayal is the heart of the life on the silver sheet, music is a dominant factor in 'putting across' the portrayed emotion. Therefore,

Speaking of Photoplay Organists

'playing the picture' is like making or, at least, presenting an opera. I try to make of each feature picture an opera, the actors giving the story and the organ giving the music and assisting in bringing out the chief themes by some pointed melody; thus putting across to the ear of the auditor the story in music, as his eye simultaneously registers the action of the piece.

"To do the best work as a picture accompanist, one must concentrate so completely upon the story and thought of the action as to live it with the actors; this, subconsciously, brings the interpretation of the music into harmony with the picture. No artist ever does himself justice until he is submerged in sympathetic 'subconcentration.'



CONVERSE E. NICKERSON

"I find, many times, that the use of old melodies forces home points in the picture that otherwise would escape the auditor. Choice bits of comedy or pathos are clearly 'put over' when such melodies are used.

"The single accompanist can do this many times better than could an orchestra for the simple reason that he has all themes instantly under his control. This is illustrated in the instance of heavy *agitato* scenes of tempest or struggle, when a few bars of a familiar melody that has been used for a *motif* melody can be worked into the improvised accompaniment, keeping the dramatic theme-melody consciously in evidence. This could not be done by the orchestra unless the music was specially written and arranged.

"Elder folk always enjoy old favorite melodies and when they are heard on the picture program they win approval. New melodies and sprightly themes, of course, have theme values, but any average story of intense emotion will admit of one or more familiar themes that are dear to the heart of our elders.

"Music is the supreme charmer and the voice of all nations. Rightly handled, it makes our silent friends of the silver sheet speak to us in as

real a manner as if we were in their living presence. Perhaps because music is the sympathetic bridge between us and the pictures, the warm conductor that quickens our sympathies and places us *en rapport* with what we understand of action in our interpretation of art. When I say 'we' I mean the soul within, for always the soul is the knower and our only means of true music appreciation or music interpretation.—G. A. F.

RICHARD M. STOCKTON has been playing the pictures for thirteen years, and for twelve years of that time has been in the same theater, the Grand Theater at Lancaster, Pennsylvania, managed by the Stanley Company of America.

During his twelve years at the Grand Theater, he served for the first year as pianist, for the second year as orchestra leader, and with the third year, when a three-manual Moller organ was installed, became the organist—playing the organ solos and supervising all the music in the theater including that of a twelve-piece orchestra, which has been used from time to time.

Mr. Stockton studied with Ralph Kinder, the well-known composer and teacher of Philadelphia, but previous to that time he had studied for a good many years with his mother who was his first music teacher. It is evident that Stockton found himself early in music because he was a choir boy singer at the age of nine and started playing church organ at the age of eleven. By the time he was fifteen, he was serving as choirmaster, and he started his photoplay work at the age of seventeen and has been at it ever since. After finishing high school, he entered Franklin and Marshall College, but left it in his senior year to play an old style K Wurlitzer organ at Krupas' Hippodrome (now the Capitol).

During the season of 1924-25, Station WGAI broadcasted his programs every week, and in that time he played over 1,000 request numbers from radio fans, in addition to the regular



RICHARD M. STOCKTON

numbers programmed. He says he had so many request numbers that in order to get them all in, it was necessary to make medleys of them.

During a recent meeting of the local association of the National Association of Organists, Mr. Stockton lectured and gave a demonstration of a radio broadcast.

He is still interested in church work; in fact, he has been a church organist for nineteen

Continued on page 32

AMERICA will never be a great musical nation until we have free instruction," declares Agide Jacchia, conductor of the "Pop" concerts in Boston.

"Music is for everybody," he continued; "it is the fundamental agent in merging families, communities, peoples, countries and races. If it were not so, then how is it that music has earned the name of being a universal language, as Longfellow called it? If it were not meant for the poorer classes, but only for the rich, how is it that all of the world's great composers, singers, pianists, violinists, etc., were born poor and humble — Haydn, Mozart, Schubert and all the rest? How is it that our conservatories here in America swarm with students who must skimp and save and scrape and drudge in order to put themselves through? They are not sons and daughters of rich people, by any means."

"You know, Mr. Jacchia, I think Emerson must have had things twisted when he called music the poor man's Parnassus," I interrupted. "He should have said that the poor man is the Parnassus of music."

"It is the poor people who have given us our music," he made answer in a tone of finality.

Those who have heard Mr. Jacchia's programs at the Pops during the summer season will at once appreciate the value of his statement regarding the democracy of music. He possesses a genius for serving music to mass audiences. He has captured the hearts of highbrows and lowbrows, and in-betweens as well, with his selective talent in making up popular programs. There is no more logical exponent of the people's music.

Mr. Jacchia is now fifty-one years old. He has rather a leonine head, mild brown eyes capable of piercing lights when stirred, an aquiline nose, and a mouth with rather a humorous droop — on the whole, an energetic, virile face, and a scholarly one. He is a man who must be sketched in action, when afire with purpose, for an Italian passive is like a closed book, a picture void of attraction. Mr. Jacchia's charm is his versatility of expressions.

Lugo, Italy, was his birthplace, but as soon as he could toddle, he was packed off to the Royal Conservatory at Parma. Five years later he entered the Rossini Conservatory at Pesaro, where he was drilled in composition by the director, Pietro Mascagni, a man who was soon after to become Agide Jacchia's well-beloved and life-long friend. At school he won special distinction for his work in composition, and when graduated in 1898 was awarded the Bodoira Prize for his *Hymn to Rossini*. In 1911 he married the singer, Ester Farrabini. His post as conductor of Pop concerts dates back to 1917, while the Cecilia Society of Boston has been singing and flourishing under his baton for four years now; the Fitchburg Choral Society for two.

"What I have to say in regard to the democracy of music is perhaps much better expressed in this book," said Mr. Jacchia as he handed me a copy of "Music of the Modern World," opening to a page well towards the middle. He ran his finger down two paragraphs, and I read:

"It is those countries where music, however simple in form and structure, has been a part of the every-day life of the great majority of the people, an inheritance which has come to them with their national traits and characteristics; where it is a means of expression for a feeling or emotion more marked than ordinary, that have produced the greatest musical minds. In such countries the composer has become, as it were, the mouthpiece of the feelings of his contemporaries, and has voiced the unexpressed emotions and impulses of many generations."

"Musical development brought about in this way, from the bottom upward, is logical and consistent. But in America, the process

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By CLARICE LORENZ



AGIDE JACCHIA

would seem to have been reversed. With us, music, beginning by being the recreation, fad, or fancy of the more cultivated classes, has in a manner filtered down until it has reached the level of the great mass of people, who are just beginning to realize and appreciate what music means, but have not as yet had the time or the cultivation necessary to understand or utilize its possibilities as a medium of emotional expression. Such a development is both illogical and inconsistent, and one is tempted to believe that before music in America can attain and compass a distinctive national expression, it must be built up in this country as it has been in others, from the basis and foundation of a feeling expressed by the people themselves in popular airs, which might justly fall under the definition of national music.

"Those friends of ours who preach musical snobbery," remarked Mr. Jacchia, laying the book aside, "should let those two paragraphs soak into the head, eh?"

"Why, certainly they must know the history of the foundation of American music," I replied. "I'm thinking particularly of the hymn-book, which has been proved an index to the value of national melodies. That entire group of singing-teachers and composers of popular hymn-melodies in the 18th century were almost all artisans — William Billings, a tanner who used to mark down the music he composed on the backs of hides; Lewis Edson, a blacksmith and farmer; Daniel Read, a comb-maker. . . why, they were the pioneers of what American music we have."

"For the poor, it is indeed a much nobler art here in America to pursue music, because of the great obstacles they must overcome," Mr. Jacchia observed. "Here, music is for select communities, it strikes me. In Europe,

it is for the whole nation. Every European country, with the exception of England, I believe, has free schools. In Italy, for example, there are Governmental Conservatories. They dole out only scholarships — maybe ten in composition, twenty in voice, twenty in piano, five in flute, and so on. After nine months of the first school year, there is a confirmation examination, and if you do not pass it, you are asked to leave. There is not a chance of non-talent being trained at the expense of the Government, and on the other hand, genuine possibilities are nurtured and developed.

"There are ten or twelve Royal Conservatories in the larger cities of Italy, and in towns of 3000 or more a school of music owned by the city itself. Rossini left two million lire to endow a music school. The schools in Parma, where I studied, in Palermo, and in Naples, gave not only free instruction to the pupils, but the instrument, the music, and their board and lodging as well — every necessity and comfort, so that they were spared all worry and could devote their entire minds to the study of music.

"And that's the one and only way a student can make progress," Mr. Jacchia added, with an eloquent Italian gesture, "for there is no doubt about it, a musical education is expensive. Regard the student who struggles along with his violin, compelled to earn his tuition waiting on table or punching the typewriter or pulling an elevator up and down. How in Heaven's name can he keep his mind on his work? How can he successfully divide his thoughts and his time? It is impossible. The musical temperament will not endure it, and the chances are that his physique will not permit it. Few examples there are of such struggling pupils who ever reach the goal. Most of them get discouraged, leave the school, sacrificing their life's work — the work God intended they should do — and take a position as clerk or salesman or bookkeeper in order that they may earn enough to eat and enough to wear. Therefore, I say, free instruction is the only way to have real musicians in this country."

Mr. Jacchia leaned back in his chair. He had a trick of half-closing his eyes when speaking of things near and dear. I sensed in his broken accent an impatience over this clumsy vehicle of thought. What a wealth of feeling and ideas could he have conveyed in discussing the present subject had he been able to express himself in his native tongue! He is a pictorial speaker, just as he is a pictorial conductor. The play of expressions across his face — one minute rapt animation, the next a thundercloud, and all like quicksilver — gave his speech a peculiar dramatic breadth of meaning. And it is like this on the platform in Symphony Hall. He is a conductor temperamental in appearance, and his volubility of gestures loans the setting a necessary color and atmosphere.

"Let me paint for you a little picture," Mr. Jacchia took up the thread of conversation again. "In the winter of 1919-20, I was living on Westland Avenue here in town. My family I had left in Italy. We had during that winter forty-two snow-storms, if I remember correctly. So stormy was the weather that I couldn't see the house across the street most of this time. Well, the city spent a million and a half to clean the streets — think of it — a million and a half! And then I saw no improvement. Conditions were pretty much just the same. But a million and a half gone the instant those laborers had carted away the last shovel full of snow in their wagons. Such a sum means nothing — comparatively nothing — to a city like Boston. Can you imagine what it would mean to the countless handicapped, talented music students of the city? \$200,000 would mean much less to the city, yet \$200,000 would start a first-class institution

where these unfortunate young ones could begin their study of music."

"Your own work in this school is pretty much that of a beneficiary, as I understand it, Mr. Jacchia, isn't it?" (The Boston Conservatory of Music was re-established by him in 1920.)

"That was my purpose in establishing the school. All profits go into scholarships. But I can do so little here to stir the people to musical charity and make them see the necessity of free instruction, if they want to turn out great musicians. I have tried many, many times, but always have been left alone in the end. The first encouraging news I have had since being in this country is that about the Juilliard Foundation in New York, which represents an endowment of seventeen millions for free instruction. It should constitute an example to kindle the hearts of music lovers all over the land. But will it? I wonder!"

We swung into talk about the opera.

"In this country people go to opera as they would to a moving picture. They go to see the opera, not to hear it. It is only too true; else why do I always get the same monotonous answer when I ask my neighbor, 'Aren't you going to hear *La Boheme* again tonight?' and he replies, surprised, 'But why should I? I saw it last year!' Here, you have not the spirit, I regret to say. Yes, even subscription audiences are not the music lovers I have grown up with in Italy."

"In Italy people go to hear *La Boheme* twelve, twenty times. They take their libretto along with them so that they can follow the characters on the stage. They eat opera, sleep it, dream it, discuss it in cafés and on the streets, just as we talk here about baseball. They sing and whistle snatches of it in the fields, in the shops. They know their opera from A to Z. Their feeling for it is intense."

"But Mr. Jacchia, this difference of feeling exists primarily because Americans do not understand the language of opera. I mean the lyrics."

"That is true, although surely the music itself is intelligible to all, Americans no less than Europeans. It is for that reason I advocate translating operatic libretti into English. As a rule, I don't believe in that sort of thing, because naturally there is always something lost in translations. But here in America it is essential, and it would be a marvelous work if it could help rouse people into a genuine love for the opera."

In Italy, Mr. Jacchia is known and loved for his brilliant directorial work with Grand Opera. He has performed a large repertoire in all its principal cities until 1902, which year commemorated his visit to America as assistant conductor to his teacher in the Mascagni Opera Company. From 1907 to 1909, Jacchia was known as conductor of the Milano Opera Company touring the United States and Central America. It was on this trip that he aroused tremendous patriotic fervor by composing the National Hymn of Central America, which he dedicated to the President of the Republic of Guatemala. The following seasons were also marked by signal success, first at the Academy of Music in New York, and afterwards for four years in Canada as General Musical Director of the Montreal Opera Company. Leaving Canada in 1914, he became principal conductor of the Century Opera Company in New York, and in the years following toured the United States as conductor with the Boston National Opera Company, this post bringing him up to the year 1917, when he took over the conductorship of the Pop concerts, to the universal happiness of his audiences.

"So you consider the musical future of America pretty hopeless, do you, Mr. Jacchia?" I asked curiously.

"Not at all! Not at all! In fact, I maintain that for America there is more hope than

for any other country. Why? Because it is the melting pot. Because here you have everything within reach, so that you have only to make use of your opportunities. But so far, the altruistic institutions here are very few, and you cannot expect great things from America until the thermometer registers a higher degree of interest on the part of those people who can found and endow schools for the music-hungry talent of the land."

"What do you think of the State Band Law, Mr. Jacchia?"

"It is a good thing, if by this method of taxation real talent is discovered and developed. But it is a horrible thing if the leaders of these bands are not taught respect of the classics, keeping them free from the taint of syncopation. Such a custom is frightful. Why must they mix classics and jazz? I have often been taxed to the utmost to contain myself when listening to these local cinema orchestras making clowns of themselves by performing jazz opera, so-called — ragging *Carmen*, *Rigoletto*, *Lohengrin*, a profanation! It is atrocious! Surely there is enough vitality in jazz *per se*."

"And about the growing popularity of public school bands and orchestras, don't you feel that America is achieving something in spreading music everywhere, even among the non-talented?"

"School bands and orchestras are beneficial in one way, hurtful in another. Most children with talent have no money to continue instruction after they come out of school, and so they become dissatisfied, and consequently there are heart-breaks in such families. And truly is it not criminal to neglect and ignore the gift of music in a child who possesses possibilities of becoming a great artist, a great composer? As for those without talent, they will no doubt lay aside their instruments, anyway, after graduating from school, although I do say it is an excellent thing if parents of such children can afford to give their children a musical education, even if these youngsters would be more useful to society in some other work, as it develops later."

"But largely speaking, it is a hopeful sign in this day and age of wholesale discoveries and inventions to see the strides music has made in the schools and industries. The bands and orchestras and choral groups springing up among great manufacturing plants, among

factories and mills and stores, all testify to the democracy of music, and especially to its value at this stage of civilization. It is certainly not pure philanthropy that motivates the American "boss" in providing musical facilities for his employees, but good, sound business psychology. He is well aware that music has a happy effect, and that unless his employees are happy they are not efficient or profitable."

"Music is everybody's birthright, from the humblest to the highest. It is the heritage of all who need it; of all who want it. If human kindness were the only reason why the masses should have music, that would be all-sufficient. After all, why should music be snatched from the common people who are deprived of most of the pleasures which the wealthy and intellectual fall heir to? Lectures, even though these be free, fall short of providing them with diversion because the poor are not educated up to the required standard. But the poorest man can understand music. And it is an artistic pleasure that can be enjoyed by the most ignorant American and the most ignorant of foreign-born citizens."

"Music was instituted to fill all the crevices so as to reach the poor as well as the rich; the patrician as well as the ordinary person; ill or well, all are affected by it. What normal person is indifferent to it? From the time we are brought into the world, when the mother croons her lullabies, music reigns the attendant angel guardian, giving cause to worry, restoring cheer, bringing optimism, strength — in short filling a spiritual-psychological need from which the plebeian is no more exempt than the plutocrat. In peace and war; at sea and on land; in the church, theater, dance-hall and home — always and everywhere does music claim a kinship and meet with response."

"Can such an all-embracing dictum exclude the working people?"

"Music (to listen to) is the privilege of everybody. Were it not so, instead of surviving as a blessing, it would have grown into a curse long ago, an autocracy, a cause for social dissension. Only by expanding it over the entire globe will it enrich our lives, and in this way itself be enriched."

"It is for this reason that I say, open wide the portals of music to the majority of God's people — the masses — for they are the creators of great music."

News Notes and Comments

THE twenty-fifth anniversary of the first concert of the Philadelphia Orchestra was observed recently.

The program performed by Fritz Scheel with the original orchestra of eighty men November 16, 1900, was played by Dr. Stokowski and 109 men in the orchestra, and with the same soloist, Ossip Gabrilowitch, now conductor of the Detroit Orchestra. The anniversary part of the afternoon came after the performance of the *Fifth Symphony* of Beethoven, the second number of the rather long program. However, programs were more lengthy a quarter of a century ago than they are in this day. At the close of the symphony, Alexander Van Rensselaer, the first and only president the orchestra has ever had, Miss Frances A. Wister, chairman of the women's committees, and Dr. Stokowski came upon the stage.

Mr. Van Rensselaer spoke very briefly of the anniversary and of the pleasure which the event gave to the Orchestra Association, especially in the ability to secure the attendance of Mr. Gabrilowitch on this occasion. Many attendance of Mr. Gabrilowitch on this occasion. Many noted musicians from all parts of the country attended an informal luncheon that marked the founding of the Philadelphia Orchestra. Fifty guests participated in the luncheon, which was given by the officers and directors of the Philadelphia Orchestra Association at the Bellevue-Stratford, under the direction of a committee composed of Mrs. Charlton Yarnall and Miss Frances Anne Wister. Among the prominent out-of-town guests were E. L. Carpenter, president, and A. J. Gaimes, manager of the Minneapolis Orchestra Association; J. Fred Wolfe, leader of the Bach Choir, Bethlehem; Mrs. Adella Prentiss Hughes, founder and manager of the Cleveland Orchestra; W. A. Parkes, head of the Mendelssohn Choir, Toronto; and Ossip Gabrilowitch, soloist, and conductor of the Detroit Orchestra.

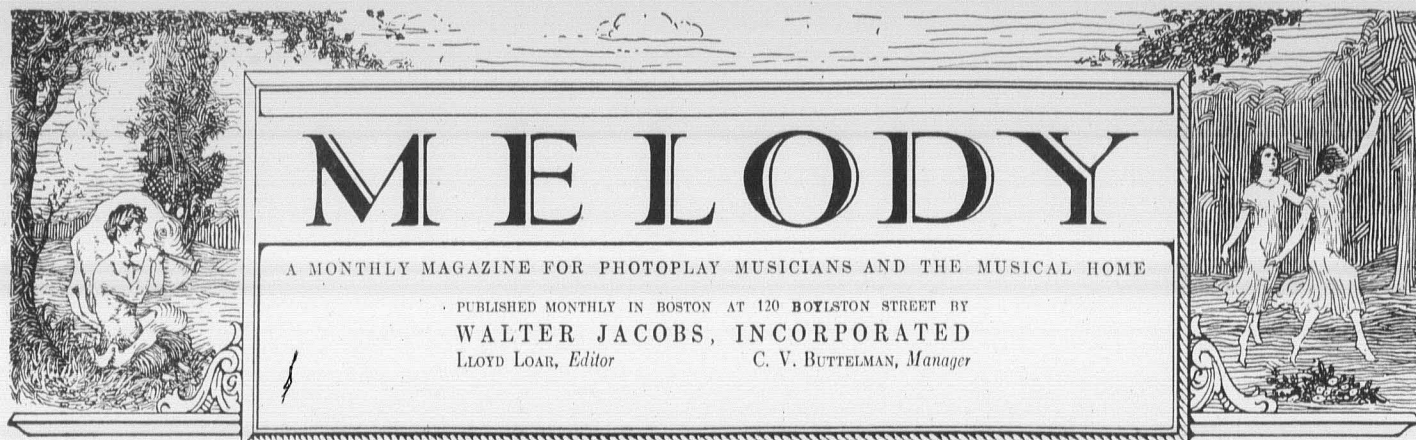
THE CHICAGO THEATER SYMPHONY ORCHESTRA and the Chicago Philharmonic Orchestra, Rowland Leach, conductor, were radio features during January. The Chicago Musical College Symphony Orchestra also appeared under the baton of Isaac Van Grove.

The army of jazz bands supplying entertainment via radio included Paul Ash and his orchestra, the Coon-Sanders Original Nighthawks, Oriole Orchestra, Alamo Orchestra, Chez Pierre orchestra, Palmer House Victorians, and the Moulin Rouge orchestra.

THE SEASON of the Chicago Civic Opera having closed, the company departed for an extended tour. The opera forces left January 25, going to Boston, and later to Baltimore, Washington, Buffalo, Cincinnati, Chattanooga, Miami, Memphis and other cities. Throughout the season four conductors have carried on in Chicago. They are Giorgio Polacco and Roberto Moranzoni, who have conducted during the presentation of Italian operas; Gabriel Grovlez whose forte was the French operas, and Henry G. Weber, whose efforts were confined to German presentations and native music.

Am very much pleased with MELODY and find particularly worth while Mr. del Castillo's "What's Good in New Music" department. — M. M. WONDERLY, Lima, Ohio.

If other organists only knew of the really good things in MELODY, they would subscribe today. I shall always be a subscriber to MELODY as long as I am in the picture work. I wish MELODY every success for 1926! — MARY AKIN, Sioux Falls, S. D.



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Marshalltown, Iowa. — Mr. Harold J. Lyon is, at present, solo organist at the Legion Theater, playing on a Robert Morton Unit. Previous to his present position, he was associated with both the Strand and Rialto Theaters of Waterloo, his home town. It was at Waterloo, also, that he studied organ with Irene Reed and Lulu Marie Engelman. He broadcasts feature programs every Monday evening over Station KFJB.

Bell, Calif. — Mr. Frank S. Hurst, for the three past years has been associated in the capacity of organist with the Alcazar Theater, one of the finest suburban theaters of Los Angeles. The organ is one of the new Estey Unit organs with the illuminated stop touches, and is, at the present time, the largest Estey Unit on the Pacific Coast.

Hudson Falls, N. Y. — A. C. Evans has been playing a Robert-Morton Organ at the Strand Theater for three years. He also teaches organ and does considerable concert work. Last year he opened the organ in the Baptist Church at Glens Falls, and the year before last in the New Elks' Home at Cohoes.

Abbotsford, Wis. — Mrs. Viola Rusk is a photoplay pianist here. She has inherited her musical ability from her mother who played the pipe organ at the First M. E. Church at Romeo, Michigan, for fifteen years. It is not the least surprising to learn that Mrs. Rusk's daughters (nine and seven years of age) both sing and play, and it is quite interesting, when all three generations take part on the same program, as they often do.

Dallas, Oregon. — Miss Viola Humphrey is playing a two-manual Wood organ at the Majestic Theater here, and is also organist for Scientist Church. She received the degree of Bachelor of Arts in music from the University of Washington, is a pupil of Glenn Goff and Henri C. LeBel (who was interviewed in the October, 1925, issue of MELODY), and also attended the Seattle branch of the Modern School of Photoplay Music.

Milwaukee, Wis. — Mr. Ralph Scott is the organist at the Iris Theater here.

Longmont, Colo. — Adele V. Sullivan is associated with the Longmont Theater in the capacity of organist.

New York, N. Y. — At the Miracle Theater, Miss Marion Teller is serving as organist.

Sioux Falls, S. D. — Miss Mary Akin is furnishing the organ music at the Royal Theater here.

Plymouth, Ind. — Miss Lyla M. Casterline is, at present, serving as organist at the Char-Bell Theater, where she features organ solos and also popular songs. During the numerous organ concerts Miss Casterline has given, and also while acting as theater organist substitute, she played a Kimball, Wurlitzer, Hope-Jones, Smith, and is now manipulating an Estey. Miss Casterline also finds time to take care of a reasonably large number of pupils.

Derry, N. H. — Miss Almeda Bassett, for almost three years, has been pianist at a photoplay theater here. The theater runs first class pictures, which it changes daily, and is in no small part indebted for its popularity to Miss Bassett, whose playing adds considerably to the attractiveness of these first class productions.

Beatrice, Neb. — Larry Henley is playing at the Gilbert Theater.

Newark, Ohio. — Mrs. W. W. Davis is pianist at the Auditorium Theater.

Wichita Falls, Texas. — The Olympic Theater of this city is served by Miss Mary Taylor as organist.

I think MELODY and the ORCHESTRA and BAND MONTHLIES are the best in music magazines on earth, and if not, who has them? — F. R. FULLER, Lincoln, Maine.

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PIANO

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MELODY

MELODY

Continued on page 23

A Venetian Night

ROMANCE

EARL ROLAND LARSON

Andantino con moto
L.H.
PIANO

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MELODY

Più animato

Musical score for page 12, featuring piano accompaniment for 'Old Ironsides'. The score is in 2/4 time and consists of six systems of piano and bass staves. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Più animato'. The score includes various dynamics: *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The tempo changes to 'Tempo I' in the third system. The score concludes with a 'rall.' (rallentando) marking and a 'p a tempo' (piano, at tempo) marking.

MELODY

Continued on page 21

Appreciatively dedicated to the patriotic school children who are contributing to the "Old Ironsides" fund that the historic frigate U.S.S. Constitution may be saved to future generations.

"Old Ironsides"

MARCH

GEORGE L. COBB

Musical score for page 13, featuring the melody for 'Old Ironsides'. The score is in 2/4 time and consists of six systems of piano and bass staves. The key signature has two flats (B-flat and E-flat). The tempo is marked 'MARCH'. The score includes various dynamics: *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). The score concludes with a first ending (1) and a second ending (2).

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MELODY

ff

TRIO

mf-ff

1

2

f

ff

MELODY

Continued on page 19

Chant D'Avril

NORMAN LEIGH

PIANO

Allegretto

f L.H.

rall.

molto rall. mf poco accel.

u tempo

f

mf

rall.

u tempo

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MELODY

poco rall.
a tempo
poco rall.
a tempo
Meno mosso
cresc.
f poco rall.
mf a tempo
molto rall.
mf poco accel.
a tempo
cresc.
rall.
a tempo
rall.
lento arpegg.
L.H.

MELODY

Con moto
mf amoroso
a tempo
cresc. poco a poco
rall.
molto cresc.
fff
molto rall.
mf a tempo
molto rall.
mp ancora rall.
D.C. al
CODA
p a tempo
a tempo
rall.
ppp

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MELODY

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D.C. Trio al

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The musical score on page 21 consists of two systems of staves. The first system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The second system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The third system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The fourth system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The fifth system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The sixth system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The seventh system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The eighth system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The ninth system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand. The tenth system shows a piano solo in G major, 2/4 time, with a melody in the right hand and accompaniment in the left hand.

MELODY

Musical score for page 22, featuring piano accompaniment and melody. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. The score includes dynamic markings such as *mf*, *rall.*, *p a tempo*, *p*, *rall.*, and *pp*. The melody is a simple, melodic line that follows the harmonic structure of the piano accompaniment.

MELODY

Musical score for page 23, featuring piano accompaniment and melody. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. The score includes dynamic markings such as *mp*, *mf*, *mp*, *mf*, *mp*, *f*, and *pp*. The melody is a simple, melodic line that follows the harmonic structure of the piano accompaniment.

MELODY



MELODY

The Elevator Shaft

DINNY
TIMMINS
SAYS:

THEY'S nothing pleases a Feller like being able to say I told you so. Now last month after Mr. Jacobs ast me to say something about Irv Berlin's getting hitched, I says that being a Married Man myself I got sympathy for him, and if he was going to get along good with The Wife I couldn't see as how he was going to be able to go on writing them Sad Dirges of his about All Alone and You Fergit to Remember. And I says that I looked for him to turn into the Polyanna of Tin Pan Alley and write about Tweet Tweet See the Little Love Birds and things like that. And not twenty-four hours later Irv he cabled to the Noo York office that he had writ a new song called Always, and by the time this here gits to Print the song will be a wow.

It certainly takes one of these here Artists to write his love letters in Publick. Can you guess what The Missis would do to me if I published a letter to her in the Paper beginning, I'll be loving you Always, with a love that's true Always.

Not for jest a Hour, not for jest a Day, not for jest a Year, but Always. She would say I was Cuckoo and why don't I prove it by going out and doing a Day's work for a change. No sir, them things is all right up to the time you fork over your Ten Bucks to the Priest, but after, O Death Where is Thy Sting.

I certainly wish the Berlins luck, anyways. They got off to a Bum Start, but they's one thing, it looks like Irv won't have no Mother in Law problem on his hands. And if they's anything in Omens, why here's one for you. They had a Wedding Cake on the boat going to Yurup, and Irv wanted to eat a Hunk, but The Wife says no, let the Stooard take it back and keep it for us in Noo York, and he did, and what do you think the Stooard's name was? Sweetlove! Yes sir, that's a Fact, I ain't kidding, Robert Sweetlove, Stooard of the Livvythan.

They say the person who is happiest about the Marriage is Anne Nichols, who wrote Abie's Irish Rose. According to a Article in the Outlook they sent out a bunch more companies to play it in Circus Tents. Whether the Marriage is a success or not, they's going to be a lot of Kale made offen it, which is more than you can say for most marriages. The Berlin office is plugging the song with a Blurb which says And now the Immortal song Always, a Expression of Bootiful Melody and Sentiment Perspired by Devotion. You can't tie that.

And the Ink wasn't dry on the License when some other song company in Noo York had writ a song called When a Kid Who Came From the East Side Found a Sweet Society Rose. Not mentioning no names, of course, and how many guesses do you need? And even that ain't all the publicity. Irving got his name printed in the Social Register of Noo York. They put it in under the part called Dilatory Domiciles, which sounds like Fighting Words to me, but is only the back part of the book where they put in the Berths and Deaths of the Social Elect. It don't say



which Ellin's marriage is, but they's a kind — They was a Time, to change the subject, when they give Flo Ziegfeld all the Credick for making the American Girl famous. But it begins to look like Catty THE MET. DOES Gazzooza at the Met. SOME GLORIFYING Opery House was going to sit in the game and do a little Glorifying his own self. First it was the Ponselly girls, and before that it was Joan Ruth, but she didn't get so much Splash because she wasn't Sisters. And then Catty goes and steals one of Flo's peaches right off the Old Tree, and the Crickets all says Hooray for Mary Lewis, who started on Broadway in the Green-witch Village Follies and ended up singing The Bohemians, 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 Telegraft Wires in her Daddy's office, and whose only Metronome was the Ticker. She's only 19, and never been Kissed to my Knowledge, and she made a Deeboo last Month in the Opery Rigoletto. The new idea on Broadway is for the Producers to do the same thing the Tired Business Men have always tried to do, — Get Em Young. I hear that now that Davy Tobasco has signed up Jackie Coogan to coach to play Hamlet, Catty Gazzooza is dickering with Baby Peggie to do Thais and with Farina to play Othello.

The new Slogan is to Grab em first, and Train em afterwards. Catty Gazzooza started it with signing up Deems Taylor and Johnny Carpenter to write Operys for him, so now Arthur Hopkins is taking a whack at it, and he got Frank Harling, the guy who was kissed by 200 Chicago bootleggers when they produced his last Opery there, to write another one called Deep River, and Lawrence Stallings, the Leatherneck Doughboy what wrote What Price Glory, is going to furnish the cuss words. Harling says all he got out of the Chicago deal was 500 Bucks and 200 Kisses, which figures out at \$2.50 per Oscillation, and the next time he's going to have More Cash and less Sentiment, or else he'll go Join a Shubert Chorus.

These here Professionals have a tough time. Bill Tilden, he's turned into a Actor playing in a show this year, and now he says its spoiled his Tennis. I notice he proved

THE POOR it by getting licked by one of PROFESSIONALS the Frogs 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 Amatoor Standing, but not to worry, because his Stage Job ain't going to Affect it any.

That's what comes of Mixing Athlaetics and the Arts. Now when it comes to mixing in a little Science why then they get somewheres. First they was that invention of Wilfred's he calls the Clavilux that gives concerts jest by throwing combinations of light around. Then that started some other birds off on using Light, and a feller named Matthews made what he calls a Aluminophone where you run Light Rays through some kind of a Dingus and it comes out Music at the other end.

And if that ain't Cuckoo enough why then along comes this Wild Westerner named Kellogg Who can put a Fire out by making certain notes on a Fiddle. And to think of all the Dirt they been doing Nero all these years, when all he was trying to do was put out the fire!

May I say right here that it is no small portion of this success that I attribute to articles by Mr. del Castillo and other writings in MELODY, which I have been earnestly reading for some time. — HAROLD J. LYON, Marshalltown, Iowa.

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ONE of the least solvable problems that confronts the members of our overworked profession is perhaps caused by the eternal conflict between showmanship, so-called, and ideals; at any rate for those of us who, like the persecuted Eliza, are able to still clutch our ideals tenderly to our breasts as we leap from console to console. The thesis that life is nothing but a constant compromise may be amply demonstrated in the theater organist whose style is an equally persistent compromise, between the pure musical requirements of the screen, and the more naive musical demands of the cash customers. With which peroration I will now descend to earth and indicate with more definiteness what in Tunket I'm driving at, before you abandon me for my more lucid esteemed colleague, Dinny Timmins.

THE IMPORTANCE OF POPULAR MUSIC

The average feature picture, taken by and large, demands a modicum of popular music in the way of direct dancing and topical cues which, on the theoretical basis of artistic and appropriate synchronization, would perhaps total not over two percent of the average score. But to restrict your score to this two percent is to lay yourself open to the charge of not playing down to your public, and of holding your music on an artificial esthetic level which is not good showmanship and is not, as you become in danger of being told, what you are being paid for. I think that there is in most of us a tendency to hold a manager's views on music in secret but none-the-less sincere contempt as being a pretension to something he wots not of. A little less jaundiced consideration on the subject might bring us to the conclusion that the manager's musical limitations are the identical limitations of his patrons, and are therefore worth their weight in coin of the realm, if not in bars and notes.

When, then, your manager comes to you and says, as most managers say to most organists (except, perhaps, the jazz hounds) at one time or another, "Let's have more melodies and popular music and less of that highbrow stuff," don't be too ready to go off in a corner and sulk with self-pity at the lack of appreciation displayed by a heartless and unfeeling world. Let's think the matter over, instead, and decide how much popular music we can interpolate without ruining the appropriateness of our synchrony. Oscar Thompson has aptly termed popular music "musical slang," which, if it means anything, means that musical colloquialisms are just as important a part of musical speech as spoken slang is a part of our daily conversation. In other words, so's your old man.

Americans, who have, with the possible exception of the Chinese, the keenest sense of humor about themselves, have enriched this very slang idiom with two words defining class distinction that cannot be surpassed for their ironic precision,—"highbrow" and "lowbrow." And if I can believe all I read, I am forced to conclude that some of these expressions have escaped me, for I read with some astonishment an article by an Englishman the other day in which he asserted that we have completed this classification by inserting the remaining link in the trilogy,—"mezzobrow." I have not been able to quite pull my eyebrows down into place over this news, because I am still unable to reconcile myself to the incongruity of borrowing an esoteric foreign word to help coin a colloquial catch-word. Slang isn't built that way, and the people whom he assumes would delight in the addition of "mezzobrow" to their vocabulary are exactly the ones who would have no idea, hot puppy, what it was all about.

Musically speaking, the highbrows are those who enjoy nothing but so-called "classical"

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

(there's a detestable word) music and think that jazz is perfectly terrible, while the lowbrow can't get his jazz too hot and is of the superior opinion that classical music is rotten and the bunk. In between them, according to our British critic, is the vast body of semi-cultured barbarians to be known as "mezzobrows," who buy Whiteman and Red Seal records, mildly enjoy jazz and popular music generally, like the Peer Gynt Suite and the Meditation from Thais, and can sit through a symphony concert and an operatic performance provided they don't go too often.

Is this tri-partite division of the public sound, or isn't it? I record my vote in the affirmative, questioning only the idea that the mezzobrow (an affected word for which I presume to substitute the more prosaic "middlebrow") has a pronounced plurality. I dissent from that to the extent of believing that the lowbrow and the middlebrow in equal divisions form the great bulk of the whole, with the highbrow in a small minority, roughly in the following proportions, — Highbrow, 10%, Middlebrow, 45%, Lowbrow, 45%. If I am right, it follows that 90% of my audience (assuming that the highbrows frequent the movies proportionately with the other classes, which may or may not be true) likes jazz and popular melodies, and nearly half of them like good music. We can make that a good 50% on the assumption that some of the lowbrows have a weak tendency to slosh over into the other ranks. The converse is, bear in mind, that the other 40% are either completely callous to good music or in active antipathy to it. The remaining 10% would prefer to hear strictly classical music, but they are intelligent enough to appreciate the practical aspect of the situation, and very few of them are so unyielding as to require that cartoons, comedies and the lighter portions of feature pictures should be fitted with Chopin Etudes, Mendelssohn Scherzos, and allegros from sonatas.

My dead reckoning has now brought me to the conclusion that in order to please the general public I must develop the use of popular music to the highest possible point consistent with the rules of photoplay synchrony. In other words, I should use popular music at all times except when it is definitely inappropriate. So let us gird our loins, no matter how painful such an action may sound, and see what practical applications we can make of the proposition.

WHEN POPULAR MUSIC IS SUITABLE

We may first eliminate those reels which are unquestionably the province of jazz at its hottest. To this class belong the comedies, the cartoons and the jokes (Topics of the Day and Fun from the Press). In the latter, the fox-trot holds unquestioned sway. In the two former, the only exceptions to be noted are the direct cues, which are liable to necessitate a burlesque mysterious or hurry, a waltz or ballad straight or burlesqued, and almost anything else from the Soldiers' Chorus to the Funeral March. In general such cues call for burlesque

MELODY FOR MARCH NINETEEN TWENTY-SIX

treatment, either by accentuating the melodic accents and the rhythm, or by playing in jazz or dance rhythm and tempo.

I hope that the idea of definitely cuing these reels will not come as a shock to any readers. It is no novelty to me to hear a comedy played with a monotonous succession of fox-trots, regardless of the screen action. Such indifference is particularly glaring when the comedy has definite atmospheric values, such as an Oriental or Southern setting, burglar or ghost sequences, or fast agitated or hurries. The cartoons in particular lend themselves to strongly individualistic treatment. I have had a Krazy Kat theme filed in my mental card index for years, which always serves to accompany the inimitable Krazy on his tripping rhythmic journeys and his perplexed moments of pacing to and fro. I believe that the humorous and mechanical movements of these animated figures coupled with their apparent freedom from such natural forces as gravity and mass cohesion gives to the alert photoplay organist probably the greatest opportunity for effective setting of anything on the bill.

Slightly more ambiguous in nature are those reels which we can classify as the Magazines, including the news weeklies, the Pathe Review, Lyman Howe's Hodge Podge, Burton Holmes, Travelogues, and so on. While the subject matter demands a more or less inflexible musical treatment, yet there are many occasions in which a popular waltz or a smooth cantabile type of fox-trot may be suitably used in place of a concert waltz or intermezzo. This is not only true of such subjects in the news weeklies as animal shows, bathing girls, and "human interest" subjects generally, but also of many neutral points in the scenes and miscellaneous subjects. Particular watch may profitably be kept of points where topical songs can be appropriately employed. And in this connection I would suggest that it is very handy in emergencies to have mentally or otherwise classified your popular music by subject matter, — Vamp, Sheik, Unrequited Love, Sentimental, Oriental, Southern and so on. Because if it seems expedient to increase our general use of popular music, it is obviously to our advantage to divide it up into various types just as we do the rest of our repertoire, and thus diversify and diffuse its treatment.

IN THE FEATURE

The field is now cleared of everything but the feature picture, and this is, after all, our main concern. Popular music we are bound to use considerably in the shorter subjects anyway. My plea has been simply to use it intelligently. In the feature we must note more variation of treatment, and the first very apparent consideration will be that there are some pictures in which no popular music whatever should be used. I have in mind, of course, costume pictures. No matter how appropriate the use of certain current topical material may seem, it becomes incongruous to use twentieth century music for pictures of preceding centuries, and on that dictum I stand by my guns. In some cases, as for example *Covered Wagon Days* in "The Covered Wagon," the temptation is strong, particularly as Tin Pan Alley has a quite natural ambition to tie up strong feature pictures with specially written songs of the same name, but I remain unconvinced that the procedure is ever justified. Generally the specially written song is so much cheaper than the picture, or, to put it less bluntly, of such different atmosphere, that a jarring note results. This was conspicuously the case with "The Sheik," and with many others I could recall if my copy were not late.

But it is only the costume picture, and none other, in which modern popular music is definitely *outré*. In every other case we are

MELODY FOR MARCH NINETEEN TWENTY-SIX

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| Five Old Favorites | |
| Virginia Reel | Arr. R. E. Hildreth |
| Old Standbys, Introducing: Irish Washerwoman, White Cockade, Marching Through Georgia, Haste to the Wedding, Take Your Foot Out the Mud, Wedding March, Larry O'Gaff, Miss McLeod's Reel, John Brown's Body, Smash the Windows, The Soldier's Joy, and March from "Faust." | |
| JIGS | |
| Jiggy Jigs, Set 1 | Jimmy Norton |
| Five Old Favorites | |
| Original Jigs and Reels | D. S. Godfrey |

| BUCK AND WING DANCES | |
|----------------------|---------------|
| Chicken Reel | Jos. M. Daly |
| Gazabo | D. S. Godfrey |
| Proscenium | W. K. Whiting |
| Quicksilver Sue | Al. Stevens |
| Yazoo Buck | D. S. Godfrey |

| DUCHESSES | |
|-------------------|----------------|
| Hand-in-Hand | R. E. Hildreth |
| Height of Fashion | R. E. Hildreth |

Note: We have sold more of these old time dances in the last thirty days than previously in any thirty months.

| QUADRILLES | |
|------------------------|-----------------------|
| Black Cat | R. S. Saunders |
| Circus Quadrille | Arr. L. P. Laurandean |
| Harvest Moon | J. H. Woods |
| Long Live the Army | Jean Missud |
| Prince of Good Fellows | Thos. S. Allen |
| Queen Bee | R. E. Hildreth |
| Social Event | N. J. Spring |

| LANCIERS | |
|-------------------------|---------------------|
| Fair Dame | Nick Brown |
| Florentine | Nick Brown |
| Gaiety | R. E. Hildreth |
| Jacobs' "Jolly Jingles" | Arr. R. E. Hildreth |
| King Pin | Bert R. Anthony |
| Pride of the Hill | Paul Miller |
| Smart Set | R. E. Hildreth |

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Piano Part (melody cued in) 15c Other Extra Parts 10c

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At the present time there is one factor in favor of such an arrangement, and that is that the prevailing type of picture calls for light treatment. The producers in their omnipotent wisdom have lately apparently seen a great light, — to wit, that there is a popular demand for comedy pictures. Producers are always seeing these illuminations, and the audience is always the gouty sufferer that is stuffed into a helpless condition with a run of whichever style of picture the producer has discovered the public is clamoring for at the time. Not so long ago it looked as though we might be in for another downpour of war pictures, but that seems to have been averted with the unpremeditated assistance of Raymond Griffith (who has turned the tide, as many a magician has done before him, with no other weapon than a silk hat), and we are now in the process of being doubled up with merriment either over straight farce like Griffith's or with frothy farce-comedy like Constant Talmadge's "Her Sister from Paris."

Comedy music, then, is in unusual demand at the present time, and if there was ever a

period when popular music could be congruously exploited in the picture theaters it is now. Curiously enough, though, I am hoist by my own petard in using Griffith as an example, as his past picture, "Hands Up," is a costume picture which calls for tunes of the Civil War vintage. But this is the exception rather than the rule in the case of farce, which ordinarily to be fast moving is laid in the twentieth century jazz atmosphere, and for the most part we can consider ourselves unhampered by any such limitations.

Perhaps the most striking method of introducing popular music in a feature is to discard the standardized love songs and romances for themes, and to use in their places popular waltz or fox-trot ballads such as *Always* or *I Never Knew*. Here we obviously choose our weapon not only for its musical type but also for the lyric context, and the classification of these tunes by their sentiments and subject matter, as suggested above, will prove helpful. And there is one thing to be said for this type of music for thematic use, and that is that it is adaptable to screen action. The sort ordinarily used for love themes is rather unyielding as to adaptability. Numbers of the quiet intermezzo type cannot be pressed out of their character too far. But the popular song, perhaps because it is a more superficial brand of music, is less inhibited in that respect, and may be moulded (to take a fox-trot, for example) to a slow love song, a waltz, a jazz number, an emotional number, or what have you.

This, to analyze it a bit, is because such numbers are first and last dependent on the melody alone, and less on the treatment, as is the case with pieces of more serious body. We are enabled thereby to not only take fox-trot ballads and distort them advantageously, but also, if it suits our purpose, to take rougher types of music and refine them with pianissimos, ritards and other tear-inducing devices. Thus

| NEWPORTS | |
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| SCHOTTISCHES | |
| Any Rags? | Thos. S. Allen |
| Bashful Bumpkin | Walter Rolfe |
| Batty Bill | Bert R. Anthony |
| By the Watermelon Vine | Thos. S. Allen |
| Chit-Chat | Bert R. Anthony |
| Cotton Cloth | R. E. Hildreth |
| Darbies' Holiday | Edmund Lyons |
| Four Little Blackberries | Lawrence B. O'Connor |
| Four Little Pipers | Lawrence B. O'Connor |
| Frog Frolics | R. E. Hildreth |
| Good-night, Good-night | Sherman Coates |
| Hoot-Owl | Victor G. Boehnlein |
| Sunbeam Dance | Walter Rolfe |
| CAPRICES | |
| Dance of the Moths | A. J. Weidt |
| Dance of the Peacocks | Wm. Baines |
| Dance Queen | Henry Lodge |
| Dancing Goddess | R. E. Hildreth |
| Drifting Clouds | Victor G. Boehnlein |
| Fairy Flirtations | Victor G. Boehnlein |
| Venetian Beauty | Walter Rolfe |
| MAZURKAS | |
| All for You | Lou G. Lee |
| Bells of Moscow | W. Aletter |
| Chummy Chums | F. Henri Klickmann |
| Lorain | Amanda C. Nichols |
| Rosemary | Victor G. Boehnlein |
| Satellite | Ferdinand Asmus |
| Zernoka | Ferdinand Asmus |
| RYE WALTZES | |
| Hielan' Lassie | Arr. R. E. Hildreth |
| VARSOVIENNES | |
| Yvonne | Otto Merz |
| REDOWAS | |
| In a Rose Garden | Thos. S. Allen |
| Loving Hearts | E. S. Phelps |

with *Down by the Winegar Works* as a theme for Gloria Swanson's "Stage-Struck," and thus with *Keep Your Skirts Down*, *Mary Ann*, pretty directly suggested (though not, as you may suspect, suggestive) in Norma Shearer's "His Secretary."

Allied with this sort of treatment is the more widespread use of popular music throughout the picture with little or no topical justification. Pretty waltz numbers like "In the Middle of the Night" and innocuous fox-trots like "Sunshine and Roses" may for this purpose be used practically indiscriminately with no other alibi than that they are of the general atmospheric tone required. And of course for this kind of haphazard use the musical comedy selections present themselves invitingly. But use caution with the hussies! They're dangerous, and if you don't handle them carefully they will suddenly lead you a wild pace when you are looking for peace and quiet. In other words, adapt them with cuts and re-arrangements so that the various tempos and moods in them will not fail to fit the picture.

That's all, and please do not misunderstand me as advising a constant use of popular numbers in any case. In order to make your musical fare palatable you must garnish to taste with a sprinkling of light intermezzos and standard numbers to give a little weight and solidity to your score. Nobody wants to eat nothing but cream puffs, and the meal needs balancing with more substantial foods.

By the way — honestly and sincerely — you are getting out splendid MELODIES and ORCHESTRA and BAND MONTHLIES. — THOMAS PEACOCK, Rutledge, Ga.

I was agreeably surprised at the tremendous improvement in MELODY and in what an enormous appeal it has to the theater organist. — A. C. EVANS, Chicago, Ill.

I am enjoying the articles and using the music in my MELODY. — MABEL GROUTAGE, Canton, Ill.

ONE of the least solvable problems that confronts the members of our overworked profession is perhaps caused by the eternal conflict between showmanship, so-called, and ideals; at any rate for those of us who, like the persecuted Eliza, are able to still clutch our ideals tenderly to our breasts as we leap from console to console. The thesis that life is nothing but a constant compromise may be amply demonstrated in the theater organist whose style is an equally persistent compromise, between the pure musical requirements of the screen, and the more naive musical demands of the cash customers. With which peroration I will now descend to earth and indicate with more definiteness what in Tunket I'm driving at, before you abandon me for my more lucid esteemed colleague, Dinny Timmins.

THE IMPORTANCE OF POPULAR MUSIC

The average feature picture, taken by and large, demands a modicum of popular music in the way of direct dancing and topical cues which, on the theoretical basis of artistic and appropriate synchronization, would perhaps total not over two percent of the average score. But to restrict your score to this two percent is to lay yourself open to the charge of not playing down to your public, and of holding your music on an artificial esthetic level which is not good showmanship and is not, as you become in danger of being told, what you are being paid for. I think that there is in most of us a tendency to hold a manager's views on music in secret but none-the-less sincere contempt as being a pretension to something he wots not of. A little less jaundiced consideration on the subject might bring us to the conclusion that the manager's musical limitations are the identical limitations of his patrons, and are therefore worth their weight in coin of the realm, if not in bars and notes.

When, then, your manager comes to you and says, as most managers say to most organists (except, perhaps, the jazz hounds) at one time or another, "Let's have more melodies and popular music and less of that highbrow stuff," don't be too ready to go off in a corner and sulk with self-pity at the lack of appreciation displayed by a heartless and unfeeling world. Let's think the matter over, instead, and decide how much popular music we can interpolate without ruining the appropriateness of our synchrony. Oscar Thompson has aptly termed popular music "musical slang," which, if it means anything, means that musical colloquialisms are just as important a part of musical speech as spoken slang is a part of our daily conversation. In other words, so's your old man.

Americans, who have, with the possible exception of the Chinese, the keenest sense of humor about themselves, have enriched this very slang idiom with two words defining class distinction that cannot be surpassed for their ironic precision,—"highbrow" and "lowbrow." And if I can believe all I read, I am forced to conclude that some of these expressions have escaped me, for I read with some astonishment an article by an Englishman the other day in which he asserted that we have completed this classification by inserting the remaining link in the trilogy,—"mezzobrow." I have not been able to quite pull my eyebrows down into place over this news, because I am still unable to reconcile myself to the incongruity of borrowing an esoteric foreign word to help coin a colloquial catch-word. Slang isn't built that way, and the people whom he assumes would delight in the addition of "mezzobrow" to their vocabulary are exactly the ones who would have no idea, hot puppy, what it was all about.

Musically speaking, the highbrows are those who enjoy nothing but so-called "classical"

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

(there's a detestable word) music and think that jazz is perfectly terrible, while the lowbrow can't get his jazz too hot and is of the superior opinion that classical music is rotten and the bunk. In between them, according to our British critic, is the vast body of semi-cultured barbarians to be known as "mezzobrows," who buy Whiteman and Red Seal records, mildly enjoy jazz and popular music generally, like the Peer Gynt Suite and the Meditation from Thais, and can sit through a symphony concert and an operatic performance provided they don't go too often.

Is this tri-partite division of the public sound, or isn't it? I record my vote in the affirmative, questioning only the idea that the mezzobrow (an affected word for which I presume to substitute the more prosaic "middlebrow") has a pronounced plurality. I dissent from that to the extent of believing that the lowbrow and the middlebrow in equal divisions form the great bulk of the whole, with the highbrow in a small minority, roughly in the following proportions, — Highbrow, 10%, Middlebrow, 45%, Lowbrow, 45%. If I am right, it follows that 90% of my audience (assuming that the highbrows frequent the movies proportionately with the other classes, which may or may not be true) likes jazz and popular melodies, and nearly half of them like good music. We can make that a good 50% on the assumption that some of the lowbrows have a weak tendency to slosh over into the other ranks. The converse is, bear in mind, that the other 40% are either completely callous to good music or in active antipathy to it. The remaining 10% would prefer to hear strictly classical music, but they are intelligent enough to appreciate the practical aspect of the situation, and very few of them are so unyielding as to require that cartoons, comedies and the lighter portions of feature pictures should be fitted with Chopin Etudes, Mendelssohn Scherzos, and allegros from sonatas.

My dead reckoning has now brought me to the conclusion that in order to please the general public I must develop the use of popular music to the highest possible point consistent with the rules of photoplay synchrony. In other words, I should use popular music at all times except when it is definitely inappropriate. So let us gird our loins, no matter how painful such an action may sound, and see what practical applications we can make of the proposition.

WHEN POPULAR MUSIC IS SUITABLE

We may first eliminate those reels which are unquestionably the province of jazz at its hottest. To this class belong the comedies, the cartoons and the jokes (Topics of the Day and Fun from the Press). In the latter, the fox-trot holds unquestioned sway. In the two former, the only exceptions to be noted are the direct cues, which are liable to necessitate a burlesque misterioso or hurry, a waltz or ballad straight or burlesqued, and almost anything else from the Soldiers' Chorus to the Funeral March. In general such cues call for burlesque

treatment, either by accentuating the melodic accents and the rhythm, or by playing in jazz or dance rhythm and tempo.

I hope that the idea of definitely cuing these reels will not come as a shock to any readers. It is no novelty to me to hear a comedy played with a monotonous succession of fox-trots, regardless of the screen action. Such indifference is particularly glaring when the comedy has definite atmospheric values, such as an Oriental or Southern setting, burglar or ghost sequences, or fast agitated or hurries. The cartoons in particular lend themselves to strongly individualistic treatment. I have had a Krazy Kat theme filed in my mental card index for years, which always serves to accompany the inimitable Krazy on his tripping rhythmic journeys and his perplexed moments of pacing to and fro. I believe that the humorous and mechanical movements of these animated figures coupled with their apparent freedom from such natural forces as gravity and mass cohesion gives to the alert photoplay organist probably the greatest opportunity for effective setting of anything on the bill.

Slightly more ambiguous in nature are those reels which we can classify as the Magazines, including the news weeklies, the Pathe Review, Lyman Howe's Hodge Podge, Burton Holmes, Travelogues, and so on. While the subject matter demands a more or less inflexible musical treatment, yet there are many occasions in which a popular waltz or a smooth cantabile type of fox-trot may be suitably used in place of a concert waltz or intermezzo. This is not only true of such subjects in the news weeklies as animal shows, bathing girls, and "human interest" subjects generally, but also of many neutral points in the scenes and miscellaneous subjects. Particular watch may profitably be kept of points where topical songs can be appropriately employed. And in this connection I would suggest that it is very handy in emergencies to have mentally or otherwise classified your popular music by subject matter, — Vamp, Sheik, Unrequited Love, Sentimental, Oriental, Southern and so on. Because if it seems expedient to increase our general use of popular music, it is obviously to our advantage to divide it up into various types just as we do the rest of our repertoire, and thus diversify and diffuse its treatment.

IN THE FEATURE

The field is now cleared of everything but the feature picture, and this is, after all, our main concern. Popular music we are bound to use considerably in the shorter subjects anyway. My plea has been simply to use it intelligently. In the feature we must note more variation of treatment, and the first very apparent consideration will be that there are some pictures in which no popular music whatever should be used. I have in mind, of course, costume pictures. No matter how appropriate the use of certain current topical material may seem, it becomes incongruous to use twentieth century music for pictures of preceding centuries, and on that dictum I stand by my guns. In some cases, as for example *Covered Wagon Days* in "The Covered Wagon," the temptation is strong, particularly as Tin Pan Alley has a quite natural ambition to tie up strong feature pictures with specially written songs of the same name, but I remain unconvinced that the procedure is ever justified. Generally the specially written song is so much cheaper than the picture, or, to put it less bluntly, of such different atmosphere, that a jarring note results. This was conspicuously the case with "The Sheik," and with many others I could recall if my copy were not late.

But it is only the costume picture, and none other, in which modern popular music is definitely *outré*. In every other case we are

A Selected Old Time Dances *a la Ford* list of the

| GALOPS | |
|----------------------|---------------------|
| At Nod | Harrie A. Peck |
| Big White Top | Victor G. Boehnlein |
| High Stepper | Victor G. Boehnlein |
| J. O. M. | Erle D. Osborn |
| Le Chic | Arthur C. Morse |
| On the Mill Dam | A. A. Babb |
| Plunger | Thos. S. Allen |
| Ringmaster | W. K. Whiting |
| 'Round the Ring | Thos. S. Allen |
| Saddle Back | Thos. S. Allen |
| Sawdust and Spangles | R. E. Hildreth |
| Vixen | W. K. Whiting |
| Whip and Spur | Thos. S. Allen |
| With the Wind | R. E. Hildreth |

| REELS | |
|--------------------|---|
| Real Reels. Set 1 | Jimmy Norton |
| Five Old Favorites | |
| Virginia Reel | Arr. R. E. Hildreth |
| Old Standby | Introducing: Irish Washer-woman, White Cockade, Marching Through Georgia, Haste to the Wedding, Take Your Foot Out the Mud, Wedding March, Larry O'Gaff, Miss McLeod's Reel, John Brown's Body, Smash the Windows, The Soldier's Joy, and March from "Faust." |

| JIGS | |
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| LANGIERS | |
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| Florentine | Nick Brown |
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OF IMPORTANCE in recent publications are several posthumous re-arrangements of Victor Herbert's works not hitherto available for small orchestra. We wish to place particular emphasis on the new Fischer Playhouse Series, also numbering two of Herbert's works, of which we will say more in their own place. We have also included this month several Italian importations sold through the Cinemus Service, 245 W. 47th St., New York City (we include the address because it is possible these numbers may be difficult to secure locally). Importations have poured in so fast of late years that they do not arouse the interest they once did, but these numbers seem to us musically worth mentioning.

It has been argued that in the best interests of American music these importations should be discouraged, when there is plenty of good music published at home. To this we cannot entirely subscribe, though of late it has been noticeable that in an attempt to exploit Continental editions there has been some padding with mediocre and cheap compositions. But in general we feel that music is the great international language, and that when it is good we should make no chauvinistic distinctions. Most of these importations have been primarily for the photoplay orchestra, and the alert leader needs all the worthwhile music he can lay his hands on. It is impossible for him to have too large a stock of incidentals, and we believe that investigation would show that the leader that is stocked up on these importations also has a full supply of the domestic numbers.

ORCHESTRA MUSIC

The new Fischer American Concert Edition continues to justify its inception. Victor Herbert music is always an excellent investment, and the Skilton and Beghon numbers carry on the same high standard.

A LOVE SONNET, by Herbert (Fischer C 5). Medium; quiet emotional 4/4 Andante sostenuto in C major. A suave and unctuous theme characterized, as in Friml's *Adieu*, by its skips of a seventh, in this case downward.

SOUVENIR, by Herbert (Fischer C 6). Medium; emotional plaintive 4/4 Lento e molto espressivo in G minor. The minor strain, for cello solo, gives place to a sensuous major one ending in a typical Herbert atmospheric coda.

THE JESTER'S SERENADE, by Herbert (Fischer C 7). Difficult; light rubato 3/4 Allegro in D Major. This sort of rubato stuff is perhaps Herbert's happiest vein. The number is characterized by phrases landing on accented suspensions, and is similar in type to the same composer's *Air de ballet*. Like the Love Sonnet, it is an older number, written in 1908.

DANCE BAROQUE, by Herbert (Fischer C 8). Difficult; light characteristic 2/4 Molto Moderato in F# minor. This number is of so brilliant structure that we doubt if the small orchestra could do entire justice to it. The theme itself for us lacks appeal by reason of the too forced constant key changes, but the piece as a whole has undeniable interest through complicated rhythmic and contrapuntal treatment.

SIoux SERENADE, by Skilton (Fischer C 9). Difficult; quiet atmospheric American Indian 6/8 Adagio in G# minor. Roberts has rendered a distinct service to the small orchestra by re-arranging this beautiful atmospheric number from the original score. It is too good to be restricted to those occasional scenes demanding American Indian music, and should be used as a general atmosphere.

SLEEPING BEAUTY, by Beghon (Fischer C 10). Medium; quiet sentimental emotional 4/4 Andante con moto in A# major. A gliding melody over arpeggios, broken into by a 3/4 animato section rising to a climax. A pleasing number of well sustained atmosphere.

PRELUDE, by Beghon (Fischer C 11). Medium; quiet 4/4 Lento sostenuto in A major. Of excellent construction and interesting harmonic scheme, for the photoplayer its use is only limited by its resourcefulness. For quiet sustained passages the abrupt five measure allegro agitato to a sforzando climax may be omitted. Or it may be fitted to action by proper timing, if necessary beginning at this short outburst.

VIENNESE MELODY, by Gartner-Kreiser (Fischer T 2078). Easy; quiet sentimental 3/4 Valse lente in F major.

THE OLD REFRAIN, by Anon-Kreiser (Fischer T 2080). Easy; quiet sentimental 3/4 Andante con moto in C major. These two numbers, both made celebrated by Kreisler, should be familiar to you if they are not. They both have that Viennese sensuous lilt that makes them invaluable for the Continental drawing-room picture.

What's Good in New Music

By L. G. DEL CASTILLO

IN PALUDE (In the Marsh), suite of three pieces by Cullotta (Dispensa-Cinemas). 1. TRAMONTO (Sunset). Easy; quiet plaintive 6/8 Lento stanco in F# minor. A number of haunting melancholy very MacDowell-like in quality. 2. BIMBO MORENTE (Dying Child). Difficult; sinister agitated mysterious 3/4 Poco mosso febrile of no discoverable key. This dramatic number, representing the convulsive spasms of a child dying of fever, is in modern vein and of particular value for weird dramatic situations. A worthy addition to any photoplay library. 3. MADRE (The Mother). Easy; quiet plaintive dirge 2/4 Lento quasi mistico in A minor. A very effective number opening with an unsupported clarinet solo under arpeggios finally rising to a short but powerful climax, and then dying away to a whispered unfinished cadence on the sub-dominant.

PARADE OF THE VICTORS, by Bergh (Belwin Conc. Ed.). Easy; light martial 2/4 Tempo di marcia in B# major. This characteristic strain has a chief motif of significance coupled to a trio strain of high school ingenuousness, but the number as a whole is well worth using, particularly considering the comparative scarcity of light martial types of this class.

AUBADE MEXICAINE, by Monerey (Schirmer Galaxy 288). Medium; light Spanish 2/4 Moderato in A minor. This excellent number immediately captivates the interest with the unexpected harmonic change in the second measure. For the single player, the second strain will bear close watching, as the two lines of cued notes, one on the cue staff and the other on the treble, are both essential and must be combined in the right hand. The trio gives the odd impression of having translated the corresponding section of Tchaikovsky's *Andante Cantabile* into the Spanish idiom.

LOVE DREAMS, by Klemm (Harms). Easy; quiet 2/4 Andante moderato in G major. An easy flowing melody of smooth calibre, representing a worthy addition to numbers of its type.

PROGRESSIVE ORCHESTRA FOLIO, Vol. III (Fischer). Not primarily of interest to the advanced professional, these albums may nevertheless find their use among players of limited technique. The numbers are well chosen, with a well conceived proportion of popular favorites, all carefully arranged. The twenty numbers of this volume include two of the *Brahms Hungarian Dances*, Komzak's delightful *Fairy Tales*, an overture and a Waldteufel waltz medley, four marches, and a sprinkling of other diversified morceaux including three of the old favorites — the *Melody in F*, the *Mendelssohn Wedding March*, and the *Barcarolle* from *Tales of Hoffman*.

PHOTOPLAY MUSIC

Of the new Fischer Playhouse Series, only one criticism can be made, and that is that the standard has been set so high that it seems impossible that it can be maintained. No better choice of a composer for the first two numbers could have been made than Victor Herbert, and the *Four Western Sketches* by Frederik Stahlberg, hitherto known as one of the ablest photoplay conductors, are, in my estimation, of even higher musical calibre.

DEVASTATION, by Herbert (Fischer P. H. S. 1). Medium; heavy dramatic agitato 4/4 Molto maestoso in C minor. The name of the composer is sufficient assurance of the worth of this and the following number, which, however, are as good as, but no better than, many other incidentals of the same type by lesser known composers.

HEART THROBS, by Herbert (Fischer P. H. S. 2). Easy; quiet plaintive 4/4 Lento espressivo in G minor. This number makes an excellent plaintive, in which the painstaking structure at the end of the strain and in the coda plays no small part. In general I incline to the belief that only the Russians can write spontaneously in minor, just as only the Scandinavians can write plaintively in major. Think it over, analyzing meanwhile Grieg, Sibelius, Tchaikovsky and Arenski.

FOUR WESTERN SKETCHES, by Stahlberg. Published separately. These numbers cannot be praised too highly. In musical and structural treatment, inventive genius, and idiomatic precision of atmosphere as titled, nothing finer has ever been written for the photoplay. The numbers follow:

MELODY FOR MARCH NINETEEN TWENTY-SIX

1. TEX (Western Allegro), (Fischer P. H. S. 3). Difficult — light active Western 2/4 Allegro con brio in C major. The felicitous *terce* and rhythm of this number is incomparable.
2. EVENING ON THE RANCH (Banionade), (Fischer P. H. S. 4). Medium; quiet Western 2/4 "Slowly in two" in F major. A syncopated moderate number with an atmosphere, despite the syncopation, of relaxation and placidity heightened by the restful flowing trio strain. It may not be amiss to hint to orchestras that the banjo effect may be gained by playing the pizzicato for strings up on the bridge.
3. STORM CLOUDS (Misterioso), (Fischer P. H. S. 5). Medium; sinister atmospheric 4/4 Lento misterioso in A minor. Splendid, and quite unique. I cannot at the moment think of any other number that could be substituted for it. The nearest approach would be the prelude to the second act of *Samson and Delilah*.
4. THE RIDIN' KID (Presto), (Fischer P. H. S. 6). Medium; light active Western 2/4 Presto in A minor. The virile motion of this number coupled with its off-accent syncopation makes it a thing of irresistible sparkle and life.

CINEMA IMPRESSIONS, Vol. I, by Zamecnik (Fox). A loose leaf collection of ten numbers, in Zamecnik's well-known facile style. In this, as in the following collection, I am prevented from a precise assay by having only the violin parts at hand, but a cursory survey would seem to show them to be up to the standard of this reliable composer's previous incidentals. The titles indicate the diversity of material: 1. NIPPON, a typical Japanese 2/4 intermezzo with the characteristic melodic line in fourths; 2. ENCHANTING NIGHT, a flowing 3/4 Andante; 3. MARCH GRAS, a vigorous martial 3/4, for scenes of boisterous activity; 4. LEGEND OF THE SEA, a ponderous atmospheric 4/4 Largo; 5. HINDU, a minor 3/4 legato over a tonic pedal point; 6. EXTREASY, a subdued emotional 3/4 andante; 7. LA FIESTA, a brilliant Spanish tango; 8. MOONLIT GARDEN, a light 2/4 Serenade; 9. THE CRUSAIDERS, a heavy dignified 4/4 march; 10. THE AWAKENING, an emotional 4/4 appassionato.

MOTION PICTURE MUSIC, Vol. III, by Zamecnik (Fox). These ten numbers, also loose leaf, are longer, more pretentious, and rather newer than those given above, and, like them, have discarded the old generalized titles for specific titles to stimulate the imagination. 1. ACCUSATION, a lengthy dramatic scene running through the following routine of moods, — 3/4 heavy Andante moderato, 3/4 Allegro agitato, 4/4 Andante cantabile, con time minor allegro, and 4/4 major grandioso; 2. A MYSTERIOUS EVENT, a fluid legato 3/4 minor allegro misterioso; 3. REDEMPTION, a 4/4 emotional andante mounting to a powerful grandioso climax; 4. PREMONTION, subtitled as tragic development, gruesome story, hallucination, despair, — a minor 3/4 rising to an agitated climax with a sudden drop to a soft ending or an optional *da capo*; 5. RAPTURE, a joyful 4/4 con anima; 6. EVIL PLOTTER, a 2/4 allegro agitato similar to the Gabriel-Marie Angosciosamente; 7. CUP OF BITTERNESS, a minor 4/4 Andante drammatico with a middle section in major; 8. FURY, a solidly built 4/4 heavy Allegro agitato; 9. DESPISED, an excellent tragic 4/4 Andante; 10. JOLLITY, an active 2/4 Allegro.

COURE IN PENA (Elegy) by Giachino (Profeta-Cinemas). Medium; plaintive emotional 3/4 Andante calmo in G minor. A character similar to No. 7 of the above set, with a major trio rising to a climax.

SOLITUDE, by Mule (Profeta-Cinemas). Easy; quiet emotional 2/4 Andante tranquillo in G Major. A simple, well-kept quiet number of interesting but unforced harmonic scheme.

DAME E CAVALIERI (Minuet) by Frontini (Profeta-Cinemas). Medium; light quiet 3/4 Tempo di Minuetto in Eb Major. A rubato type of minuet of pleasing melodic line, useful as a neutral intermezzo, and not restricted to costume use as the title would indicate.

SEULE (Alone) by Franceschi (Franceschi-Sonnemann). Easy; a quiet pastoral or berceuse 6/4 Andante in A major with Int. in A minor. Melodically pleasing, with an easy, quiet swing.

ANGELUS, by Franceschi (Franceschi-Sonnemann). Easy; quiet religious 3/4 Cantabile assai lento in E major. The major section, a contemplative prayer, is preceded by a short atmospheric introduction with distant horn notes under a high tremulant pedal point of strings.

ORGAN MUSIC

TWILIGHT SKETCHES, suite of five numbers by Lemare (Schmidt). Lemare is one of those prolific writers who improves with age, with an inventive fertility that ripens and never flags. This suite is atmospheric and organic, and its study will repay the conscientious photoplayer. 1. SUNDOWN. Medium; quiet 4/4 Adagio pathetic in D# major. Numbers of this sort have naturally something in common with the MacDowell sketches, and this is no exception. The registration indications are effective, and there is sustained atmospheric quality. 2. THE THIRST. Medium; light quiet pastoral 4/4 Leggiero in E major. A pleasing sustained melody in chords under light flute figurations. 3. THE GLOW-WORM. Difficult; quiet 12/8 Andante in D major. This looks easy, but the rhythm is tricky, and needs to be worked out to be precise. Here again the registration indications add to the effectiveness.

MELODY FOR MARCH NINETEEN TWENTY-SIX

4. THE FIREFLY. Medium; light quiet 3/4 Allegretto in D major. The firefly motif is an accented half-turn persisting on every beat in the piece, now singly, now in thirds. 5. DUSK. Medium; quiet atmospheric 4/4 andante in Eb major. An extremely effective number in modern idiom, not unlike the quiet numbers of Hadley's *Atonement of Pan*, in which the organ is treated orchestrally in the modern style. There are passages for chimes, and a closing Adagio section marked "Evening Prayer." The number is well worth working out.

MINIATURES FROM RUSSIAN COMPOSERS, an album of seven numbers transcribed by Milligan (Schmidt). Mr. Milligan has avoided the hackneyed in his selection of material, while at the same time he gratifies popular taste with the *Gretchaninoff* CRADLE SONG and the *Bamartine* PASTORALE. The album was obviously assembled with an eye cocked on the church service, and all the numbers are appropriate quiet voluntaries with the exception of the *Moussorgski* MARCH OF VICTORY, which is an orthodox postlude. But this need not prejudice the theater organist, for they constitute a class of music of sufficiently high standard to be interesting to him and his audience. The remaining numbers are:

ELEGY by Amani, RUSSIAN SONG by Dargomirski. ANDANTE ESPRESSIVO by Glazunov, and PRELUDE in G# by Scriabine. All of them are of easy grade.

ORIENTAL SKETCH, by Foote (Schmidt). Easy; quiet pastoral (Oriental) 3/4 Grazioso in B major. A very suave and smoothly flowing number, not markedly pastoral. Again we are counterbalancing the newness of our column with the oldness of some of the numbers reviewed.

NOCTURNETTE (Moonlight) by d'Eery (Schmidt). Easy; quiet 12/8 Andante in D major. An effective gliding sort of number with the melody in thirds.

AT EVENING, by Nordman (Fox). Easy; quiet 4/4 Andante con moto in D major. A not too ordinary romanza of pleasing melodic line.

POPULAR MUSIC

I'M STILL IN LOVE WITH YOU, by Conrad (Berlin). A very singable cantabile melody with its upward skip of an octave at the beginning of each phrase.

IN THE SHADE OF THE ALAMO, from the 1925 Ziegfeld Follies, by Hubbel (Harms). Good Spanish numbers always need to be hung on to. This will go to join the reserve ranks with *Behind the Fan*, *Spain*, *La Veda*, *Alhambra*, and *Amorita*.

MIAMI, from Big Boy, by Jolson and Conrad (Harms). We suspect the division of labor is that Conrad furnishes the music and Jolson the voice. This isn't a new number, but you may have missed its rhythmic lilt.

IN THE MIDDLE OF THE NIGHT, by Donaldson (Berlin). This and the next one are both waltzes of smooth, catchy rhythm. Musically this is the better of the two.

TAKE THIS ROSE, by de Rance (Berlin). This is a waltz imported by Berlin from London. It has that very simple, regular rhythm that often puts a waltz over if it has an unusual melodic appeal.

SWEET AND LOW-DOWN, from Tip-Toes, by Gershwin (Harms). This is the prize rhythmic number of the lot, surpassing *That Fascinating Rhythm* in syncopated swing.

I WANNA SEE A LITTLE MORE (OF WHAT I SAW IN ARKANSAS), by Oliver and Farrar (not Geraldine) (Waterson). I include this not so much for its intrinsic worth as for its type as another "rube" number, which makes it useful.

HERE IN MY ARMS, from Dearest Enemy, by Rogers (Harms). A simple, sharply accented melody of defined rhythm.

WHAT A WORLD THIS WOULD BE, from 1925 Scandals, by Henderson (Harms). Surprisingly like the preceding one, but with a smoother, more cantabile melodic line.

DINAH, by Akst (Waterson). A new Southern number making fast headway, possessing the typical Dixie popular rhythms.

SUGAR PLUM, from Gay Paree, by Meyer (Harms). A pleasing number of simple contour, somewhat resembling *So Am I*, with interesting harmonic changes.

PADDIN' MADELIN HOME, by Woods (Shapiro, Bernstein). One of those rough songs that crop up regularly, and with the same kind of vigorous syncopated rhythm generally associated with them. The last phrase with the upward sweep, and then an extended cadence, carries the song over.

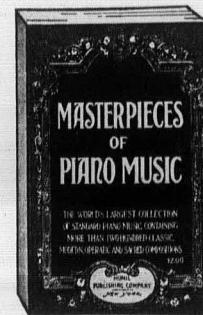
I find the JACOBS' PIANO FOLIOS very helpful for any scene or situation in a picture. — ADELE V. SULLIVAN, Longmont, Colo.

January copy of MELODY was received and it was very interesting, particularly Mr. Richter's history which was written in such fine style. — CELESTE WARD, Green Bay, Wis.

Your editorial on the future of piano in the January MELODY was fine. The writings of Mr. del Castillo are immensely practical and sound — a course of instruction for the tyro and a "check-up" for the experienced organist. — RICHARD M. STOCKTON, Lancaster, Pa.

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A More Musical America

Continued from page 4

out Words, the *Peer Gynt Suite* of Grieg, and Brahms' *Gypsy Dances*. Much of Richard Wagner's music is so strong in dramatic quality that it has a tremendous popular appeal — so strong is this appeal that Mr. Sousa says he has used Wagner music on his band programs and had it received with great enthusiasm by audiences who did not even know the composer's name.

Nor are our contemporary American composers forgotten. He mentions the work of such men as Horatio Parker, George Chadwick, Arthur Foote, John Alden Carpenter, and others of equal ability.

In conclusion, Mr. Sousa says:

Music is the most social of the arts, and America is pre-eminently social. We like to do things together; especially we like to share our pleasures. Almost every one

of us has some music in him, but it finds expression most easily in group formation. We enjoy it most that way.

Make it possible for our young men and women to hear the most beautiful and interesting music in their homes; organize the opportunity for them to play and sing such music, and soon we shall have all-American musical programs by "James J. Jones." He'll sign himself that way but we'll all know him as "just Jim — our Jim." Why not?

Los Angeles, California. — Ed Goebel reports that his two numbers *Happy Go Lucky* and *Down Where the Rio Grande Flows* continue to "go" so that he feels both "happy" and "lucky." Various orchestras in the States and Canada are featuring one or the other, or both tunes.

New York City. — The new firm of Frank Clark, Inc., is a now full-fledged member of the inner circle of music publishers with street numbers on the mythical Tin Pan Alley of New York. Frank Clark, formerly professional manager for Waterson, Berlin & Snyder is head of the new institution and among those associated with him are Mack Stark, Tommy Malie, Jimmy Steiger and Rubey Cowan.

I have taken MELODY for three years and I sure do enjoy getting the little paper. I could not play for pictures without its aid, as I read and play it all, and feel as though I'm acquainted with Irene Juno and the rest of the bunch. — Mrs. Viola Rusk, *Abbotsford, Wis.*

Northwestern News Notes

OLIVER G. WALLACE, who presides over a wonderful three manual Wurlitzer at the Liberty Theater, Seattle, and known also as the composer of *Hindu-dan*, has completed a new waltz number which is now on the market entitled *Visions of the Dance*. Besides being a wonderful organist and composer, Mr. Wallace has attained no little success as a poet. He recently signed a contract with a large eastern publishing firm to furnish several works per year. A book was recently published of his compositions.

WARNER BROS. EGYPTIAN THEATER opened Christmas Day. Syd Chaplin and Chas. (Chuck) Reiser appeared in person acting as masters of ceremonies. A large Robert Morton organ and Andy Ward's eight piece orchestra furnish the musical scores. The theater seats 1500 and the interior decoration closely follows the Egyptian art.

EDWARD CLIFFORD of the Blue Mouse is now playing in a large theater in Oakland, California.

HENRI C. LeBEL, formerly of the Seattle Pantages and DeMille's Forum, Los Angeles, California, is now playing a Wurlitzer in the Figuero Theater, Los Angeles, where he is featured in novelty organ solos.

FRANK LEON has moved from the Seattle Liberty, where he was associated with Oliver Wallace, to the Coliseum where he, playing on a four manual Wurlitzer, and Warren Wright are featured.

A RAISE of \$2.50 per week has been granted by the Managers' Ass'n. to all Seattle musicians, retroactive to September 1, 1925. An additional increase of the same amount will become automatically effective September 1, 1926.

REHEARSALS are now taking place for the first productions of the Seattle Civic Opera. *Martha and Il Trovatore* will be the opening attractions, and local talent and famous professional stars make up the cast.

MISS EDNA HARKENS was recently elevated to top shift at the Colonial Theater where her original musical scores and charming personality are making her many friends.

MISS ESTHER BODE is associate at the Clemmer Theater, Spokane, on a beautiful Kimball organ.

REX PARROTT, after playing an extended engagement in Kitchikan, Alaska, has returned to Seattle, and is playing a Leatherby-Smith organ at the new Madrona Gardens Theater.

HARRY COLWELL, organist at the Wintergarden, has succeeded Edward Clifford at the Blue Mouse.

ESTHER STAYNOR is successfully maintaining her position as top organist at the Tacoma, Washington, Rialto. Esther plays a three manual Wurlitzer with everything that an organist could wish for. Her novelty organ solos have become so popular that she rents them to other organists.

HARRY REED opened the new Everett, Everett, Washington, about a year ago and is still delighting Everett fans with his music on a beautiful Kimball organ.

ERNEST RUSSELL of the Portland (Oregon) Liberty, is now associate organist at the Seattle Liberty. Other members of the staff include Oliver Wallace, Robert Burns and Bernard Barnes.

LOUISE PRYOR, organist and pianist, is starting her second year at the State Theater, Eureka, California, where she plays concerts, vaudeville and pictures. Her continued engagement by the State's management proves her popularity with Eureka fans.

ARNOLD LOVERING opened the new three manual Robert Morton at the Tacoma Pantages. The organ is installed under the stage, the shutters being directly behind the pit. The console is placed on an elevator. Mr. Lovering offers songologues each week, featuring organ novelties and stage presentations.

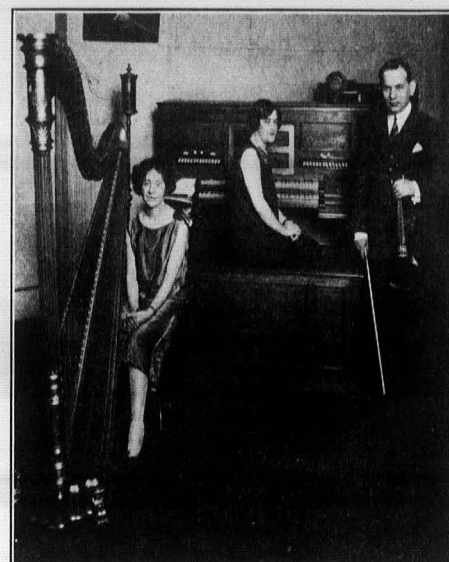
A THREE MANUAL MORTON has been installed in the Mack Theater, Port Angeles, Washington. The organist has not yet been selected.

CECIL DEMILLE'S new theater, designed to seat 3,000, is being erected in the heart of the downtown business district and will be ready for opening about September 1, 1926. While primarily a picture theater, the house will boast of one of the largest stages in the West. No doubt, a large organ and orchestra will be featured as well. Pro-Dis-Corp. first runs will be shown.

THE ORPHEUM CIRCUIT and Ackerman & Harris will soon start constructing two new theaters to cost nearly \$2,000,000 each. Jensen-Von Herberg also announce a new picture theater, "The Broadway," to be constructed on North Broadway. — J. D. Barnard.

Among Washington Organists

By IRENE JUNO



PRIZE AWARDS: choice of one pair of fleece lined suspenders, or one set of chiffon ear muffs, for the best title for the above photo. As a starter, let's call it "The Spirit of 1926," the gallant trio who are the survivors of the Metropolitan Unit of the popular Crandall's Saturday Nighters. WRC had to cut the running time on Saturday night, so the story goes, and that deprives us of one of the most popular units on the air for some time. Viola Abrams, harpist; "our" Nell Paxton, organist and pianist; and Daniel Breeskin, violin and Conductor of the Metropolitan Theater Orchestra, will continue over WRC from the Homer Kitt Studio every Tuesday from twelve to one P. M. They gave a delightful opening program and received just loads of letters. The unusual combination took instantly with the fans, and, shh! it's a secret, but Paxton played Jazz on the Kitt organ in her own individual style, and I'll say she got more out of it than any one I have heard, with all due respect and NO criticism for the preceding artists.



IRENE JUNO

Miss Abrams and Mr. Breeskin both of whom have been heard all season over WRC gave their usual good performance. We are all mighty glad the "Three Musketeers" will still be with us. Mr. Breeskin varies his hour's program with a singer or two each week.

ARE THE POOR ORGANISTS doing penance for some slight to Old Man Destiny, or is it the old flu weather and slippery streets that account for this streak of ill-luck we have just passed through? The latest question on every organist's list is "What truck hit you?" They all got it, myself included, and the latest victim was Mrs. Ida Clarke, Tivoli Theater, whose Buick Sedan was struck and her young son so cut by flying glass that several stitches were necessary. Gately Ida took him home, and when she found he was not critically injured, came back and played a half hour's relief for Mr. Beck who carried the bulk of the night's work. She suffered shock and bruises. By the way, Mrs. Harriet Locher, who has charge of the children's morning shows at the Tivoli, is loud in her praise of Mrs. Clarke's ability as an organist. "You know," said Mrs. Locher, "an organist can make or break a picture, and Mrs. Clarke gives just the right touch to the children's shows. She lightens the heavier scenes with suitable music and I must say I am perfectly satisfied." That was a worthwhile compliment as Mrs. Locher has been closely associated with organists in her many seasons' work as Head of the Educational Department, Stanley-Crandall Theaters.

MARGARET LIBBY, of the Avenue Grand Theater, said she was so sick she felt the wings sprouting and thought she was going to die. However, she is back on the job again, and now listen, Margaret, don't forget to put on your galoshes when it snows. We can't lose you.

HARLAN KNAPP, organist at the Rialto, is keeping up with the times. His popular music makes you want to step your feet, and he played the Finale from Tchaikowsky's Fourth Symphony with the Rialto Orchestra and never batted an eye-lash. I know, I watched his eyes. Our foremost dramatic critic, in reviewing the Rialto Show recently, gave the Director a severe and painful jolt via his orchestra boys, but I'm sure Mr. Knapp was not included in the ensemble onslaught, for his organ work is one of the high spots of the program, and is always worthy of special attention.

THE WHATDOYOUCALLIT CLUB — Well, I'd hate to say what I call it since it appeared in MELODY. I thought it was something to talk about when it was still in the cffing, but now it has descended on us in all its glory and spoiled, what used to be for me, a quiet and peaceful home. No more do I come in from a hard day's labor at Takoma (four hours, isn't that a day?) and curl up in a chair, stroke the new Persian cat or weed out my eyebrows. No, indeed, if my kid sister isn't over to Beck's raising Cain with that new six tube Super-Heterodyne set, she is all ready to leave, and being the family chauffeur I perforce leave with her. It's nothing new to hear her sweet voice on the phone during intermission saying, "Come right down to Beck's after the show, we are trying to get Boston to hear the WhatDoYouCallIt Club," and of course you can guess the answer to that "riddle" before I spring it. Up-to-date, Otto and my red-headed, radio-crazed sister have not been able to tune in. They say Washington is in a pocket. Well we are always in something so may as well call it a pocket as anything. I suspect neither one is as wise as they pretend they are about those little jiggers they turn around all the time. However, my knowledge of radio is limited to the whereabouts of the loud speaker, so I'll have to wait patiently until these wise Bugs discover the Club station, which I hope is soon, so I'll be able to know what it's all about.

"Where is the loud speaker on your new set, Otto?" I asked. "Here," he said, and I found I had been trying to turn it on, thinking it was a new kind of electric heater.

MADELYN HALL, formerly with the Wardman Park Orchestra, reports she is now at the Princess Theater (Wurlitzer organ), and feels perfectly satisfied. She came to us from Philadelphia and is a capable organist. Her good nature and ready smile have won many friends for her already.

LEW GOULD (sax) Metropolitan Orchestra, composed a catchy march number and called it *Crandall's Saturday Nighters*. It was used over the air and dozens of requests were sent in for the song. It was sung by Adrath Hunter, who is a Saturday night favorite.

HENRY SEAL is a new organist and pianist, I discovered on my tour of news gathering. Welcome to our organization, newcomer, and much good luck to you.

THE AVENUE GRAND THEATER recently gave sugar cookies to every child buying a ticket for the matinee. The seats were sold in a jiffy and folks waited outside. The manager passed around the cookies to the disappointed kiddies, and invited them in some other time. "Get yourself a sugar cookie and make yourself at home." This advertised a new serial starting that day.

OTTO F. BECK, heard over WRC for the past eighteen months, and who contributed a fifteen minute organ solo on the Crandall Saturday night programs, will be heard three times weekly as usual. His concert Saturday night is optional.

WILLIAM NEVINS is an organist I just read about, but have never met. He belongs to the Meyer Davis Unit and I understand he played for a society wedding lately. So far as I know, he is not actively engaged in theater work.

GEORGE F. ROSS announcer WRC and whose piano and organ solos are often a feature on the air, composed a number called *Encantadora* meaning "The Enchantress." It has been heard to advantage and is proving popular.

NELL PAXTON and VIOLA ABRAMS are carrying a book of names around with them. They are helping the new fathers in the orchestra choose names for the new arrivals. "Goodness," said Viola, "there surely are a flock of new babies around here, but they are all girls so we are satisfied."

MRS. HARRIET HAWLEY LOCHER, Head of Education Department, Stanley-Crandall Theaters, will speak at Indianapolis, Ind., late in March. She will outline her program and give the various schools and theaters assistance in starting the work in which she has been so successful, and which has carried her from coast to coast as speaker and guest.

As the Washington Representative of the Jacobs JOURNALS, I was Mrs. Locher's guest recently, at the weekly luncheon of the local chapter of the Soroptomist Club, which is composed of highly-paid executives and women who own their own business. I greatly enjoyed the contact with these competent and successful business women.

GERTRUDE KREISELMAN missed a few days at the Savoy due to sickness.

I hear that, up to date, the Tivoli, Metropolitan, one-half the Central, Avenue Grand and Savoy stood up under the Test. This vague bit of information will be understood only by those to whom the Oracle Has Spoken.

FIRMIN SWINNIN gave a concert on the Auditorium Organ, and his program included "The Storm," his own arrangement. The organ was well adapted to his style of music, and the Storm number showed to advantage. Another feature was the pedal cadenza in the Allegro Vivace, composed by Swinnin for organ and orchestra.

Photoplay Organists

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SMILING EMILY THOMPSON will buy an automobile that flies in the air with next week's salary. Due to sickness of so many organists she is rushing from one theater to another and says she can hardly make it, even starting in high. If she keeps this up she will be the next one on the sick list.

TAKOMA THEATER was full of gloom one night. The double tragedy which visibly affected us was the death of little Alex Gregory who was struck by the Capitol Limited at the crossing very near the theater on his way to school, and the watchman who ran to his assistance was also killed. He had watched the school children cross the dangerous crossing four times a day for twenty-five years and knew when he ran for Alex he was going to his death for he was able to judge the train speed, but he died doing his duty. Little Alex, age nine, who ran from behind the local in front of the express was a member of my Takoma Jr. singing class, and I am sure had not missed a show in a year and a half. It will be a long time before I cease to look for his smiling face and bright black eyes, for he always came down on the organ bench to say hello.

MAURICE ADLER, Forster Music Publishing Co., Chicago called while in the city and gave me an idea what a lot of good music his house is carrying. Their numbers will be valuable to an organist, and if you write him care of the firm, he will be glad to tell you all about it. Their new fox-trot arrangements of the classics strike me as being especially good.

Please send me the MELODY magazine. Can't say enough good words for this magazine. — Mrs. F. E. FIRESTONE, *Galion, Ohio.*

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Francis Smith, Salem, Ore. SAXOPHONE
The Course is everything you said it was and more. I am more than satisfied with it.

David T. Cook, Jamesville, Wis. PIANO
Your Course is by far the best I have come across. It not only trains your ear but also gives you a working knowledge of Harmony.

A. E. Castray, Sydney, Australia PLECTRUM BANJO
I have shown my lessons to others and they all endorse my opinion that the Course is worth ten times the money.

Otto B. Fessenman, New Ulm, Minn. XYLOPHONE
I enjoy the lessons very much.

Jack W. Phine, San Francisco, Cal. TENOR BANJO
More than satisfied with your Course. I have learned a lot. I don't think it can be beat.

Raymond Ruther, Oxford, N. J. CORNET
Your Course is doing me a world of good. It takes quite some study for me but I believe it will be worth it.

Jos. Bellmar, Brookings, Ore. TROMBONE
You would be surprised to see the way I am progressing. Have started to put in a few runs at orchestra practice.

L. P. Jackson, Browning, Montana SAXOPHONE
I like your work very much and believe that I am going to find the answer to my music problem from the lessons.

Floyd H. Hoehe, Pittsburg, Pa. TENOR BANJO
Your Chord Course is great. Since I have finished it, my orchestra work has doubled.

B. E. Pease, Delhi, N. Y. VIOLIN
I regret that I did not take the W. C. S. years before, as it is a great help to me.

Edwin Clothier, Naticoke, Pa. PIANO AND SAX
I have studied the Piano for a period of eight years, and the Sax, one year, from the best teachers, but in my sixteen lessons with Weidt's, I have had more pointers than in my nine years of study.

Your Chord System is great. Before taking it up I was unable to play any Fill-in Stuff. Now I am able to play any "Run" or "Fill-in" at a glance.

O. M. Johnson, Emporia, Kan. PLECTRUM BANJO
I am learning a lot from these lessons and am well pleased.

R. F. Leiser, Concordia, O. CORNET
I have enjoyed the Course very much and derived good ideas in improvising.

L. L. Stein, Klamath Falls, Ore. SAXOPHONE
Your Simplified Harmony contains the key to what were to me, in the past, unsolvable riddles.

John Musho Peckville, Pa. TROMBONE
Very much interested in the Course

Geo. E. Ferrell, Anchorage, Alaska TENOR BANJO
The Course is certainly fine and I like it very much.

Frank Haubrick, Kenosha, Wis. VIOLIN
I enjoy your Course very much and I am going to finish it.

W. E. Bethell, Weyburn, Sask. SAXOPHONE
So far as I have gone the Course is a wonderful help and sure is 100%.

Wm. J. Morgan, Rensselaer, N. Y. PIANO
I am doubly interested in your Course because it is practical.

Jos. Shawcross, Pendleton, England PLECTRUM BANJO
I received your second batch of lessons and am highly delighted.

Harry Brooks, Regina, Sask., Canada CORNET
I am highly satisfied with your Course and it has been a great help to me.

Earl D. Irons, Greenville, Texas CORNET
I think W. C. S. is fine and is bound to get results for the fellow that is not afraid of work.

Wm. Walter, Jr., Olean, N. Y. PLECTRUM BANJO
I received your five lessons and will say they are more than what you claim for them.

Richard F. Goosman VAUDEVILLE PIANIST
I'm beginning to use your instruction in my daily work. Took down a number from voice yesterday and almost at a glance I could see the Harmony, especially the Diminished Chords. I've been boosting your Course in every town to the boys in the pit.

Edward Tabor, Johnstown, Pa. SAXOPHONE
This sure is an interesting Course. I won't give it up till I'm finished, I'll gamble.

G. F. DeShaw, Massena, N. Y. VIOLIN
I find the lessons very interesting. I do not like to stop work on one until it is complete.

Gray A. Reagan, U.S.S. Idaho TENOR BANJO
The first ten lessons have been of wonderful help to me and I am eagerly awaiting the last half.

Lewis E. Vrooman, Minneapolis, Minn. TROMBONE
Enclosed find check for the remaining lessons, which I consider very helpful.

Chas. Granoey, Swissvale, Pa. SAXOPHONE
It all seems to be good stuff and I am glad I enrolled.

W. E. Uber, Wheeling, W. Va. TRUMPET
Enclosed find Lesson 15. It has been the most interesting one I have had yet.

Clifford S. Freeman, East Brunswick, Victoria, Australia BANJO
Don't fail to send particulars of the Course on Composition. I hope it will be as great a benefit to me as W. C. S. has been.

Edward Werner, St. Louis, Mo. PIANO
Each succeeding lesson I find more interesting.

Edw. Berlinger, Haledon, N. J. VIOLIN
Enclosed find my 4th lesson and I wish to tell you it is helping me very much in my orchestra work.

Chas. H. Morse, Randolph, N. Y. TENOR BANJO
I am now playing Tenor Banjo in two orchestras here, so well has your Course helped me.

Geo. Wescott, Jr., Sault Ste. Marie, Mich. SAXOPHONE
I want to say that your Course has helped me greatly. It has trained my ear and memory.

Jas. Lewis TROMBONE
I have played with my progress.

Wm. C. Marre, Jersey City, N. J. CORNET
I will always boost "W. C. S." every chance I can, because I know what it has done for me.

Elmer I. Carpenter, New Hampton, Ia. TENOR BANJO
The Course is just what I need and I intend to get all I can out of it.

Jack Nuttall, St. John, N. B., Canada XYLOPHONE
Your Course is sure interesting. I have improved quite a lot already.

Wm. J. Klaus, Pittsburg, Pa. PLECTRUM BANJO
I think it is just the thing if you want to be a real banjo player and am very much interested in it.

E. Kilton, Chicago, Ill. PIANO
I think your Course the best in Syncopation and Harmony as applied to popular music.

J. C. Rusch SAXOPHONE
I think the Course the way you start it out is all right. Wish I had known about this five years ago.

Roman Mozuch, Stevens Point, Wis. TENOR BANJO
Weidt's Chord System is one of the best, quickest and easiest Systems that I have ever known.

Walter Hanes, St. Marys, Pa. VIOLIN
I am getting my money's worth. "Fill In Runs" don't have any Blue notes in these days, and all the credit goes to the W. C. S.

Geo. T. (Bud) Lundy, San Francisco, Cal. TENOR BANJO
Your Course was very highly recommended to me by my dear friend, Michael Pingatore. I'll say I'm not disappointed.

Leo Kronenwetter, St. Marys, Pa. SAXOPHONE
Am enclosing lessons. I imagine I have a mob of mistakes but it's great stuff.

Cecil P. Urfer, Lynden, Wash. TROMBONE
It took me a long time to complete the Course but it sure was worth it.

Mazie M. Peralta, Chicago, Ill. PIANO-ORGAN
It is just what I want and not half my pupils need this.

Dewey C. Hefty, Denver, Col. CORNET
To get any good out of your Course, it takes study, but I will try and get the next lessons off sooner.

L. F. Hutchinson, Moncton, N. B., Canada TENOR BANJO
Must say, I appreciate the interest taken in me even though my Course is paid up to date.

G. J. Kaminski, Grand Rapids, Mich. CLAR. and SAX
Your Course is none too easy but it certainly has improved my playing a lot.

F. H. Penman, St. Johns, Newfoundland TENOR BANJO
The best thing in my opinion about W. C. S. is that A. J. is always on the job.

Chas. W. Maydwell, Baltimore, Md. PIANO
I feel like you ought to know just how much pleasure and satisfaction I have gotten out of my studies. The System is one of the greatest things I ever ran across.

Earl Roberts, Dedham, Ia. PLECTRUM BANJO
"W. C. S." certainly is the only thing for anyone wishing to use correct Harmony and it's mighty hard to get by without.

Chas. Fried, Yonkers, N. Y. TROMBONE
I am not setting the world on fire as yet, but I hear some of the boys say now and then that I am getting kind of "Warm."

L. Wesley Richardson, Fort Smith, Ark. SAXOPHONE
Am enclosing check and would like to enroll for your Course. One of our students, D. C. Lane of Poteau, Okla., who is in our orchestra, recommended your Course very highly.

Edward Arala, Minneapolis, Minn. SAXOPHONE
As soon as I finish the Saxophone Course, I will enroll for another Course as I know your Courses are all you claim them to be and then some.

Ernest O. Myers, Terre Haute, Ind. SAXOPHONE
I have always been able to "Fill In" to some extent and I find this work very interesting indeed. I am applying this knowledge, too, in my work with the dance orchestra, and am beginning to notice results already.

Earl Roberts, Dedham, Ia. PLECTRUM BANJO
Your System is just what I have been wanting for a long time and can truthfully say it's the best on the market.

W. R. Reilly, Franklin, Pa. CLARINET
I am an ardent devotee of music and while I have completed about one-fourth of your Course, it has already proved beneficial.

Herman Schutte, Utica, N. Y. SAXOPHONE
I am quite satisfied with your Course because I am learning just what I need.

Julian Harker, Burord, Ont., Canada PLECTRUM BANJO
I am well satisfied with your Course. I consider I have improved 100%.

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Speaking of Photoplay Organists

Continued from page 5

years, and is, at present, organist and choir-master at St. Paul's Reformed Church at Lancaster. He finds time to do some recital work and to take care of a reasonable number of pupils in harmony and counterpoint, besides taking an active part in the Lancaster Kiwanian Club, of which he is a member.

If Stockton is ever in Boston on Tuesday, we

hope he will drop in the MELODY office. There is a good Kiwanian in there who would be more than delighted to have him as a guest at the weekly meeting of the Boston Kiwanian Club any Tuesday noon.—G. A. F.

I think MELODY has been greatly improved in its new garb and the music is of a high standard. I have recommended several music friends to subscribe to it, which they have done.—W. C. Nichols, Cheshire, England.

I find in MELODY a most valuable companion in the following of the picture. It is veritably the picture theater's own manual. Every music number it contains shows evidence of having been especially designed to meet the needs of the screen. Its articles furnish wise counsel and opportune ideas to the musician who earnestly desires to advance in the calling of picture synchronization.—C. E. Nickerson, Portsmouth, N. H.

I enjoy the music in MELODY very much, and as I have to change my music and have something different to play, I find that the music in MELODY comes in very handy.—Mrs. Ruth Holmes, Greenfield, Mass.

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Guest of Honor.....Edwin F. Kendall
The Marcomram.....Thos. S. Allen
Navy Frolic.....George L. Cobb
High Sports.....George L. Cobb
Spartan Maid.....Walter Rife

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At the Wedding.....Chas. A. Young
True Blue.....W. D. Kennedy
Merry Monarch.....R. E. Hildreth
The Assembly.....Paul Eno
Horse Marines.....Thos. S. Allen

NOVELETTES

NUMBER 1

Flickering Firelight.....Shadow Dance, Arthur A. Penn
Summer Dream.....Moreau Characteristic Hana Flath
Expectancy.....Novellette.....Norman Leigh
Woodland Fancies.....Intermezzo Chas. F. Clements
Dance of the Pussy Willow.....Frank Wegman
The Chippers.....Moreau Characteristic Hana Flath
Mildly Dainty.....Intermezzo Gavotte.....Gerald Frazee

NUMBER 2

The Faun.....George L. Cobb
Mazurka.....Idyl d'Amour.....Norman Leigh
In a Shady Nook.....Toto-Toto.....R. E. Hildreth
Purple Twilight.....Novellette.....Bernine G. Clements
Dream of Spring.....Moreau Characteristic Hana Flath
Briar and Heather.....Novellette.....L. G. del Castillo
Miss Innocence.....Novellette.....C. Fred K. Kendall

NUMBER 3

Life and Laughter.....Pizzicato.....George L. Cobb
Lover's Moods.....Dance Caprice.....Norman Leigh
Drift-Wood.....Novellette.....George L. Cobb
Carnival Polka.....John Carter Adams
Rainbows.....Novellette.....Bernard Fenton
Breakfast for Two.....Entr'acte.....Norman Leigh
Two Lovers.....Novellette.....P. Hana Flath

NUMBER 4

Fancies.....Novellette.....George L. Cobb
Glad Days.....Novellette.....Harry L. Alford
Little Coquette.....Moreau Characteristic Hana Flath
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