MELODY

for the
Photoplay Musician and
the Musical Home

JANUARY, 1927 *Volume XI, No. 1*

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MOON FLOWER (*Jacobs' Cinema Sketches*), by Arthur Cleveland Morse

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BOSTON, MASS.

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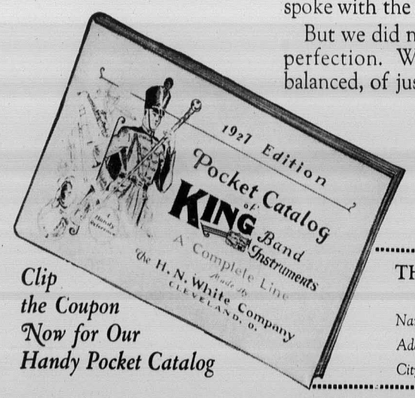

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Entered as second class matter at the post office at Boston, Massachusetts, under the Act of March 3, 1879.

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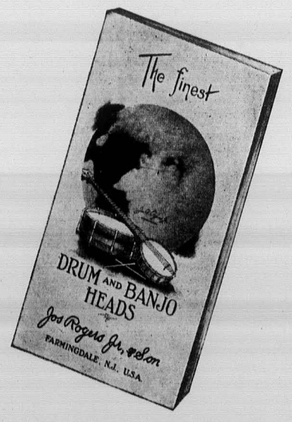

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FACTORIES AT Farmingdale, N. J. High View, N. Y. **Farmingdale, New Jersey**

KEEPING POSTED

J. FISCHER & BRO., New York, announce the completion of Deems Taylor's new lyric drama in three acts. The work, entitled *The King's Henchman*, was commissioned to be written for the Metropolitan Opera House, New York, Giulio Gatti-Casazza, General Manager. First performances are promised to be given during the month of February. The cast will as far as seems feasible to do so, be selected from among the ranks of the American artists, affiliated with the Opera Company. G. Seafin is to conduct the premier.

The *Exhibitors Herald*, issue of October 30, carried in its theater music section articles written by two organists who are well known to our magazine readers — Irene Juno, organist for the Stanley-Crandall Theaters, Washington, D. C., and our Washington representative, and Harold Lyon, organist at the Capital Theater, Ottumwa, Ia. Miss Juno's article dealt with the way she played the picture *Miss Nobody*, during its recent showing in Washington. The music score planned was explained in detail, both as to the numbers used, their connection with the various episodes in the picture, and why they were chosen. We notice that her score included several Walter Jacobs, Inc., publications.

A very interesting booklet, *Music the Educator*, written by Lillian Jeffreys Petri, head of the piano and theory departments at the Oregon Agricultural Conservatory of Music, and is published by the Oregon State Agricultural College. Miss Petri has set forth logically the value of music study as a basic and necessary component of every well-rounded educative program. As a convincing complement to the well written text matter, an outline is included which gives the various educative aspects of music, including those not usually associated by the casual observer with this most gratifying of arts. The booklet is recommended to musicians and music-lovers generally who wish to have a broader outlook on the art and its relation to life. Copies can be secured from the college.

Famous Bands of the British Empire, a book recently published by J. P. Hull of London, contained historical records of the recognized leading military and brass bands in the Empire by Alfred Edward Zealley and J. Ord Huue, with an historical sketch of the evolution of the military band by Colonel J. A. C. Somerville, late commandant of the Royal Military School of Music. This work has been dedicated to "Kneller Hall, the Royal Military School of Music," to which institution the Empire owes an acknowledged debt of gratitude because of the many brilliant and cultured musicians which it has furnished. A book of this sort is bound to be of interest to all those interested in the origin and history of famous bands.

Ross M. Eley of 909 East Jackson Street, Macomb, Illinois, who manufactures the Orthophone reed for clarinet and saxophone, has an interesting pamphlet for players of reed instruments who will write him.

The proper training of young people certainly cannot be overlooked in connection with any program which has for its object the advancement of an art or activity which is carried to its fullest fruition in the achievements of mature folk. So, properly enough, the National Bureau for the Advancement of Music at 45 West 45th Street, New York City, has not overlooked in its program the giving of due attention to young folks. There are now over 1200 junior music study clubs affiliated with the National Federation of Music Clubs, and the National Bureau has compiled a revised edition of its junior and juvenile music club course of study for the especial use of these clubs and similar groups of young people.

This revised course of study is known as *Instruments of the Orchestra*, and was written by Addye Yeargain Hall, former chairman of the Junior Department of the National Federation of Music Clubs. The orchestral instruments treated are grouped under the four main divisions of the Symphony Orchestra and also include the piano and organ. There are fourteen lessons or chapters, each consisting of a brief explanatory talk of two or more related instruments — touching upon their origin and history, tone quality, function in the orchestra, use by great composers, etc. with a suggested program in which they may be featured. The material is presented in such a way that it is especially suitable to the needs of young folks, with due regard for the necessity of easily understood presentation of facts and the necessity of maintaining the interest of young students. More detailed information about this course can be secured from the National Bureau for the Advancement of Music at the above address.

CORRECTION: In the advertisement of Carl Fischer, Inc., on page 19 in the price list of Kino Classics, the last item in the third column of prices (sets of ten extra parts) should be $1.25 instead of $1.75 as printed. Also, Nos. 20 and 40 in the list of contents should be "starred," as these numbers are priced in column two.

JANUARY MUSIC

IN JACOBS' ORCHESTRA MONTHLY

WILD HORSES, GALOP.....*Lloyd Loar*
Full orchestra and piano, including full saxophone band.
B♭ trumpet solo with piano accompaniment.
E♭ alto saxophone solo with piano accompaniment.
Plectrum banjo solo with tenor banjo chords.

This number is one of the *Jacobs Orchestra-Band Edition* with the parts for all the orchestra and band instruments sounding in the same key. It is also classified as an *easy grade* number. It is in the traditional galop style, with the hurrying "circusy" atmosphere expected in a galop. All of the parts are very easy to play effectively, and allow the amateur organization of limited skill to play the number up to tempo in true galop style. At the same time, the large number of counter-melodies in the inner and bass voices, the rapidly shifting harmonic background, and the excellent and effective arrangement by Mr. Clayton Mills make the number worthy of the advanced professional organization. The saxophone band arrangement, included with the orchestra music, can be used as part of the orchestra music or as an independent musical ensemble with or without the piano.

A VENETIAN NIGHT, ROMANCE.....*Earl Roland Larson*
Full orchestra and piano, including saxophone ensemble.

A number of the Italian sentimental type with a very pleasing melody and effective rhythm.

KIDDIKINS, DOLL DANCE.....*A. J. Weidt*
Tenor banjo solo.

A practical and easily played tenor banjo solo arrangement of a number by Mr. Weidt that has proven very effective for bands and orchestras of limited experience. The tenor banjo solo arrangement is in the same grade and the same key as the orchestra and band arrangements in which this number was originally presented.

IN MELODY

PAQUITA, CANCION ARGENTINA.....*Norman Leigh*

A skilfully contrived and musically worthwhile conception of the traditional Spanish South American atmosphere.

HERO OF THE GAME, MARCH.....*George L. Cobb*

A most effective march of pleasing melody and harmony and irresistible rhythm, by a standard writer.

BREATH OF SPRING, CHARACTERISTIC DANCE..*A. J. Weidt*

A number of the quieter type, yet with a strong suggestion of the sylvan dance atmosphere.

CHATTER (Jacobs' Cinema Sketches).....*Gomer Bath*

The character of this number is fully suggested by its title. It is in the musical idiom that best expresses the breathless continuous babbling of the traditional chatterbox. Music of this type in the photoplay theater is usually associated with feminine characters — for some reason or other.

MOON FLOWER.....*Arthur Cleveland Morse*
(Jacobs' Cinema Sketches)

This is the third and last number in the group by Mr. Morse named after native American wildflowers. For the convenience of the player, the second page of this number precedes the first page, which will be found on the third page following. The first two of this group appeared in the October and November issues of MELODY respectively. *Moon Flower* is of the very quiet type, with a charming melody and an interesting and effective accompaniment figure. This number contains excellent thematic material for photoplay use and is also well suited to scenes that have an atmosphere of pensiveness and quiet.

IN JACOBS' BAND MONTHLY

WILD HORSES, GALOP.....*Lloyd Loar*
For complete band, including saxophone ensemble.

The comment already made on this number in the ORCHESTRA MONTHLY music index applies also to the band arrangement presented herewith in the BAND MONTHLY music supplement. This arrangement furnishes the band instrument parts in the same key as used for the orchestra instruments. The saxophone ensemble can be used independently or as part of the band.

THE VACANT CHAIR.....*Arr. by R. E. Hildreth*
For full band.

This arrangement includes three of the better type songs that were created in the '60's during and immediately following the Civil War. Mr. Hildreth has arranged them in keys that are suitable for voices and, consequently, this band arrangement can be used satisfactory to lead community or mass singing. The three numbers, *The Vacant Chair*, *Tenting on the Old Camp Ground* and *Good Night, Ladies*, can be played medley fashion as one complete number or used separately.

Some Coming Articles

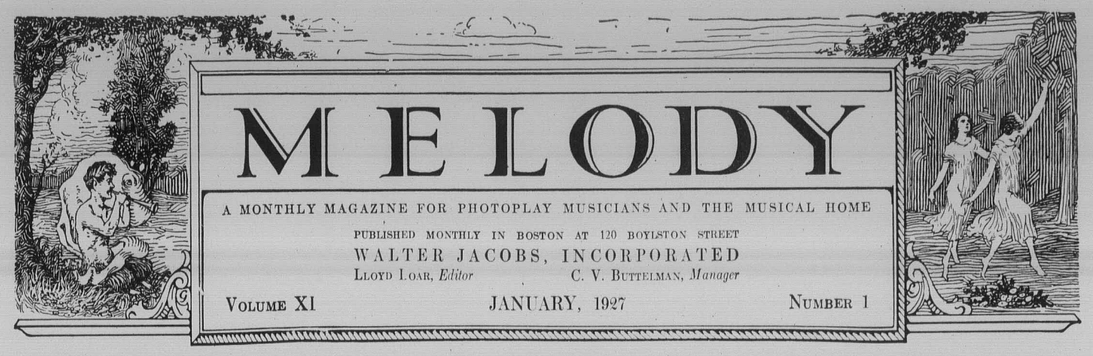
THE BAND OF THE FUTURE
By Joseph E. Maddy

WHAT THE MOVIE AUDIENCE NEVER SEES
Back of the Scenes in a Great Motion Picture Theater

A PROFESSIONAL MUSICIAN'S SLANT ON SCHOOL MUSIC INSTRUCTION
By F. E. Waters

HARMONICAS AS STEPPING STONES IN MUSIC

Also articles by *Dr. Victor L. Rebmann*, President of the Music Supervisors' Eastern Conference; *Herbert L. Clarke*, renowned cornet soloist and the Director of the Long Beach Municipal Band; *Lee Lockhart*, and many other well known authorities, as well as the special articles and regular features by our corps of staff writers.



Across the Flat-top Desk

The editors wish you a Happy New Year, and also discuss two important items on the 1927 music calendar, i. e., the National Music Festival and the National High School Orchestra

ONCE MORE the yearly teetotem whirligigs us around to the facing of the ways — to the one time of the year when we stop our rush and whirl long enough to take a backward squint into the fading, while at the same time trying to peer ahead into the dawning. Perhaps, as old 1926 waves its final farewell, that which looms largest before the mental vision of some of us is the *upward* tendency of things in general; planes and blimps (they are mounting in numbers), social climbers, political aspirers and PRICES — the last being an "up-lifting" legacy left for us to face. This writing is not meant to give a blue view, but let us focus for a moment upon a few necessities of life and living and see how they are price colored.

The lowly tuber, "spud" or "potate," begins the new year as a high potentate of prices that soar far above the ground from which they were dug; eggs, the not to be underestimated accompaniment to the porcine portion of most people's morning meal, are being price jackscrewed (up) by humans faster than they are laid (down) by hens; gas, the kind wherewith to gad about, according to latest report is due for an "explosion" in the near future, while for the monthly privilege of holding-down a "livingette" comprised of three little "ettes" (a kitchenette, diningette and sleepingette) — for this "privilegette" we are forced to root for rents that have been raised to the severalth story or more without an elevator. It is about the same with everything else connected with the big-tent show of our living human circus — "ground tumbling" acts have been superseded by flying trapeze stunts when it comes to a question of prices.

It is because of this that we approach our yearly "profit and loss" accounting only to find that it has taken a mess of money to make both ends meet, to say nothing of having them over-lap. But, after all, that's wholly the pessimistic side of it, which rings false, so let's focus again, this time on the optimistic and true.

Suppose that at the end of the old year there may be a gap showing between the two ends of the living equation, what of it? Let it be an incentive to a "resolution," the resolve that during the following year gap will be merged into over-lap – and then go to it! Those of us who are fortunate enough to be living when 1927 enters for its greeting, will have written upon our memory tablets one more year of life with all that it may have meant, whether that of the bitter or sweet or both. We shall have had the fun of fighting when opposed by forces of obstruction; the joy of fraternizing when meeting with men and matters friendly; the glory of days with their sunshine and shadows; the peace of nights when with sleep we forget. No matter, then, what the year's living may have cost us, how much or how little, *we have had the year* and it was individually OURS! And we have had its MUSIC! That, too, is ours beyond any taking away from memory, And yet if the cost of the old year resulted in *loss*, even that should be a gift in experience that may be turned into *profit* for the NEW.

GREETING TO 1927! With the sincere hope that during the out-going Old Year none of our readers have met with experiences other than for the betterment of the in-coming New, this magazine most heartily wishes everyone A HAPPY WHOLE YEAR!

THE NATIONAL MUSIC FESTIVAL

IF A festival, function, or whatever public affair, is to be strictly NATIONAL, as distinguished from local or communal (state, city or town), then there must be *uniformity of observance* regarding its date; this means *unanimity of opinion*, which in its turn denotes *universality of action*, the whole conveying significance of union — the warp and woof of our American governmental fabric.

To cite the improbable as an illustration, there is an existing difference in opinions regarding July Fourth as being the actual day upon which to annually celebrate the birth of American Independence. However, and whether it was on the fourth or some preceding date when the full signing of the great Declaration actually occurred, the present date of the day's annual observance has been conceded and accepted by the people, therefore the recognition and celebration of the Fourth of July as "Independence Day" has become universal, although never *legally legislated* as a holiday. If its recognition were not universal — that is, if different days in different sections were to be observed for the same anniversary holiday — confusion would result, the day would lose its great significance and soon cease to be national in character, even if it continued to exist. If there is aught of a moral which might be attached to the illustration, it is this: When it is desired to make any particular day (or days (national in observance — first *focus* on the date, *fix* it and then *follow* it.

MUSIC WEEK is now an established *national* affair, yet (and not wholly without reason, particularly in New England and other sections where seasons are backward) more or less controversy has arisen as to what are the best inclusive dates for its annual observance. In order to finally settle the matter to the full satisfaction of those intimately connected with its carrying on, the National Music Week Committee recently inaugurated and conducted a referendum vote. From its headquarters at 45 West Forty-fifth Street in New York City, the Committee sent out a questionnaire to local Music Week committees in all places wherever a community-wide celebration was held last May.

Replies to the questionnaire by a large majority reaffirmed the retaining of the originally selected date, the first Sunday in May and, therefore, the coming observance of 1927 will be uniformly held from May 1 to May 7. Out of 558 cities, 480 cast a first-choice vote for the already established date; eighteen others cast a second-choice for that week, while eight committees gave it a third-choice. As opposed to the majority vote, only seventy-eight committees recorded a first choice for other dates than that at present recognized, and this vote was scattering — no one *specific* week receiving as many as twenty votes. Thirteen first-choice were cast for the first week in April; twelve for the various weeks in October; ten for the first week in March, and ten for the second week of the same month.

As an example of *unanimity*, a big majority vote in the affirmative was cast relative to retaining the present custom of a *synchronized observance* — that is, all cities in the country celebrating Music Week at the same time. Only four committees registered a negative on this question. The significance of this majority vote loomed in the comments included by the various committees with their vote-registration, many of them (after giving logical reasons why a negative might have been cast) stating that *their cities wished to abide by the will of the majority*. The looming significance is *universality* — union!

Several of the committees mentioned the occasional conflicting of Music Week with that of Boys' Week, the original sponsors of the latter having decided that it alway-should include the first day of May. The National Committee, however, already had pointed out that such confliction would occur only *once in every six years*, and now make the further pertinent point that whenever the two weeks coincide the committees of both should co-operate by having boys' groups make their musical activities an integral part of the Music Week celebration in conjunction with their own.

A careful consideration and close analysis of arguments advanced in advocating a change of date, disclosed that many of the pleas for a certain date were confuted by those which were put forth for some other date. Therefore, with all points considered, it finally was the unanimous decision of the National Music Week Committee that — *the overwhelming vote not only gave it a quantitative but a qualitative majority*, as opposed to the idea of a change. — *M. V. F.*

NATIONAL HIGH SCHOOL ORCHESTRA

SEVEN months ago the City of Detroit witnessed what at that time was regarded as a remarkable innovation, *i. e.*, a national consolidation of young school musicians, the assembling in one playing body of student instrumentalists from different states as a representative *National High School Orchestra*! It not only proved to be an innovation which was remarkable in results, but it was something more — really the *inevitable*, hence bound to occur sooner or later. It has been said that in music there is no nationality. In one sense that is true, yet music can be *nationalized* in the sense of consolidating the interests of all; nor is the latter statement what might perhaps be considered as drawing a superfine distinction. Music Week has been so *nationalized*, and we have our three great *national bands* as representatives of the nation's band music — the United States Marine Band, the United States Army Band and the United States Navy Band — therefore, why not the inevitable *National High School Orchestra* as representing the nation's school orchestral work?

The first appearance of an orchestra of such nature was in connection with the National Conference of Music Supervisors, at its meeting held in Detroit last April. Representative young musicians from the high schools of more than thirty states were assembled for four days of training preparatory to a concert which astounded even the music supervisors in the artistic perfection of its orchestral performance.

"When I learned of the accomplishment of this national orchestra," said Dr. Randall J. Condon (superintendent of the Cincinnati public schools, and president of the Department of superintendence of the National Education Association), "I asked those who had been responsible for its organization to undertake to reassemble the players for the meeting in Dallas, Texas. I have held a conference with Mr. Joseph E. Maddy, who has been directing the orchestra, and have outlined plans for the work of the organization during its stay in Dallas."

The Dallas meeting is to be held during the week of February 27–March 4, 1927. The program will include singing by a chorus of eight hundred voices in the early part of the week, accompanied by part of the orchestra; a demonstration orchestral rehearsal, several talks on the educational value of music and, the outstanding feature, a concert by the National High School Orchestra, probably on the morning of Thursday, March 2. One of the confronting problems in the carrying-on of such an orchestra is the natural falling out of those players who have graduated from the school, leaving vacancies that must be filled. In the present instance, Dr. Condon estimates that about one hundred more players will be required to make the full complement of the projected instrumentation for the Dallas meeting; this will include 50 first violins, 50 second violins, 30 violas, 30 'cellos, 24 basses, 10 harps, 7 flutes, 7 oboes, 7 clarinets, 2 bass clarinets, 2 English horns, 7 bassoons, 10 horns, 10 trumpets, 6 trombones, 3 tubas and 5 percussion players — a total of 260.

Continued on page 53

It Will Be a Big Year!

THIS magazine enters the new year with the largest clientele of readers in its history, representing every phase of instrumental music and every sphere of activity from that of the student and amateur to the professional players, artists and educators whose names are written large in current music history. This fact in itself constitutes a favorable expression which we most sincerely appreciate, and we are further grateful to the many readers who have written to say kindly words regarding our efforts to supply a magazine of genuine interest and value. We modestly admit that we view with some satisfaction the results of our editorial policy and labors during the past year or two, and particularly in the past twelve issues, but it is with greater pleasure that we look ahead to the coming year and to the many important and diversified features which will help make this magazine more than ever worthy of support. We shall overlook no opportunity to fulfill our self-appointed mission as "America's Democratic Journal of Instrumental Music"—a source of information and a clearing house of ideas which will give each reader direct benefit in his own work, as well as a broad medium of contact and acquaintance with instrumental music, musicians and activities in other fields than his own. —The Editors.

The Acoustics of Speech and Song

Acoustics for the Musician

Number 9

By LLOYD LOAR, MUS. M.

WHILE apparently a bit off the road being traveled by this series of articles on acoustics, the material suggested by this heading is of such vital interest to musicians and music lovers generally, that the author has no hesitancy in including the present installment with the ones that have preceded it.

The science of acoustics has a very definite bearing on the art of singing, although we doubt if either teachers of voice or vocalists themselves, generally, are aware of it. But every device used by the successful voice teacher to place and develop the vocal organ of the student, must, if the result secured be a good result, be a practical exemplification of the laws of acoustics.

We will not go very far into that application of acoustics to song, however. That phase of vocal acoustics is probably not of general interest to readers of this magazine, then it is so extensive that a separate installment or two would be necessary in order to do it justice. Besides, there is one definite point of contact between vocal acoustics and the interests of musicians in general that is important enough to warrant our most careful attention and extensive enough to demand all the space possible to give vocal acoustics in a series written for a magazine whose special interest is parallel with that of the greatest number of its subscribers — pointing in the direction of instrumental music.

English Opera

I think there is no doubt that all of us would like to see opera given in the United States altogether in English. It is a fact, however, that opera in English is not generally satisfactory, in places it is, apparently, not singable. There is a definite reason for this and it is in the effort to explain what the reason is and how the law that governs it may be complied with, and therefore opera in English made as singable as in French or Italian, that this installment is written.

We have seen in our previous installments that a most important necessity to the production of good stringed instrument tone is the quality of resonance given by the vibration of a restricted body of air known as the air chamber. We have also learned that a confined body of air, regardless of its size or shape, has a certain definite pitch of its own. That is, if this air is caused to vibrate at its own natural rate of vibration it produces one certain pitch that is of the frequency of vibration rate determined by the size of air chamber, the size of the air chamber outlets, and their proportion to each other.

When an air chamber is used to give resonance to tone, the air it contains does not necessarily vibrate at the air chamber pitch only. Air is very elastic and sensitive, and by the vibration of sound-board, back-board and rim, it is made to vibrate at any vibration rate within the range of the instrument.

The important thing to remember in applying our experiments in instrumental acoustics to vocal acoustics is the fact that any restricted body of air has a certain pitch, and that this pitch is *not* necessarily the only pitch the air body will resonate or respond to sympathetically. The further away in pitch the note sounded is from the resonance period or definite pitch of the air chamber, the less efficiently can the air chamber vibrate sympathetically with the tone produced and give it resonance. In designing a stringed instrument which has an air chamber of but one fundamental pitch, it has been found best to plan the air chamber so that its pitch is about one-fourth of the distance from the lowest note to the highest note in the instrument scale. This is because an air chamber will respond more easily to a pitch different from its own when that pitch is above the air chamber pitch rather than below it. If the air chamber pitch is above that of the note sounded, its only possible response is to the overtones in the pitch sounded.

Vowel Characteristics

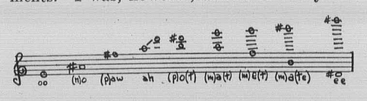
For many years vowel characteristics have been the subject of interested research work on the part of leading physicists. Many theories have been advanced to account for vowel sounds and their distinct character. The one now generally accepted as the most logical was advanced by Helmholtz many years ago, and is supported by Clarence Dayton Miller and many other modern physicists. This theory is that each vowel sound has a certain pitch or period of resonance. This period is practically the same for all voices, although the pitch given the vowel sound as spoken or sung can vary almost indefinitely according to the physical differences of speakers and singers. The relation between the sound uttered and the resonance period of the vowel used accounts largely for the differences in voices of various individuals.

After a little reflection the reason for this is plain enough. Each vowel sound is formed by its distinct accompanying modeling of the oral cavity; this, in connection with the nasal cavities and bony structure of the head forms for each vowel sound an air chamber with resonator and sounding-boards, and as such it has a distinct musical pitch independent of that given by the vocal chords. Moreover, this pitch is different for each vowel sound, because the size and shape of the oral cavity changes for each. Remember, anything that serves as an air chamber must have a definite musical pitch. If anyone cares to try it the following little experiment will make this plainer.

Take a small empty bottle and whistle across the mouth of it, changing the pitch gradually from low to high; at a certain place in this sliding scale a place will be found where the tone will be greatly augmented, and the farther away from this place the note is pitched the harder the tone is to produce. This place in the scale is merely the particular pitch assigned to the bottle by its shape, air-content, etc., and it therefore augments and makes easy the whistling of the tone in unison, or nearly so, with this pitch. If this experiment is tried and no result is obtained it merely means that the definite pitch of the bottle is outside the range of the whistle-ee's whistler; try a larger or smaller bottle.

Of course the air chamber formed by the oral cavity is a highly mobile one, adapting itself somewhat to both the definite vowel pitch that forms it and the pitch given by the vocal chords in a way that the bottle cannot do to the whistle, but at the same time the further away from the definite vowel resonance period of the vowel sound sung is the tone given by the vocal chords, the less satisfactory is the result. Some vowel sounds have a very low pitch and some have a high pitch; if the oral cavity is prepared for a low pitched vowel sound and a high pitch is given by the vocal chords, either the tone suffers through the shape of the air chamber not being an accommodating one for the note sung, or else the shape of the oral cavity is changed to accommodate the pitch sung, and the vowel is thereby changed and enunciation suffers. There is no way to avoid this if low-pitched vowel sounds are written for high notes. It's like putting a G string in place of an E on a violin and tuning it to E; if it is done the tone isn't good — it can't be.

The definite pitch or resonance period of each vowel sound is shown by the following example for which we are indebted to Clarence Dayton Miller of Cass Technical School, Cleveland. My own experiments have confirmed these vowel resonance periods within a half-tone, which is easily accounted for by the difference in the oral cavities used in the experiments. I was, however, unable to verify the



resonance periods above four line G, as the instruments I used to locate these resonance periods would not respond to a higher vibration rate. It will be noticed that *ah* has a resonance period covering four notes, and that the last five vowel sounds have *two* resonance periods each.

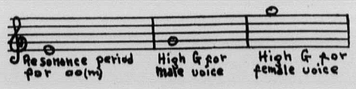
Trouble for Sopranos

If you have ever noticed, it is the soprano voice that has the most trouble with opera in English, especially when it is a translation. In productions of almost all translated operas, the voice that receives most favorable comment because of distinct enunciation is usually an average pitched male voice, and quite often that of a foreigner, while the voices usually criticized most for poor enunciation are apt to be soprano, although to some of them English is their mother tongue.

I'll venture, though, that the sopranos are not to blame. It is low-pitched vowel sounds on high-pitched notes that cause the trouble. When low-pitched vowel sounds are to be sung on high-pitched notes, there is nothing for the singer to do except mispronounce the words to secure a musical tone, or emit an unmusical sort of shriek and pronounce the words almost correctly — near enough to be easily understood, at least. It is apparent why the sopranos, and occasionally the contraltos, alone are bothered by this. No matter how high the male voice may go, it never gets very far away from the octave containing most of the vowel sound pitches, and the same is true when they are asked to sing in their lowest register. When a voice gets above the C one octave above middle C, however, low-pitched vowel sounds cause trouble.

Take the syllable "oom" for instance. A baritone can sing it easily on G above middle C, although it may be the extreme high note limit of his voice; a soprano singing it on G above the treble clef, although she has at least four notes above it, doesn't sing it easily. So it is more than a question of pitch. The reason is that the baritone is within two notes of the definite pitch of "oom," while the soprano is ten notes away from it.

The following example will make this plainer.



A well modulated musical speaking voice is one in which the vowel sound pitch as spoken is below the definite vowel resonance period. A soprano voice in speaking always talks around or near middle C, if her voice is normal and if her singing voice is properly placed, as vocalists call it. Baritone, bass and tenor voices, when well modulated, talk within their ordinary singing range.

Latin and English Compared

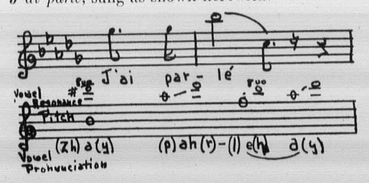
Now, the meat of the whole matter is this: all Latin languages are rich in high-pitched vowel sounds; vowel sounds of low pitch are very scarce, and these high-pitched vowel sounds, while they make the soprano part easy to sing, are yet not so far removed from the low voices but that they too can sing them easily. English has a preponderance of low-pitched vowel sounds. Most of the words in our English dictionary not derived from the Latin tongues, are dominated by low-pitched vowel sounds, and even many of the words of Latin derivation seem to have been selected because of the appeal that low-pitched vowel sounds have for the English tongue.

I think it is safe to say that eighty-five per cent of the most commonly used vowel sounds in Italian or French are high-pitched ones, while sixty-five per cent of the most commonly used ones in English are low in pitch. This doesn't mean that English need be any more unsingable than Italian or French, but it does mean that, whereas composers and librettists can write as freely almost as they wish in French or Italian, in English a certain amount of planning is necessary in order that high notes be given high-pitched vowel sounds. But the vocabulary of the fairly well educated American is surely rich enough so that this should be no handicap. There are enough high-pitched vowel sounds in English to express any meaning desired, if they are only sought for diligently enough. Then, the possibilities of tone color and emphasis in having a voice skip from some little distance to a tone in unison with the resonance period of the vowel sounds sung are extremely interesting. The tone comes out with an additional richness really astonishing.

Of course, the translator is apt to make things harder for the sopranos than is the librettist who originates English text. What the translator should do is to *first* try to duplicate the vowel sounds on notes above treble clef C and, *secondly*, convey the meaning of the verse. It is easy enough to convey this meaning without an exact or literal translation; and even at that, if a translation is worked out that is poetic and exact but with low vowel sounds on high notes, it cannot be understood when sung.

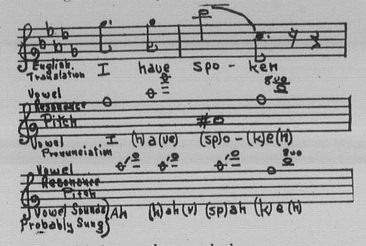
The Translator at Work

Too often it works out like this: We have, we will say, an opera with the libretto in French. Some place in the opera occurs this phrase, *J'ai parle*, sung as shown herewith.



The singer will give this so that its nearest representation in English syllables is *zhay-pahr-leay*. The vowel sounds used have their definite resonance period reasonably close to the pitch of the notes sung, as indicated with the previous example, so both enunciation and quality of tone for this phrase will be good when sung by a reasonably skillful artist.

Now comes the translator. His first thought is to conserve the poetic element of the lyric and the translation that seems to him to most nearly do this is apt to be "I have spoken." The vowel sounds now used and their resonance period in comparison to the notes on which they are sung is shown by the example following.



The third vowel sound has a resonance period that *forbids* singing easily the note given with that vowel sound by a soprano. Neither do the first or second vowel sounds sing well if enunciated clearly. If a soprano voice is asked to sing this translation what can the poor lady who owns the said voice do? If she is a good singer, she must think first about making her notes of as good musical quality as possible. Her next effort will be to pronounce the words distinctly and the result will sound something like "Ah hahv spah-ken." She has substituted vowel sounds whose resonance period permits them to be sung at the pitch given, in place of the low-pitched vowel sounds experience has taught her, cannot be sung well at the pitch given. The result is not intelligible English.

However, if she insists on pronouncing the vowel sounds correctly and as written, the result will be a cross between a shriek and a scream, and I leave it to you which is the worst. The soprano does quite right in preferring musical tones to distinct enunciation, and so long as opera is opera, one of the highest forms of *musical* art, it must be so. But less blame for poor enunciation in English opera should attach itself to the singers than has hitherto been the case, for in the majority of cases they absolutely cannot help it. The foregoing little phrase could be sung in English by most tenors so as to be quite intelligible, but with a soprano voice it is an entirely different thing because of the greater distance from the period of vowel resonance.

Many singers, or most singers, rather, have known that some syllables were hard to sing at certain pitches, but I doubt if many of them have really known exactly why. Myself, I think it always better to know about this why. If "why" is a fundamental law of acoustics it can neither be evaded nor infringed upon with impunity. A fundamental law always operates irresistibly and in the same way when the conditions are the same. But by working in harmony with such a law it can be made to bear the greater part of the burden, and in addition will produce results of a satisfying perfection.

Musical Likes and Dislikes

By Frederic W. Burry

YOU sometimes hear a person say: "I don't like music." But he doesn't mean it. It is a frequent expression among some juveniles who take up musical study under protest — who are forced to take lessons by ambitious mammas with a stern professor who has strict instructions to be very severe and not forget to punish the "obstinate and willful child," to always give "hard" pieces, and "long" ones, and "plenty" of them, "lots of scales," etc.

At home, the offspring is made to practice interminable hours, before, between, and after school. Under each condition, is it astonishing that the pupil says, "I don't like music?"

And is it surprising that the words find an echo later on in some of the audience that hear the young "graduate" play, when dry-as-dust pieces are turned out in a perfunctory way? True, there is accuracy and speed and there is a kind of rhythm. For with aid of metronome, and untold repetitions, mistakes are minimized, and there is a tick-tock painful periodicity. But some player-pianos seem more human than some piano-players.

We must not become too critical.

Happily the old-fashioned drudgery that used to be the regular thing with the study and practice of music is rapidly becoming obsolete, and the exception rather than the rule.

But all teachers have to contend with the stern parent who considers it only the part of duty to bring up the new generation musically according to the same "method" as of old, even choosing the same terrible pieces, the fireworks and nutcrackers and endless "variations" that were "good enough for me," etc. Innovations are made with a "bad conscience." It is so comfortable to just go on doing the same things in the same old way. Change is so disconcerting, embarrassing, disturbing.

But youth is all for progress. This is life and growth. It is not so much a paltry happiness that it demands as action and power — something new. And it is not that we undervalue what has gone before.

Only the tired, weak and exhausted want just peace and comfort, and nothing more —

"How important they would make it out,
That all should come their way
And babble, just as yesterday, today!"

Still there is something in the words expressed by the philosopher:

"The past is what should not have been, the present is what should not be, the future is what artists are."

Yes, this is an artist's point of view — the idealistic one. The more practical man would say it is rather the present that concerns us, and only by living in the *now* can anything be done.

Life is paradoxical, and as the ancients said, everything contradicts itself. This is only another way of saying that things are kept moving by the opposition of forces.

The pugnacious individual declares life is a battle — all war, and peace only a lull between inevitable wars.

The artist admits the battle, but he sees no reason why it should not be a beautiful battle, with the least waste of energy; work, exercise and study that are pleasant in themselves, as well as profitable. Melody, or the song of the heart, is a testimony to this natural trend at the center of life's activities.

It is not so much Meaning that we should strive for. Nature does not disclose her mysteries to cold Reason alone. We have seen enough of the mischief that an unbridled Intellect may "achieve." When any part of the corporeal structure is allowed unleashed action, it is bad enough, but when the Brain is given absolute freedom without restraint, then there is the worst kind of disease — local and general — with a destructive world-wide contagion.

Our forebears have often been derided for their narrowness, because their creed was framed within the limits of a few square inches.

True, what is one man's meat is another man's poison. Still there are limits, outside of which there is no rhyme nor reason, for if we love those beautiful and stimulating melodies that some of our modern geniuses are giving us, it is not to say we wish to discard the

Continued on the next page

old. There is no need to be too revolutionary.

The world is not perfect. But we have a good deal today to be grateful for, in the musical world and elsewhere, that has been handed down to us. Though it has been prophesied: "Greater things than these shall ye do." For progression is the law.

It has been said, everyone should be his own doctor. Doctor means teacher, and this should apply musically as otherwise. However, we need one another. I like you because I need you. Better results accrue when there is the friendly co-operation between teacher and pupil, or any passing of monies or fees recognized not merely in a bald, business fashion, but a necessary counter of exchange in the crude bread-and-butter game that exists as a heritage from an intellectual civilizing age — a transitional period, a chrysalis stage, out of which some say, Music heralds the way.

So on to the path of a larger liberty. A time of love and laughter, industry and power, with machinery doing the rough work (what little there is to be done) the head and hands left free for the fine arts — that shall make the future Paradise of bliss eclipse the past golden age of Eden and its innocence.

An Arkansas Band Plant

What's a band plant? In this case it is a family tree that bears much musical fruit — or if you prefer a different metaphor, it's a mill of human energy that turns groups of youngsters into real honest-to-goodness bands.

MR. AND MRS. FRED D. MARTIN

STARTING with an individual *family band*, and from that expanding into a sort of collective "band family" that now extends itself into several adjoining townships, is what might be called band territorial extension. This does not mean that such extension is an actual growth or enlargement of the original band, however; yet if it had not been for that first family organization (*i. e.*, the technical training and playing experience derived therefrom), it is quite possible that these several township bands might never have been, whereas today they very much ARE. Such progressive steps or jumps which cover several towns at a bound, in a way remind of the fabulous "Seven League Boots," a story that in our younger days used to fill us with unrighteous covetousness, because every step taken by those marvelous boots covered leagues of territory. "Aw, shucks!" exclaims somebody. "That was only a blooming fairy story and bands are the real thing." Sure it was a fairy story insofar as those league-leapers were concerned, but it is fact and history as regards five ensembles that are the "real thing" in juvenile bands, and which (practically) are because of a little home band that was — the Martin Family Band.

Before jumping into the story, and as picture-corroboration of what has just been written; if the camera can be considered as evidence, look upon the original eleven "Martins" that formed the family band and which, "uniformed" in white, is shown lined up in single file in front of the family home; flanked on the left by the good old grandmother in the rocker, and on the right by a diminutive bass-drum tot who some day may also blossom into a "good old"— no, for upon second look the tiny thumper seems to be a boy. Now, after optically assimilating that pictured group, visually digest the band that is standing in serried ranks on the broad, sweeping steps of what evidently is a public building — this time left-flanked by the leader (he looks more like a "big brother"), right-flanked by a colossal (in the inverse) drum-major, and outflanked by a Lilliputian cornet section as advance guard.

There is nothing about either of these two organizations that even remotely suggests a fairy story, and both of them were started by a "Martin." The white-shirted, single-file line was organized by the father of the family, whom we assume to be the big stalwart at the extreme left, and a real colossus; the organizer and director of the massed band on the steps is one of the boys in the group of eleven — Mr. Fred D. Martin of Arkadelphia, Arkansas. He is ably assisted in the band work by Mrs. Fred D. Martin, his junior life-partner.

How it Happened

Regarding the beginning of the present band activities of the two "Martins," the masculine half of the double directorship states:

"When the Martin Band Family was started about the year 1900, the family was located at Quitman, Arkansas, a small inland but old historical school town that as a community has had sufficient pep and ginger to always maintain a band of some sort. The community continued to grow and develop musically, and in course of time the local band came under the leadership of Professor Fintum, a teacher in the college. The professor reorganized the town band, taking in new members, and it was with these new ones that my oldest brother and myself began our music careers. Later on, some of the town boys persuaded a merchant to buy them a set of horns with which to form another band. The boys were to repay the man for the horns after they had learned to play them and began to make money. They did not make the expected money, however, as the band broke up, and so the horns were turned back to the original owner.

"A few months later, my father (a clothing salesman on the road) ran across the horns, that were for sale at a very cheap price. He bought eight or ten of them, together with a bass drum at the ridiculous figure of a little more than seven dollars. He tied them to the back of his drummer's hack (there were no cars then), brought them home, presented each of his sons with a horn, and that started the Martin Family Band. From that time on we kept up our regular study, and soon developed a systematic method that was carried on as long as we were all at home. The band was mainly for our own amusement and pleasure, but we usually played programs for picnics, fairs, etc. We did not try to turn our band to professional account, as all of us were going to school and my father was on the road most of the time.

"Thus, with only a little more than seven-dollars'-worth of instruments as the starter, was started the little family band which indirectly was to start the several township 'band-families.' This part of my story may indeed sound like a fairy tale, when it is considered that the starting one was literally 'horned' into the band game."

War, Marriage and Music

When our trouble on the Mexican Border broke out, Fred D. Martin enlisted with the First Arkansas Infantry Band, under the direction of Dwight Blake. He was with this band at the outbreak of the World War, but having become dissatisfied with the life of an army bandsman from his experience at the Border, and in preference to accepting the leadership of this band, he went into the Fourth Officers' Training Camp, was commissioned and sent to the Tank Corps. After the war, like thousands of returning "boys" he had to find work, and thinking that he could do better in a new locality, went to Ranger, Texas, during the oil boom. There he obtained employment with the Sinclair Oil and Gas Company, remaining with this firm during his entire stay at that place. He probably did not realize it at the time, but Ranger proved to be the turning point in his life which led to the township bands. Of this he states:

"There was quite a lot of playing to be had at Ranger, and in addition to my regular occupation I played all the time that I was there. A Musicians' Union was organized, of which I was one of the charter members. Some six months after the close of the war I was married to Miss Bessie Lou Earle of Arkadelphia, Arkansas, a student of the violin and pianoforte, and a graduate from Ouachita College. About a year after our marriage I resigned from the Sinclair Company to accept a position with Mr. Earle, my father-in-law, at Arkadelphia. There I organized a Sunday school orchestra, and in order to have the brass we needed in the orchestra passed round the word that a few boys would be started on those instruments. Some fifteen boys answered, and as that was ten more than necessary for the orchestra, a boys' band was started with fifteen members.

"We worked along for several months without attracting attention and playing for our own gratification, but as soon as the band was able to appear in public other boys wanted to join, and in the second year the membership increased to about thirty-five. This year the Rotary Clubs of this district met at Hot Springs National Park, thirty-six miles from here, and the local club carried the band. At this convention our boys met the one hundred-piece Memphis Band, also the Little Rock and Hot Spring Boys' Bands. When we returned from that trip it seemed as if every boy in town desired to become a band-boy. Quite a number were admitted, but were required to work on whatever instruments were needed for the proper balance of a larger band, and in the following year the Arkadelphia Boys' Band went as a one hundred-piece ensemble to the Rotary Convention at Memphis, Tennessee. This year, as a one hundred-piece band, we accompanied the Rotarians to Little Rock, and here again we met the same bands that were at the Hot Springs and Memphis conventions — Memphis Boys' Band, Little Rock Boys' Band, and the Hot Springs Boys' Band; in addition, this year there also were assembled our Prescott Boys' Band, and the Pine Bluff Boys' Band — in all, about four hundred boys."

Under the Martin Partnership

Good example is always contagious! At the invitation of the citizens of Gurdon (nineteen miles south of Arkadelphia) Mr. and Mrs. Fred D. Martin organized the Gurdon Boys' Band in September, 1924, and that was the beginning of the "band-family" of which they are music godfather and godmother. Next, consequent upon a request from Mr. Corbell (superintendent of the public schools at Prescott, thirty miles south of Arkadelphia), the Prescott Boys' Band was organized by this indefatigable band partnership in the following November. Then came a like request from Mr. George Robison (president of the Chamber of Commerce at Hope) to organize a band there, and with the coöperation of the citizens and Mr. D. L. Paisley (superintendent of schools) the Hope Boys' Band was formed in March, 1925. Last (down to date), and following a general request from the citizens of Camden, in February of this year (1926) the Camden Boys' Band was organized. All of these bands are maintained and conducted on the same general lines, and all are a success.

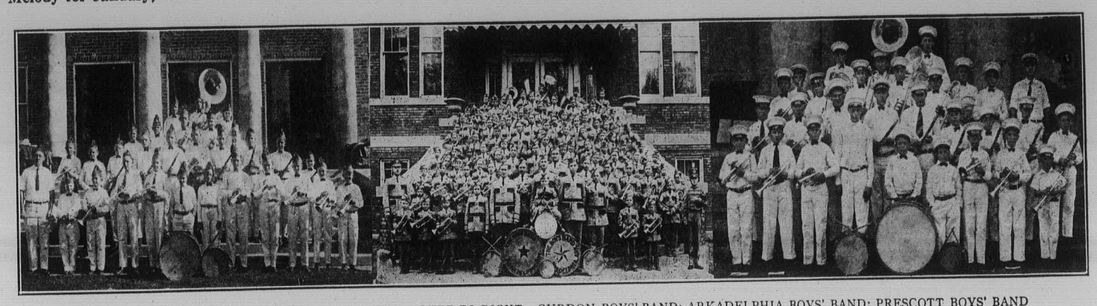
There are one or two points that should be clearly apparent from the foregoing. One is that in these Arkansas towns boys' bands evidently are looked upon as concomitant parts of community life, and through their organizations these boys not only take an active part in the music progress of their respective communities, but are considered as *permanent and necessary institutions*. Another point, which certainly stands out prominently, is the tremendous amount of energy that is necessarily expended by Mr. and Mrs. Fred Martin, as they have full charge of all the bands. Some idea of this expenditure of energy may be gathered from Mr. Martin, who states:

"As the band work became heavier we were forced to give more and more time to it, and now devote one full day a week to each town, teaching class lessons at the schools during the day and rehearsing the band at night. So far, however, school credits for the music never have been given, but we hope to have that worked out very soon. Each boy is required to do a certain amount of practicing in the minimum each day, and weekly practice cards, checked by their parents, are demanded of the boys. Each boy pays for his own tuition, and with the exception of a few of the large horns, owns his individual instrument. The Rotary Clubs, Commercial Clubs, and other such organizations, all do their part in helping to keep up the interest by extending such courtesies to the boys as buying uniforms, taking them on trips, etc."

Re the Martin Family Band

Possibly what has been written may explain the reason for indirectly relating these various band-families with the first family-band, therefore a closing word relative to the individualities of that band may not be inappropriate. The oldest boy of the Martin family in the pictorial line-up is Guy, who, although an excellent musician, does not keep up his band music at present. Fred D. is the second oldest, and it is quite evident from what has been told that he more than keeps up band music. Paul, next younger to Fred, maintains his cornet playing for his own pleasure, but is not actively connected with any organization; he is more actively occupied as president of the Producers' State Bank in Siloam, Arkansas. Roy, two years younger than the last named, upholds the Martin family proclivities, inasmuch as he is director of the Bearden Boys' Band of Bearden, Arkansas, and also of the Donaldson Booster Band of Donaldson, Arkansas. Irl, the next younger by two years, still sticks to his music for pleasure, but is not professionally active Charles W., Jr., still younger by two years, is director of the Pine Bluff Boys' Band of that town. Carl, two years further down the age line, directs the Branham and Hughes Military Academy Band at Spring Hill, Tennessee, and Don, the youngest (he must be that mighty midget of the bass drum in the picture), is still a schoolboy. The girls are all musicians, but are yet schoolgirls.

THE MARTIN FAMILY BAND FIFTEEN YEARS AGO
Four members of this band are now active band organizers and directors. One of them, Fred D. Martin, with Mrs. Martin, is responsible for the six ensembles pictured on the opposite page.



THREE "BLOSSOMS" OF THE MARTIN BAND PLANT. LEFT TO RIGHT: GURDON BOYS' BAND; ARKADELPHIA BOYS' BAND; PRESCOTT BOYS' BAND

NEXT MONTH

The Band of the Future

An article that looks well into the years ahead, but at the same time has to do with a subject of present day interest, particularly in view of the constantly repeated questions regarding band instrumentation, the relative merits of "military" vs. "symphonic" bands, etc.

By J. E. MADDY

Supervisor of Music, Ann Arbor Public Schools and Chairman of the Music Supervisors' National Conference Committee on Instrumental Music.

This will be the first of a series of articles by Mr. Maddy

LEFT TO RIGHT: JUVENILE DRUM AND BUGLE CORPS (ages 5 to 7) OF ARKADELPHIA BOYS' BAND; CAMDEN BOYS' BAND; HOPE BOYS' BAND. IN THE RATIO OF THE MARTIN FAMILY BAND, HOW MANY MORE BANDS WILL THESE GROUPS PRODUCE?

Daily Class Lessons in Instrumental Music

From the Pupil's Standpoint

DAILY — the first word of the caption for this month's article, typifies *one* of the *Three Graces* of learning presiding over the destinies of America's millions of children, who are taking up the study of musical instruments in school time, and filling the land with joyful sounds. The other two guardian spirits are *Incentive* and *Persistence*, both children of the daily class lesson. Daily instruction in instrumental music, under expert teachers, is now possible at reasonable per capita cost, through the co-operative class lesson plan rapidly being adopted by the leading public schools of America. The conception and establishment of this democratic and wholesome method of musical training has not come about without travail and opposition and grievous misjudgment as to motives and potentialities. It is encouraging to note, however, that class instruction in music is opposed only by those who have never given it an earnest trial. In our courts of law we never condemn anyone, not even the hardened criminal, without a fair and impartial trial before an unbiased judge or jury. I am sure our better musicians and teachers all want to be fair-minded and progressive; therefore, I do not think we should be much concerned about censure from without, for after all, good old Public Opinion will in due time return a just verdict. It is up to us to welcome questions, profit by constructive criticism, and devote ourselves to the task at hand.

CLARENCE BYRN

The problems facing the public school music supervisors of America are countless and overwhelming. No two communities face exactly the same situations. There are over 115 millions of us. In addition to our numerous large cities and towns, there are 18,000 villages and many thousands of rural and consolidated schools scattered throughout our forty-eight states and territories.

It is sometimes said that each generation begins where their forefathers left off. Be that as it may, I am sure we can all profit greatly by studying the achievements of each other and by presenting difficult or disturbing questions to a composite intelligence based upon our far-flung mutual experiences.

For the past five years the most puzzling and difficult task facing public school music supervisors has been the establishment of instrumental music training. Since the war, the demand for band and orchestra instruction in our schools has swept over the country like a great conflagration, catching us almost totally unprepared as to teachers, methods of instruction, and equipment. The old system of teaching instrumental music through private lessons was inadequate, and, because of its excessive per capita cost, unacceptable to school boards who must carefully guard all expenditures of the moneys entrusted to them.

Instrumental class instruction, the teaching of band and orchestra instruments in group, is accepted by our leading educators as the only method which the public schools can finance. It is clearly up to us to get together, formulate practical courses of study and produce results. We must cultivate the sympathy and understanding support of the professional musician as rapidly as possible. This may require a generation; in the meantime, we must be willing to labor alone when necessary, knowing that we have the privilege of working more effectively for the musical welfare of the nation in general, the professional and concert musicians in particular, than all other musical agencies of the past combined. The conservatories are coming to our support, adapting their curriculum to our needs for teachers, and many professional orchestra and band men are taking up the teaching of instrumental music classes and the directing of school bands and orchestras.

Public School Vocational Music Department

Conducted by

CLARENCE BYRN

Editor's Note: This department—the first of its kind to be established in any music magazine, and widely recognized as an authoritative, practical and helpful source of information and inspiration—is an exclusive monthly feature of JACOBS' ORCHESTRA-BAND MONTHLY and MELODY. The conductor, Mr. Clarence Byrn, head of the nationally known Vocational Music Department of Cass Technical High School, Detroit, Michigan, is one of the outstanding figures in public school music, a musician of broad general experience and particularly in the public eye because of the remarkable achievements of Cass Tech Music Department under his direction. Readers are invited to take part in round table discussions, and all suggestions and contributions pertinent to the subject of public school music or the preparation for the musical profession will receive Mr. Byrn's personal attention if addressed to him in care of this Magazine.

Group Instruction, Imitation and Incentive

All children are imitators — they are constantly observing. Class lessons in music offer all the advantages of the private lesson plus many added features and attractions.

In a class of twelve, you can illustrate to twelve children a correct principle just as quickly as to one, and when you correct one child's mistake there will be twelve listeners anxious to avoid a similar error. A resourceful teacher will vary his plan of procedure to include scales, technical exercises and ensemble music of suitable grade in every lesson. He will shift constantly back and forth from individual to group audition, maintaining fresh interest and alertness from beginning to end by focusing the attention of the entire class upon the efforts of each student. In such an environment every child's natural zest for competition will cause it to do its best to excel its classmates. This creates a *persistent incentive* which carries over into the home.

Economy

By grouping the children into classes of from twelve to fifteen, we reduce per capita cost of instruction to such a point that we are able to give each child a lesson every day. This daily contact is the fundamental principle in public school instrumental music training. The span of attention is much shorter in childhood than in maturity, therefore the lessons should be shorter and more frequent. Private teaching has not yet advanced to this possibility.

The accompanying pictures of "Daily Music Classes" at Cass Technical High School are suggestive of the buoyant spirit and vibrant musical environment which class instruction makes possible. The three lower pictures and the orchestra pictures at the top are actual illustrations of the classes in action. The flute, drum, 'cello and harp pictures were posed in the classroom because the light was too dim to catch them in action. These pictures represent a few of our instrumental classes. They are typical of what is now being essayed in many leading schools throughout the nation.

"Instrumental Technique for Orchestra and Band"

In their latest text and reference book "Instrumental Technique for Orchestra and Band," Maddy and Giddings present the modern psychology of instrumental music training. The book is published by The Willis Music Company of Cincinnati, Ohio, price $3.00. Every music teacher and student of music should have a copy of it. Even though we may not be able to follow Maddy and Giddings all the way, we will most assuredly be stimulated and inspired by their *practical idealism*. I feel that we owe them a vote of thanks for this valuable contribution to the all-too-limited teaching literature for class instruction. I have a copy of this book in my office and one, also, in my home library. By the way, I purchased both of them so this indorsement need not be discounted as a paid review. I present, herewith, the first four paragraphs of Chapter Five as commentary to the letter from Mr. Burt R. Dakin of Warren, Ohio, which appeared in this column of the November issue of the three Jacobs' publications. Mr. Dakin's letter was indirectly answered in the December issue of this column by a strong article entitled "Instrumental Music in Pueblo City Schools," contributed by Mr. Rei Christopher, who was a leading conservatory and private teacher of music for many years, prior to entering the public school field. The quotation follows:

No. 23 — Class Instruction

A few years ago a certain instrumental supervisor purchased twelve violas and arranged with a teacher for private lessons for the twelve children to whom the violas were loaned. Saturday each child came eagerly in turn to the private teacher. During the lesson each one confided to this teacher the hope of playing in the orchestra very soon. "You will not be ready to play in an orchestra for two years," was the disheartening reply. Monday morning twelve pupils waited on their respective principals and said, "here's your viola. I *wanted* to play in the orchestra." In desperation the supervisor gathered these twelve would-be viola players into one class and taught them herself and placed them in orchestras within a few weeks. Then they were willing to work, for the goal, ensemble playing, was reached.

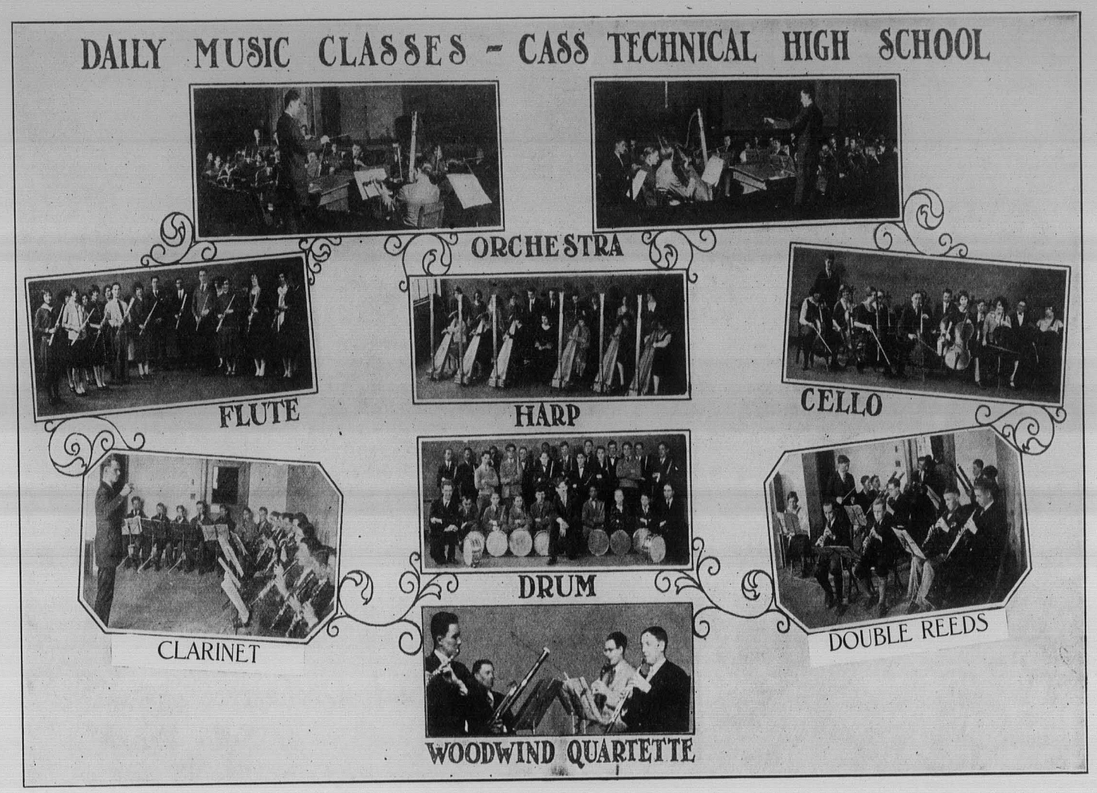
Now that class teaching of the different instruments has begun and is being carried on so cheaply, rapidly, and successfully, we may look for a wonderful expansion of public school music on the instrumental side, for the time is rapidly coming and is already here in places, when all instrumental teaching will be carried on in classes at all stages, and these classes will be in the form of bands and orchestras after the first few weeks, and the pupil will be able to develop his musicianship in congenial company as he now gets his general education, instead of the solitary confinement of the private lesson.

No. 24 — Melody *vs.* Technique

In the early stages of instrumental work tunes should be played almost exclusively. Although music is the goal for all and should be constantly striven for, the technical side must not be slighted. Accompanying this manual is a small book of technical exercises for each instrument that should be used with all instrumental classes, bands and orchestras, but the teacher must be very careful how, when, where and why, they are used.

No. 25 — The Use of Exercises

Technical exercises in music are short cuts to artistry. A technical exercise stresses some certain problem until the student becomes expert in its use. He can then use that particular skill to make music. A technical exercise is *not* a short cut to artistry unless the student *sees* that it is going to give him some coveted power in the shortest possible time. When he needs it for what he wants he will take it and work at it gallantly. The above explains why so many students do not practise their music lessons. The "technical" is too prominent and "music" too far away.



Doubling Piano and Harp

The following letter from Miss Anna Hanschmann, Supervisor of Music, Harvey, Illinois, is prophetic of the gladsome trend toward music and refinement in our social and home life which is possible to all communities through the adoption of class music instruction in the schools:

Jacobs' Orchestra-Band Monthly
Attention: Public School Vocational Music Dept.
Gentlemen:

I have read with much interest the articles on vocational music in schools in your Orchestra Monthly, and so take the liberty of writing you for some information.

I am a graduate of Columbia Conservatory of Music and am now teaching a large piano class in the public schools of Harvey, Illinois. I have, however, many inquiries regarding the teaching of harp, but have had no instruction in this particular line.

I realize from the inquiries I have received that harp is coming into its own, and in order to do the best for myself, and to help those who are interested in harp, I feel that I should have a knowledge of this most beautiful instrument.

Q. Can you tell me how, and where, instruction may be obtained, and will my knowledge of piano be of benefit in learning harp? Also about how long would it take me to acquire a practical teaching knowledge of the harp?

I will appreciate an answer from you.

Sincerely yours,
(Miss) Anna Hanschmann

Harvey, Illinois.

A. 1. You are fortunately situated within a few miles of the home of Alberto Salvi, who is the greatest concert harpist in America, and one of the greatest harpists of all time. Mr. Salvi spends much of his time teaching. His studio is in the Wurlitzer Building, 329 South Wabash Avenue, Chicago, Ill.

2. Yes, your knowledge of the piano will be very beneficial in learning harp. I am sure of this. We have sixty-five young girls getting free daily instruction in harp and every one of them are going right on with their piano lessons. For the past two years I have been privileged to observe the daily developments of these piano-harp students. It is gratifying to note the reciprocal benefits derived from the joint study of harp and piano.

3. By close application and intensive study under a good teacher, you should be able to acquire a practical teaching knowledge of the harp in six months' time. You realize, of course, that if you were to stop at this point your pupils would soon overtake you. However, I am sure you will not be willing to give up harp after you have played it for six months. I feel it is our duty to teach our serious students of piano some supplementary instrument which can be used in ocrhestra, band and ensemble playing and there is no other instrument besides piano so generally useful and so nearly allied to it as the harp.

Harp Teachers Needed

During the dictation of this last sentence, I have answered a telephone call from a young conservatory graduate of piano, seeking a position to teach in the schools. This is the third similar request I have recorded in the last three days. It is surely significant that while we have at all times a long waiting list of applicants for piano-teaching positions, we can not find enough teachers for 'cello, flute, harp, horn and clarinet. And it is high time that we realize our obligation to prepare our students to play and teach the instruments that are in such great demand. If we do not give our piano students a practical training in some needed supplementary instrument, many of our good pupils will be forced to eventually give up piano because they cannot support themselves on piano alone. With the result, that they lose and we all lose through the lack of vision of their teachers.

Our harp ensemble ranging from five to nine harps according to demand is, perhaps, the most popular organization in the Music Department. We use three harps in our symphony orchestra, and from five to seven in our concert band.

If you do not succeed in securing Mr. Salvi as teacher, write to Dr. F. C. Johnstone, manager of the Harp Department of the Rudolph Wurlitzer Company, 329 S. Wabash Ave., Chicago, Illinois. He knows more about harps and harpists than any other man I know of. I am sure he will be able to locate just the type of teacher you need.

New England School Band and Orchestra Contest
Boston, May 14, 1927

AT A recent meeting of the New England Music Festival Association it was voted to hold the next New England school band and orchestra festival and contest in Boston on May 14. An invitation extended by Dr. V. L. F. Rebmann, president of the Eastern Conference, to hold the event in connection with the Music Supervisors Conference in Worcester was withdrawn because of the early date of the conference, and other difficulties which made it seem unwise to proceed with the plan at this time. There was, however, general approval of Dr. Rebmann's suggestion and an apparent desire to fuse the interests and activities of the association with the Eastern Conference, so far as it is possible. By unanimous vote it was decided to utilize the outline of procedure, lists of music and method of adjudication as recommended by the Committee on Instrumental Affairs and published in the State and National School Band Contest booklet which is issued by the National Bureau for the Advancement of Music, 45 West 45th Street, New York City. The only exception to the plan as outlined by the National Committee will be in scoring competing bands. The points given on instrumentation will not be counted in the general average in awarding the prizes but will be recognized with separate prizes for the best instrumentation.

ANNUAL MEETING JANUARY 7th

The annual meeting and dinner of the Association will be held in Boston, Friday, January 7, at which time a picture will be presented showing scenes from the 1926 New England Festival and Contest and the National Band Contest at Fostoria. This picture will later be shown in schools and theaters throughout New England. Additional information may be secured from the secretary, Room 233, 120 Boylston St., Boston.

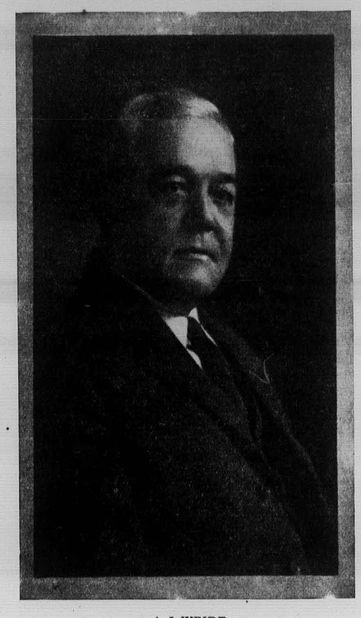
Some Facts About Weidt and His Work

Readers of this magazine have been familiar with the name of Weidt for many a year. Here is an article that tells about the man behind the name that has appeared on so many hundred articles and musical compositions.

TEACHING composition is not a set proposition that must be done in this swiftly moving age in just the same way it used to be done years ago, when formalism, involved methods of pedagogy, and leisurely progress were supposed to be synonymous with correctness and thoroughness.

A. J. Weidt has proven this to be so, and he has, moreover, evolved a new method of teaching composition that is in entire harmony with present-day demands. This is no small achievement, especially when we consider the art of composition in its relation to other arts, the entirely different demands it makes upon the instructor and the student, and the peculiar nature of the material with which they have to work.

That this particular and unique system devised by Mr. Weidt is a success is attested by years of satisfactory use and a host of benefited students. After all, the real test of any theory is its working out in practice. There is sufficient pragmatism in all of us, so that our first query, mental or oral, concerning any new thing is, "Will it work?" If it does, we are not inclined to have much patience with finely spun theoretical objections whose only basis in fact, is the statement that "it didn't used to be done that way." When this pragmatic test is applied to Mr. Weidt's system of teaching composition, we are forced to admit that it comes through with flying colors, for it does work. It teaches students how to analyze and appreciate the creation of tunes and the harmonic and rhythmic structure that supports the tune, and it shows them how to apply this knowledge to whatever instrument they play. In addition, this knowledge is given them in such a way that whatever creative musical ability they may have is swiftly and surely developed so that they can themselves create tunes that are as effective as their own natural musical endowment will permit.



A. J. WEIDT

Band Music in the Blood

Before Mr. Weidt was known as a composer theorist, his name was recognized as that of one of this country's leading players and teachers of fretted instruments. However, from the time when he was first aware that the world of human activities contained such a thing as music he has been possessed by that peculiar "itch" to create tunes, that can be understood only by those who likewise have it. As a youngster his greatest ambition was to become a drummer in the band, and he spent hours and hours of these younger days following bands, walking proudly beside the drummer. In his active career as a composer, Weidt has to his credit almost 300 published numbers of the light standard type. Many of the most successful of these are marches; and it may well be that this early discovered predeliction for brass band music was but the first symptom of this particular leaning toward music of the stirring, swinging, march type.

How the Weidt Chord System Came To Be

Mr. Weidt's explanation of the inception of his system of composition study is interesting. Several years ago, when the ukulele first began to contribute its piquant bit toward the multiplicity of sound waves that run through the atmosphere, the teachers in his music studios at Newark made a practice of asking him to name the chords in various popular songs, so that a ukulele accompaniment could be conveniently improvised for them.

Just as is still the case with most ukulele players, they knew where to find certain chords on the instrument and they could recognize them when notated for that instrument. But when these same chords were written for the piano, their appearance was so different that it was not possible to recognize them quickly enough to play them in time. Mr. Weidt is an obliging chap, and so he complied with the requests of his assistant teachers. With his extensive knowledge of harmony, it wasn't much of a task for him, and accordingly he indicated under the piano chords, the name of each one, so it could be readily played on the ukulele, and the necessity of spelling out each chord to discover its identity was done away with.

When the tenor banjo came to the forefront of popular favor as a chord instrument, the demands of this helpful chord analyzing upon Mr. Weidt's time became so extensive as to seriously interfere with other necessary activities. Gradually it was borne upon him that there was a definite need for a system of musical theory instruction that would be practical for players of the fretted instruments to use, and that would teach them to analyze chords for themselves.

Musical theory as taught previously had been confined to pianistic music for definite illustrations of what was being taught. Fretted instrument players were usually unfamiliar with the piano keyboard, and they seldom had the time or the inclination to familiarize themselves with it to the extent necessary to get a good working knowledge of practical harmony. Even if they did, they would still have to revise this not easily acquired information so that it would fit the instrument they played.

The need was no sooner recognized than a system of harmony particularly adapted to meet this need began to evolve itself under the skillful interest of Mr. Weidt. As time went on the system grew until at present it applies to all fretted instruments, as well as saxophone, cornet, clarinet, violin, trombone, piano, etc.; in fact to all the orchestral instruments.

Briefly stated, the system evolved by Weidt teaches the student to recognize any chord no matter how written, nor for what instrument, and find it immediately upon his own instrument. The student is also given a good knowledge of chord relationships, modulations, transitions, etc., and shown how to reproduce these effects on his instrument with due regard to what is effective and correct progression for chords on that instrument.

He is further taught how to analyze the basic harmonic structure of compositions and thus develop a sense of harmony that will enable him to effectively harmonize a melody that has no harmony indicated in any way except as suggested by the melody itself.

The evolving of such a system of chord instruction represents an enormous amount of work. Hundreds of examples had to be carefully written that would illustrate fully the theoretical information in a way that would be within the immediate grasp of the student. For instance, a player familiar only with the banjo could not adequately grasp a knowledge of chord construction unless illustrated with chords as played on the banjo. And the same thing is true of the student familiar only with the mandolin or the violin. This theoretical knowledge secured, it is comparatively easy for him to adapt it, under careful guidance, to music *as written* for the piano or guitar, for instance, without the necessity of having a knowledge of the physical technic peculiar to the playing of either of these instruments.

Chord Study for Wind Instruments

As applied to instruments that can only produce single notes, which include all of the numerous family of wind instruments, the W. C. S., as Mr. Weidt calls his chord system, is of just as much practical advantage. Chords, however, are studied in their arpeggio form, sounding one note at a time. Thus, the wind instrument player can secure a good knowledge of chord construction, progression, and meaning as applied to the idiosyncracies of his instrument.

A good knowledge of harmony and theory for every musician is a much more important matter to the musician than any of the laity and even many musicians themselves realize. Musical theory is the grammar and spelling of music. It is possible to learn to read or to become an orator without a knowledge of grammar or spelling; so can a student become a musician of considerable dexterity without a knowledge of musical theory. But in neither case can the capacity of the student expand to its greatest possible dimensions. It is needlessly difficult to excel in the doing of something when what is being done is a total mystery to the aspiring doer. Neither is it possible to so thoroughly enjoy the performance of any act when the act is not understood. A wider knowledge of any activity is bound to increase our enjoyment in performing.

Endorsement of High Authorities

One of the most significant things about Mr. Weidt's chord system is the way in which he has been able to eliminate so many characteristics formerly considered necessary in the pedagogy of musical theory, and thus save considerable time for the student without depriving him of any necessary instruction. Weidt has built up his own system of instruction independently of the accepted school methods, and has done a remarkably good job.

Mr. Frank Patterson, whose opinion of things musical is highly esteemed by musical theorists, has been favorably impressed by Weidt's system and in the *Musical Courier*, for which he writes often and well, issue of June 3, 1926, refers to the Weidt Chord System as follows:

This work, already well known, is printed in a series of loose leaflets, with musical notation on one side and remarks and rules on the other. It is, properly speaking, a system of composition. It begins with melody writing and then leads gradually to the harmonization of melody and to arrangement, with counter-melody and so on. An interesting feature of it is the fact that it is obviously intended for players on instruments other than the piano. It is in no sense of the word a "key-board" harmony, but will prove useful to any musician who plays any instrument, or even any person who knows no music except the notes. The only essential is ability to read music, and the beginning of the work is so elementary that anyone interested could easily learn note reading along with the first lessons.

Mr. Weidt sets out a whole lot of rules for writing proper melodic progressions, and it would be interesting to compare his rules with those propounded many years ago by Goetschius. The Weidt system seems to be to give rules likely to have a good many exceptions and then to take up the exceptions later. This is a recognized means of teaching music and seems to have been accepted these many years, so that one may assume that it is effective. So, if one may take exception to some of the rules given, there is at least a strong argument in favor of stating things in this very elementary fashion and teaching students a certain correct mode to begin with, leaving complexities until later. Anyone who has ever tried to teach composition will realize how nearly impossible it is to avoid saying things that are only partly true, since it is a simple fact that genius breaks all rules.

The most commendable thing about Weidt's system is that it teaches harmony entirely by the use of real rhythmic melody, not the accustomed note-for-note hymn-tune style that has been almost universal since the days of Bach. Weidt's system involves the use of passing notes from the very beginning. The other systems assume the stupidity of all pupils and take it for granted that the use of a passing note such as appears in every tune, no matter how babyish, would be an insurmountable stumbling block. Mr. Weidt has evidently realized that simple tunes almost harmonize themselves, and has chiefly concerned himself with pointing out the whys and wherefores of melodic and harmonic progressions, so that the student will know not only how to do it but why he does it. This is really the whole of music teaching — to prevent the student going blindly ahead, using his ear but not his brain, and never learning by experience because he never knows what his experience means. Mr. Weidt provides explanations of the experiences that every student must have.

Mr. Weidt has adapted his system to the characteristics of modern music, and it is in this type of music that the average student of today is interested. This, of course, does not mean that what the student learns will not apply to that type of music usually referred to as the classics, for it will apply, and that as exactly as any method of musical theory instruction. But the idiom of each type of composition is different, and the idiom of modern popular music is made the basis for the lessons. The basic characteristics of both types of music are the same, and consequently the fundamental information secured from the study of Weidt's system can be applied to any type of music.

A Prolific Producer of Tunes

It is to be expected that the knowledge necessary to contrive and promote a musical theory system as complete and modern as Mr. Weidt's would only be found in connection with a marked creative musical ability. And Mr. Weidt has been exceedingly successful as a writer of numbers of the light standard type, from marches to overtures. He has nearly 300 compositions of this nature to his credit, all of them, by the way, being found in the catalog of Walter Jacobs, Inc.

He has been conducting the tenor banjo department and a series of "Popular Talks on Composition" in this magazine for some time. Jacobs' magazine readers have been and are much interested in these departments, as is definitely shown by the amount of correspondence received concerning them. From their inception, they have been very much "alive," and have increased in vigor and vital interest as time has gone on.

The *Newark Evening News* of May 15, 1924, ran a special article in its Theatrical Section referring to Mr. Weidt's activities and standing as a composer. A quotation from it will be of interest:

Many composers of music play the piano and much of the music heard was first written for that instrument. But not all.

That number which you may have heard an orchestra play the other night was brayed by a brass band in the park last summer or came over the radio the other evening. That pretty and whistleable and hummable tune might have been composed first for the banjo. That would mean either the standard banjo as it originated among the bayous of the lower Mississippi or its younger sister, the tenor banjo. Or the tune might have been written for the guitar.

It's being done right along, for A. J. Weidt of this city, banjoist, mandolinist and guitarist, is a prolific composer of light music, and his brain children are regularly arranged for orchestras and bands and are being played the country over. It isn't a new thing with Mr. Weidt, either, for he has been at it for quite a number of years. But when an orchestra or band player sees his name on the "northeast corner" of the music he naturally doesn't suspect that the piece originated in the fertile mind of a banjo player.

Banjo players, unfortunately, are not supposed to have fertile minds. The common conception of music is that a person with "something to say" must naturally say it with the piano or the violin. But Mr. Weidt, who has evolved a system of harmony especially applicable to fretted instruments, began his musical life as a violinist and deliberately switched over to the banjo.

"There were lots of violin players even then," he explains, "but few musicianly banjo players. I resolved to be one of the latter."

And he has lived to see the day when the banjo, either standard or tenor, has been injected into virtually every dance orchestra of the land. "It's an American instrument," he declares, "not found anywhere else, so why shouldn't it be at home where American music rules supreme."

Weidt has arranged his course so that it is used advantageously by teachers all over the world. Music stores sell it to their customers across the counter and the students thus supplied send their lessons as solved by them to the main office at Newark or to one of Weidt's representatives for correction. In addition a large number of students are taken care of at the Newark studio, and by direct correspondence.

Weidt says that by personal inclination he is a farmer; we don't know just what part of the farm program appeals to him, but strongly suspect it to be the out-of-doors flavor usually supposed to attach itself to rural pursuits. Anyhow, we consider it to be a fortunate happening for students of modern music that the hoe-down was not displaced by the hoe, and that Weidt, the composer and musical theorist, didn't become Weidt, the farmer.

"Speaking of Photoplay Organists"

MEET THE COMPOSER OF "CALIFORNIA"

WHEN Alberta Vaughn, the screen star, was recently in search of a musical theme to be used in the scores of her future productions, after scanning hundreds of manuscripts, she selected *California*, a waltz, composed by Frank Anderson.

FRANK ANDERSON

Mr. Anderson is an organist of note, having played at the Cort Theater, Atlantic City, the season of 1917–18. His work received much attention and he was secured for the Leader Theater, Philadelphia, where he stayed two years, but the lure of the West was too much, so Frank packed his bag and landed in Los Angeles where he played in various theaters of the West Coast Company's chain. In 1924, he was offered the post at the Iris Theater, where he has since remained.

Anderson has a fine collection of beautiful photos bearing the autographs of various film celebrities who have complimented him on his work. Cecil B. DeMille, Mae Murray, Irene Rich and others have extended tokens to Frank for playing their favorite numbers. So many film favorites attend the previews at the Iris that Frank says he wouldn't be surprised if Felix the cat walked in some day. — *J. D. Barnard.*

AND THIS POPULAR IOWA ORGANIST

HAROLD J. LYON, who fills the position of solo organist at the Legion Theater in Marshalltown, Iowa, is quite a versatile chap. He is the proud possessor of a fine musical education that began with piano instruction at the age of five, and continued with the study of the clarinet and violoncello, as well as almost every other orchestral instrument. It was only natural, therefore, that his next step should lead him into the theater organ game, and with his excellent musical background success came soon. His organ training was procured from such noted organists and coaches as Frank Van Dusen, Edward Benedict and Ambrose Larsen of Chicago.

HAROLD J. LYON

Mr. Lyon has, among other things, some very sensible ideas about his profession. He believes that the organist should always use his most conscientious efforts to elevate the taste of his audiences, instead of catering to the plebeian desires of the few; a good standard to follow, unquestionably. He has a large class of music students, and with his sound reasoning I feel sure they find him an able and brilliant instructor. He lists nine points that he thinks every organist should understand and use in his work. They are, in brief, "pep," good judgment, atmosphere, anticipating the screen story, rhythm, practice, memorizing, improvising, novelties and tricks. Under the latter heading he puts a few questions to you. "Can you write, patter, formulate slide material, invent ingenious ideas for organ solos? Can you intrigue your audience with imitations, catch renditions of popular songs, and grotesque and amusing effects? Have you a winning stage presence?" Without a doubt the boy is clever.

Mr. Lyon's chief hobby is writing articles for magazines about the theater organ in all of its phases, and he does it remarkably well. I particularly remember reading one of his latest in *The Exhibitor's Herald*, a motion picture trade journal. He described how he played that mysterious and creepy film, "The Bat," and it was unusually good. Every small detail was covered with the greatest care, and that was of course very much to the credit of the writer.

He presides at the console of a large Robert Morton unit organ, and I have "zee beeg hunch" that he makes the Legion Theater one of Marshalltown's brightests spots, musically. Lyon said that for two years he has been reading and enjoying Melody and he not only thinks that it is absolutely there on movie organists' problems, but that he requests his pupils to take it and use it as a textbook. After that remark, I threw my hat at least twenty kilometers aloft, and gave three rousing cheers for Harold J. Lyon.

By the time this appears in print, Mr. Lyon will have formally opened the new Hillgren-Lane organ at the Capitol Theater in Ottumwa, Iowa, for the Strand Amusement Company. This new organ is a very large one and compares favorably with any photoplay organ in the State of Iowa. Mr. Lyon is to preside at this new organ console as premier organist and is to be congratulated upon having secured for himself what is one of the most desirable organ positions in Iowa.

— *Clark Fiers.*

Detroit, Mich. — The Rudolph Wurlitzer Company with headquarters in Cincinnati, Ohio, has recently completed and formally opened a new Wurlitzer building in this city. The building will, of course, house one of the excellent Wurlitzer music stores. The entire thirteen stories of this building will be devoted to music. Six of the stories are occupied by displays of musical instruments ranging from mouth organs to pipe organs and from concertinas to electrical reproducing grand pianos. The remaining floors are arranged for music studios. The basement floor accommodates the display rooms for victrolas, electrolas, and piano player rolls. It also contains the retail sales counter for rolls and records.

It is interesting to note that during the ceremonies incidental to the dedication and opening of this building, which brought many of the executive heads of the Wurlitzer Company to Detroit, great interest was displayed in the music activities of the Cass Technical High School. Rudolph Wurlitzer was especially interested in the Cass High School Orchestra and considered it one of the best high school musical groups he had ever heard.

Boston, Mass. — The House of the Angel Guardian Military Band, conducted by Leroy S. Kenfield (former member of the Boston Symphony Orchestra), broadcast a very fine program over Station WNAC recently.

Aberdeen, South Dakota. — Professor H. E. Goodsell, director of the band and orchestra work at The Northern Normal and Industrial School, is developing several musical organizations, and hopes to assemble a very fine student band soon.

Gasometers, Pistons and Applesauce

Instalment No. 36

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

A regular department conducted primarily for movie musicians but replete with interest and informative material for all musicians, students and music lovers. Mr. del Castillo's distinction as a leading writer and authority is based on sound and successful experience as Organist in leading photoplay theaters, among them the Rialto (New York), Shea's magnificent new Buffalo Theater, which he opened, and the Metropolitan (Boston), the largest and finest movie house in New England, where he is at present the featured organist. Questions and comments addressed to Mr. del Castillo, care of this magazine, will receive his personal attention.

THE well-known "sealing wax, cabbages and kings" of Carroll's *Alice in Wonderland* are a no more heterogeneous assortment of material than the interesting batch of mail that has come my way this month. The first prize unquestionably goes to Mr. M. C. Ballou of West Barrington, R. I., for his very engaging letter on the use of piano accompaniments. Whether or not Mr. Ballou writes with his tongue in his cheek, his literary output succeeded in holding me in a state of constant chuckles; and a score of years in the theater has made me difficult to amuse. Assuming that he presents his opinion in all sincerity I will have something to say of it later on, but first let's enjoy the letter for its entertainment value.

Down With Piano Accompaniments!

Respected Ed.

We have read everything that was ever printed in regard to photo-playing with the idea of learning something, and we have; but after eleven years' experience we are not, and never have been, convinced that the "piano accompaniment" is better than the solo arrangement for the lone organist playing entire picture without orchestra.

Of course we are wrong.

The vote is unanimously against us. We have never read an article by any photoplayer who did not recommend the piano accompaniment as most desirable in every way.

Nevertheless we continue mulish.

We don't believe it and have got to get the subject off our chest. Our objections to the piano accompaniment are threescore.

In the first place all "piano accompaniments," so called, are in the key of G.

This well-worn and overworked highway is a smutty commercial turnpike with never a view of the sunset just over the hill in the township of B major.

Many beautiful tonalities are unknown to the average vaudeville player who, as is well known, cannot play in any other than the key of G, and therefore plays G whizz with the idea of getting over it as soon as possible.

Especially desirable is the original key when the piece at hand happens to have been written for piano in the first place, such as Grunfeld's *Romance* in F♯ major; *Venetian Love Song*, Nevin, A♭; *Mignonette*, Friml, E major.

'Long about 1892, one E. H. Lemare wrote a little piece in D♭ for organ. This piece is now very popular in theater circles, but, of course, the key had to be changed. For the benefit of vaudeville players we will state that, having taken a day off for the purpose, we have counted up the sharps in Grunfeld's *Romance* and find the tally is six. We are sure this is correct.

You don't have to use them all if you don't want to.

Another objection to the piano accompaniment is that the harmonies are frequently skimpy, incomplete and badly spaced.

Of course those who write for the magazines are such past grand masters that they can readily remedy this little handicap by stretching the left hand a couple of octaves while soloizing on the gaspipeometer stop with the right. They have no match. That saves the town.

But right here arises one of the chief evils. Everything is soloized while the left hand plays the entire accompaniment (scored for forty pieces), on three chords.

If you don't believe it, ask any vaudeville player.

Where the composer has confined himself to these three chords, the piano accompaniment is all right; just the thing.

But as the harmonies become more elaborate the accompaniment gradually backs away from the solo arrangement until it disappears from view.

Who ever saw a double augmented chord or Spanish ninth in a piano accompaniment?

If it happened to creep in, it would be crossed off as a misprint.

Consider Becce's stuff as arranged for piano solo by Richard Tourbie, Kinothek edition. I imagine what would happen to it if cued in accompaniment form at the hands of our noble brethren.

If any lone organist wants to decide for himself which is the most comfortable and withal most effective arrangement to play, let him place side by side the piano solo and the piano accompaniment of such things as Ketelbey's latest loose-leaf series published by Bosworth, some of Zamecnik's published by Fox, etc., etc.

(By the way, Zamecnik's volume two containing such titles as *Conspiracy, Confession, Violence, Gruesome Tale*, etc., would be hard to beat. There are three later volumes, but number two, in our estimation, is his masterpiece.)

In the third place the indicated orchestration to the piano accompaniment is recommended as a great help to the organist.

This is the greatest joke of the present century. Such orchestrations are all alike and of the most primitive character.

The vaudeville pianist playing a Wurlitzer gasometer, who doesn't know a stopped diapason (because there isn't any) from a gaspipe, tries to follow these directions literally, and good-night!

The experienced organist doesn't look at them, and those who need them are better off without them. Just slap on any old handful of stops on each manual (meaning keyboard) and go to it. The result will be much better.

In summing up we will state that five hundred dollars has been deposited with Rex Ticard to be paid to any organist who can play Kopyloff's *Love's Loss* from the piano accompaniment and play it right.

As we said before: the *ne plus ultra* of "What's the matter with the movies" is a vaudeville pianist playing a Wurlitzer gasometer from a piano accompaniment.

The pictures have a lot to contend with.

The Defense

Now, of course, the point to consider is whether Mr. Ballou's minority report is all wet, or just slightly damp? Although somewhat staggered, I weakly stick to my position, and besides, my budget will not permit me to throw away my whole library of "piano accomps" and start out fresh with piano solo music.

As a matter of fact, the first argument is economic, anyhow. Piano accompaniments cost about sixty per cent as much as piano solo editions, which are printed on heavier stock with decorated covers. Nobody is going to lightly wave aside a saving of forty per cent on music unless they are financially independent and fanatically prejudiced. That's my opening salvo, and the second is like unto it.

LLOYD G. DEL CASTILLO

This photograph of the conductor of The Photoplay Organist and Pianist department was taken during his engagement at Buffalo and shows him seated at the console of the organ in Shea's New Buffalo Theater, which Mr. del Castillo opened, as stated in the paragraph at the head of this column. The organ is a 210-stop Wurlitzer.

In the piano accompaniments can be secured a more varied and practical range of literature for the purposes of the photoplay organist — and pianist, strange as the latter may sound. Music written for the piano is fundamentally pianistic, and organists are already too fond of the efflorescence, or, if you wish to be technical, fioritura, of arpeggii, scalii and runny eye, to put any additional temptation in their path. To this Mr. Ballou would no doubt retort that the piano accompaniment is essentially orchestral, and thus equally unsuitable, and there we will come to grips on that point as soon as I get round to it.

But in trying to argue for him as well as myself, I find it necessary to first amplify my contention as to the wider range of literature in the piano-conductor parts. Mr. Ballou would no doubt point out that a large number of these arrangements are transcriptions of piano pieces, and that the rearrangements of orchestral classics are mostly obtainable in piano solo form. That's true, but not very true. The piano arrangements of orchestral classics are largely obtainable in foreign editions printed on tissue paper priced as vellum. Many are not obtainable at all, the thirst for picture material having forced publishers to comb orchestral literature for numbers no one had ever previously considered arranging for piano, unless, as is often the case in symphonies, it had been arranged in unexpurgated form in which one found only the practical movement buried on pages 56, or 34, 35, 36, 37 or what have you, as the case might be.

And we have not taken into consideration the great mass of "incidentals" written solely for photoplay use. Perhaps more than half of these are junk, but the remainder constitute an invaluable section of your library obtainable in no other form.

Now how about this question of tonality? I not only admit, but boast of, the fact that these arrangements are transposed to easier keys. The loss of effectiveness is open to question, especially as weighed against the increased reading and playing facility. But even allowing for poetic license, what are the facts as to the prevailing tonalities? I have selected quite impartially the first twenty-five piano accompaniments from my Light folio, and the first twenty-five from my Heavy Emotional folio. It would be unfair to take the whole fifty from one folio, as the heavy music is inclined toward the "thicker" keys, and the light toward the more open tonalities. Here are the results of the tabulations, which speak for themselves:

G, 11; D, 9; A, 7; C, 7; E♭, 6; B♭, 5; F, 3; E, 1; D♭, 1.

These support the claim that the most difficult keys are avoided, as of course I knew they would be, and also that G is the most popular key. But they do not substantia e the charge that the tonality field is narrowly limited. Frankly, it would be desirable if we all had equal facility in every key. It would also be desirable if we could all play the *Revolutionary Etude* at sight.

In regard to the grouping of notes and chords Ye Valued Correspondent reaches the heights of irony. Incidentally, while I find it easy to

stretch my left hand two octaves, I generally use a four-inch Coupler to save my strength. At any rate, I have not been accustomed, as Ye V. C. apparently has, to try to play every note as written when I tackle each piano accompaniment. I find it advisable to limit literal readings to organ music. And is it a shameful admission to say that I have found added interest in the way of contrapuntal leads and rhythmic elaborations invented by the adapter of the original piano piece, and that the orchestral indications save considerable wear and tear on my nervous system in inventing registration? Or that the fumbling in sight-reading I have worried through over elaborate harmonic schemes in the past causes me to look with considerable envy on the three-chord arrangements that Y. V. C. has unearthed? Then am I shameless, for in these respects I find Mr. Ballou's accusations of least foundation.

Well, it's an open fight, and while I think our correspondent's cause a lost one, I invite his supporters. if any, to bring up their reinforcements, and let's all have a good time.

The Black Pirate

Now I gotta nother letter from Mr. H. St. J. Naftel. who has rallied to the support of our columns before. He writes from the chill humidities of Winnipeg of his experience with the *Black Pirate* score as follows:

I notice in the last issue of Melody an article regarding Mortimer Wilson's score for the *Black Pirate*. I thought that perhaps your correspondents, and maybe yourself, would like to hear what my impressions were on this point.

We played the picture here at the Capitol Theater, where I am assistant organist, two weeks ago, and as the orchestra did not play at all during the feature owing to a special arrangement, I can only speak from the organist's standpoint, as I did not hear it played by the orchestra. I used the whole score, at the request of the management, with the exception of the agitato used for the men swimming under water, which was not very adaptable to the organ.

However, I must say that we did not have any cases of people walking out, but on the contrary did a very good business.

I quite agree with you that the score for the *Thief of Bagdad* was much superior, as the *Black Pirate* score, with the exception of a very few numbers, is unmusical to the general public. There are some Scotch numbers in it, however, and I presume these were inserted to illustrate the Scotch character, MacTavish.

And then again, the wisdom of working in improvisations on such numbers as *A Life on the Ocean Wave* is to be questioned, as the higher percentage of an audience, unless it hears the actual melody, wonders what on earth the organist or orchestra is trying to play. Anyway, I do not agree with improvising unless it is absolutely necessary, and this score just seemed to me to be on these lines.

The sea chanteys were there O. K. but not in their proper melodic form; and this is where, in my humble opinion, a score of this kind falls down in registering with the general rank and file.

Mr. Naftel's point is debatable. Personally I believe the symphonic treatment of themes one of the highest opportunities of photoplay musical art. Yet it is quite true that it is over the heads of the audience so far as intelligent appreciation of the music goes. But at the same time the music is functioning efficiently if it properly supports the screen action and atmosphere, and is giving active pleasure to the musical portion of the audience. I fully agree that it is easy to overdo improvising.

Wurlitzer Combination Pistons

I have before me a request for advice as to the detailed setting up of the pistons of a specific type Wurlitzer organ, which I am going to answer in these columns because I believe the points to be of general interest. It is peculiarly true that Wurlitzer players, who in the cases of the smaller types should depend on the piston action because of the lack of a register crescendo pedal, seem as a class to scorn any systematic use of pistons, either because they feel more freedom in hand registering, or, what seems more likely, because of the bother of setting pistons by the Wurlitzer system.

As an intelligent and systematic use of pistons increases the flexibility of the instrument a good deal, I advocate it strongly. Methods of setting pistons vary with the individual, and I cite my own simply as an instance. It was no doubt influenced by the Wurlitzer system of grading the first five pistons of one manual dynamically, and the second five by number, thus suggesting that half of them are to be set progressively for mass tone, and the other half for solo combinations. Where there is a scarcity of pistons, as is often the case, the dynamic pistons may serve double duty for flute or reed solo combinations, and still keep their place in the dynamic scheme, so that the flute solo combination may take its place for the softest or next to the softest piston, and the trumpet or tuba as the loudest.

As an illustration of how my system works out, let me cite the set-up of the eight pistons on the solo manual of the Skinner I am at present playing, which are as follows: (1) flutes, (2) strings and light flutes, (3) full strings and flutes with light reeds, (4) full with heavy reeds, (5) clarinet, (6) English horn, (7) French horn, (8) musette. The identification of the last four refers of course to the distinguishing stop, which in each case is reinforced by neutral supporting stops. It will be noticed that I have followed out the Wurlitzer scheme by using the first half of the pistons dynamically, and the second half soloistically, if I may be allowed the word. By the use of this or a similar method, pistons once set up on a new organ are easy to remember.

A few general remarks on the proper use of pistons are in order. First, the system should be flexible and adaptable to the exigencies of the program. Pistons to be used correctly should be subject to change according to the requirements of what you are playing. A concert artist will change his pistons for each program, sometimes for each number. I change mine weekly with each new program. Unfortunately this is not so practical on the Wurlitzer, so in that case the system is more inflexible, and the combinations must therefore be set with more forethought with the object of covering all the possibilities.

In this connection I cannot forbear describing an ingenious system suggested to me by Mr. Oliver Strunk, associate organist with me at the Rialto Theater, New York, during my incumbency there. He had taken advantage of the peculiar way in which Wurlitzer pistons are set, in which each stop contact has three positions, on, off, and neutral, the last named being that in which the contact wire remains straight upright on the wooden bar which holds it. By juggling these around he had contrived to make every two pistons do the work of three, which I will try to explain by using the simplest possible example.

Let us suppose we have a one-manual organ with two pistons and three stops, — a flute, diapason, and a cornopean. (There exist organs little better.) We now wish three combinations, — (*a*) the flute, (*b*) the flute and diapason, and (*c*) the flute, diapason and cornopean. So on the first piston we set the flute on, the cornopean off, and the diapason neutral; the second piston is set with everything on. Now with everything canceled we draw the first piston and get the flute alone. We draw the second piston and get all three. And now here comes the trick. We punch the first piston again and get our third combination, — the flute and diapason. For the cornopean cancels, but the diapason stays on, being set at neutral on Piston No. 1! Tricky, isn't it? Try it on your Wurlitzer. A five-piston set-up will, theoretically, give you over ten combinations used this way.

Before proceeding to lay out an advisory set of pistons for the organ described by my correspondent, I want to venture one more bit of

Continued on page 21

What's Good in New Music

By LLOYD G. DEL CASTILLO

THE answer might be said to be "Not much." At the date of going to press the popular song business has not yet recovered from the doldrums, and the rest of the publishers also seem to be in a state of lethargy, or are perhaps distracted by their Christmas shopping. I know I am.

Orchestra Music

PAVANE, by *Ravel* (Schirmer Gal. 301). Medium; quiet atmospheric 4/4 Lento in E minor. This number, by one of the foremost of modern French composers, recommends itself for costume pictures with its atmospheric idiomatic treatment. The first section is very reminiscent of Puccini, while the second is almost identical with a passage from a *Ballade* of Debussy's, showing that even the best of us are sometimes prone to plagiarize. The number is not for those of limited skill, as it must be played with imaginative insight to sound like anything more than a mess of notes.

VALSE NANETTE, by *Friml* (Ascher Masterworks 624). Easy; light 3/4 Molto Vivace in D major. A Friml number bears its own guarantee in the name of the composer. This light waltz is a tuneful little trifle, always useful, and well above the potboiler level. This and the next two numbers, are copyrights released to Ascher by the house of Flammer.

SENORITA, by *Friml* (Ascher Masterworks 625). Medium; light Spanish 3/4 Allegro Scherzando in C major. Both of these waltzes of Friml's can be safely recommended. It is not in Friml to write cheap music, and this number has a good deal more substance and charm than one generally expects from a Spanish waltz.

SOUBRETTE, by *Silbert* (Ascher Masterworks 623). Easy; light quiet 6/8 Allegretto Grazioso in G major. Here is another morceau that, a little to my surprise, I found well worth recommending. The combination of the title with its hackneyed subtitle, — "Novellette," and a composer unknown to me, did not seem to augur well. But the piece proves to be a very graceful little thing rolling along in a piquant rolling rhythm of individual contour.

A BIT O' BLARNEY, by *Helf* (Ascher). Easy; light Irish 2/4 Allegro in C minor. This is a very useful Irish intermezzo of comprehensive texture including every Celtic idiom known to man. The introduction is a major 6/8 jig, the first strain a minor dance tune in 2/4, the second strain of more emphatic beat in the relative major, the trio a rugged "Bedelia" type of melody, and the break-up strain a little of everything from *County Kerry* to *Killarney*.

SERENATA LAMENTOSA (Pierrot's Farewell), by *Humphries* (Benjamin 3524 — Ascher). Medium; quiet Spanish 3/4 Andante in A minor. The number is a little hard to classify. It moves along with enough motion to border on the light type rather than the quiet, and there is a strong suggestion of Spanish rhythm not indicated by the title. As with most all Pierrot or Harlequin serenades, there is the inevitable descriptive introduction suggesting the tuning up of a mandolin. The number possesses substantial merit, and in the hands of the lone player is made a little tricky by its wealth of counterpoint.

Photoplay Music

ELEGANCE, by *Clutsam* (Hawkes Photoplay 67). Medium; light quiet 6/8 Con Allegrezza in A major. I have always had a good deal of respect for the Hawkes catalog. It hits a steady and fairly high average below which it seldom falls. This and the following numbers, while not indispensable, are all of a respectable amount of merit. There is a sort of mild outdoor atmosphere about this one that suggests April breezes and all that sort of thing.

AFTERGLOW, by *Clutsam* (Hawkes Photoplay 69). Easy; quiet 4/4 Andantino in C major. The composer's invention is never of a cheap order. Always some unexpected melodic of harmonic twist keeps it rolling along in fresh and fertile style, with that intangible something that separates good work from bad. The number is rather short with a more emotional second strain.

PASTIME, by *Clutsam* (Hawkes Photoplay 70). Easy; light cut time Allegretto in D major. A neutral intermezzo of no particular outstanding qualities, but flowing along in easy and spontaneous style.

APPASSIONATA, by *Clutsam* (Hawkes Photoplay 71). Medium; heavy emotional 9/8 Allegro Con Brio in E minor. From the Bohm Cavatina onward it has always been noticeable that composers find the 9/8 rhythm an effective medium for this heavy sort of emotional music. For a sustained heavy emotional effect this sort of rhythmic sweep seems the most self-supporting of any; and this number well exemplifies the facility with which the 9/8 rhythm carries itself along.

PROCESSIONAL, by *Clutsam* (Hawkes Photoplay 72). Medium; heavy martial 4/4 Maestoso Animato in E minor. Again and again in this series the composer shows himself able to break away from the conventional formulas of the stereotyped classifications, and inject a different angle. In this pompous march the very use of the minor mode for the first strain is an effect achieved but seldom. Elgar has used it effectively in one of the *Pomp and Circumstance* marches. Here it is employed just as effectively. Incidentally the trio strain starts off just like the similar strain in Elgar's *Pomp and Circumstance in C*, but soon develops its own individuality.

Popular Music

The boys still tell me business is terrible, and I can well believe it. It might be too extreme a retort to say that so are the songs, but it is nevertheless a fact that there have been no outstanding numbers recently. Some, like *Spanish Town*, have achieved a vogue through other circumstances, and others are such obvious imitations of previous hits as to almost defeat their own purpose. It will be noticed that there is an unusually large proportion of waltzes in the list below. You can probably credit that to the weakness of the fox-trots rather than the strength of the waltzes.

HELLO, BLUEBIRD, by *Friend* (Remick). This fox-trot would appear to be about the best current number, though it is rather shamelessly modeled on *Bye-bye Blackbird*. Its prototype is the more singable. This one jumps around too much to duplicate the success of its predecessor, but nevertheless has distinction and rhythmic swing.

IF I'D ONLY BELIEVE IN YOU, by *Davis* and *Akst* (Remick). The more soothing melodic line of this fox-trot, and also reflected in the lyrics, makes this to my mind preferable to the tune listed above. It has an individuality, and seems to me to really stand out from the crowd.

HERE COMES FATIMA, by *Brown* and *Friend* (Remick). This comedy number, which is being plugged hard, would seem to be slated as the successor to *Hi Ho the Merri-o*. It has the same sort of rough shouting melody. It's a good nut song, and with business in a normal state would no doubt show up much better than it has to date.

BLAME IT ON THE WALTZ, by *Solman* (Remick). We now approach the deluge of waltzes; why, no one can say. This one is worth recording (I refer to my own activities, not the Victor Company's, who have, however, done it anyway). There is very little comment that can be made about the waltz ballad. Either it has merit or it hasn't. This one has, and we'll let it go at that.

WHEN YOU WALTZ WITH THE ONE YOU LOVE, by *O'Flynn* and *Sherman* (Moret). Another good waltz with an essentially swinging rhythm, and the melody in the bass.

TRAIL OF DREAMS, by *Swan* (Robbins-Engel). I cannot forbear mentioning this very pleasing waltz, which has a sentimental appeal of melody and harmony that have made it particularly valuable to me as a theme for pictures. It hasn't the dance swing of the above waltzes, but is a real bit of writing.

A LONESOME BOY'S LETTER BACK HOME, by *Friend* and *Woods* (Shapiro, Bernstein). Here is an entirely different type of waltz, of the pure hokum variety. One of those *Too Many Parties and Too Many Pals* kind of things. Very good for the sort of number it is, if I know what I mean.

KENTUCKY LULLABY, by *Miller* and *Cohn* (Forster). An excellent soothing sort of waltz, one of the first two numbers to be recorded for organ and orchestra together, by Crawford and Goldkette.

MEADOWLARK, by *Keidel* and *Fiorito* (Forster). Another number from the middle West that has traveled considerable distance just on its merits. The little whistling meadowlark motifs at the end of the phrases make the tune stand out as something a little different.

FALLING IN LOVE, by *Davis* and *Meyer* (Harms). Still another waltz, from what is perhaps the highest class house publishing popular music, specializing, as it does, in production numbers. While not, in my estimation, as good as some of Harms' past waltz hits, the number is one of those that people ask about after once hearing it.

CROSS YOUR HEART, from Queen High, by *Genssler* (Harms). Production tunes are like unto themselves and nothing else. You would know this for what it is after hearing eight measures of the chorus. There is something about the rhythm and general construction of musical comedy fox-trots that is entirely distinct in type from the others.

DON'T FORGET, from Queen High, by *Hanley* (Harms). Though by a different composer, this tune from the same show also bears its trade mark. A snappy little thing of marked rhythm.

THE TWO OF US, by *Phillips* and *Connolly* (Harms). Now here on the other hand is a fox-trot that sounds like a production tune, but isn't, so far as I know. It has that peculiarity of rhythmic sweep that in this case is misleading.

HELLO, SWANEE, HELLO, by *Coslow* and *Britt* (Waterson). This proletarian number, of good sturdy swing and vitality, starts out like *My Best Gal*, and then proceeds to show that it's just as good without being the same at all. Easy to remember, and easy to sing; two requisites of popularity.

BESIDE A GARDEN WALL, by *Short* and *Delbridge* (Feist). The kind of suave melodic fox-trot that I personally have a strong preference for. Quite reminiscent of some other tunes, notably a recent one of a rival publisher, but not near enough to be sued for, and nobody pretends popular songs are original, anyhow.

MY MAMMA'S IN TOWN, by *Panico, Hirsch* and *Nuzzo* (Feist). A short snappy chorus that would be meat for Eddie Cantor and others of his ilk, and probably will be. Needs to be sung with a glint in the eye.

AS LONG AS I HAVE YOU, by *Simon* (Jenkins). The kind of suave melodic fox-trot that I personally have strong preference for. Quite reminiscent of some other tunes, notably a recent one of a rival publisher, but etc., etc. (see above).

The Photoplay Organist & Pianist

Wurlitzer Combination Pistons

Continued from page 19

advice. Your pistons should at no time represent the extent of your stop changes, but should simply serve as a basis for them. Don't ever stop striving for new registration effects, but make your changes smooth by using the piston that most nearly approximates your new registration, and then completing it by hand.

Now the organ on which I am asked to suggest a piston layout is a Wurlitzer Style D. — a two-manual five-rank organ consisting of Salicional, Tibia, Concert Flute, Vox Humana, Trumpet, Chimes, Xylophone, Bells and Traps. There are five pistons for each manual. This is certainly a case where Mr. Strunk's device would prove valuable, but I will suggest a straight layout and then show how the neutral device could be used. The pistons could of course be graded up dynamically, combining the solo possibilities as indicated above, but on a theater organ I prefer to save a certain proportion of the pistons at the right for percussive combinations which will not mix with the straight dynamic scheme. Therefore I will use the first three pistons of each manual for the dynamic progressions, and the last two for percussive combinations. By percussion I mean, of course, traps, chimes, xylophone and bells; everything, that is, but the pipes.

With this limited number of pistons it is obviously impossible to cover everything, but the following seems to me to be the most comprehensive layout:

Solo manual: (1) Salicional 8′, Flute 8′, Flute 4′, Twelfth, Piccolo 2′; (2) Tibia 8′, Flute 8′, Tibia 4′, Flute 4′; (3) all pipe ranks of 8′ and above except Vox Humana; (4) Tibias and Flutes 8′, 4′ and 2′ with Xylophone; (5) ditto with Bells instead of Xylophone. Additional possibilities would include the following neutrals: Salicet 4′ on (1) and Trumpet on (2).

Accompaniment manual: (1) Salicional and Flute 8′; (2) Flute and Vox 8′ and 4′; (3) Tibias, Salicionals and Flutes 8′ and 4′ and Piccolo 2′; (4) Snare Drum alone, (5) Salicionals and Flutes 8′ and 4′ with Wood Block or whatever other trap or traps you prefer. In neutrals I would set Tibias 8′ and 4′ on (2), Salicet and Flute 4′ on (1), and Snare Drum on (3).

It will be noticeable that there are no 16's set. For general purposes it is advisable to leave these subs off, as they put you in danger of making your tone muddy when you want it to remain clear and sharp. As to the neutrals, on the Solo they add the Salicet to (1) via (3), the Trumpet to (2) via (3), and on the Accompaniment they add the 4′ Flute to (1) via (2), or the Salicet and Flute to (1) via (3), the Tibias to (2) via (3), and the Snare Drum to (3) via (4). Conversely they cancel the Salicet on Solo (1) via (2), (4) or (5), the Trumpet on Solo (2) via (1), (4) or (5), the Salicet and 4′ Flute on Accompaniment (1) via (4), or the Salicet only via (2), and so on.

CHICAGOANA

HENRY FRANCIS PARKS
Chicago Representative
522 Belden Ave., Chicago

NONE among the luminaries of the theatrical firmament shine with greater brilliancy than the gifted and popular "consoler" of the Tivoli Theater — Milton Charles.

Mr. Charles, like many of the big-name organists, hails from the Pacific Coast upon whose musically hospitable shore the biggest men of the business have lived and worked. There may be something after all in the California sunshine of which the realtors boast so much, if the successes of organists such as Malotte, Keates, Crawford, Murtaugh, C-Sharp Minor, Wallace, and Charles himself are indications. At any rate, his five years' work here has certainly not diminished the superstructural popularity his California foundational reputation supports so well. During these five years he has worked in the best DeLuxe houses in Chicago.

He started playing organ at fourteen years of age, and by the time he was fifteen had choirs in three different churches contemporaneously. Later, he went into the movie field, playing three years at Sid Graumann's Million Dollar Theater in Los Angeles; then at the California Theater in the same city, from which house he was imported by Balaban and Katz for their Chicago Theater. He also had held the best positions in San Francisco prior to the Los Angeles engagements.

MILTON CHARLES, SOLO ORGANIST
TIVOLI THEATER, CHICAGO

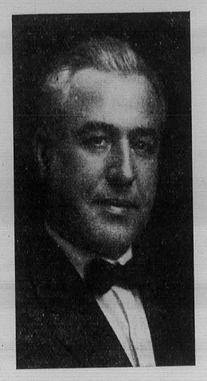
Charles appears every so often at the Sunday morning organ recitals at the Chicago Theater, which gives him a chance to do more serious work. That he is more than casually interested in the organ is attested by the fact that he is editing a work on the theater organ which will be published by Raymond-Robbins, Inc., of New York. Besides that he is thinking of opening up a studio here for the instruction and polishing of advanced organists — a need which he seems to think critical.

He is quite in favor of instrumental solos for specialties, insisting that a touch of personal interest is vitally necessary to slides to put them over. In many ways he is right. The man who uses slides usually requires a lyricist for the wording and novelty ideas (with very few exceptions), so that a slide specialty represents combined effort rather than individuality. But one man can play a solo — that's obvious!

His personality is such that, though extremely quiet in demeanor and philosophic in trend, the minute he enters the pit for his solo he demands respect and attention. The day I talked with him it was raining like the very dickens and I was in anything but an amiable frame of mind, but my gloom complex soon faded under his magnetic smile, and the thought came to me that a pleasing, infectious smile was often the biggest determining factor in holding a solo organist's position, everything else being equal. It is certainly worth while considering in your own case.

JOHNNIE DEVINE is now at the Lakeside Theater on the North Side, having severed connections with the Mid-West Theater. Johnnie is glad to be again under the Lubliner and Trinz banner, which he says bears a strange device, "Excelsior!"

RALPH MASON HIX, who replaced Johnny Devine at the Biograph Theater when he left for the top job at the Mid-West Theater, on the South Side, has just returned to the city after several seasons with the Blank-Publix Circuit, first at Des Moines and more recently at the newest of their Omaha group of houses, the Broadway at Council Bluffs, Iowa.



RALPH MASON HIX

Organ playing is not the one and only thing of which this dignified gentleman is capable. He has gained recognition in fields outside of the purely theatrical and concert organ world; for instance, he has served as accompanist for Mme. Matzenauer and the late Mme. Gervaille-Reache, both of the Metropolitan Opera, and other distinguished artists, including Mlles. Berri and Jonani in their singing act on the Orpheum Circuit.

Mr. Hix has been a member of the Chicago Society of Organists since its organization and is also a member of the Headquarters Chapter of the American Guild of Organists, New York City.

A program of an organ recital given by this estimable musician discloses a knowledge of the classical literature unusual to the casual theater organist. The recital, which took place in St. Paul's Episcopal Church in Council Bluffs, Iowa, included in its program such compositions as *Sonata in D*, Bach, *Sonata in E♭*, Op. 22, Buck, *Two Twilight Sketches*, Lemare, etc.—all professional reputation builders. Such a musician is always welcome, especially in Chicago where musically moralizing influences are surely needed.

THE songs *Starlight* and *Donora* published by the Harold Rossiter Music Co. seem to have met with almost instant approval of the public and already there is quite a healthy demand for them. This same firm is bringing out another pretty ballad entitled *I'd Be a Dreamer if You'd Be My Dream*, that appears to have great potentialities. Mr. Rossiter seems to have a fondness for waltz ballads, and, judging from his past successes with them, he is fully justified in maintaining this preference.

Forster Music Publishing Co. are still behind *Meadow Lark*, the Mrs. Crawford ballad. This firm not only successfully publishes music of all types but it conducts a large jobbing house as well. Among the old timers connected with the Forster organization and responsible for much of its success, are Abe Olman and Clinton Keithley. Olman manages the professional department and Keithley sings in various theaters plugging the numbers. Keithley is the composer of the very well known ballad, *A Bunch of Garland of Old-Fashioned Roses*, while Olman has written so many successes that his name is a by-word with the profession.

The Kraemer Music Publishing Co. have just started on a campaign of exploitation of their local successes, *Broken Hearted* and *Little Pal*, prefacing the actual campaign with some advertising in MELODY and THE ORCHESTRA MONTHLY. Kraemer is going to be one of THE publishers in a few years, if he keeps on as he is going now.

Mary Lou is enjoying the popularity at present that *That's Why I Love You* did two months ago. A beautiful arrangement for the two organs was presented at the Wisconsin Theater, Milwaukee, and the Chicago Loop houses have also used the same presentation.

THE MELROSE BROTHERS MUSIC COMPANY, INC., Loop End Building, next to the Chicago Theater Building, tell me that *Sidewalk Blues* is about the biggest instrumental hit they have put out for some time. It is now recorded by practically every record and roll concern throughout the country and they are bending special efforts toward its exploitation. The Victor people carried a single column strip in the leading newspapers of the United States on this great hit alone. "I believe that with *Spanish Shawl* and *Milenburg Joys* this number will take its place with the greatest instrumental hits in American popular music" was Walter Melrose's comment. *Sidewalk Blues* is one of the two most talked of numbers out now.

THE TRUTH has at last leaked out! Diminutive but highly popular Harry Robinson, of the Remick offices, has been writing the Henri A. Keates slide lyrics for the last seven shows, including the one for the Army and Navy Game and 'nuther one entitled *The Grab Bag* which proved quite a sensation. Mrs. Keates is taking a much-deserved rest from lyric writing and certainly "Harry" is ably taking her place. He has also written the lyrics for *Moonbeams Bring Love Dreams* to the music by Violet Kneisler.

THE CLAYTON SUMMY COMPANY had a window display of John Alden Carpenter's *Skyscrapers*, a futuristic symphonic impression of the modern world of Babbitt especially arranged for piano solo. The display was quite attractive, and now that the Chicago Symphony intends playing it this season additional interest will be revived in this *opus*.

HENRY B. MURTAGH, nationally known organist, recently assumed the duties of solo organist at the Chicago Theater, taking the place of Jesse Crawford who has left for New York. Murtagh has played the leading theaters of the United States, but made his reputation in the Isis Theater at Denver during the war. Later, he played at the Liberty Theater at Portland, Oregon, then down to California in the Graumann houses. Going back east he was in Buffalo for quite a while, later in New York, and now he is in the Windy City. Murtagh is of the concert organist type and has done some wonderful things in the past. I haven't had time to hear him as yet but will comment on his playing in an ensuing number.

HENRY F. PARKS

BILL CARLSON and his Wisconsin Roof Garden Orchestra, of Milwaukee, were guest performers at the Saxe Ballroom in Racine, Wisconsin. It is one of the best disciplined bands I have ever had the pleasure of conducting — that pleasure and privilege having been accorded me as a courtesy to a visiting musician. Bill Carlson makes his own arrangements for the band, and this insures freshness, individuality and pep. The band has been together for over three years — in itself, a tribute to its popularity and musical efficiency.

JIM PALISE and his State Saxonians are reigning in the State Theater, Racine, Wisconsin. This band is remarkably versatile, and under Maestro Palise's expert musicianship an showmanship has staged many shows with great success. The personnel includes many popular names: Chick Harvey, trombone; Harold J. Stange, drummer and singer; Harry Nicla, trumpet; Henry McCaughey, saxophones; Joe Horvath, saxophones; Herbert Patzke, piano; Harry F. Newell, tuba and banjo; Mike Palise, violin and banjo, and Jim Palise, director. They are certainly going over with a bang in this house, which is one of the best in the towns adjacent to Chicago.

JESSE CRAWFORD has gone from the Chicago! We are all sorry to see this artist leave us. We thought he was a permanent institution, an integral part of the Chicago Theater; but a larger opportunity has presented itself, and Jesse has deserted us to become a Gothamite. He has our best wishes for the success which we know awaits him, and we envy the New Yorkers who will have him for their very own.

HENRI A. KEATES, the Oriental organ Rajah, has been putting over a very clever stunt lately. He has the audience bring their own harmonicas and when the slide novelty is presented the customers accompany the organ on their harmonicas. It is going over with a bang.

Never before in the history of civilization has such a tremendous interest been taken in every phase of artistic endeavor as at the present moment. People use every possible instrumental medium of musical expression, so why not the harmonica? I don't think one would like to hear a Beethoven symphony arranged for a group of harmonicas, and possibly the harmonicions would not care to hear Beethoven with the Symphony instrumentation. But after all, no one has the right to dictate public taste in instruments, or any other musical phase. If harmonica playing pleases the mass whose intellectuality is of that musical specific gravity — give it to them. The aesthete may be conspicuous by his absence but he will not be missed in the shuffle. Keates is observing the fundamental rule "Follow the path of least resistance." More of such participation on the part of theater organists and we would have less flops, less failures and more successful organists.

MAZIE M. PERALTA, formerly organist of the Pantheon Senate and the B. and K. Riviera Theaters, is directing the activities of the Midway Organ School in the Midway Masonic Temple with great economic and musical success. Formerly from Denver, where she instructed in piano at the Denver Conservatory, she came to Chicago to study under Henry Housely, eminent organist. With the recognition of her talents came engagements at the theaters named and teaching was a natural result of the professional activities. She is of great help with the Jacobs' Publications, rendering tangible assistance in securing subscriptions and assisting in other ways.

THE RIVERVIEW BALLROOM at Riverview Park has an extremely popular band in Kaiser's Melody Masters. Not only for the terpsichorean accompaniment, but also for the radio fans these masters of music-mania furnish most saccharine selections. A fine bunch of fellows in the big village. They'll give an unknown composer or publisher a break anytime. They have practically made Kraemer's *Broken Hearted* by constant and persistent plugging. A very regular band!

GERTRUDE TOBIN, one of Mr. Demorest's leading pupils, is filling quite a few substitute engagements. Her forte is jazz, in which she is remarkably proficient. She will yet be heard from in the theatrical-musical world.

DON BESTOR and his band are garnishing the culinary menu at the Lincoln Tavern with a musical dessert which is the envy of many a musical cuisine-ist. Yes, they know their groceries!

CHARLES KUSSEROW of Milwaukee has accepted the regular organist's position at the State Theater, Racine, Wis., to the great satisfaction of the capacity audiences which

are continuing to greet the State Theater performances, ever since the formal opening of the organ.

FRANK MELGARDE of the Barton School is kept pretty busy these days taking care of a large class of potential Barton players. He is also broadcasting from the Barton studio at Wabash and Madison Sts. Melgarde is very popular among his contemporaries. And the public? There's no necessity for asking the question!

YOUR Chicago Correspondent recently went to the State Theater, Racine, Wis., for a two weeks' engagement as guest organist and guest orchestral conductor. The Barton organ, though a small job, was exquisitely sweet and quite responsive. We staged a Spanish act with the band in costume, and I gave my organ concerts in Spanish costume, suitably "spotted" in the right colors. It is needless to say that, except for the blizzardy weather which scared quite a few away that might otherwise have come, the engagement was quite a satisfactory one. Saturday evening, the 13th, I was also invited to conduct the famous Wisconsin Roof Orchestra, a splendid band of real musicians. No chance for rehearsal — but after the first number had been completed, we were well acquainted — and what a rendition of *Valencia* that band gave! The picturesque setting of the band in the shell with a Moorish garden background, and your correspondent in the gorgeous trappings of a Spanish Don lent a most romantic glamor. I forgot to tell you before that I was educated in Mexico and have a right by virtue of personal sojourn to assume such a guise and rôle.

WALTER F. KLINGMANN of Chicago, Duluth, Louisville, and points west, is the featured organist at the Rialto Theater, Racine. Walter demonstrated for the Wurlitzer Company when many of the present big league organists were still in musical swaddling clothes. He is a clever experienced organist — a man who deserves much better things than the present executive incumbents of large circuits have seen fit to give him. And, if the usual rule holds good, that the business acumen of an aesthetic person is inversely proportional to his business complex, Walter but runs true to form; as does many another fine musician who renders instead of "rends" music. *Ninguna mas pero mal suerte, Yo creo que si!*

BENNY MEROFF and his twenty-five Musical Cossacks, with the Russian Choir, as soloists, have been featured at the Granada, Marks Brothers new palace on the North Side. There seems to be such stiff competition that this house does not function quite as well as it should, despite the splendid talent they have at their command. It is a matter of fact that the management requested a cut in the number of musicians in the orchestra, but were denied. It is a shame, for the Granada is a beautiful house; in fact, there is none finer, anywhere. But, such a situation is just one of the things that the show business has to contend with. We certainly wish this beautiful house and its capable staff better luck — and soon!

AL MOREY and his Musical Madcaps are now being featured at the North Center, Irving Park and Lincoln, and from all accounts, helping to make theater history in that section of town — no easy matter, I can assure you from personal experience.

JOIE LICHTER and his orchestra are being featured in a stage act entitled *Minstrel Memories*, a clever skit evidently taken from Ted Lewis' idea in *The Affairs of Lemaire*. It has been highly individualized and is going over with great success.

ALFRED GOLDMAN'S De Luxe Orchestra is the headline attraction at the Forest Park Theater and going over well, considering the general depressed condition in the Chicago theater world which, of course, means smaller audiences to appreciate one's efforts.

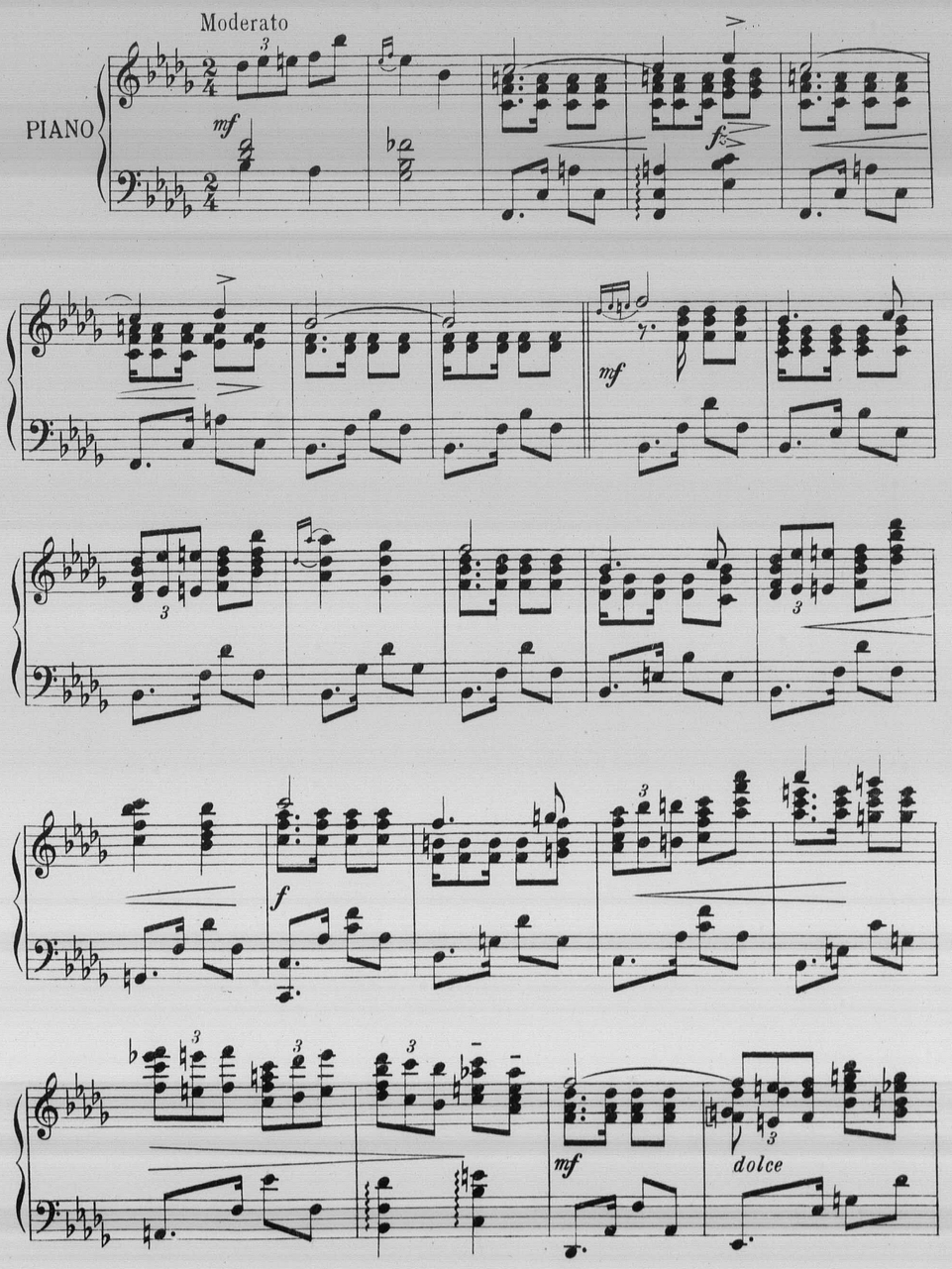
PAUL ASH is still the leading figure in orchestral matters of the theater; Bennie Kreuger has finished a gorgeous act at the Uptown Theater, using twelve singing and dancing stars who emerged from an immense grand piano — the act being called *The Grand Piano;* Sammy Kahn with his great organization at the Central Park, presented *Jazz Pirates*. On his adventurous musical journey, Al Short has arrived in "Slumberland" (although many of us here doubt that Al is really there for he never gets to bed — what with the many shows and rehearsals he has to attend to). Ted Leary and the Stratford-Syncopators continue to give Al Short competition with a much smaller organization, which speaks well for their musical perspicacity. Art Kahn presented *Football Smashes* at the Senate, while his contemporary with the same firm, Mark Fisher, put on *Harvest Time Frolics* at the Belmont. Believe me, the competition is so keen, and business conditions so subnormal that all of the boys have to "step on it" to bring the people in. Except in the case of Ash a big name means nothing (I might mention Al Short too). It is the show, the presentation, or the feature, that seems to draw the crowd; or occasionally it is the theater, as is the case with the Uptown, the Tivoli, etc. The Chicago Theater will, of course, never suffer, for it has but one policy of which everyone is cognizant — the finest in music and stage presentations only — and always.

Continued on page 51

Paquita

CANCIÓN ARGENTINA

NORMAN LEIGH



rall.

mf *a tempo*

rall.

a tempo

Continued on page 39

Hero of the Game

MARCH

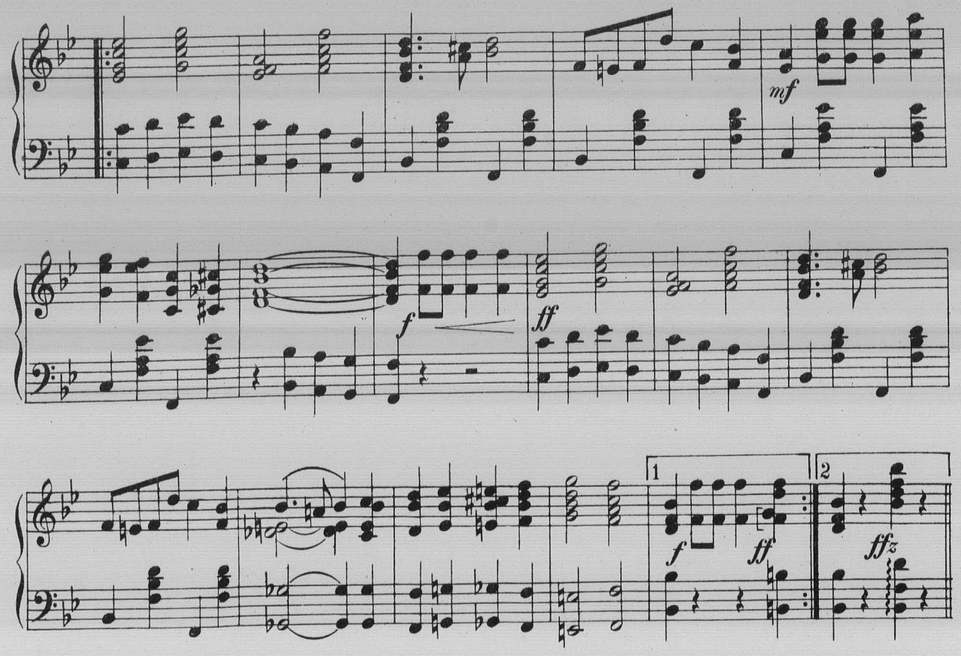
GEORGE L.COBB

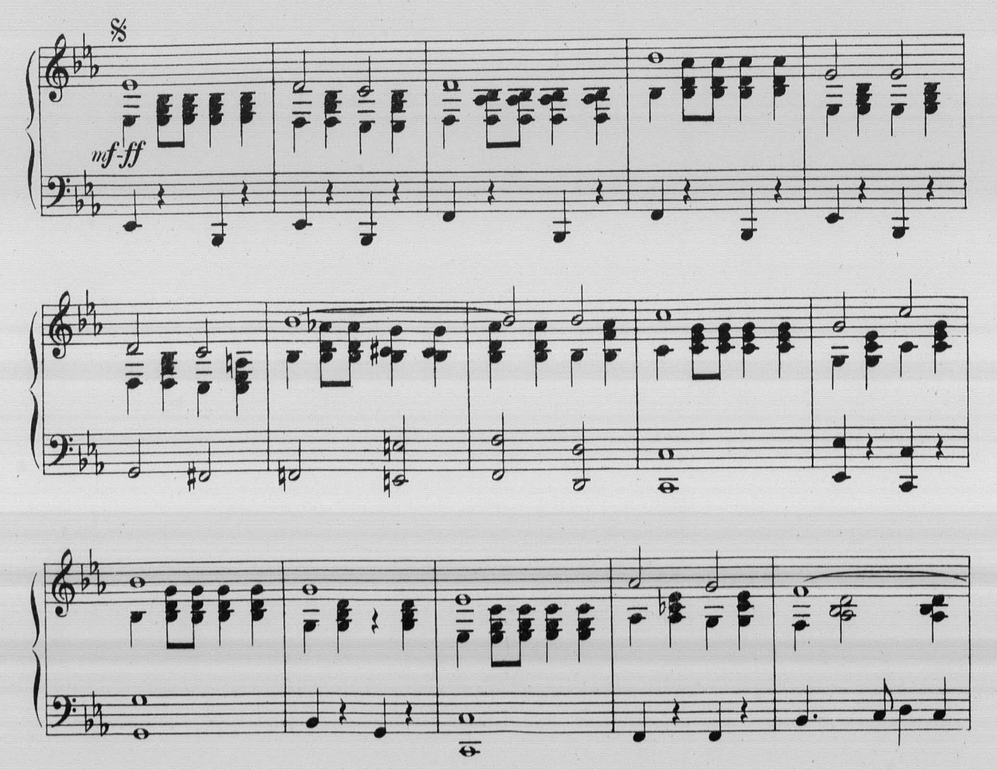
PIANO

f L.H. *ff* *f* *mf* L.H.

f *mf* L.H.

f L.H. *mf* L.H. *ff*





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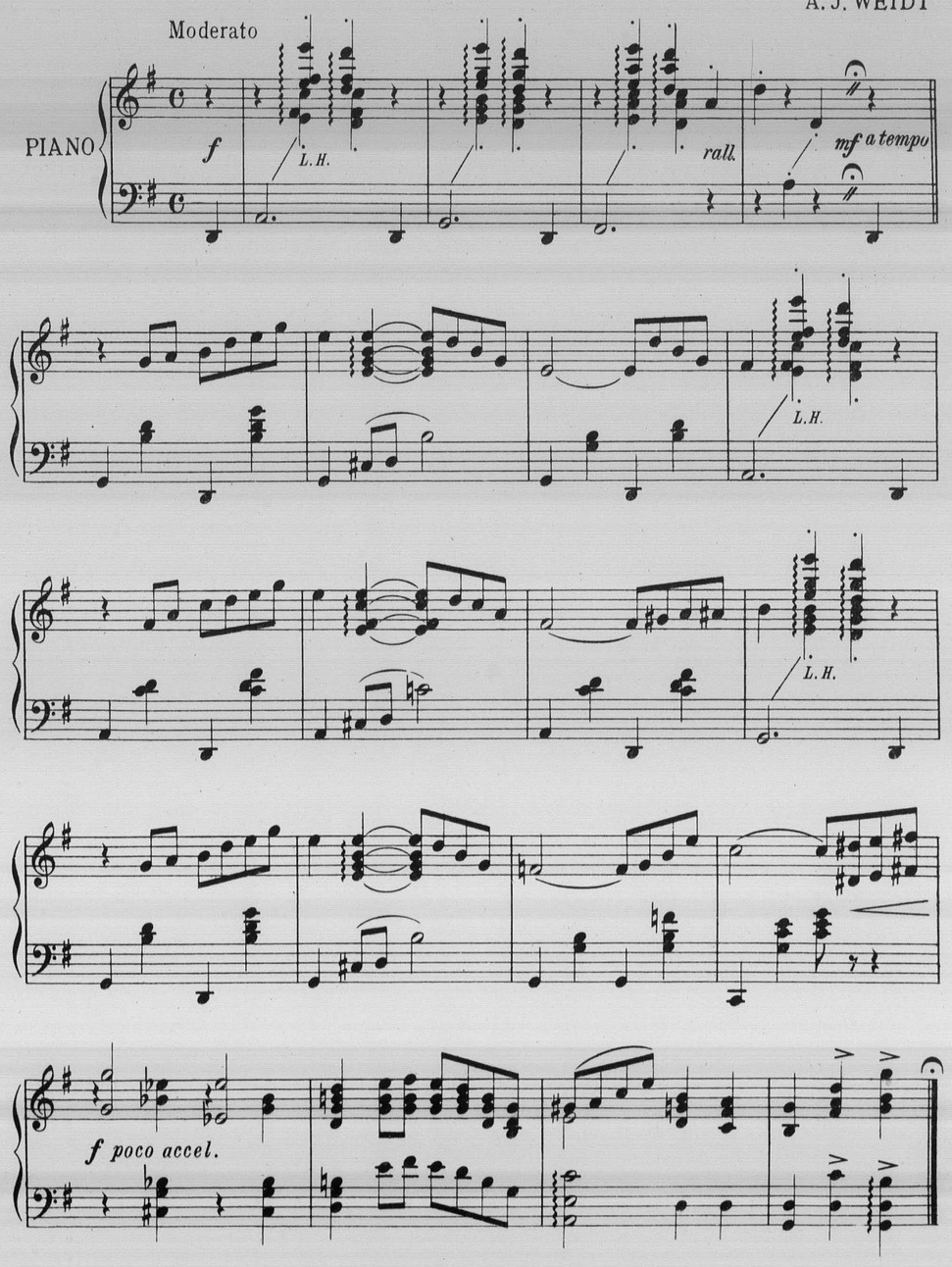
Breath of Spring

CHARACTERISTIC DANCE

A. J. WEIDT



mf a tempo

R. H.

f

L. H.

rall.

mf a tempo

f

L. H.

rall.

mf

L. H.

L. H.

Continued on page 35

dolce

rall.

a tempo

poco a poco

cresc.

f

poco accel.

a tempo

ritenuto

a tempo

Ped.

Ped.

ff

poco allargando

f

Ped.

rall.

mp a tempo

Chatter

GOMER BATH

Allegro

PIANO

mf

cresc.

fp

cresc.

f *dim.*

1

last time only

L. H.

leggiéro

L. H.

L. H.

L. H.

1 2

D. C. al

Moon Flower

ARTHUR CLEVELAND MORSE

Moderato con moto

PIANO

mp

Col pedale

melodie ben marcato

8...

sonore

sonore

rall. *mf a tempo*

 Continued on page 31

f poco accel.

p

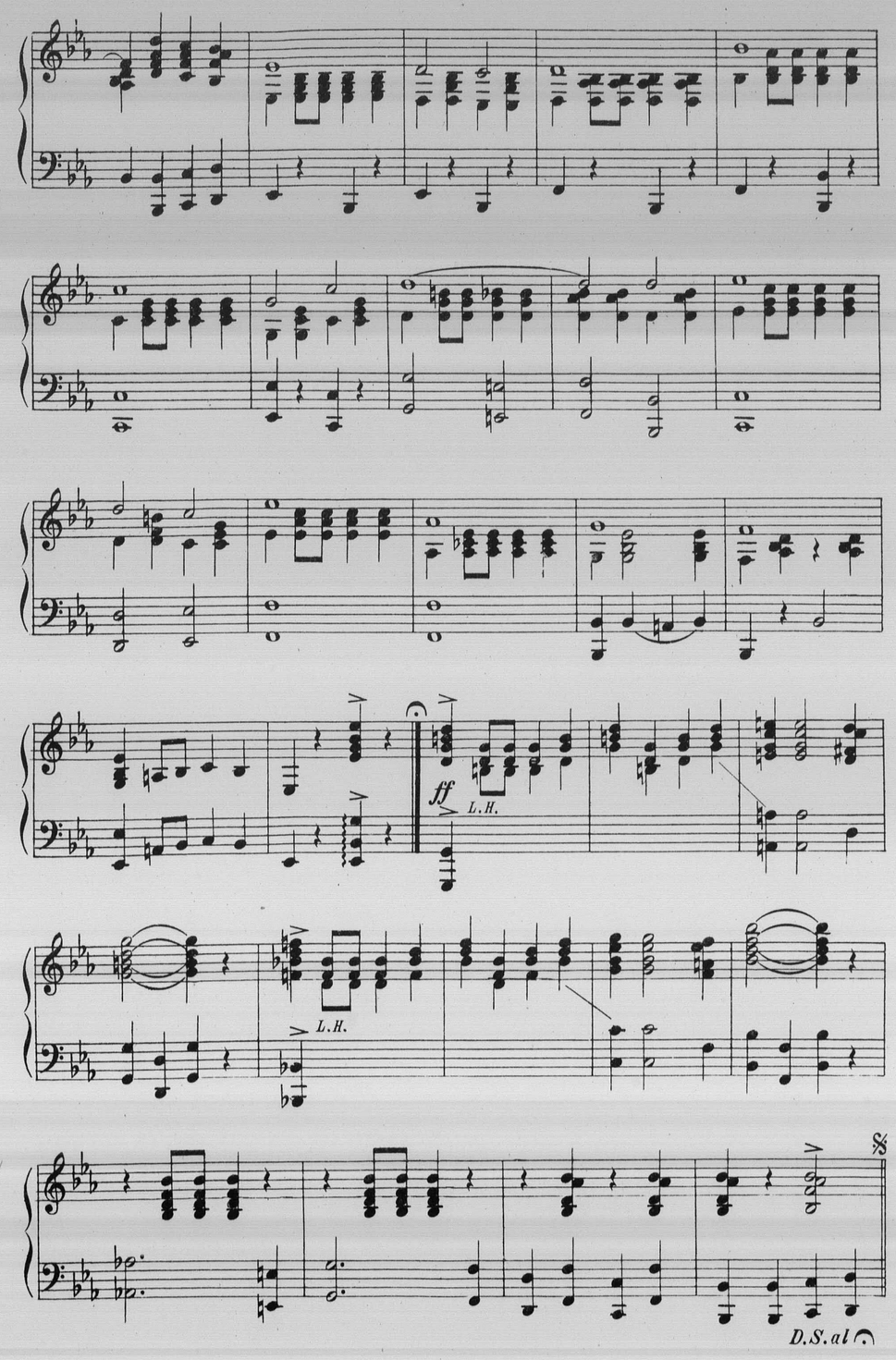
mf

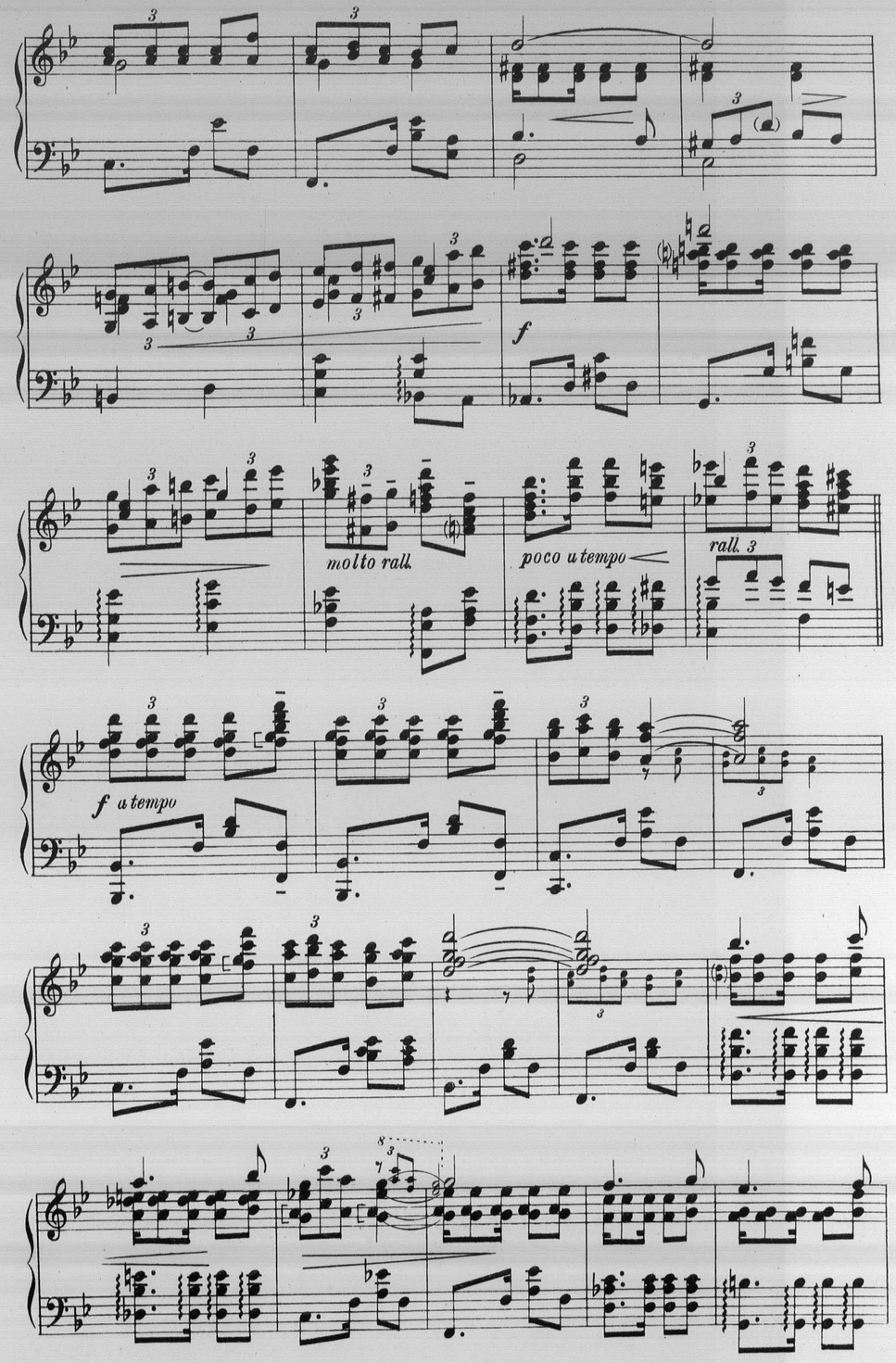
p

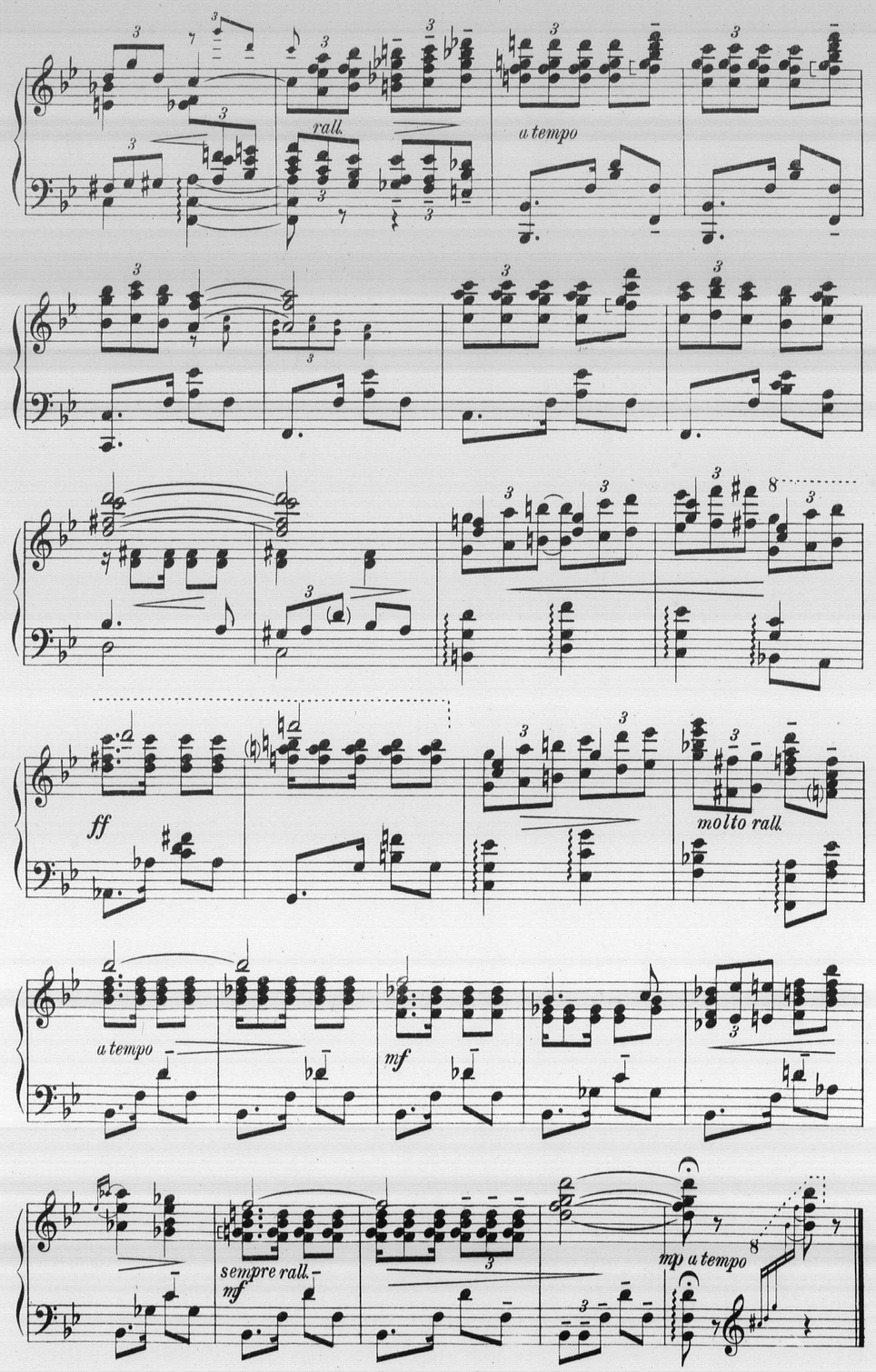
mf

L. H.
accel.

D.C. al







The Elevator Shaft

By Dinny Timmins

THEY'S a lot of Folks seems to think it's funny that I know so much about Musick and other things. But I dunno why they should feel that way. If they jest stop to think they will see that us Elevator Men has about as much time for Reading as anybody they is. You jest notice when you go into a Elevator how they is always a Book or a Magazine a-laying on the Elevator Man's chair.

ELEVATOR PHILOSOPHY

When you come to think of it we got about the most Uplifting job they is. They is something fine to think about the way a Elevator Man takes thousands of people every week and sorts them out into their proper places. He can take 'em up to whatever heights they are able to go to, and if they need Taking Down why he can do that, too.

I was reading a Article awhile back by a Philosopher who kept going from one Job to another a-trying and a-trying to find the one he could do the most Thinking in, and he finally become a Elevator Man. Well, my reason for being one is chiefly so I can pay the Rent and give the Missis a noo hat oncet in a while, but it is certainly true that it is a great Job to do a lot of Reading and Thinking in.

The trouble is that these Noo Buildings with a lot of Shiny Fast Elevators is ruining the business. It's brought in a lot of Uppity Fresh Young Fellers that don't have any Real Talent for the Perfession and most ruin your insides every time they throw into High. And then they is a Smart Bird called a Starter who Clicks a Clicker at you to start like you was some kind of a Menyal. No sir, give me one of the old buildings where they got time for a little polite Conversation and don't think a Elevator is a Express Train, with the Elevator Man at the Heck and Ball of some Ignoramus with a Clicker.

The reason I got to talking about it was I was going to say something about that Chinese Opery Puccini wrote after he was dead, and a lot of people will say well what does he know about it, so I'm a-telling you how I know about it. Jest the way anybody else does by reading about it. Well, Puccini he didn't get the Opery done before he died, so they got a friend of his called Alfiano or something to finish it, and now they say the part the other bird wrote sounds more like Puccini than the parts he wrote hisself.

LIFE'S INCONSISTENCIES

Now that is Life for you. The feller that invented the Clothespin never got no money from it, and when Caruso oncet sung a solo off-stage for the Unknown Tenor whose name was on the Program, why nobody clapped like they would if they had been told who it was. Most classic compositions never made no Money to speak of until Paul Whiteman come along and made Jazz Derangements of them. It takes a real Brainy Feller to invent something Noo whether it's a Clothespin or a Kind of Musick, and half the time the Fellers that come along and imitate it is the Ones what gets all the Kale. Life is all wrong.

Whether they get Credick for it or not, you find that the whole Shebang is really run by a few Fellers like Hennery Ford and Al Smith and Tex Rickard and H. L. Mencken and C. C. Pyle and Paul Whiteman and Leopold Stokowski that knows their Onions, and the rest of the Percession jest falls in behind them. And seeing as they all got Rich offen the Pickings why it looks like my Theorem is all wet.

PROGRESS IN PHILADELPHIA

This Bird Stokowsky he's always trying out some Noo Idee, and that's partly why Philadelphy is so Nuts about him. He got a scheme jest lately that it would be a Good Idee to have the concerts in the dark where the Audience couldn't see the Orchestry, and if you take a good look at most of the Birds that plays in Simphony Orchestrys you will see that the Idee certainly had its good points.

But it didn't seem to pan out very good. He tried it in Philadelphy and in Noo York, and he had to have a Spotlight for Hisself for the Musicians to see him, so a lot of the Criticks they give him the Razz for trying to get in the Limelight, and the Experimence wasn't much of a Success.

So now he's got another Idee. It seems quite a few of the Orchestrys has been giving Concerts for Children to get them used to Good Musick and show them what the Different Instrooments is called and what they sound like, and how they go together. So Stokowsky he is going to give some of the same kind of concerts for Grown-ups, and that is a Real Smart thing to do.

Because they is a Lot of People that goes to Simphony Concerts jest because it is the Right Thing to do, and they don't know the Difference between a Sarroosophone and a Sweet Potater. And it is because they is so many people like that that I say that things is run jest by a few, and the rest jest Tag along.

Now they is Millions of People that goes to the Movies every week for instant and do you know what percentage of them is Intelligent? Well I would be ashamed to tell you, but jest look around you when you go to the movies and dope it out for yourself. That is the Reel answer to why they is so much Applesauce in Pitchers and so much Hokum on the Stage. I notice that in Cincinnatti they have a Bunch of Summer Opery Performances, and they give 'em in the Zoo, which ain't so fur off the mark as you might think. Especially when you think of the Bellerin' that you hear in Opery.

NEWMAN AND THE ANIMALS

Speaking of the Zoo I remember last summer in Pittsburgh a bunch of Scientists and Musicians got together and give some Concerts to the animals in the Zoo to see what would happen. They found they was a good deal like humans. Some of them seemed to like it, others didn't pay no Attention either way, and some of them got as mad as Hoots and wanted to attack the Musicians, a good deal like Newman, the English Critick, going after Whiteman. The monkeys seemed to like it the most, which is Noos that had better be kept out of the papers in Dayton.

You wouldn't scarcely realize the Uses Musick is put to in our daily life sometimes. Down to Pineville, Kentucky, they was a Prisoner who kept up a Harmonica concert so long that the Jailor got curious and he went and he found the feller was Tootin away to cover up the racket a Feller Prisoner was making Filing the Bars. He had played Three Bars before he came to Arrest. Take it or leave it.

Then on the side of Law and Order I see the Providence Police is forming a Chorus. The first thing you know they will be singing the prisoners to sleep,

MAKING AMERICA MUSICAL

and if you hear a Cop hollering a Serenade on his Beat it is jest practicing for the next Concert. Then I see in Pittsburgh again, they are going to use a Organ instead of a bell to announce the Change of Classes at the new Skyscraper of the University of Pittsburgh. And out in Akron, Ohio, the doctors have got together and formed an Orchestry of about eight Doctors; so it looks like Doctors of Musick isn't too popular at that.

But in Lina, Ohio, they got bigger ideas. A bunch of fellers has formed a Orchestry of 60, headed by the Manager of the telephone company, and none of them is paid a cent. They may not be paid Professionals, but they got plenty of Confidence to make up for it, and they admit they are going to become one of the Leading Orchestrys of the country. And I can't find a Bigger Story than that to quit with.

An Adamless Theater Orchestra

SHUBERT THEATER ORCHESTRA, MINNEAPOLIS

THE eight musical girls constituting the Shubert Theater Orchestra, Minneapolis, have succeeded in capturing one of the last few vocations supposed to be reserved for the masculine element. Theirs is the first exclusively girl orchestra to play under a full season contract in a theater devoted to the presentation of legitimate drama.

The orchestra personnel is (left to right in accompanying picture), Lolita Stout, piano; Bobby Hyatt, saxophone and clarinet; Hilda LaBelle, violin; Armilla O'Brien, violin and director; Lillian Balzer, trumpet and saxophone; Dorothy Kloss, trombone, and Jackie Peterson, drums.

The players — all Minnesota girls, each of whom has had years of training on the particular instrument she uses in the orchestra — were selected with infinite care during the summer by A. G. Bainbridge, director and manager of the Shubert. Mr. Bainbridge, or "Buzz" as he is best known, is one of the very few managers who really understands good music, and these girls were selected over twenty other applicants.

Heretofore girl orchestras have been used from time to time as features in various theaters for short-time engagements, but never before has a girl orchestra won a season's contract in a playhouse where they are called upon to picturize with music parts of the plays being presented. The Bainbridge players are enthusiastic over the support given them by this orchestra and it is evidently proving unusually popular with the public, judging from the favorable comment we have heard.

They recently played an engagement at the Elks Club here and were the biggest hit of any feature that has ever been put on a Club program. The girls closed with a novelty act entitled *Wait 'Til You Hear Me*, written by Ward Allen. This number received the most remarkable hand ever accorded a concert selection in the Club Rooms, everybody in the room arising to their feet in a spontaneous burst of applause. —*Ward Allen.*

Kalamazoo, Michigan. — Charles Fischer and his Hotel Grand Orchestra are off on a world-wide trip. The orchestra left New York City, December 14, 1926, under contract to furnish music on board the Steamship *Belgenland* on its third globe-girdling cruise. The marine meandering will include Cuba, Panama Canal, South Sea Islands, Japan, China, East Indies, India, the Holy Land, Egypt, Italy and other remote points of interest, covering more than twenty-eight thousand miles and occupying more than four months in time. Mr. Fischer's ensemble did not obtain this circumnavigating contract because of its standing as one of America's foremost concert and dance orchestras, but had to *win* it under competition with many other high-class organizations.

I enjoy every department of MELODY and want to tell you what a help the music is to a piano player in the small theater where there isn't a wide range of music to choose from.
OSCAR P. SAUNDERS, *North Sydney, Nova Scotia.*

The Elevator Shaft

By Dinny Timmins

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ELEVATOR PHILOSOPHY

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LIFE'S INCONSISTENCIES

telling you how I know about it. Jest the way anybody else does by reading about it. Well, Puccini he didn't get the Opery done before he died, so they got a friend of his called Alfiano or something to finish it, and now they say the part the other bird wrote sounds more like Puccini than the parts he wrote hisself.

Now that is Life for you. The feller that invented the Clothespin never got no money from it, and when Caruso oncet sung a solo off-stage for the Unknown Tenor whose name was on the Program, why nobody clapped like they would if they had been told who it was. Most classic compositions never made no Money to speak of until Paul Whiteman come along and made Jazz Derangements of them. It takes a real Brainy Feller to invent something Noo whether it's a Clothespin or a Kind of Musick, and half the time the Fellers that come along and imitate it is the Ones what gets all the Kale. Life is all wrong.

Whether they get Credick for it or not, you find that the whole Shebang is really run by a few Fellers like Hennery Ford and Al Smith and Tex Rickard and H. L. Mencken and C. C. Pyle and Paul Whiteman and Leopold Stokowski that knows their Onions, and the rest of the Percession jest falls in behind them. And seeing as they all got Rich offen the Pickings why it looks like my Theorem is all wet.

This Bird Stokowsky he's always trying out some Noo Idee, and that's partly why Phila-

PROGRESS IN PHILADELPHIA

delphy is so Nuts about him. He got a scheme jest lately that it would be a Good Idee to have the concerts in the dark where the Audience couldn't see the Orchestry, and if you take a good look at most of the Birds that plays in Simphony Orchestrys you will see that the Idee certainly had its good points.

But it didn't seem to pan out very good. He tried it in Philadelphy and in Noo York, and he had to have a Spotlight for Hisself for the Musicians to see him, so a lot of the Criticks they give him the Razz for trying to get in the Limelight, and the Experimence wasn't much of a Success.

So now he's got another Idee. It seems quite a few of the Orchestrys has been giving Concerts for Children to get them used to Good Musick and show them what the Different Instrooments is called and what they sound like, and how they go together. So Stokowsky he is going to give some of the same kind of concerts for Grown-ups, and that is a Real Smart thing to do.

Because they is a Lot of People that goes to Simphony Concerts jest because it is the Right Thing to do, and they don't know the Difference between a Sarroosophone and a Sweet Potater. And it is because they is so many people like that that I say that things is run jest by a few, and the rest jest Tag along.

Now they is Millions of People that goes to the Movies every week for instant and do you know what percentage of them is Intelligent? Well I would be ashamed to tell you, but jest look around you when you go to the movies and dope it out for yourself. That is the Reel answer to why they is so much Applesauce in Pitchers and so much Hokum on the Stage. I notice that in Cincinnatti they have a Bunch of Summer Opery Performances, and they give 'em in the Zoo, which ain't so fur off the mark as you might think. Especially when you think of the Bellerin' that you hear in Opery.

Speaking of the Zoo I remember last summer in Pittsburgh a bunch of Scientists and Musicians got together and give some Con-

NEWMAN AND THE ANIMALS

certs to the animals in the Zoo to see what would happen. They found they was a good deal like humans. Some of them seemed to like it, others didn't pay no Attention either way, and some of them got as mad as Hoots and wanted to attack the Musicians, a good deal like Newman, the English Critick, going after Whiteman. The monkeys seemed to like it the most, which is Noos that had better be kept out of the papers in Dayton.

You wouldn't scarcely realize the Uses Musick is put to in our daily life sometimes. Down to Pineville, Kentucky, they was a Prisoner who kept up a Harmonica concert so long that the Jailor got curious and he went and he found the feller was Tootin away to cover up the racket a Feller Prisoner was making Filing the Bars. He had played Three Bars before he came to Arrest. Take it or leave it.

Then on the side of Law and Order I see the Providence Police is forming a Chorus. The first thing you know they will be singing the prisoners to sleep,

MAKING AMERICA MUSICAL

and if you hear a Cop hollering a Serenade on his Beat it is jest practicing for the next Concert. Then I see in Pittsburgh again, they are going to use a Organ instead of a bell to announce the Change of Classes at the new Skyscraper of the University of Pittsburgh. And out in Akron, Ohio, the doctors have got together and formed an Orchestry of about eight Doctors; so it looks like Doctors of Musick isn't too popular at that.

But in Lina, Ohio, they got bigger ideas. A bunch of fellers has formed a Orchestry of 60, headed by the Manager of the telephone company, and none of them is paid a cent. They may not be paid Professionals, but they got plenty of Confidence to make up for it, and they admit they are going to become one of the Leading Orchestrys of the country. And I can't find a Bigger Story than that to quit with.

An Adamless Theater Orchestra

SHUBERT THEATER ORCHESTRA, MINNEAPOLIS

THE eight musical girls constituting the Shubert Theater Orchestra, Minneapolis, have succeeded in capturing one of the last few vocations supposed to be reserved for the masculine element. Theirs is the first exclusively girl orchestra to play under a full season contract in a theater devoted to the presentation of legitimate drama.

The orchestra personnel is (left to right in accompanying picture), Lolita Stout, piano; Bobby Hyatt, saxophone and clarinet; Hilda LaBelle, violin; Armilla O'Brien, violin and director; Lillian Balzer, trumpet and saxophone; Dorothy Kloss, trombone, and Jackie Peterson, drums.

The players — all Minnesota girls, each of whom has had years of training on the particular instrument she uses in the orchestra — were selected with infinite care during the summer by A. G. Bainbridge, director and manager of the Shubert. Mr. Bainbridge, or "Buzz" as he is best known, is one of the very few managers who really understands good music, and these girls were selected over twenty other applicants.

Heretofore girl orchestras have been used from time to time as features in various theaters for short-time engagements, but never before has a girl orchestra won a season's contract in a playhouse where they are called upon to picturize with music parts of the plays being presented. The Bainbridge players are enthusiastic over the support given them by this orchestra and it is evidently proving unusually popular with the public, judging from the favorable comment we have heard.

They recently played an engagement at the Elks Club here and were the biggest hit of any feature that has ever been put on a Club program. The girls closed with a novelty act entitled *Wait 'Til You Hear Me*, written by Ward Allen. This number received the most remarkable hand ever accorded a concert selection in the Club Rooms, everybody in the room arising to their feet in a spontaneous burst of applause. —*Ward Allen.*

Kalamazoo, Michigan. — Charles Fischer and his Hotel Grand Orchestra are off on a world-wide trip. The orchestra left New York City, December 14, 1926, under contract to furnish music on board the Steamship *Belgenland* on its third globe-girdling cruise. The marine meandering will include Cuba, Panama Canal, South Sea Islands, Japan, China, East Indies, India, the Holy Land, Egypt, Italy and other remote points of interest, covering more than twenty-eight thousand miles and occupying more than four months in time. Mr. Fischer's ensemble did not obtain this circumnavigating contract because of its standing as one of America's foremost concert and dance orchestras, but had to *win* it under competition with many other high-class organizations.

I enjoy every department of MELODY and want to tell you what a help the music is to a piano player in the small theater where there isn't a wide range of music to choose from.
OSCAR P. SAUNDERS, *North Sydney, Nova Scotia.*

Printed in U. S. A.

Capital Notes

IRENE JUNO CORRESPONDENT

THE JACOBS MAGAZINES came within an ace of losing their Washington representative a few nights ago. She almost burned to death, smothered with smoke, and passed out with heart trouble. Some careless individual must have dropped a lighted cigarette in the stock room of the apartment house and locked the door. The fire blazed merrily away until two-thirty A. M., and then the watchman turned in four alarms to make up for time lost. Honest now, I've worn crepe pajamas for months expecting to have a burglar break in or get caught in a fire. You know in the best fiction, all well-dressed females are carried down the ladder scantily clad in filmy negligee, but at this psychological moment I was wearing my last year's flannels! Just last week a friend of mine went on a trip, and she borrowed everything except my tooth brush, including all the crepes I own or expect to pay for within 90 days. By the time the gong had awakened me and I had crept into my fleece-lined suspenders and thrown a couple of lamps out the window the smoke was so thick I couldn't see the lights. So with fur coats on and wet cloths on our faces sister Mark and I sat in the window. It was an awful long way down from the seventh floor and I shouted "Fireman save my che-ild" to no avail. It was nearly four o'clock before the firemen reached the seventh floor and when we heard their bang on the door we needed no second invitation to open it. I was never so glad to see a man in my life and next year I'm going to buy all the tickets I can afford for the Annual Ball Game of the Firemen and Police. Pajama-clad figures had been scurrying out the front entrance with bird cages, cats under arms, and dogs on leashes, so I timidly inquired if I could carry the fish along. "Fish your eye" said a big fireman. "Get into this gas mask." One tucked Mark under his good right arm and away we went into no-man's land. I needed a couple of good yanks before I could get out of reverse, but eventually we found the elevator. My knees caved in when we got to the lobby but I found so many having hysterics that I postponed mine until I could have exclusive attention. Instead we went for a walk in the fresh air and finally roused the Otto F. Becks to get a cup of coffee and tell them all about it.

IRENE JUNO

KARL HOLER has been busy on a new idea for musical children. He has arranged an attractive and easy way for very young folks, musically inclined, to learn theme writing and to show them how to use this knowledge in building compositions. His system is being used with great success by the Young Composers' Club of Washington. Although he still keeps his grown-up's, he is getting the younger musical students in the city, and is always working on new ideas to stimulate their interest. I imagine that Karl's next one will be "Babies Taught to Cry Correctly and Tunefully. Let your infant join our class and be taught to cry in tempo and key. No more wear on your nerves You can tell instantly whether the child is hungry, angry sick or just plain devilish!"

FORREST GREGORY writes from Rochester, N. Y., to keep him posted about our organists' library. He thinks it is a fine idea and is anxious for more information on the subject. Mr. Gregory's opinion is well worth while, as he is an organist of note and one of the foremost musicians in Rochester. When men of such wide musical range are interested enough in the idea to write and tell us about it I think we can be sure that Mr. Dan Breeskin has introduced a worth-while innovation in handling scores for pictures.

GRACE FISHER of Cumberland, Maryland, took a trip to Cleveland. She played there for some time, and on her visits around to the various theaters found that most of her acquaintances were Melody fans, and what a time they had talking over the Washington page! Inclosed in Grace's letter was a subscription to be sent to one of her friends in Norway. It was a funny little address, but I suppose ours would be just as strange to the young girl in Norway. Grace is going to have her write me when she has received a few copies of our magazine, and as I know that all our readers will be interested in hearing from this subscriber over the seas I shall tell you what she says.

MANAGER WESLEY ETRIS okays the statement that I'm the original "Gimme Girl." I get as far as "Say, Mr. Etris, may I," and he breaks in with "Of course you may, what is it now?" I'll have to think what to get next. Up to date I've had an electric heater, telephone service on the organ console, individual drinking cups and an extra light on the piano. When I ask if we could mention some of the musical numbers on the program he said, "Sure, line up your exits for the week and I'll program them all." I can understand now why everyone refused Chevy Chase until Wesley Etris was transferred there. Then everybody who was in line for it flew to the office to put in their application. However, 'tis Irene who is over there telling them how to take out ciphers and fix the tremolo. and mighty active they are in that line right now.

ROX ROMMELL is the new director at the Rialto, having taken charge when Guterson stepped out. He comes from the Northwest and the local papers speak well of his work. He writes many of his own scores and themes, and the main theme of his opening picture, Michael Strogoff, was whistled and sung on the streets of Washington before the close of the picture's run. He is a charming gentleman, and his pleasing personality and good music should win a place for him in our city.

GEORGE EMMONS, who has been at the Colony since its opening in May, has been transferred to the Tivoli as first organist. Maybe this active organist will be quiet and sit still long enough for us to get a picture of him at the Tivoli console.

OTTO F. BECK, for two years featured organist at Crandall's Tivoli Theater, and a weekly feature over WRC, has severed his connection with the Stanley-Crandall Company and gone over to the Rialto under the "Universal" banner. He will be featured at this house, doing novelty organ recitals with slides.

WILLIAM WEIST, who is well known in Washington, is about to get back into the music game. He has been out for a couple of years due to a nervous breakdown caused by over study. His first public pr gram on the Wurlitzer. was broadcast through station WLW, Crosley Radio Corp., Cincinnati. This will be a weekly feature during the early winter. Weist reports that he is again studying, but will not be able to accept a regular organ position in the movies for about a year.

CLARK FIERS has certainly stepped out. He returned to Illinois after his Eastern trip, and had been at his old position for only a few weeks when out of a clear sky came an offer from Kimball to open an organ in Scranton, Pa. And now Clark is located in that city at the West Side Theater, using a three-manual Kimball and putting over community songs with slides. They are quite new up that way and with his Chicago training at novelty work Clark is knocking them cold. The organ console is of white, trimmed in gold. I'll bet Clark is gathering in the dear females for patrons. Take it from Aunt Irene, that he deserves all the success he gets, and will get a lot. He is a *peppy-playing-personality*. There is your billing Clark. Read it and play.

GLADYS MILLS ("Glad" to lots of people), private secretary to Harriet Hawley Locher, who is director of the Educational Department Stanley-Crandall Circuit, is gradually assuming control of the outside work, and the office routine is being handled by assistants. This Department has reached enormous proportions; with Mrs. Locher speaking at the various clubs interested in the work, writing a series of articles, and personally okaying every film for the Children's Morning Shows "Glad" has perforce taken entire charge of the Saturday Morning program at Chevy Chase Theater. Honest, folks, I wish you could see her on the stage leading "America." *And the turnout she gets!* She had twenty-six Boy Scouts, two flags and a bugler one day, and promises us the fife and drum corps soon. The Girl Scouts are as much interested as the boys and it is amusing to watch the rivalry between them. Each troop tries for the biggest turnout. The attendance at Chevy Chase is increasing each Saturday. Harriet Hawley Locher personally supervises the Tivoli morning shows, which have been established three years.

HARRIET HAWLEY LOCHER recently spoke at the Women's Club at Chevy Chase on the subject of Children's Shows. Her work is being sponsored by the churches and clubs of Washington's most exclusive suburb. Attendance is increasing at every performance, and in no way conflicts with the regular Saturday matinee (2 P. M.) held at the Chevy Chase Theater.

HARDIE MEAKIN, Variety Washington Representative, is one good fellow. He is a member of the National Press Club and has a finger in every pie (theatrical or political) in the city. In addition to attending christenings and naming all the prominent babies, he secures last-minute passports for theatrical celebrities. If you want anything done in Washington with speed and precision let Hardie do it. Aloha!

ALBERTA BROTT, General Agent for the United Life and Accident Insurance is making a specialty of insuring musicians, with a special accident clause never before introduced. It is quite an improvement over all former policies and before I knew it Bert talked me into an accident and life insurance policy, Anyway it's comfortable to think that if I stick a pin in my finger or step on a banana skin I draw $71.00 a week. Musicians, I found, were a very poor risk because even a small accident stops their work. I thought I was an A No. 1 risk because I sat down there all by myself and didn't even see people. Ray Hart, orchestra manager at the Rialto, said he wished Miss Brott had called on him before he was struck by a drunken driver on Christmas night. Hart's loss was around two thousand, with months spent in the hospital, and now he must wait for one year after his accident before he can take out accident insurance. Ray says the only good feature about his accident was that as he does not have to use his legs to play a sax, he was able after six months to return to the theater. As I say, Alberta quickly signed me up for fire, theft, property damage and liability on my shiny new Nash Sedan, and accident and life insurance on the gal herself. You know she is good if she can talk me into all of that. Bring on your elections now, I fear nothing.

HAROLD PEASE, who has been skipping from one organ bench to the other all summer, has finally come to rest at the New Colony, which houses a three-manual unit organ built by Harry Simmons, Stanley-Crandall Company.

GERTRUDE KREISELMANN now has her name in the Ampico catalog. She went to New York recently to record for Ampico and came back with a flock of clever remarks. Among others, she said she never liked New Yorkers until this last visit, now she can appreciate what they go through. Evidently she tried to get in somewhere during the rush hour. However, she returned intact and gave a delightful reception in the Blue Room at the Arthur Jordan Studio. Many prominent musicians were present and although I received a very attractively engraved invitation, a previous engagement kept me away. A caterer of Spanish Village fame furnished a delicious repast, and I hear it was in the very wee hours that the guests departed. Gertrude took Mirabel Lindsey and "yours truly" to the studio for a "pre-hearing" of her number, and if I had an Ampico on which to play it I would buy this one and put in a standing order for every new number that Gertrude makes.

MISCHA GUTERSON put on his hat, sheathed his baton and, like the Arabs, folded his tent and quietly stole away. Rumor had it that he was to open a night club, backed by a large corporation. We already have as many night clubs in Washington as a dog has fleas, although Chief of Police Hesse closes and padlocks with a ruthless hand. Guterson tried hard to build up the Rialto, but it is more than any one man's job. Although he didn't succeed let us give him credit for making a good stab at it.

SPENCER TUPMAN, local pianist and for a couple of seasons leader with his own orchestra at the Hotel Mayflower, filed a petition in voluntary bankruptcy in the District Supreme Court. Debts listed at $8,403, and assets at $500. Tupman is now pianist with the Carlton Hotel Orchestra under the direction of Irving Boernstein.

DOROTHY BURCH is a new-comer in the organ field. She has been doing quite a bit of substitute work on the Crandall Circuit.

IDA CLARKE has started her winter season of Club entertaining and is getting four or five engagements a week. She is still at the Tivoli as associate organist with George Emmons. What a mistake to say that Ida is "still"! She is the most lively organist on the circuit and does more work and covers more ground in one week than any other organist in five.

MILTON DAVIS RAMBLERS have changed their time and now play from twelve to two-thirty. I don't know what caused all the excitement, but I found two seats (one for my sister of course) only after diligent searching with the aid of an usher and a flashlight. It was only one-thirty then, but the Met was sure crowded. With the Ramblers and Breeskin Orchestra, and Cliff Edwards tuning up his uke, it was a big afternoon.

West Coast News Notes

By J. D. BARNARD

KELLY IMHOFF is playing the new three-manual Morton in the Olympian Theater, Port Angeles, Wash.

ED. CLIFFORD is featured on a beautiful Wurlitzer in the new Lincoln Theater, Mount Vernon, Wash.

WEST BROWN is a busy man nowadays. West is decorating the console of the Paramount Theater's (Seattle) Kimball, besides playing three days weekly at the new Embassy. He is slated to do the honors at the opening of the new house at Kirkland, Wash.

SAMUEL P. TOTTEN has left the Liberty, Olympia, Wash., and is now playing a marvelous Wurlitzer in the new Capital Theater.

Your correspondent opened at the Lincoln Theater Port Angeles, Wash., Nov. 7. He is being featured in songologues each week on the finest Wurlitzer organ in the State.

MARION OLLERENSHAW is playing at the Blue Mouse, Tacoma, Wash. John McCartney is also organist at this theater.

HAROLD WINDUS is now featured organist at the Pantages Theater, Seattle, Wash. Harold opened the new Embassy and was succeeded by Mark Dolliver. Laura Van Winkle resigned from the Pantages after her marriage.

ETHEL DUNN is playing the relief at the Wintergarden, Seattle.

ESTHER MATIE left her nice job at Wenatchee, Wash., to return to California with her parents. The trip is being made on account of her mother's poor health. Don't stay too long, Esther.

THESE SPOKANE ORGANISTS are awfully quiet or terribly busy. I never hear from them any more. Drop me a line, somebody.

ANDY WARD AND HIS BAND are now at the Wintergarden, Seattle.

LIBORIUS HAUPTMANN was transferred from the Rivoli, Portland, to the Broadway to succeed Irving Lipschultz, brother of George. The tremendous ovation he received when he was announced on the screen the opening night showed the extent of his popularity in the Rose City. Good Luck, Liborius!

OLIVER WALLACE AND BOBBY BURNS are playing the organ at the Broadway, Portland.

ARTHUR BIGGS is playing at the Woodland, Seattle, and Bill Davis is back at the Arabian after a trip South.

GRACE RICKARD, a former Port Angeles and Seattle organist, is playing at the Imperial, one of the largest theaters in San Francisco.

HENRI LeBEL is in Portland to open the new Pantages Theater. He will stay for four weeks.

MARTHA FOOSNESS has succeeded Mark Dolliver at the Cheerio Theater, Seattle.

FRANCIS SPECHT is playing a large Wurlitzer at the Hollywood Theater, Portland, Oregon. Francis was formerly at the Liberty, Spokane.

FRANCES A. TIPTON, organist at the Clemmer, Spokane, is still broadcasting her wonderful Kimball organ programs. She has broadcast over 500 numbers during the past seven months and has received telegrams from all over the United States as well as Alaska, Canada, and Mexico. Frances says that the Kimball reproduces exceptionally well.

HELEN ERNST succeeded Dow Le Roi at the Wurlitzer of Graeper's Egyptian, Portland, Oregon. Helen is featured in concerts.

FRED BURNAM is also featured on a Wurlitzer at the Irvington, another large Portland Theater.

FRANCIS ROSE and His Orchestra, formerly of the Multnomah Hotel, Portland, are being featured on the stage of the Liberty Theater there.

"CHUCK" WHITEHEAD, popular band leader at the People's Theater, Portland, has been on the sick list with a nervous breakdown, which resulted from too many musical activities — playing at the People's, playing over the radio for the Hoot Owls (radio organization), giving Sunday concerts and sponsoring song contests.

RALPH HAMILTON is the popular organist at the Hippodrome, Portland. Ralph knocks 'em over every day with his popular songologues.

EVID OLIVER and CATHERINE CERINI are presiding over the Wurlitzer in the Montlake Theater, Seattle's newest suburban house.

VIC MEYERS and His Orchestra are back again, playing at the Butler Café. Vic and his gang have been gone for over a year. Vic's organization is the only one of its kind to make records on the Coast.

CREATORE, the famous band conductor, is acting as guest conductor at the Coliseum Theater, Seattle, for several weeks.

MAYOR BERTHA L. LANDES praised very highly the first concert of the new Seattle Symphony, conducted by Karl Krueger, which was held at the Metropolitan on Monday, November 8. Hundreds of persons remained standing in order to witness the debut of this new organization.

EARL GRAY and His Orchestra opened the Varsity Club, Seattle's newest night club.

DONOVAN MOORE is now organist at the Neptune Theater, Seattle.

WAYNE COLMAN and His Band recently opened at the Arion Dance Academy.

SEVERAL Prominent Orchestras are booked to play at the Butler Hotel's Rose Room. The names sound like a list taken from "Who's Who" — Charles Dornberger's, Ray Miller's, Zez Confrey's, Ted Weems' and Don Bestor's Orchestras being included.

SEATTLE'S LATEST MUSIC HIT, *Drifting 'Neath the Silver Moon*, a waltz composed by George Lipschultz, orchestra director at the Fifth Avenue Theater, was broadcast for the first time recently over KJR by Henri Damski and his orchestra. Lipschultz is the composer of a number of popular waltzes and this one seems quite promising.

JAN SOFER left the Coliseum, Seattle, to return to his engagement at Grauman's Egyptian Theater, Hollywood, California. He was presented by the members of the Coliseum Orchestra with a silver cigarette holder. His successor has not been named as yet, though Creatore is acting as guest conductor.

CHICAGOANA

By HENRY FRANCIS PARKS

Chicago Representative — 522 Belden Avenue

Continued from page 24

ADOLPHE DUMONT, director of the Chicago Theater Orchestra, recently presented a beautiful specialty with the assistance of two singers and a special film. The entire specialty was built around the *Indian Love Lyrics* which were set to music by Amy Woodife Finden. *By the Shalimar* and *Kashmiri* were the outstanding vocal hits, and the accompaniment and interludes were superb. A tremendous climax, embodying dynamics and a highly poetic reading simply carried the audiences into ethereal heights. A stealthy, ill-concealed gulp, a moist eyes. Such is M. Dumont!

AL SHORT has left the Capitol Theater, 79th and Halstead, where he has reigned for so long, for a temporary rest in California until the opening of the even greater Piccadilly Theater on the south side at a future date yet to be determined by the builders. Dell Delbridge, the Damon with whom Al Short was the Pythias, takes his place for various and divers reasons. Such is *la vida thespiana!*

Your correspondent again went barnstorming recently to open a new eight-rank Marr & Colton Organ at the Centennial Theater, Warsaw, Ind.

DURING the recent Army and Navy Football Game festivities in the much maligned Windy *Cuidad*, a special midnight Matinee was given the Cadets and Middies and their friends at the Oriental Theater. Henri A. Keates, at the mammoth Wurlitzer, presented one of the most original organ novelties I have ever seen. It was entitled *Singing Football*, and the fundamental idea employed the use of about five each of the Navy songs and an equal number of the Army ones. The various yardages were accumulated according to the volume of singing each song received. Such numbers as *O Brave Old Army Team, Bye-bye Army, Fight Away, Service Boast, Twelve Hundred Mule Team, Up and at 'em, Navy, Slum and Gravy* (to the tune of the *Vagabond King*), *Anchor's Aweigh* and *Looking at the Game Through Rose-colored Glasses* served to make the contest exciting, while *Hail, Hail the Gang's All Here* avoided any final disputes as to the decision, which was 21 to 21 (*sic* the game). Of course it went over!

PAUL WHITEMAN is with us! Even the intellectuals pay him tribute and justly so. The critic in one of the papers passed the dirty crack that if "Paul Whiteman was standing on *terra firma* in the jazz world his contemporaries were still wallowing in the mire." A trifle unkind, don't you think? Personally, I believe Paul Whiteman to be the greatest in his particular jazz world. But if Paul Ash had, say, two or three programs to play no less than four times per day, three hundred and sixty-five days per year, for four or five years, with the best men that money can hire, he would make a mighty respectable showing even against Whiteman. There are others like Del Lampe, Isham Jones, Mortimer Wilson, John Alden Carpenter, Lee Sowerby, etc., who might even exceed him if given the "break."

FITCH, the much exploited organist of the Highland will shortly go to a new Ascher Brothers Sheridan Road Theater. He has been going over quite well in the Highland. He was formerly with the Wisconsin Theater, Milwaukee.

RALPH WALDO EMERSON, who conducts the largest Motion Picture Organ School in the country (fifteen available organs) reports a very good business outlook for the season and seems to have all he can handle.

CHAUNCEY HAINES of the Norshore Theater, B. & K. house on the extreme North Side, reports that his best bet in the way of slide novelties is community singing. It seems the vogue everywhere except with Murtagh, who is doing some very interesting things with slides at the Chicago. We fellers from the West all look to Murtagh to carry our banner on, metaphorically speaking.

Charlotte, Mich. — The Charlotte Community Band, under the leadership of H. A. Higby, broadcast through WKAR, Michigan State College, a very interesting program recently. Under the leadership of its capable conductor, this band has been doing excellent work and this broadcast concert met with considerable favor from the hearers. Included in the program were the Hildreth arrangements of Chopin's *Polonaise Militaire* and *Butterflies* by Clements — both numbers from the Walter Jacobs, Inc., catalog.

The Violinist

CONDUCTED BY
Edwin A. Sabin

AS A final contribution for the present about the viola, the reader will find quotations from an interview of Frederick Martens with Louis Svecenski, reported in *String Mastery*, a very valuable book by Martens containing interviews with the foremost string players of the present time. These quotations will be especially welcome to those who had the good fortune to hear the Kneisel Quartet, in which Svecenski was the viola player during all the memorable years of its existence.

EDWIN A. SABIN

"Louis Svecenski was a pupil of Gruen in Vienna. He studied chamber music with Hellmsberger, and as violist of the Kneisel Quartet may be regarded as an authority on the instrument as a teacher. In his *Twenty-five Exercises for Viola*, and other pedagogic works, he has made valuable contributions to its literature. His views anent the 'Study of the Viola' represent conclusions based on an unequalled practical experience.

He says, It is very probable that during his professional career every viola player has been asked to answer one or all of the following questions: First, "How he came to choose the viola as his instrument"; second, "Whether the technique of viola playing differs from that of violin playing;" third, "Why the viola is not nearly so much used as a solo instrument as the violin or 'cello."

"Such questions may come from sincere and interested lovers of music who have been attending orchestral and instrumental concerts for many years, during which they learned to enjoy and appreciate the artistic playing of the violin, the 'cello, the flute, and many have followed with interest solo passages on the French horn and the trumpet, yet it will never occur to them to ask these musicians why they have chosen the instruments named. One might wonder, therefore, whether for these music-loving questioners the viola is one of the exotic instruments of the orchestra, as is the bassoon, the English horn or the bass clarinet, and should this be so one need not be surprised, because it is true that in an orchestra performance the voice of the viola is heard in occasional solo passages with no more frequency than are the conspicuous tones of the exotic instruments just mentioned. To this is due the vague and passing acquaintance on the part of a great number of concert goers with these instruments, and the viola as well.

"As to the question why he chose the viola, the player might feel somewhat embarrassed in answering, because he knows that suspicion exists regarding viola players on the part of the superficially informed; that it is the unsuccessful violinists who turn to the viola. The truth is that the viola player of the modern orchestra and the stringed quartet must be a competent violinist, and the demands made on the player who occupies the place of leader of the violas are such that he cannot hold it unless he possesses highly developed virtuoso qualities (in most cases gained by training on the violin). Were one to investigate the viola sections of one of our orchestras with regard to its course of study, it would be found that the majority if not all of the players had received their early training on the violin, and that only here and there one meets a viola player who began his study on the viola without ever having been taught to play the violin.

LOUIS SVECENSKI

The extract which follows is from an article on Louis Svecenski by M. D. Herter-Norton in *The Violinist Monthly Magazine*, Violinist Publishing Co., 431 Wabash Ave., Chicago.

"Twelve weeks, to a day, after the death of Franz Kneisel, a second sorrow befell the musicians and music-lovers of this country. Louis Svecenski died at the Lenox Hill Hospital, New York, in the early morning of Friday, June 18. These two men met at the Vienna Conservatory in their youth, came together to this country as members of the Boston Symphony Orchestra, spent thirty-two years as colleagues in the Kneisel Quartet — and have gone on, the "superb lieutenant" close upon the leader's heels, leaving us aghast at the emptiness of their places.

"The manner of their going seems almost characteristic of the men. In all their long association the Quartet never failed to play a concert on account of illness: and now Kneisel, the dominating, work-thirsty personality which could never have endured long incapacity, was taken ill suddenly and died within a week; while Svecenski, gentle and painstaking, was doomed to that protracted suffering which calls on all the patient's resources and which he bore, without exaggeration, like a saint. Save that life does not move in delimited periods, it might be said that the going of these two men closes an epoch in the musical history of our country.

"Kneisel and Svecenski counted not only as individuals, but as representatives of the period in which European culture in its finest form was transported by such enterprising spirits to nourish the early art of a new land. When such unique personalities disappear from contemporary life, we can only mourn them, and to meet the ruthlessness of the change in a continuing world, turn to the younger men and women as nature's way is, thankful that they have been influenced by such sincerity and idealism, and hopeful that an occasional one among them may carry on, since there can be no question of replacing in the new generation of musicians.

"Louis Svecenski was born November 6, 1862, at Ozijex, a fortified frontier town in a fertile agricultural district of Croatia, and now the third largest city of Yugoslavia. He recalls the appearance of the first railroad engine, when all the inhabitants of the little plaster houses gathered in high excitement to view this astonishing phenomenon. He recalls the efforts of his father, a public-school teacher, to bring wider opportunities for education to his children, and among these, music.

"A violin teacher was imported from the outside world, for though the town was prosperous enough to support performances by visiting opera troupes, it had not yet developed its naturally musical native talent, and four times a week little Louis had to run after school with his brightly-varnished new fiddle in a green baize bag under his arm to have his lesson in one corner of the "Bierstube", while the good pedagogue's wife dispensed wines and beers to all and sundry in an effort to bring the family income up to a living wage.

"Father and son heard the sound of real violin-playing for the first time at the concert of a young virtuoso, Bertha Hafft, and inspired by the possibilities exercised many family economies in order to journey to Vienna for Louis to play before this girl's teacher, Carl Heissler, one of the finest men at the Conservatory. Upon this man's favorable pronouncement, the boy took up more serious study of the violin. He proceeded to Zagber, the capital city of Croatia, to attend high school and the Institute of Music; then to college, specializing in history and natural sciences with the idea of following in his father's footsteps, and meanwhile supporting himself by playing in the theater orchestras of that city. Music finally claimed him altogether. He obtained a state scholarship and went to the Vienna Conservatory, where, like Kneisel, he became the pupil of Gruen and Hellmsberger.

"As he was somewhat older than the other students, and more advanced by reason of his education and experience, Hellmsberger appointed him concert-master of the Student Orchestra. Here he met Kneisel, and here Gericke found these two stalwart recruits for the Boston Symphony Orchestra. Svecenski had to obtain permission from the Croatian authorities, for by the terms of his scholarship he was to return home and teach in his own district. The Minister of Culture said, 'You have a chance to go to America? Good gracious, young man, go! I wish I could.'

"For eighteen years he served the orchestra, first among the violins, then as leader of the viola section, and so became viola-player of the Kneisel Quartet from first to last of its career. With his colleagues, he taught at the Institute of Musical Art in New York; he also had a large following of private pupils, coached quartets, and was sought after of late years by students, teachers, ensemble-players, who came from all over the country during the summer for his art; a most helpful member of the Advisory Board of Neighborhood Music School, a Vice-president of the Beethoven Association, a Governor of the 'Bohemians.' . . .

"Friends came from near and far to crowd the chapel at his funeral. One can see his embarrassed smile, the little deprecating gesture of his hands, and hear his characteristic accent: 'All this for an old viola-player?'"

QUESTIONS AND ANSWERS

BRIDGE AND SOUND POST POSITION

Will you please give me proper measurements for position of bridge and sound post of the 'cello, if that comes within your department of the monthly? — J. L. F., Canton, Minnesota.

The measurements given by Riechers, violin maker and repairer of Berlin, Germany, and associated for many years with Joseph Joachim, are as follows: From edge of the top to the nut, eleven inches in the best 'cellos. This represents two-fifths of the scale length; one-fifth would be five and a half inches, and five-fifths would be twenty-seven and a half inches for an eleven-inch neck. The sound post should be set one-quarter of an inch directly back of the bridge. Experiment may modify this setting.

VIOLIN OR VIOLA?

I read your very interesting article in the November issue of the J. O. M., and would greatly appreciate your advice as to whether I should learn to play the viola or the violin. I am twenty-three and have been playing tenor banjo for the last three years, also saxophone some. Do you think I am too old to start in with the violin or the viola? I am at present playing in a theater where either of these instruments would be a better double than saxophone for heavy music. — J. H. L., Winnipeg, Manchuria.

You are not too old to study either the viola or the violin. As you will learn from the previous articles on the viola, also from the interview with Louis Svecenski appearing in this issue, nearly all viola players have started as violin students. It isn't improbable, however, that your interests would be better served by beginning with the viola at once. With your present routine on another instrument in theater work you might study the viola directly, with the view of using it as soon as possible as a "double." As soon as you find it practicable after the first beginnings, you had better study easy orchestra viola parts. For a long and thorough preparation as a viola player, however, I would advise studying the violin.

National High School Orchestra

Continued from page 5

As Dr. Condon states: "One of the most serious problems in connection with the assembling of such an orchestra is that of financing the traveling expenses to and from Dallas. It is estimated that the cost will be $20 for traveling expenses, in addition to that of transportation, which will be available at one and one-half fares. A number of the Boards of Education last year found it possible to take care of the traveling expenses of their representatives, and I am hoping that a larger number will be able to do so for this meeting. Wherever it is possible, will superintendents present this matter to the consideration of their respective Boards? Where this cannot be done, however, will they ask their Chambers of Commerce, Rotary and other Clubs to assume this expense in order that their cities may not be without representation in this great organization?"

The National Orchestra Committee that is musically engineering the affair consists of J. E. Maddy (Chairman), Ann Arbor, Michigan; Dr. V. L. Rebmann, Board of Education, Yonkers, New York; Walter Aiken, Board of Education, Cincinnati, Ohio; Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin; Glenn H. Woods, Board of Education, Oakland, California; Lee M. Lockhart, Board of Education, Council Bluffs, Iowa.

Neither the parents of the visiting players nor the school officials in charge need harbor any anxiety regarding the matter of entertainment, as that has been well arranged and cared for. Visiting members of the orchestra will be entertained as guests in the homes of the parents of the Dallas High School players, and that can only mean the further development of a national fraternal spirit. The time spent under such conditions and in such an atmosphere should bring untold value to the visitors and their hosts. Besides the presented artistry in musicianship and the prevailing *esprit de corps* that will be valuable assets, one of the greatest values gained will be, as Dr. Condon expresses it: "The opportunity afforded superintendents to attend some of the rehearsals and witness the results in the process of welding these representatives of the schools of the nation into a unity of performance under the power of music." — *M. V. F.*

The Saxophonist

CONDUCTED BY Edward C. Barroll

WHAT DID THE OLD YEAR LEAVE US?

IT HAS become a sort of annual custom in this department to take a retrospective look over the old year, trying to reflect upon this page, as in a mirror, the heritage left by the year's progress in the world of the saxophone.

Six years ago the view toward the past revealed a sort of gingerly tolerance of the relatively new instrument, or perhaps a curious, desultory interest in it on the part of comparatively few musical individuals.

EDW. C. BARROLL

Five years ago, a picture of increased interest and use was thrown upon the screen of retrospect.

Four years ago, the year closed had been marked by a saturnalia of wild and wicked jazz, shrieked to high heaven by a veritable legion of saxophonaires.

Three years ago, a retrospective glance showed a tendency back to musical normalcy.

Two years, ago at this time, we were looking back upon a year in which "doubling" was the outstanding tendency among the saxophonists and the leaders who hired them.

À BAS THE "HOT" SAXOPHONE

A year ago, one began to notice down the vista of the year then closing more and more saxophones in the theater orchestras, and less and less of the "hot" stuff that had characterized the saxophone section in most outfits that used them.

And now, as we try to select the principal trends of the year 1926, it seems to this writer that three factors are indeed outstanding. The year has brought three definite indications of an improving public taste, and a better and firmer settling of the taste of players upon a more secure musical foundation.

First, is the continuation or extension of the popularity of the saxophone in the instrumentation of the theater orchestra. It does not seem so apparent that it has "replaced" other instruments, but that more and more leaders, players and the public have recognized its utility in capable hands to give a richer, fuller, more agreeable quality to the net result of the ensemble.

I think it probable that in any fair-sized large city anywhere in America in which a year ago one could find *one* saxophone used to augment the "legitimate" instrumentation of the theater orchestras, large or small, one would find today on the average two, possibly three, saxophones being used.

"FAKING" IN THE DISCARD

Second, as an outstanding occurrence of the year is the nearly total decadence of the "faking" style of playing the saxophone. Nowadays, a player in any good jazz band, however "hot" the combination, the stuff played, or the taste of the customers — who wildly and blindly hits it up by guess-work, "smell" or blind reliance upon musical providence, is a rarity indeed. Each one of the saxophonists is reading — and doing it carefully, exactly, painstakingly and without many blue notes. Coincidentally, too, he has something *to* read. Arranging has kept pace, and the skill, sense and technical knowledge of the arrangers has provided a much better result than the hideous and heedless hotness of the erstwhile squirming tooter who mistook contortions for harmony and squealing blue notes for pep.

BETTER PLAYERS — BETTER MUSIC

Third, in the opinion of this writer, the year past has brought about a material advance in the kind and character of musical material saxophonists before the public elect to play. On the air and in the concert hall, upon the lyceum and Chautauqua platform, in the military bands and even in formal recitals with the greatest of musical éclat, one now hears from the *saxophone* capable renditions of the classics with refreshing frequency. Moreover one hears many, many times the old familiar repertoire of the fiddlers and 'cellists, adapted for, and creditably interpreted by, the saxophone.

Obviously, there are by this time a larger number of skillful players than formerly; also obviously, more individuals have by this time profited by experience and become virtuosi of the saxophone. But to my mind, the fact reflects clearly an enhanced taste upon the part of the listening public, which in the end, always gets what it wants musically — though sections of it at times, I concede, have forced down their throats a good deal of what they don't want.

Above all there is the certain settling down to better ideals in the tastes and musical desires of the players themselves. By the end of another year, no doubt, those who regard the saxophone with respect, instead of levity, will see still greater strides along all three desirable lines.

PROVING THE RULE, MAYBE

A COUPLE of issues back this writer raised a "holler" on this page because seemingly, the broadcasting stations were not giving the long-suffering radio fans much saxophone music — about as much, in fact, as the proportion of iodine the medical sharks claim is desirable in the drinking water to keep us poor goofs from getting goiter. In other words so darned little it required a microscope or something to find it. But since then the trusty radiola has dragged in an occasional exception to the rule, which probably serves to prove the rule.

One of the outstanding instances is an outfit on the air a couple of times a week from Fort Worth, Texas. They beautify the air over Station WBAP, and are announced as the Davis Baking Powder Saxophone Octette. The man who seems to be responsible for them, so far as I can find out, is E. D. Johnson, resident manager of that concern. He tells me that Clyde Doerr is the guiding genius of the gang, and that helps explain why it is such an excellent musical aggrégation. He also says they broadcast a program out of Station WEAF in New York on Wednesday evenings at 8.30 Eastern Standard time, though he doesn't explain to me how they make it back and forth between there and Fort Worth so readily.

Anyhow, I'm not trying to hand anybody a bouquet, but I rise to ask the question of any and all who care for the saxophone — especially and particularly if they are confirmed radio fans utterly fed up on the twittering sopranos, opera companies, jazz bands and ukulele harmony teams, as I certainly am — wouldn't it be grand if more of these first-rate groups of *saxophonists* were provided on the air?

The office boy, to whom I've just read this to see how it would strike him, says, "Aw, g'wan! — It don't cost *you* nothing, why should you be so particular?"

But I contend that it does cost me something, in the investment in a good radio set and the employment of a lot of time for which I expect to be repaid in enjoyment, not made to suffer and cuss and struggle with the dials in musical discomfort and unhappiness. The broadcasters have us by the tail with a downhill drag, and we can't help ourselves. But I still believe that when enough fans who *want* to hear saxophones well played let the time-sellers know that fact, they will hire more players of the *saxophone* — some of them, perhaps, as good as this snappy, harmonious aggregation that makes us remember Davis Baking Powder every time we hear one of the blamed things toot.

TO WIGGLE OR WOBBLE?

BACK and forth it rages — pro and con, hither and yon, you are and you're another, some say he does and some say he doesn't — and still the vibrato on an innocent saxophone is the storm center of the forever unsettled question: *Just how to do it?*

There seems to be a clan of wigglers, who advocate chin-wiggles much like a little bunny-rabbit eating his lettuce, and there is an equally large sect of the wobblers, who hold to the oscillation of the horn or half of it with hands to get the vibrato. And our ears tell us that quite a few players nowadays do get it, smoother than split silk and gentle as a vibrant leaf in the shy little thrill of Spring's first maiden kiss or words to that effect.

THE VOICE OF AUTHORITY

The querists who patronize this column ask me again and again "which is right?" I can only say that I'll be hanged if I know! I'm sure my chin won't wiggle, because it isn't that kind of a chin. But what of it? I'm no great shakes as a player myself, never was and probably never will be, and too old now to teach the same chin to wiggle that I once trained to stand still *instead* of wiggling. Rudy Wiedoeft says the chin should wiggle. If what he does himself is proof, then by all means wiggle it just as he does and see what you get.

The fellow who showed me how, in the old St. Louis Coliseum back in 1913 or 14, said wobble it. The way *he* wobbled it gave so beautiful a vibrato that, even after he left Sousa's band as saxophone soloist, he's been wobbling his way through some tolerably fine musical distinctions ever since and i s now.

But to cut out the lame attempt to be funny, I sincerely believe that your own individuality of expression is the final test of how best for YOU to acquire a smooth, lovely vibrato with which to embellish your otherwise beautiful, clean, smooth, firm *tone*. If, after due trial (six months or so), you find that the chin-wiggle gives the effect, delivers the goods—wiggle. If, again after due trial, you find that it gives the effect to oscillate the upper half of the instrument with your left hand, thereby alternating a sort of push-in-and-pull-out movement upon your lips as a cushion during the emission of a tone — wobble.

THE WIGGLES HAVE IT

I don't care which you do, so long as you're satisfied, and so long as your playing is fine and clean and true to pitch and merits the regard of your listener as good saxophone tone. But lest I be accused of straddling the whole matter, and thus get in bad with the numerous people who expect a department like this to tell them the facts, let me say that nowadays it must be admitted the wigglers far outnumber the wobblers. The majority seems to rule in most things, and for one I'm willing to accept the verdict of the majority this time and bow to the wiggle as the proper way to produce the vibrato.

THE CLARINETIST

Conducted by RUDOLPH TOLL

RUDOLPH TOLL

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technic and literature of the clarinet and kindred instruments. Mr. Toll was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS' ORCHESTRA AND BAND MONTHLIES, will receive Mr. Toll's prompt attention, but only through this column.

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.

HIGH OR LOW PITCH

I am under the instruction of a bandmaster here who ordered a high-pitch B♭ band clarinet for me. The firm made a mistake and sent a low-pitch B♭ instead. Mr. F. then advised me to keep it and suggested that he could tune the band to low pitch, saying that low-pitch instruments are coming into use in a short time and that high-pitch would not be heard of. (1) Will you kindly advise me? (2) What system do you use? (3) What make do you prefer? —A. C. G., No. Dak.

(1) It is true that low-pitch is used by all the leading organizations and is rapidly coming into use by the smaller band and orchestras throughout the country. (2) I use the Boehm system clarinet. (3) As to the make I prefer, this will have to be answered by private correspondence.

NOTES BLOWN OUT OF TUNE

I am a subscriber to the ORCHESTRA MONTHLY *and watch with interest your items in the Clarinet Column. There seems to be an impression among local clarinetists to the effect that a clarinet can be blown out of tune. I mean, that if a person should blow a note out of tune for a length of time through a faulty embouchure or otherwise he would render that note permanently out of tune. (1) If a performer had a tendency to play his clarinet flat, would the instrument become flat in pitch? (2) Is the.....crystal mouthpiece made with a long or short (French) facing? (3) Would you recommend the .....mouthpiece?*

—L. R., North Yakima, Wash.

It is encouraging to know that the articles are of help to you. (1) I maintain that if the clarinet is in tune when it leaves the factory, it cannot be permanently blown out of tune. My experience with pupils has proved this statement, for tones that were played out of tune for months were finally played in tune by a developed embouchure and ear. (2) The crystal mouthpieces are made with long and short facings. I shall send you a list of the different kinds of lays. (3) I use and recommend this make of mouthpiece.

FINGERING C NATURAL

I have been playing the Albert System for two years and have changed to the Boehm, which I think is a better system. (1) Do you think it is a good way to finger C natural above the staff, with three fingers of the right hand down, and the second and third fingers of the left hand down? Do you think the tone is true? (2) What mouthpiece do you prefer, the wide or the narrow kind? (3) Can one play the violin and the clarinet without the one interfering with the other? The fingerings are not so much alike. —L. H., Canby, Oregon.

(1) The fingering you refer to does not produce a true C, and should not be resorted to in any case. The best C is fingered with the thumb hole and the register key. Look it up on your chart. (2) I prefer the wide mouthpiece. (3) So far as the fingering is concerned, it is quite possible to play both the violin and the clarinet without one interfering with the other.

CHANGING FROM ALBERT TO BOEHM

I have been playing the Albert system for fifteen years and am seriously thinking of changing to the Boehm system. (1) I should be glad to have you advise me because, after having played the Albert system for so many years, it may not be worth while, although I appreciate the many advantages of the Boehm system. (2) Do you recommend the articulated G♯ key and the forked fingering for the upper B♭ register? (3) Have the one-piece clarinets any advantage over the two-piece?

(1) It seems to me that since you appreciate the many advantages of the Boehm system clarinet, it would be worth your while to make the change. The advantages are many, while the changes in fingering are few. (2) I do recommend the articulated G♯ key, and the key for the forked fingering of E♭ and B♭. (3) None whatever; in fact, the one-piece clarinets are not so desirable, as they are very bulky to carry.

The Drummer

CONDUCTED BY George L. Stone

HOT DRUMMING

"WHAT is a 'hot drummer?'" Thus queries a reader, who further wants to know "what makes him hot and what must I do to be a 'hot drummer' in addition to playing (as I do now) double-drums, bells, xylophone, tympani and all the traps? Ye gods! A few years ago I developed a couple pounds of muscle in my right arm walloping a crash cymbal, and I broke so many drumsticks, juggling them, that I made the drum manufacturers rich. Now my crash cymbal is up in the attic with an inch of dust on it and if I accidentally drop one of my sticks today, the leader looks over and tells me to act my age. While in the Union rooms the other day looking for business, I went up to one contractor who hires a lot of teams, and asked him point blank why he didn't give me a chance to do some of his work. He asked me if I was 'hot.' 'Yes,' says I, 'hot under the collar,' but he didn't give me a job. Now, Mr. Stone," continues this reader, "I am not quite such a flat tire as this letter might indicate; but seriously, what must a schooled musician with fifteen years of practical experience in vaudeville and dance work do to acquire what seems to be the enviable distinction of being known as a 'hot dance drummer?' Is it written down in some book or will I have to go and take lessons from some youngster whom I formerly taught how to hold a pair of sticks correctly, and who now gets first whack at these jobs that I am going after?

GEORGE L. STONE

"Shades of Saints Strube and Bruce and Emmet!—wouldn't these boys turn over in their graves if they could hear the modern dance orchestras playing 'special arrangements' over the radio? The next thing you know we will have to put on rouge and have a lot of sex-appeal before we can get a drum-job."

"HOT DRUMMING" DEFINED

The "Hot Drummer," Mr. Reader, is a product of modern azz, as are also the special arrangements that you mention. Your letter indicates that you know these facts and I think that you are looking for sympathy rather than advice; but for the benefit of readers in general, I will tell you that "hot playing" is a snappy, bright and up-to-the-minute style with plenty of "pep," aided by the frequent use of "blues," trick rhythms, jazz breaks and endings; with moans, slurs and assorted wails from the melody instruments, and various tricks, musical or otherwise, which are calculated to keep the dancers "snapped up" to the highest pitch of interest.

If you played saxophone, trumpet or xylophone (the latter in the modern style) you could find many valuable suggestions for jazz rhythms, breaks, blues, endings, etc., all advertised in the pages of this magazine, but up to the present time nothing seems to have been published for the drummer. However, hot drumming may be learned very readily by observing and listening to the different drummers who play this style of music, whenever the opportunity is offered.

The crash cymbal as you say is more or less on the obsolete list, and stick-juggling is also in the discard. The "hot" boys are now using one or more Turkish cymbals, and there are many simple rhythms that you may work up on these cymbals, with but little effort, your cymbal being suspended over the bass drum. Muffled cymbal beats in the "open-spots" (that is, in practically any measure in which the band has a quarter-rest) are used, likewise woodblock notes are effective. Most of the jazz drummers throw off the pedal cymbal for fox-trots and leave it on for waltzes. Quiet playing, with muffled bass and snare drum, is more effective and rolls on snare drums are used very sparingly. In short, hot playing, or the modern style of jazz, is based on rhythm beats, so far as the drummer is concerned, and a man with the experience that you have mentioned should pick it up in a short while.

In this connection I had several interesting talks with Paul Whiteman's drummer, George Marsh, a few weeks ago, when the Whiteman Band was in Boston, and from what he told me about the new special arrangements that they now have in preparation, the drum parts on future Whiteman programs are to be played in more of a legitimate manner than heretofore.

It naturally should follow that other bands will emulate the Whiteman example, and if so, the schooled drummer will again come into his own, and your former "hot" pupils will be obliged to come back to you once again to brush up on short rolls and other rudiments.

QUESTIONS ANSWERED

HOW MUCH PRACTICE?

How much practice per day do you think a high school boy should devote to his drum lessons in order to get the most benefit from them? —D. B. McN., Lewiston, Maine.

It is necessary for the drum pupil to practice at least one hour per day in order to show a steady week-to-week improvement. Two hours are better. With less than an hour per day the pupil's progress is so gradual that except in rare instances his interest wanes before he is able to do anything worth while on his set of drums. Regularity of practice is also necessary. He should set aside a certain time each day and adhere strictly to schedule. One hour daily is better than two hours one day and none the next.

Concentration on the lesson while practising is another requisite that the pupil should not overlook. He should give the daily lesson his undivided attention during the entire time allotted to it, allowing no outside matters to distract him.

The average youth going to high school finds his time so taken up with his studies in school, together with the amount of home work required by his teachers, the various forms of athletics in connection with school life, the many social activities in and out of school, and his duties in the home as well, that economy of time is vital if he would study a musical instrument.

CAN THE SAME DRUM BE USED FOR THEATER AND STREET PLAYING?

As a subscriber to your magazine, I would be pleased to receive an answer to the following question in the next issue. I am a young drummer and no doubt these questions will appear simple to you, but they are things which are bothering me in my playing.

I am at present playing in a moving picture house, and am using a 4½ x 14" snare drum with each head tightened separately. This is a fine drum and I have had many good comments on it from others. What I want to know is, can you suggest a size of drum that will be equally good for my playing in the theater and also on the street?

—E. N. S., Kansas City, Mo.

There is no size that I can fully recommend for both orchestra and street work. The 14-inch drum is too light for street work, and the 16- or 17 inch is entirely too heavy for orchestra playing. Some drummers would recommend the 8 x 15 size as playable in either combination, but you will find this size a trifle heavy in tone for orchestra playing, while it will not compare favorably in tone power and volume with the larger drum in band work. The better way is to have two drums, one for orchestra and one for band.

$1500 FOR AN INFANTRY MARCHING SONG

CONFORMING to its firm belief that the infantry men of the American Army should have a rousing, individual march-song that will express the spirit of the doughboys (really the backbone of our fighting forces), the United States Infantry Association in Washington has made a decisive move to procure such a song. Through its official organ, *The Infantry Journal*, the organization announces the inauguration of a contest to provide the song, with a cash prize of $1500 awarded to the winner.

The idea of inaugurating a contest for this song surely was an inspiration that ought to be inspirational for our best composers. As a body, the American infantry never has had a truly representative marching song (for that matter neither has any other branch of the service a distinctive song), and it is time that one should be produced. Such a song really is much needed, and realizing this the Association of Infantry Officers has arranged this contest to stimulate production. Practically, the history of the United States Army is embodied in that of the American doughboys, who form a salutary guard in times of peace by quelling civic disturbances by the moral force involved in its appearance if nothing more, as well as a serviceable factor in time of war that usually bears the brunt of offensive and defensive.

As to the character or calibre of the song desired, it must be one that every man can either sing or shout; a song that as his very own will thrill him to the marrow, make him forget the load of pack and accoutrements as he swings along to fulfill the mission upon which his country has sent him. It does not require a very vivid imagination to picture a regiment of infantry in close marching order swinging along to the rhythm of its own song sung by itself and so dispelling sense of fatigue; or to visualize the same regiment hurling itself with irresistible might against some opposing force, and to the same thrilling, singing strains. Therefore, and however musically or patriotically inspiring, the proposed doughboy's song cannot be at all in the nature of either anthem or hymn. In its music and movement there must be embodied vigor, pep and *step;* in two words — marching song!

This song contest, which opened on November 1, 1926, will close on July 1, 1927. Complete details concerning it may be obtained by writing to the *Infantry Journal*, Washington, D. C. The military sponsors of this affair sincerely hope that the best song-writers throughout the country will take part in a trial so highly commendable; for it is further hoped that in the end this contest will have produced a song for the doughboys of today that shall become as traditional with the doughboys of all following days to come, as have the past brilliant traditions of the American Infantry — the United States Doughboys!

In Minneapolis

WARD ALLEN CORRESPONDENT Strand Theater Bld.

ROY SCHMIDT, who has been playing solo clarinet with Sousa's and Conway's bands the past summer, is now back in town playing bass clarinet with the Minneapolis Symphony Orchestra, starting his sixth season with this great organization. Mr. Sousa stated when here that Roy was one of the greatest clarinet players he had ever heard in his life, and we imagine that Mr. Sousa has heard at least one or two in that seventy-some years. He also said that Roy was the only symphony orchestra player he knew who was equally as satisfactory in a band. "Ernie" Liegle came back with Roy. This boy is a virtuoso flute player, and also is a member of the Symphony Orchestra. Roy and "Ernie" are inseparable friends and surely make a great team when playing together.

Blaine Allen, well-known leader of the Strand Theater Orchestra here is certainly making a hit with the theater public. The Strand is a super feature house and Blaine's marvelous synchronizing of the big pictures is the talk of all the theater managers as well as the patrons. He certainly is fortunate in having such a splendid orchestra, as it takes real musicians to put over the scores he sets up. Blaine may be losing sleep setting up these scores, but we can't see where he has lost any avoirdupois.

BLAINE ALLEN

We hear that "Buzz" Bainbridge has dropped out as one of the candidates for the position of manager of our new three-million dollar Auditorium. Buzz was recommended by Theodore Hayes, general manager for Finkelstein & Rubin and also by some of the managers throughout the country, as being the man for the job, but the $6,500 salary limit was his cue to withdraw his application. "Buzz" was just made to order for a position of this kind and all Minneapolis knows it, but "penny wise, pound foolish" stunts usually result when politics enter in. Apparently we will have about as hard a time to get a suitable manager as we did in securing the Auditorium. There are a lot of $6,500 a year managers, but this class doesn't include any of the Buzz Bainbridge caliber.

Jackie Peterson, the snappy little drummer who plays with the Girls' Orchestra at the Shubert, can certainly "put over" a sentimental blue song to perfection. She has just the right personality and uses her powers of facial expression to wonderful advantage, thereby getting away from the usual gestures used by so many performers in songs of this type. Her presentation of the song *The Birth of the Blues* at the Shubert here recently was a tremendous success and the patrons of this theater are all anxiously waiting to hear her soon in another number.

The local radio station WAMD is to be congratulated upon securing the services of Francis Richter, the blind pianist and organist, of whom you have heard before through these columns. At no time have we heard such programs broadcasted by one single artist as are broadcasted by Mr. Richter. His marvelous playing has made WAMD one of the leading radio stations in the entire Northwest. Among some of the numbers he has recently broadcasted are the *1812 Overture, Tannhauser, Les Preludes,* and a host of other classics. These numbers, however, were played on the Wurlitzer orchestra organ of which Mr. Richter is a master. His orchestrating of these numbers was identical with the orchestrations played by the leading symphony orchestras. The organ selections are broadcasted on Tuesdays at the noon-hour, and the piano numbers are given on Thursdays and Saturdays at the same time. We would advise those who enjoy real high-class music and who want to hear a very unusual performer, to tune in on WAMD, Minneapolis, at the time designated above. You will be surprised at what this artist can do.

There is not a week but what there are several Walter Jacobs numbers included in the scores set up by Blaine Allen at the Strand Theater. Aside from being very good numbers, they are exceptionally well arranged for small orchestras. Jacobs certainly has a fine catalog that covers a very wide range. The boys all speak very highly of these numbers.

Business has been "tough" the past summer, and it isn't a great deal better now. Musicians outside of the theaters in the Loop are having a hard time making enough to exist on, as the scale in the suburban houses is so low and the dance business — well, there just isn't such business any more, aside from the two big ballrooms in the Loop. Two of the Finkelstein & Rubin picture houses, the New Garden and the Aster, are closing this week, but fortunately neither employs an orchestra.

"Al" Rudd, who pilots the Hennepin Orpheum Orchestra along the rocky road of vaudeville, has hopes of landing a steady job at this theater, as he is now on his sixteenth try-out year. We hope that "Al" makes good and remains at the Orpheum. Al is considered by all vaudeville acts and the Orpheum Theater circuit as one of the fastest vaudeville leaders in existence. If you can think of a piece of music which "Al" can't fiddle off at sight, kindly let us know what it is, as we would give a lot to see him stuck for once. He has a splendid orchestra with him, and these are the reasons: Tony Cafarella, trumpet; Ted Hoover, drums; Pete Sperzal, clarinet; Spence Adkins, trombone; James Faricy, flute; "Herb" Nelson, 'cello; Wesley Shean, piano; Carl Johnson, violin; and Floyd Barnard, bass.

Speaking of Spence Adkins, the well-known trombonist, now playing with "Al" Rudd's Orchestra at the Orpheum, we understand the boys in the orchestra are trying to find some sort of a cooling system to keep Spence's trombone from curling up with the heat when he hits on one of those hot numbers. And when it comes to playing a beautiful melody, we can't think of a name sweet enough to really express our opinion of his playing. Taking it all in all, we doubt if there is the equal of Spence anywhere. Ask any musician who has heard him. Spence is in one way just like a great many other fine musicians we have here — no money can pry him away from Minneapolis. The big boys have all been after him, but have so far been unsuccessful in signing him up.

Hal Keidle, the popular song composer who lives in Minneapolis, is going strong with his songs nowadays. Hal wrote *Hi Diddle Diddle, Meadow Lark, Oh What a Marvelous Gal,* and several others which are all hits. It wasn't so long ago that the writer met "Hal" on the street, and asked him how he was getting along with his songs. He seemed somewhat discouraged, but said he was going to keep pounding away until he got there, if it took all his life. It was less than six months afterwards that "Hal" turned out *Hi Diddle Diddle,* and then followed it up with the above-mentioned numbers which are published by the leading eastern publishers. He surely is a hustler and an ambitious young fellow, bound to win out, and deserving of success.

LEO REISMAN ON DANCE MUSIC

QUESTIONS AND ANSWERS

This month I am using my space to answer the questions of two correspondents. You will find, I am sure, that the questions and answers are of sufficient general interest to warrant printing them instead of the usual monthly article. Next month I want to talk about "Competition," and among other things I will touch on the so-called "battles of music," advertised by many dance hall managers. I also want to take some space from time to time to give my best answers to the increasing number of questions which are coming to me from our readers. The more interesting topics suggested by the questions will be discussed at length in this column, but everyone who writes will be assured of a direct answer.—L. R.

THE DANCE ORCHESTRA LEADER

A. C. M., Duxbury, Mass.

Q. Don't you think that a dance orchestra leader can get better results from his orchestra if he conducts in the same way that a symphony orchestra conductor leads his orchestra, instead of playing an instrument at the same time he leads his band?

A. My answer to this question must be "yes," provided of course the leader has the ability to really conduct an orchestra. If a conductor or a leader has nothing to think of except the music his orchestra is producing and if he is free to control the tone colors, dynamics, and tempo without the necessity of fitting a part produced by his own instrument into the orchestra ensemble, he can, of course, get much better results, but like most things in this present-day existence the dance orchestra must strike the most workable average between artistic excellence and economic practicability. When the leader plays an instrument, this adds one more tone-color to the ensemble without adding the cost of another man to the orchestra. This aspect of the orchestra's activities must be considered because the average ballroom manager expects every bit of the music possible to get for the amount of money he has to spend and, in my opinion, he has a right to expect this. When an orchestra leader has under his direction a band of a score or more of men and when his presentations are financed in such a way that he has a free hand in planning to make these presentations as artistic as possible, it is advisable for him to direct his orchestra with the baton rather than through his own instrumental ability, provided of course he has the specialized talent and ability necessary to successfully conceive and conduct an orchestral presentation.

THE DANCE ORCHESTRA BANJOIST

A. L., Brooklyn, N. Y.

Q. In the last issue of Jacobs' magazine, I noticed with much interest your new department on dance music. The average banjoist playing with orchestras is, it seems to me, using to too great an extent the ukulele method of tuning and faking. Wouldn't it be a good idea for publishers to put out tenor banjo parts in solo form; that is, with the melody and chords? This would discourage most of these fakers. It seems to me the tenor banjo could be made a very important instrument if it played the melody with the harmony accompanied by the orchestra. I have tried this in my work and found it successful. What would you think about it?

A. In general, an instrument with a percussion variety of tone does not have the most significant melodic value. An instrument which features the melody should to my mind resemble in the texture of its tone-color either the male or the female voice, and should have the smooth legato effect that is characteristic of the well-placed human voice. An instrument that tends to destroy or change the legato line of a melody is most effective only when used as a rhythm instrument and should, in general use, be kept to that part. Of course, a percussive toned instrument can be used advantageously and even featured in a "break chorus." This should be planned, however, only when the style of the music and the character of the number invite it and never for the sole purpose of just showing-off the instrument or the musician who plays it. The emphasis put on consistency in the use of non-musical embellishments and stunts in the earlier part of this article applies just as exactly to the use of the tenor banjo in the artistic dance orchestra. The backbone of the melodic part of an orchestra should always consist of instruments with a smooth, expressive, and legato tone.

That part of the question referring to tenor banjo players who fake their part invites a more extended answer than I am able to give this month. Results are what count in orchestra work no less than in finance or prize fighting. There are occasional individuals who have such a great natural musical talent that they are able to improvise a part correctly and a part, moreover, that is just as effective as would be contrived by a schooled arranger of orchestra music. There is no reason why the orchestra leader should object to such a player using any tuning he wants to or dispensing with the part published for his instrument *if the effect he produces is correct and good.* It seems to me somewhat incorrect to call a player of this type a faker. In the first place, the word faker has taken on a decidedly uncomplimentary, not to say sinister, meaning because of its resemblance to the word pronounced the same way but spelled with an *i* instead of an *e* in the last syllable. This type of fakir is not an admirable individual in music or any place else, but the onus of "unresponsibility" attaching

to the fakir should not be transferred to the faker unless the faker is also a *fakir.* Good schooling and the ability to read and play a part as written are always important items of the musicians' equipment. Even the unusual individual, to whom we have just referred, able to correctly improvise a part, is much better fitted for his work — and more likely to get and hold a good job — if he has this additional practical equipment.

But I can't say that just because a player fakes or improvises his part that he has no excuse for playing in a first-class orchestra. It depends on how well he does it and how consistent is the service he renders to the orchestra. It is true, of course, that gifted musicians of this type able to improvise correctly are very scarce, and I should say that in general a well-schooled musician on any instrument will be more successful, or at least should be more successful, than the musician who is unable to read. In the last analysis it all depends on the natural abilities of the players under consideration.

Leo Reisman

Chicago Yellow Jacket Orchestra

MUCH has been said and written concerning the large organizations and their work — musical pachyderms, so to speak — yet when we compare the heavy, ponderous, measured movements of a Mesozoic mammal with the highly constrained, dynamical energy of the predatory, hymenopterous insect known as the wasp, or yellow jacket, we are somehow not inclined to despise the smaller things. This little five-piece "Up-and-at-'em" gang, known as the Chicago Yellow Jackets certainly make themselves heard and felt, and are releasing some music of the kind and character that spells success in their very necessary line, the dance business.

The boys have been together for three years under the leadership of G. W. Jatho, now playing a steady engagement at the Mador Johnson School of Dancing in the Windy City. Jimmy McCann, Trumpet, Clarence Krier, Sax and Clarinet, J. Logan Campbell, Drums, Cy Sokel Banjo and Cantor, and leader Jatho, the pianist, comprise the personnel of this snappy little outfit whose slogan is "I want to be happy but I can't be happy 'till I make you happy too." — *Henry Francis Parks.*

Fretted Instrument News Notes

Hartford, Conn. — Walter K. Bauer has recently moved his studio and offices to 252 Asylum Street. This change was made necessary by the growth of Mr. Bauer's business both in teaching, orchestra and concert work. He recently broadcasted through WTIC a program of his own compositions, the last of a series of concerts from this station which featured living Hartford composers. He has recently organized the Knickerbocker Banjo Club, a banjo band of boys aged from ten to sixteen years. This Club will soon become a regular broadcasting feature. The Little Symphony Orchestra, one of the best known plectral musical organizations in this part of the country, under the leadership of Mr. Bauer, is holding its rehearsals at Speakers' Hall, Trinity College. Professor John E. Foglesond, a member of the college faculty, is included in the first mandolin section of this orchestra.

Knoxville, Tenn. — The Miles Banjo Quartet, under the leadership of Professor T. A. Miles, has been extremely active this season. They recently appeared at the Amra Grotto Luncheon Club to the great delight of the Grotto members. Mr. Miles has an interstate reputation as a teacher, organizer of fretted instrument ensembles, and as a soloist on these instruments. The Banjo Quartet includes two tenor banjos, one mandolin banjo and one guitar banjo.

Springfield, Mass.— Frank Bradbury, who is probably the leading exponent of the five-string banjo for the younger generation, broadcast from WTIC. Following the concert, the *Springfield Union* in its radio review department had the following to say: "Mr. Bradbury plays the banjo with the greatest facility and gets more music out of his instrument than anyone we ever heard. His work on the five-string banjo is positively uncanny. Strange to relate, his banjo sounds much better than many pianos we have heard on the air."

New Glasgow, Nova Scotia. — One of the best known of the old-time Canadian five-string banjoists, is Mr. P. C. Shortis. Thirty years ago when he was in the heyday of his professional career, he was delighting audiences in London, Paris, Vienna, and St. Petersburg, and appearing by royal command before various European Kings and Princes of that time. Now, at 72 years of age he is still a capable and popular performer on the banjo. The instrument which he uses, which was made especially for him by the late Mr. Cole, has a perfectly smooth fingerboard minus frets or position dots. It also has a considerably longer scale than the usual five-string banjo.

The Tenor Banjoist

CONDUCTED BY A. J. Weidt

SIGHT READING
AS APPLIED TO DANCE ORCHESTRATION
TENOR BANJO PARTS

The professional banjoist, as well as the amateur, will find some practical hints in this series on the subject of fingering as applied to speed. The fact that a number of orchestrations are arranged in actual pitch makes it necessary for the banjoist to learn to play 8va. Therefore, a scale and chord exercise in actual pitch will be shown later, and thereafter the examples in sight reading will appear in BOTH octave and actual pitch in consecutive order.

INSTRUCTION APPLYING TO TENOR BANJO

THAT it is not *always* practical to use the same left-hand fingering for the same chord formation, is demonstrated in the examples 4 to 7 which are duplicates in notation of exercises 4 to 7 in chord modulations (see page 2, lesson 1a, W. C. S.). The dotted lines in these examples indicate that the finger must remain firmly on the string at the fret indicated, until the end of the dotted line. The straight solid line indicates that the finger must slide from one fret to another, up or down, without relaxing the pressure of the finger on the string. A strict observance of these rules is necessary to gain speed in modulating or changing from one chord to another. Holding over certain notes that are repeated in consecutive chord modulations is the secret of speed in changing from one chord to another. Notice at "aa" that "C," the upper note of the C Chord, is made with the third finger in order to avoid raising the finger throughout the following chords to the end of the dotted line. This also applies to "bb" and "cc." Note that for the same reason, the middle note "G" of the G chord, 2nd inversion, at "dd" is fingered with the third finger and at "ee" with the second finger.

The importance of keeping the fingers firmly on the strings when the *same* "finger is used on two different notes, will be emphasized by a careful study of the connecting lines indicated by "ii." It will be noticed that the first finger should seldom be raised when modulating, unless an open note occurs. As a general rule, it should be kept barred across all three strings in all positions even though only one note is to be made with the first finger. With practice this style of fingering will add to speed when modulating. Directions for practice: Play each chord four times, *slowly at first*, to give you time to locate the following chord, then gradually increase the tempo.

Importance of the Study of Harmony

The average student, no doubt, wonders just why it is necessary to study scale construction. Why study intervals? Why study signatures? Why study chord construction? Why not play from a printed score, and let it go at that?

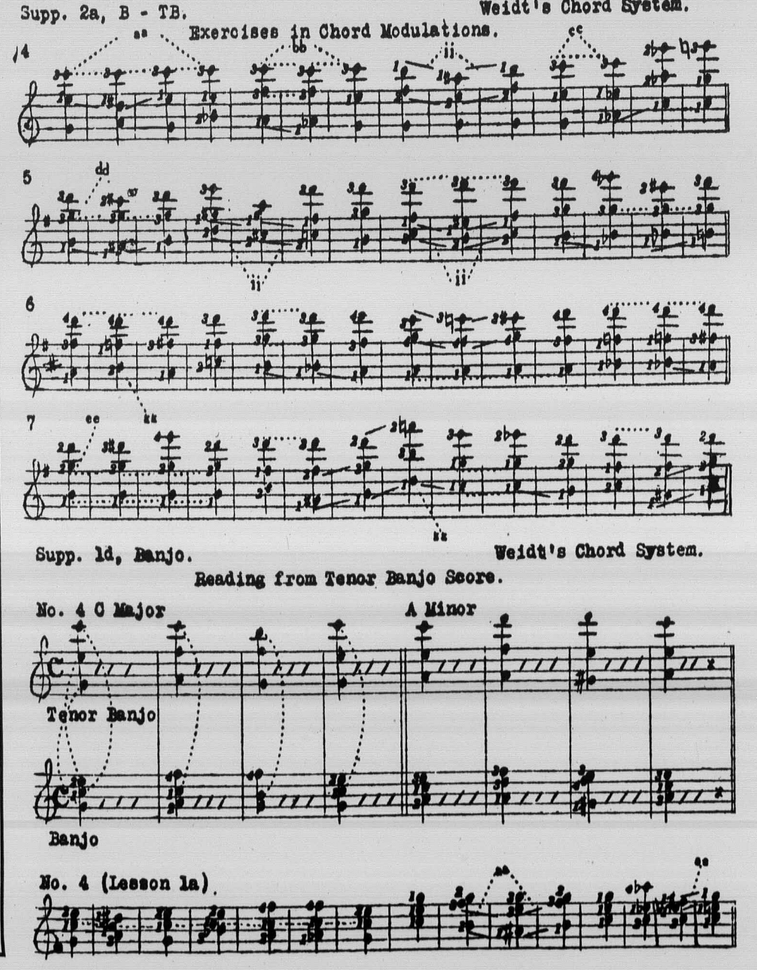
The Reason

If you want to prepare yourself for orchestra work, a knowledge of harmony is necessary to enable you to know: How to play "chord breaks" that harmonize; how to play "melody breaks" that *begin* right and *end* right; how to improvise "breaks" of your own; and lastly, how a popular song chorus can be arranged and played with full harmony direct from a piano or song copy.

Plectrum Banjo

As all banjo orchestrations are published for tenor banjo, I have arranged in graduated form, a series of extra supplements on sight reading, that can be applied to both plectrum and tenor banjos, and furthermore, will enable the plectrum banjoist to read at sight from a tenor banjo score. Therefore, all supplements on sight reading pertaining to the tenor banjo will be included hereafter with consecutive W. C. S. lessons for the plectrum or standard banjo. The notation in the upper connecting staff in No. 4 applies to the tenor banjo, and the lower connecting staff applies to the plectrum banjo. Both staffs are a fac-simile in notation of the exercise in chord modulation, No. 4 (Lesson 1, W. C. S.). Notice that the same two lower notes of the tenor-banjo chords occur in the plectrum-banjo chords as shown by the dotted connecting lines at "aa." It is therefore, only necessary to lower the upper notes of any tenor-banjo chord an octave to make the chord playable on the plectrum banjo. See dotted lines at "bb."

This rule applies throughout, with occasional exceptions, in which case a different inversion can be used. Full details regarding chord inversion will follow in later lessons. *Caution:* The fingering shown in tenor banjo supplements cannot be applied to the plectrum banjo, therefore, the form method of fingering shown in lesson 1a should be substituted, although the general rules in regard to fingering can easily be applied to the plectrum banjo. The importance of keeping certain fingers on the strings as a help in gaining speed, is shown in the third staff, which is a fac-simile in notation of Exercise No. 4, (Lesson 1a, W. C. S.) The dotted lines indicate that the finger must remain firmly on the string at the fret indicated to the end of the dotted line. The straight connected line indicates that the finger must slide from one fret to another (up or down) without relaxing the pressure of the finger on the string (see "aa").



A LETTER FROM A MANUFACTURER

WE WERE very much interested in the discussion under your column regarding 21-inch and 23-inch banjo scales. Until recently we supplied either of these sizes at the option of the purchaser. However, because less than 1% of our customers requested the 21-inch scale, we decided to discontinue listing the 21-inch instrument in our catalog. It seems that the popular demand is for 23-inch, and it is only natural that we should give the public what they desire. There has been many a manufacturer forced to the wall because he tried to talk the public into something they themselves did not want.

— Ludwig & Ludwig, Chicago, Ill.

I am glad to hear from a manufacturer as being an authority, particularly in regard to what size scale the majority of tenor banjoists (especially professionals), are playing, but it is to be hoped that the manufacturers of the cheaper grades will put on small-scale instruments for the special use of the youngsters who will eventually buy a high-grade instrument with the long scale.

L. R. G., Kingman, Kansas

Q. 1. A few questions about the tenor banjo: What do you mean by 21-inch and 23-inch scale? I have an ad which shows a 27-inch scale.

A. The distance from the nut to the bridge is the scale measurement.

Q. 2. What is the difference between a tenor and a plectrum banjo?

A. The tenor banjo is tuned in fifths (A, D, G and C) with the same pitch and tuning as the Viola, and has a 21-inch to 23-inch scale. The plectrum banjo is tuned in thirds (D, B and G), and the lowest (fourth) string, C, is usually tuned to D, an octave lower than the first string. The scale length is about 27 inches.

Q. 3. I am thinking very strongly about buying a tenor banjo. What fret or scale would you advise for dance work?

A. The 23-inch scale is the most popular, judging by the letter from L. & L. (see above).

William L. Lange has recently published a valuable addition to the somewhat extensive list of tenor banjo instruction books. (*Instructor for the Tenor Banjo*—Pingitore). The author is well known as the banjoist with Paul Whiteman's Orchestra since Whiteman's first success several years ago. The combination of Lange and Pingitore in the editing and publication of this book is easily understood when one remembers that Pingitore has been an enthusiastic booster for and user of Paramount Tenor Banjos since the inception of his career as an orchestral banjo virtuoso. Previous to the adoption of the tenor banjo into public favor, Mr. Pingitore was an excellent violin soloist and probably owes to his experience with this instrument the remarkable left-hand technic which he uses so effectively on the banjo. His ingenuity and ability as a tenor banjoist has been a potent factor in developing and demonstrating possibilities of the banjo as an important part of the rhythmic section in the modern dance orchestra. The position occupied by the tenor banjo in the world of modern American orchestral music is undoubtedly largely due to the few who, like Mr. Pingitore, have so ably and indefatigably shown just what admirable effects the banjo can contribute to the orchestra ensemble. Mr. Pingitore's *Instructor* presents the usual rudimentary instruction necessary in learning to play any musical instrument. Complete charts and notations for all chords are given in both the most used and most effective positions. Of particular interest to the professional banjoist should be the inclusion in this instructor of detailed illustrations and information of special strokes that have been used to great advantage by Mr. Pingitore, including the circle and figure eight strokes which have never failed to impress vividly those who have seen and heard Mr. Pingitore play. Besides the large number of studies and exercises in various keys, the instructor includes the author's arrangements of some ten standard numbers, among them being an original number by Mr. Pingitore and Frank Koch entitled *That Nat Goodwin Café Rag* and published with piano accompaniment. Copies of the book can be obtained from William L. Lange, the publisher.

You Can Take It or Leave It

NEW BRANCH OF MUSICAL ART

By GEORGE ALLAIRE FISHER

AND now I have discovered another ramification in the ramose fascinations of that wonderful thing called music. Or, rather should I say I have discovered its classification, as I have long been aware of the existence of this particular activity.

With its proven up-to-dateness in taking on new things of constructive musical worth, it only remains for our magazine to endow and establish a healthy department to look after this new art, and let Nature take her course.

It is true that this art has a decided suburban, not to say rural, flavor that may not recommend it to the sophisticated appreciation of city folk. But what of that? It was not so long ago that jazz herself, that noble fulmination of rhythmically harmonic and melodious (sometimes) cacophony, owed the majority of her most startling effects to the inspiration of the more vocal barnyards. And in this new art can be found an inspiration that points the way, it seems to me, to a now undreamed of thrill in that so wonderful American opera that is to be written some day — maybe.

What is this new art? It is The Art of Hog-Calling, and nothing less.

Pig Lot Opera

Neither am I preparing the way for a doubtful joke on the advisability of including in music some practical provision for "bringing home the bacon," on the hoof or otherwise. No, sir. This new art is already too firmly established to be a safe target for the punning wit of dollar-a-liners (?). It has been recognized by a standard institution of learning to the extent that a sort of old or new time Hog-Callers Contest was recently staged by the Block & Bridle Club, Dept. of Animal Husbandry, Kansas State Agricultural College. Each contestant was carefully scored on every point essential to an artistic musical presentation; if you don't believe it I'll review the score card for you shortly and prove it.

I am in some doubt as to whether only animal husbands were included in those called or not. There would be some reasonable basis for this assumption. In the first place the calling was to a meal, and you know how husbands are at meal time; they must be called, no matter how hungry they are. As for wives, there's seldom a chance or need to call them at meal time, they are already there.

Technic Analyzed from the Pig's Standpoint

Anyhow, the contestants were scored on the basis of 100 points representing perfection. In this scoring, *Volume* represented 15 points, divided as follows: *Potency* (5), *Voice Caliber* (5), *Pitch* (5). As in the finer interpretations of any branch of music, mere loudness is not most important; and even the quality of loudness must be divided into *Potency*, or power; *Voice Caliber*, or natural endowment; and *Pitch*, or place in the scale of the tones emitted.

Evidently, not everybody can be a success in this art; if the voice caliber is not as it should be, the man who insists on competing with those of more fortunate natural endowments must expect to operate under a considerable handicap. He would be wiser to smother his ambition, confine his activities to more humble pursuits, and leave the expression of this new art to those better fitted to it. Even at that perseverance can overcome this handicap to a considerable degree. The man who locates the best pitch for his porky vocalizations may lift himself up to the dizzy heights enjoyed by the naturally endowed of well-calibered voice. At least Voice Caliber and Pitch are rated equally.

Getting Down to Fine Points

The next score card classification is in *Selection of Words, 30 points.* Sub-heads under this are *Inducivenss* (15), *Repertoire* (10), *Practicality* (5). As in all branches of the musical art, the performer's efforts are empty unless he succeeds in moving his audience, and the faster and farther he can move them the higher he rates. Neither is a mere meaningless reiteration of sounds sufficient; there must be some variety and even originality displayed in the libretto material for the exponent of this art to really rank as an artist. I've heard it said that time means nothing to a hog, but evidently that doesn't apply to variety. This same variety that is the spice of life enters largely into the hoggish appreciation of art, and it is evident why this should be so. The art life should be a relief from the prosaic routine of everyday existence. A mere monotonous beat between the mud hole, swill barrel, and garbage pile must be relieved by some variety of repertoire in the porcine world of art or the virtuoso who seeks the finely attuned favor of sows' or sows' husbands' ears is all wet, so to speak.

The definite placement of this school of vocalization as an art is firmly set by the low rating given *Practicality*, which counts for but five points. The practicalness of the performance is barely recognized, evidently to just the extent necessary to keep lazy virtuosi from using the telephone or mental telepathy in order to draw their audience.

Technic is rated for 20 points, with subdivisions of *Facial Expression* (5), *Pose* (5), *Variations* (10). I would think that technic should be worth more than a fifth of the total, but then my artistic standards may not be high enough. Evidently, a blue note (not blew), or a blurred roulade now and then isn't taken amiss by the hogs if the expressiveness and temperament of the caller is sufficient to cover it up.

The Technic of Facial Expression

You see every point in an artistic performance is covered; due recognition is even given to appearance. The facial expression must be one that will not offend or repel the most sensitive hog; presumably, the interpretation of the vocalization must carry with it a facial appearance in harmony. A man, for instance, who has corn for the hogs must not look like swill when he's calling to corn — or something of that sort. Then his *pose* must be an artistic one. Rather informal, I presume, yet one of dignity. The lazy one who thinks he can slight honest hogs by calling them from a recumbent position or with his thumbs thrust carelessly beneath his galluses is out of luck as a real artist.

Considerable stress is laid on *variations*, and rightly. The true creative artist, when he gets hold of a good theme, will twist and turn it, present it from every possible angle; ornament its bare places and doll up its angularities to the fullest extent, before he lets go of it. If you think you can fool all the hogs all the time with unadorned phrases, you must guess again. You might fool all of the hogs some of the time, and some of the hogs all of the time, but further than that — *il n'y a sont passeront.*

Voice Control is rated as 25 points, divided as *Freedom from Static* (10), *Tone Quality* (10), and *Accent* (5). Freedom from static seems to me of especial importance, and not awarded its due significance in the consideration of other branches of the musical art. Singing, for instance, and some violin playing, suffers from it exceedingly. One of the most cheering notes sounded in this presentation of the new art is the stress laid on this matter of static. It augurs well for the bright future of the whole profession. Tone quality is closely associated with freedom from static. If there's much static, the tone quality can't be good, and if ever a seductive, moving, tone-color was needed for success it would seem to be in this new art. Although you can't make a silk purse out of a sow's ear, it seems to be equally true that you must not make of it a refuge for unlovely sounds and horrid noises.

I presume that accent refers largely to pure enunciation. However, it may be that the height of artistic excellence consists of assuming a slight Yiddish accent to inspire the hogs with confidence in the possibility of dying from extreme old age — so far as the personal hunger of the poo-ee-er is concerned. This would be a rare touch indeed, and almost too subtle to be found in so new an art. Still, every possible shade of artistic achievement is so intelligently covered in the curriculum of this art, evidenced by the score card, that I have no right to deny them this supreme achievement.

Beware the Insincere Pig Yodeler

The last classification is an important one. Without it, no art can go far or mean much; and although it only counts for 10 points in the score card rating, that is enough to tip the scales one way or the other. This last classification is *Sincerity*. Indeed, it is difficult to imagine anyone getting very far in the art of hog-calling without sincerity. He might for a time or two, but beyond that — no.

I can see in my mind's eye just how the eager little shoats, maturely sedate sows, and gruffly impatient sows' husbands would be going about their simple pursuits when the vocal carolling of a new chanter floats to them through the fragrant air. They listen. An expression of keen appreciation flits lightly to and fro, then fro and to, across their mobile faces. Ah! there is a voice. It has potency, lots of caliber, the pitch is well-chosen, the inducivenss is decided, a nice repertoire is being displayed, the practicality is sufficient, facial expression and pose are indefinite but can be settled later on closer inspection, a pleasing variation on the central theme is used from time to time, there is a bit of static, true, but atmospheric conditions may be to blame, the tone quality is as sweet as one can wish, and the accent is pure as anything with a fascinating suggestion of the Hebraic that is yet not sufficient to dispel the impression of pristine purity so precious to a self-respecting hog. There is a forest of twinkling hams and amiably waving loop aerials exposed to the setting sun while a view from the east gives the impression of a vast expanse of animated benevolent pork sandwiches.

Suddenly there is an abrupt halt. Expressions of doubt, growing dismay, and finally downright disgust and disappointment are heard and seen. There is no doubt about it — *that man is insincere;* his golden voice and angelic accent conceal an untrustworthy nature and a heart as false as hell itself. And sadly and morosely the band of swinish connoisseurs betakes itself back to its sylvan fastness to await the calling of one who can be trusted.

As for the aspiring vocalist — he can yell himself blue in the face, roulade and yodel never so artistically, variate all he darn pleases, and keep it up all night and most of the next day. His career as an artist of the new art is finished right there. Without sincerity all his tricks and technic avail him not.

There is a fine chance for our magazine to leap an inch or two farther beyond the van of modern American musical affairs by incorporating a department in The Gentle Art of Hog Calling. I suggest that the conducting of the new department be given into the charge of Z. Porter Wright. He may not know much about it, but no one will ever find it out.

Something Else to Take or Leave

IF you read the October outbreak of this page, you were peradventure or possibly mayhap interested in the story of the unusual musical composition purchased by Mr. Norman Leigh. You were also and likewise interested in the unusual state of mind and pocketbook which would permit a person of Mr. Leigh's known or at least suspected sagacity to invest in the remarkable conglomeration of notes and bars we reproduced to show what Brother Leigh regarded as four bits' worth of music in his own money.

All of the queer and sordid details of the transaction were scribed on this page in October by George Allaire Fisher. If perchance you did not read the page or story in October, our present purpose will be served and you will think just as highly of Brother Leigh, *nee* Arthur Cleveland Morse, if you take our word for it that we offered two prizes — an autographed photograph of Arthur Leigh and a year's subscription to Melody — to the first person from whom we received an exposition of the meaning of Mr. Morse's quarter's worth of music.

We have only estimated the number of replies we have received, but apparently it is the consensus of opinion of the entire population of the United States, with the exception of the few who do not read our magazines, that the true meaning conveyed to them by the music purchased by Norman was that Arthur is a sucker.

The answer is unanimously correct. Arthur admits it. Norman admits it. We admit it.

The question is, who gets the prize? Obviously, it is impossible for us to put all of our readers on the free list without automatically going out of business, in which case there wouldn't be any free list on which to put the dear readers. This would be a manifest injustice to our advertisers and altogether unfair to subscribers who are in arrears.

While we are endeavoring to find a solution that will let us out of this predicament, we are keeping faith in the matter of supplying an autographed photograph of Arthur. The picture was taken several years before Arthur found it necessary to shield his identity at certain times behind the *nom de plume* of Norman Leigh. Arthur himself has to say of the photograph that it was taken at the only period of his career when he was popular with the ladies.

MR. ARTHUR CLEVELAND MORSE
(From an early photograph)

Here is the picture. Feast your eyes upon it and try to realize that these are the same features worn by the person who concocts so many pieces of music that he keeps two names busy holding down the upper left-hand corners.

The autograph? We have to confess that Arthur with his usual talent for doing things in an original, not to mention wrong way, wrote his name on the back or rear side of the picture, and the signature does not show on the engraving. You can take it from us that this is no drawback.

Regarding the Orchestra Monthly, the students use the orchestration in the class-room; arranging, and instrumentation is excellent. Violins enjoy the obligato parts. The parents read the magazines at home, and it "educates" them so that we get better support from such homes. We don't have to argue with parents; the Orchestra Monthly does that for us. *It answers all their questions.* I expected this would happen.
—Rudolph Hall, *Professor of Music, New Haven Institute, Hartford, Conn.*

Melody is a splendid magazine for musicians and every issue contains interesting articles and items, as well as musical compositions which I find very useful in my work as organist at Selma Theater. The Jacobs' numbers in my library have helped me greatly to give the service in my work which is necessary to hold the position which I have had the past two years.
Florence K. Reese, *Selma, California.*

Enclosed please find money order for two-year renewal subscription to Melody. Thank goodness for your expiration notice. We get as much fun as knowledge out of the breezy articles. Tell Mr. del Castillo that nobody around here hates his broadcasting, and please, we'd like to hear *Liebesfreud* by Kreisler some time.
— Margie C. Wallace, *Baltimore, Md.*

Kalamazoo, Mich. — Major Aaron Miller, who has long been an active executive in the Kalamazoo Council of the Boy Scouts of America, passed out of this existence November 8. Major Miller was a veteran of the Civil War and for many years was the leader of the Kalamazoo Boy Scouts Band. His untiring faithfulness, understanding of and affection for boys in general, and his long experience and ability in band work enabled him to organize this band and build it up to the place where its standing as a band was of the highest. Under the Major's direction, the band has engaged in several important tours including an important part in the G. A. R. encampment program and a trip to Boston during which they played for the Governor and his staff and were received at the State House. The qualities exemplified by Major Miller in his daily life and in his contact with his boys were such that they thoroughly endeared him to everyone who knew him. That he will be sadly missed by all of his friends and associates goes without saying, but the work he did so well and so cheerfully will stand as a monument to him for many years to come. Mr. J. Meyer of Kalamazoo has been selected to take over the work of Major Miller as director of the Kalamazoo Boy Scouts Band.

SPOKES FROM THE HUB

NORMAN LEIGH
SPOKESMAN

THE EDITOR, being a mid-westerner by birth and training (we almost said preference) naturally knows more about the town of our nativity than we do ourselves — and here is proof positive. He has just pointed out to us certain facts of which we have never taken cognizance. These facts have to do with the wide field covered by the Hub in musical activities, and by musical activities we not only refer to performances of music but to the production of those things that make these performances possible.

NORMAN LEIGH

Take for instance the manufacture of musical instruments: it is not generally known, or if known, not generally reflected on, that we are able, with the possible exception of the bassoon, to equip a symphony orchestra from our factories, and in many instances equip them with the best the market offers; we make one of the four or five leading pianos of the world, and a certain movie organ not unknown to the cognoscenti, is a Boston product.

When it comes to music publishing we take an extra long breath and blow the following blast. As a community of music publishers we are the tiger's stripes. Although our haughty sister, New York, can lay greater claims than we do to the writing and publishing of popular music, in the matter of heavier fare we produce more to the square inch than any other city, town or hamlet in the universe. Lest we be accused of a modesty which we do not in the least affect, let us remind you of the fact that the Walter Jacobs Magazines lend luster to this record. Hallelujah!

Now this last paragraph might be looked upon as an inexcusable exhibition of civic brass if it were not for the fact that it is largely true and leads us easily, if not gracefully, to the following: being, as we are, one of the large music publishing centers of the world, it is naturally to be supposed that we should have an extremely efficient organization connected with that industry — and that is exactly what we have in our Boston Music Publishers' Association. This association has led many of the fights for betterments in the trade and has generally succeeded in getting what it was after. Certain of these reforms have not only been of benefit to the publishers themselves but have also been of great value to the purchasing public. There is no question but that an active organization of this nature is of inestimable value to any industry; one has only to consider the development of the California fruit trade to perceive plainly what can be accomplished by co-operation, and although the comparison of fruit with music may cause an uneasy stirring in the gastronomic machinery of the long-haired brethren, nevertheless the cruel fact must be faced that the publishing and selling of music is a business and is subject to all the ills that business is heir to, besides being prone to suffer from a few specialized diseases of its own. With such conditions holding, concerted action within the trade is not only advisable — it is quite necessary if the industry is not to become the victim of those self-generated toxins which attack all industries.

Probably the most dire ailment from which the publishing fraternity (outside of the "popular" field) is suffering at the present moment is that distressing affliction yclept "Sleeping Sickness." When one considers the amount of insidious propaganda at large in this fair land, to furnish people with all sorts of information of which they previously had no inkling, in order to sell them certain articles for which, up to that time, they had shown no excessive eagerness to buy, it becomes quite apparent that here is an angle of merchandising well worthy of study by the publishers of good music.

The public has been successively and successfully sold on the idea of vegetable iron, loose teeth, halitosis and vitamines. The result has been to enormously increase the sale of raisins, dentifrice, mouth-wash and tomato soup.

Why not apply this idea to the sale of music? Why not letters a foot high on convenient hoardings presenting the interesting question, *Do you know that eighty-five per cent of the inmates of our penal institutions never had a musical education?* Or *Buglers Make Poor Burglars,* with explanatory text, or yet again one of those sexy things—toothsome flapper, ardent fiddler, with the caption, *He Won His Wife with Wieniawski.* Why not?

The market for music is naturally restricted and if more music is to be sold this market must be enlarged. The problem is how to do. The way has been blazed by our sagacious manufacturers of hygienic soaps, paper rugs *et al.* In such a campaign, trade associations are invaluable, individually and collectively.

The Boston Music Publishers' Association has invited the dealers and publishers of the country to a convention here next summer. It would appear that this ought to be an excellent opportunity to present some such idea to the visiting lights. We respectfully offer the suggestion.

THE DETROIT SYMPHONY ORCHESTRA, Ossip Gabrilowitsch, conductor, paid our shores a visit on Monday, December the 6th, with the following program: *Overture to Leonore No. 3;* Schumann's *D Minor Symphony;* five "*Intermezzi Goldoniani*" for strings by Bossi; Chausson's *Viviani* and Rimsky-Korsakoff's *Capriccio Espagnole.*

An unfortunate train of circumstances prevented our attendance and we are therefore unable to present personal impressions of the performance; however, the critical brethren appeared pleased, if their published opinions mean anything; even the sourest of the fraternity made approbative gestures in his morning's review. From this we take it that the performance was all that it should be and perhaps even more.

It is an excellent thing for any community boasting a symphony orchestra of its own to listen occasionally to that of another; it is very apt otherwise to become the victim of a somewhat supercilious chauvinism, an unfortunate frame of mind as must be granted. The best corrective for this distressing *malaise* is the realization that other, if distant cities, are possessed of musical organizations that are not to be despised — not in the least.

EILI EILI has at last come into its own: that is to say it has been honored with the attention of the musical body-snatchers who operate so extensively in this great Republic of ours. We refer to those active gentlemen engaged in the harrowing task of exhibiting the bare bones and mangled corpses of the classics to the patrons of hoofing establishments. The macabre vision of the reverend Hebrew gentleman referred to above, displayed to a local gathering of willful epileptics, was announced as an original "adaptation of the Jewish hymn."

We respectfully suggest that there is a rich harvest awaiting the intrepid explorer who will rape the musical catacombs wherein lie, in what must be to him and his kind a distressing state of dignity, the as yet unmolested bones of Gregorian Chant.

MOVIE ORGANISTS missed an enthusiastic patron by the mere matter of a century or so, as witness the following extract from the will of one Thomas Brattle, an early Bostonian who, in bequeathing the first organ ever heard in New England, placed the following conditions on its acceptance: "if they shall accept thereof and within a year after my decease procure a Sober person that can play skilfully thereon *with a loud noise.*" (The italics are ours.) Whether the terms of its rejection by the church to which it was left are to be taken at face value or whether there were some doubts on the part of the church fathers, in those humid days, as to their ability to procure a "Sober person" to make the "loud noise" will never be known. Reject it they did, however, in the following manner: "with all possible respect to the memory of our deceased Friend and Benefactor (voted) that they did not think it proper to use the same in the public worship of God." Upon this somewhat sniffish repulse of the deceased Thomas's evidence of good will the organ went to King's Chapel in accordance with the terms of the document quoted from. After forty-three years of, it is to be hoped, satisfactory and unrestrained tonal exuberance it was taken to Newburyport to remain there for a period of eighty years, finally being bought for $450 for a chapel in Portsmouth. It is to be noted that the longevity of organs is somewhat on the wane.

DON JUAN, lyric by Harry Lee, music by Dr. William Axt of the "Capitol Family." Copies of this song are to be found on display in company with other articles of commerce in those towns where the picture of the same name is being shown, and are free to such persons as are unwary enough to pick them up and carry them home. Furthermore it is announced on the title page that it is the theme song of the aforementioned picture and is sung by Anna Case (as witness portrait) formerly of the Metropolitan Opera Company. "Where sung?" We owe nothing in our lineage to Delphi and are therefore silent on the matter.

It is known to some that the subject of *Don Juan* was once treated by a man by the name of Byron. Although sufficiently daring in some respects the lame poet would have hesitated before attempting to rhyme "now" with "you" as has Mr. Lee. It must be admitted, however, that our present lyricist has reflected a bit of the warmth shown by his predecessor, because we note the following:

"She waits your returning
O brave one and burning
She looks for you, longs for you, loves you."

Whether it is the fickle Don who is in such a highly combustible state, or the looking, longing, loving female referred to in the text, is shrouded in impenetrable gloom by a dubious syntax. Dr. "Billy" has produced an adequate if not inspired tune.

This whole matter has the tendency to cause a twitching of sensitive nostrils. Not that the song, inept as it is, is much worse than many of its ilk, but we hear such strenuous tootings on the art-motif by the frenzied press agents of our motion picture kings, that the monumental exhibition of poor taste shown by the association of a song of this type with a picture touted as an artistic achievement causes pain in the remoter regions of our digestive system.

In its lack of sense for the fitness of things it is of a piece with the act of one of our semi-public characters who, suddenly becoming wealthy beyond his capacity for readjustment, could find no better way of expressing his good fortune than by consuming huge quantities of mince pie and champagne for breakfast.

It may be that certain of the gentlemen who control the exploitation of motion pictures have so lately scrambled up onto the footstool of Art that they have not yet found time to divest themselves of some of the vulgarities which, in their haste, they brought along with them; or possibly they believe that these same vulgarities are good business, which of course may be so. However, we are not concerned with the business aspect of the matter, but are simply pointing out that this combination of highfalutin' press-agenting for the sublimated Motion Picture as an Art Form on the one hand, and such low monkeyshines as the song aforementioned on the other, raises in the breasts of discerning folk an almost irresistible desire to apply the slapstick with a resonant and gratifying earnestness. Gentlemen, a trifle lower, please!

RECENTLY we had to tell a heartrending tale of Morey Pearl and the Vindictive Female. Much worse has now to be recorded.

The annual disturbance between the Freshmen and Sophomores of the Massachusetts Institute of Technology was foreshadowed this year by a little discussion, during the course of which arguments in the form of tear bombs were plentifully advanced. The warmth of fraternal feeling engendered in the breasts of the participants by the settlement of their difference of opinion was such that the confines of the college grounds were felt to exert a somewhat cramping effect upon its full development, and therefore these innocent young lambs burst forth from the pen of learning and proceeded to attempt the impossible feat of razing the city of Cambridge in one evening as an earnest of their common esteem. It must be admitted in full justice, that they did a very creditable job, everything considered.

Convinced, at length, of the improbability of their being able to level the town in the short space of time at their disposal, a goodly portion of the celebrants boarded a tunnel train for Boston and upon arriving at their destination dismembered the same and carried it away for souvenirs. At this point someone suggested a dance. Ah, me!

Do you now perceive the storm clouds gathering above the head of the luckless and blissfully ignorant Morey, who, with indefatigable zeal, was engaged at that moment, nided and abetted by his good orchestra and true, in his nightly task of making the old feel young and the young feel foolish? Reader, you have guessed it! It was the "Tent"—Morey's famous Temple of the Dance — that was picked as a setting for the exhibition of these festive gentlemen's double-jointed skill. Like the Seven Plagues of Egypt they descended upon it, and when their little party was over they left behind them a scene that even the most hard-boiled and callous sheik would have found difficulty in contemplating without feelings of pain, not to say sorrow. Morey being neither hard-boiled nor callous and certainly not a sheik, of Araby or Elsewhere, made no attempt to restrain the expression of his outraged sensibilities. Let us withdraw. The chaste columns of this magazine are not for such scenes as now disclose themselves. Suffice it to say that this little exhibition of high spirits on the part of these earnest young seekers after knowledge, resulted in damages to the tune of 3,000 smackers.

Morey is not superstitious, nevertheless we are going to send him a truckload of rabbits' feet.

Things go by threes, you know.

PAGE MR. WHITEMAN! Michail Mordkin, who with his ballet company of fifty exponents of chirographic mysteries, recently played an engagement at the Boston Opera House, is quoted in our veracious press as being of the opinion that the practice of ballet dancing is conducive to the restoration of a supple and plainly discernible waistline, and should be cultivated assiduously by the rotund portion of our male population. Lest these gentlemen should harbor unworthy thoughts as to the company in which they might find themselves if this advice were followed, Mr. Mordkin goes on to say (through an interpreter) . . . "These men recognized the fact that dancing is not necessarily a feminine art. In Russia, dancing is regarded as a profession worthy of any man, like for instance, a shoemaker, a butcher, a baker, and all the rest." (After this no one can deny the Russians an admirable liberality when it comes to the matter of professions!)

We hope that this falls under the eye of Mr. Paul Whiteman. We believe he would feel grateful for the tip. As for us, if he should succumb to the influence of Mr. Mordkin's theory, we would like to be a little fly on the ceiling and be able to observe, all unmolested, the leapings and cavortings of P. W., arrayed preferably in pink fleshings and white maline. Hot Papa!

R. S. STOUGHTON, well known to our readers for his charming music published from time to time in this magazine, recently in a joint recital with Miss Pauline Bannister, broadcast over WTAG a program, which, with one exception, was made up entirely of his own compositions.

Follows the program:

Piano solo, *Tallahassee Nights* (a Southern Bacchanalle) by R. S. Stoughton; soprano solo, *Rose of All the Flowers that Bloom,* Pauline Bannister; piano solos, *Parfum Exotique* (Valse) and *Lolita* (Argentine Tango), by Mr. Stoughton; soprano solo, *Bowl of Blue,* Miss Bannister; piano solo, *Luanita* (South-sea Dance), Mr. Stoughton; soprano solo, *I List the Thrill in Golden Throat* (from opera *Natoma* by Victor Herbert), Miss Bannister; piano solos, *Seaweed Dance* (from Ballet "Spirit of the Sea) and *Zoraida* (Moorish Dance), Mr. Stoughton.

Mr. Stoughton's compositions have been well represented on other radio programs, including those of the Whitall Anglo-Persians under the direction of Louis Katzman, who just recently used *Louisiana Nights* and *Zulaikha.* Stoughton has to his credit the somewhat impressive number of one hundred and ten compositions. From his pictures I should say that he still had time for a few hundred more before the blight of old age manifested itself. These one hundred and ten compositions comprise songs, piano pieces, church cantatas, organ recital pieces and interpretive dance music. Charles Courboine, the well-known Belgian, has found a place on his programs for some of the organ numbers. The music of two ballets, *The Spirit of the Sea* and *Vision of the Assouia* (the latter Algerian in character) were written to order for Ruth St. Denis and Ted Shawn.

It is in Oriental music that R. S. S. finds his preference, and he is singularly adept in his ability to project the sensuous and somewhat musk-laden atmosphere of a languorous East into the musical plane. As a brother composer I have considerable respect for Mr. Stoughton's flair for a nicely-colored chord, and also for a neatness in workmanship that is so often neglected in the lyric field, the which is his chosen *mitier.* He received his musical training at the hands of Arthur Knowlton and Everett Harrington of Boston. It might be said in closing that more money slips through his hands during the course of a year than any composer, quick or dead, ever dreamed of handling in a lifetime. You see, by day he functions as a bank teller!

ETHEL LEGINSKA, pianist and conductor, has lately been paying her respects by word of mouth and in the daily press to that monster in musical form, "Jaaahz," with the broadest of broad "a's." Poor old Jazz! When any highbrow musician or critic wants a little extra publicity all that it is necessary for him to do is to open his mouth and spew forth a lot of vitriolic nonsense against, or bleat equally abortive strophes for, this much discussed article of American commerce. In the meanwhile Jazz goes serenely on its way, oblivious to either praise or blame, to the evident great glee of its devotees and a correspondingly large profit for its exploiters.

THE TRUMPET PLAYER

Conducted by VINCENT BACH

TUBA VALVES AND FINGERING

Certain notes on tubas can be obtained by employing two different methods of fingerings. For instance, on the E♭ tuba, G♯ (4th space bass clef) can be obtained "open," "valves 1 and 2," "valve 3," or "valves 1, 2 and 3." Now it would be better to use "valves 1 and 2," but I understand that on tubas with "enharmonic" valves any of the above fingerings would be good. This leads to the question — Are tubas built with "enharmonic" valves? — C. W. A.

It is correct that on the E♭ tuba, you play the G♯ (4th space bass clef) open. It is the best way to produce this note. If played with the first and second valves, the note will be slightly sharp, if played with the third valve, the note will be a little flat, providing the valve slides are a little longer to temper the scale. If the first, second and third valves are used together, this note will be entirely out of tune. It would be too flat, if the slides are cut to the right length to temper the scale, or it might be in tune or too sharp if the individual valve slides are cut to play individual valve tones in tune. In any case, the valves should be used as little as possible. Whenever possible, produce the notes open: they will be purer and freer than valve tones, which necessitate the air traveling through piston linings and various slide crooks.

The writer does not believe in "enharmonic" valves for the reasons above mentioned. It is unfortunate enough that we know of no other way to produce instruments without twisted tubing so that the tone could travel, as in a slide trombone, through only one curl. "Enharmonic" valves, which have additional tubings and crooks, cannot possibly play as freely as a plain rotary or piston valve. There is no need for them, as any player who cannot play his instrument in tune by using the slides and lip muscles correctly, *should not play* a brass instrument.

When playing F♯ (4th line bass clef) the instructor I have states that the valves to be employed are "2 and 3," but when playing G♭ (4th space bass clef) "valve 2" would be best. Now I appreciate the fact that there is a difference between F♯ and G♭, but I thought that brass instrument manufacturers of today tempered the scale so that both tones would sound alike, just as the piano tuner adjusts the vibrating string so that the black key can be used to produce F♯ as well as G♭. So why this suggestion as to the change of fingering for the same note?

Reply to question 1 applies also to question 2. Simpler fingering should be used. Play the F♯ (4th line bass clef) with the second valve. Also play the G♭ (4th space bass clef) with the second valve. Of course this tone can also be produced with the second and third valves but on account of the additional length of slide tubing and crooks, the tone will be more dull. Therefore, preference should be given to the second valve. It is not quite possible to assure you which of the two combinations will be in better tune. This depends on the proportions of the instrument and on the length of the valve slide, which are not the same in different makes of instruments; nor *can* they be the same in instruments of different bores. Even if a manufacturer attempted to temper the scale to enable you to play the E♭ in perfect tune by using the second and third valves, this same combination might not give you perfect tuning if you played the C♭ or low F♯. A piano tuner can easily temper the scale because each tone need only represent two or three equivalent tones of a similar number of vibrations, while on a brass instrument you play with each fingering a number of different tones.

Holdredge, Nebraska. — As a feature of the third anniversary celebration of the installing of Radio Station KFKX in Hastings, the merchants of that city staged a tonal battle "on the air" that was novel and unique. It was a band contest at which the selections of the several competing bands were broadcast as each lined up and contested for musical supremacy with three numbers: a march, serenade and overture. The contest was based on the three points of appearance, music and playing ability, and the first place was won by the Holdredge High School Band under its able director, Mr. T. H. Lynch. A parade was held during the evening with all the contesting bands participating, and the formation and marching of the Holdredge players, which was conceded to be on a par with its playing, was taken into consideration by the judges when awarding.

Los Angeles, California. — The confraternal spirit of music that should be mutually existent between musician-colleagues, and which in the instance of two active, veteran band directors of distinction is strongly existent, was graciously exemplified by one of them on Saturday, November 6, 1926. On that date — as a music tribute to his distinguished conductor-colleague, John Philip Sousa — Bandmaster Herbert L. Clarke and his remarkable Long Beach (California) Municipal Band presented an *all-Sousa-program* at the first of a series of afternoon and evening concerts projected for the present winter season. The famous March, *Semper Fidelis*. Selections from the popular opera, *El Capitan*. Suite, *Dwellers in the Western World:* (1) *The Red Man;* (2) *The White Man;* (3) *The Black Man.* Historic Scene, *Sheridan's Ride*. A poetic fancy built upon the oft-quoted "I, Too, Was Born in Arcadia." Sextet from *The Bride Elect*. Solo for saxophone, *Fanny. Presidential Polonaise* — these were all heard at this concert and thoroughly enjoyed and appreciated.

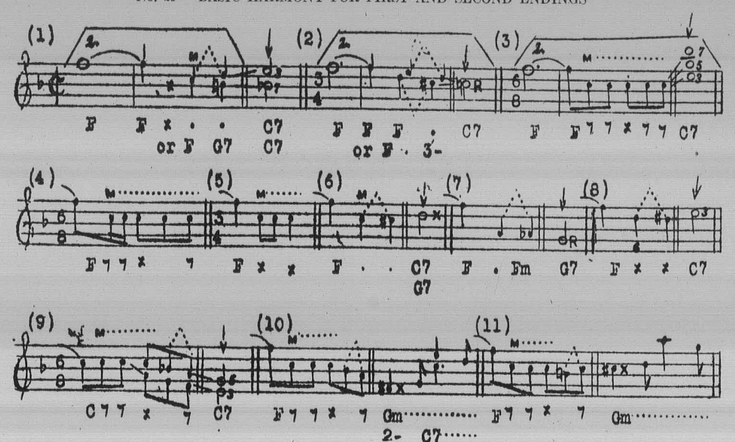
The beautiful sextet from *The Bride Elect* was played by the band's brass sextet: George H. Tyler and Floyd R. Hoose, cornets; Vito Pinto and Donald E. Ellis, baritones; Frank H. Gillum and O. L. Spencer, trombones. A pleasing touch of sentiment was added by Bandmaster Clarke's selection of the leader of his saxophone section, Harold B. Stephens, as the feature soloist; for Mr. Stephens, who has recently rejoined the Long Beach Municipal Band after a tour with Sousa, is one of the youngest artists ever featured as a soloist by the great bandmaster. Most assuredly it was a memorable occasion. —*M. V. F.*

Ithaca, New York. — The Conway Military Band School recently presented Patrick Conway and his School Band in the first of a series of Sunday Afternoon Band Concerts projected for the season of 1926-1927 in the Conservatory of the Little Theater. An ensemble of forty-nine players played the following program: Overture, *Merry Wives of Windsor*, Nicolai. Cornet Solo: *Sounds from the Hudson*, Clarke, by Lester Bascom. *Ballet Suite:* (a) "Scarf Dance," (b) "Variation," (c) "The Charmer," Chaminade. Trombone Solo: *Gaiety Polka*, Hartley, by Acton Osling. *Victor Herbert's Favorites*, Lake. Baritone Solo: *Invictus*, Huhn. *French Military March*, Saint-Saens.

Popular Talks on Composition

By A. J. WEIDT
Adapted from Weidt's Chord System

No. 25 — BASIC HARMONY FOR FIRST AND SECOND ENDINGS



THE basic harmony on the first beat in both the first and second endings of a strain must always be tonic, although passing chords can occur on the beats following. Examples No. 1 to 3 show a second ending. Notice that a sustained note (tonic) occurs in the first measure of each example, and is tied to the first note (tonic) in the following measure. The open notes in the measure following indicate, for a better illustration, first note at the beginning of the second strain (see arrows). N. B. The harmony at the beginning of the second strain is, in this case, dominant. The last two notes (up beat) with the stems up indicated by the dotted lines in No. 1 and the other examples show a diatonic movement from the mutual tone to the third (E) of the dominant (C7) chord. *Note.* The "up beat" consists of one or more notes occurring before the first complete measure of a strain. The notes with stems down lead chromatically to the seventh (B♭). In this case, a passing chord (G7) can be used. See the lower row of letters. The dots following the letters indicate a repetition of the chord.

A. J. WEIDT

In No. 2 there are also two ways of leading to the root of the dominant (C7) chord. The diminished chord (3-) is used as a passing chord where C♯ occurs. In No. 3 where no "up beat" occurs, the mutual tone, which could also be written *Sva ad lib.*, occurs consecutively, and can move to either the third, first or seventh as shown by the connecting lines. The first measure of the examples from No. 4 on is omitted to save space. No. 4 is a variation of No. 3, and No. 5 shows the rhythm used when the mutual tone occurs in 3/4 time. In common time, another quarter note would be added on the 4th count. When no "up beat" occurs the harmony is omitted after the first count and rests can be substituted as shown by the rests following the letters in Nos. 3, 4 and 5. In No. 6, the passing note (D) may be harmonized as either the dominant (C7) or the first relative dominant (G7), depending on what follows it. No. 7 shows a melodic progression to G, harmonized as G7, and No. 8, a chromatic movement beginning with the sixth (D) to the third of the chord indicated.

In Nos. 9 to 11 the mutual tone must be repeated until the "up beat" begins (See M——). In No. 9 the notes with the stems up lead to the fifth of the dominant (C7), and with stems down to the third of the dominant. The second measure of Nos. 10 and 11 indicates the first measure of the second strain, beginning with a passing note, which can be harmonized (in No. 10) as Gm, if the notes with stems up are used. Using the notes with stems down F♯ is harmonized as 2- and the dominant C7 chord is used. No. 11 shows another passing note at the beginning of the 2nd strain, harmonized as Gm.

When writing a march, waltz, fox-trot, etc., the selection usually consists of three strains or parts. The third strain of a march, and occasionally a waltz, is called the trio, and in this strain the rhythm should be a decided contrast to that of the first two strains. Sustained notes are used with good effect in the trio of a march or a waltz. The first two strains usually consist of 16 measures each in a march or waltz, and the trio should consist of 32 measures. Occasionally, the first strain of a waltz has 32 measures. The introduction can consist of 8 or 16 measures. An introduction to the trio may be either 4 or 8 measures but seldom more. An interlude of 16 measures sometimes occurs after the trio of a march, after which the trio is repeated. A coda of 8 to 16 measures is often used as a special ending to a waltz. It is important to memorize the following rules of key progression from one strain to another: When the first strain begins and ends in the tonic (key of C), the second strain can be in the *dominant* or next relative key (G), or the strain can still remain in the tonic (key of C), providing:

(1) The harmony in the first measure is dominant (G7).
(2) The relative minor to the subdominant occurs (Dm).
(3) The entire strain is in the relative minor key (Am).

In this case, there must be a repetition of the first strain in order to modulate correctly to the trio, which is usually in the sub-dominant key (F).

N. B. The last chord in the second ending of the minor strain must be the dominant 7th (G7) to modulate to C for a repetition of the first strain. When the second strain is in the key of G, the last chord must also be G7 for the same reason. It is necessary to repeat the first strain before beginning the Trio.

SPECIAL NOTE: — The key modulation must move to the next relative key — (either dominant or sub-dominant). A skip is prohibited, i. e. from the key of G to the key of F or C to D, etc. Remember that if the second strain begins with a dominant 7th chord, it usually ends with the tonic chord and is considered as being in the tonic key. The first strain can also *begin* with the dominant 7th.

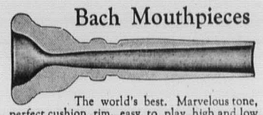
SUMMARY: — The *tonic* key is the key in which the first strain is written. The dominant key is used mostly in the second strain and the sub-dominant key for the Trio or third strain.

Indianapolis, Ind. — The Indiana Golden Rule Orchestra recently gave a concert at the First Presbyterian Church in this city. The program was broadcast through WFBM. This orchestra is under the direction of Leslie C. Troutman, who is also director of the Indianapolis Community Orchestras of more than two hundred young people. As part of the program, three numbers from J. O. M., *Golden Glow*, by Weidt, the Hildreth arrangement of Handel's *Largo* and of Beethoven's *Turkish March* and the *Boston High School Cadets March* by Sordillo were used. Mr. Troutman says that after the program, nearly fifty requests were received for further information about the *Boston High School Cadets March*, so favorably was it received by those who heard the program. Mr. Troutman has developed his orchestra to the place where they are an important part of Indianapolis' musical life. Under the capable leadership, these young people play with the effectiveness and verve of routine professionals.

Framingham, Mass. — The Framingham Rotary Club Boys' Band in addition to pleasing and delighting the audiences with its concerts uses these same concerts in the most constructive sort of musical missionary work. They recently gave at Weymouth, Mass., a concert in the school auditorium which was arranged by the school authorities to stir up local interest in Weymouth in the boys' band idea. If anything could invite local support for a boys' band, the excellent music and fine appearance of the many young fellows in the Framingham Rotary Club Boys' Band would do so. Under the management of George W. Cokell, who is chairman of the boys' work committee of the Framingham Rotary Club, this band is always interested in concerts that are planned for them, having such a definitely constructive musical purpose. This boys' band is under the leadership of the capable and experienced bandmaster, Theron D. Perkins.

Boston, Mass. — The standards of the National Conservatory at Paris, France, are necessarily very high. It is the intention of the Conservatory authorities to accept for enrollment only those students who show definitely that they have unusual musical ability and certain promise of a noteworthy musical future. The achievement of Yale White, a fourteen-year old boy from Worcester, Massachusetts, in being accepted by the National Conservatory at Paris as a student is all the more remarkable when this necessarily severe standard of scholarship maintained by the Conservatory is taken into consideration. Entrance to the Conservatory is only possible after a severe competitive test which is passed upon by those members of the Conservatory faculty who specialize in the subject of the examination.

Master White has selected the clarinet as his instrument and studied for some time with Paul Mimart of Boston, clarinetist with the Boston Symphony Orchestra. After arriving in France with his father, he spent several weeks in intensive work with some of the leading French clarinet players and came through his Conservatory examinations with flying colors. The course upon which Yale is entering is for two years and during that time he will study with the finest clarinet instructors in what is known as one of the leading Conservatories of the world. His future, barring ill-luck, is assured, as Paris Conservatory clarinet graduates have practically the refusal of the most desirable playing positions there are. It is of interest to note that Yale plays one of the new type Bettoney silver clarinets and used it in his competitive test in the Paris Conservatory.



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ARE YOU SATISFIED with your sight reading of music? If not, write MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, Ohio (tf)

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WELL-SCHOOLED FLUTIST AND PICCOLO PLAYER (Conservatory training) who knows the meaning of tune, tone and style desires to hear from musical organizations playing the better class of music. Can feature flute and piccolo solos. Well educated and best of references regarding character, ability, and stability. In present situation nearly seven years. Married; age 36; music to be a side line and business inducements permanent with a future. Permanence essential as my wife and I prefer a home of our own as in the past. Address FLUTIST, Box 102, care of Jacobs' Orchestra Monthly, Boston, Mass. (1)

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AMATEUR BAND or ORCHESTRA in need of a director will do well to communicate with A. D. SMITH, Humboldt, Neb. Thirty years in band and orchestra work. (11)

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POSITION WANTED by a good trap drummer and xylophonist, either band or orchestra engagement considered. I am capable of rendering some fine xylophone solos. No faking on the traps. I play strictly according to the music. — GORDON AASGAARD, Lake Mills, Iowa. (11)

WANTED — Solo cornetist for established industrial band; employment for textile worker, preferably weaver or loomfixer; or for clerk. Members of A. F. of M. preferred. Other players communicate if interested Service department, ABERFOYLE MFG. CO., Chester, Pa. (11)

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THE FLUTIST

Conducted by VERNE Q. POWELL

ALTHOUGH in ensemble the flute is a very beautiful and necessary member of the great instrumental choir, it is none too generally known and cared for in these days of the more boisterous and riotous in music, and even when at its greatest beauty as an instrumental solo-singer it possibly is less so — except perhaps with those to music born. The flutist who can hold and delight an audience through an all-flute program of seven numbers is the exception rather than the rule, yet there are many flute soloists who can and do so charm, and the object of this writing is to present one such to the flute-loving readers of this magazine.

JOHN MacKNIGHT

On Tuesday, October 19, 1926, *The Bedford Music Association* of Bedford Hills, New York, presented Mr. John MacKnight in an all-flute concert, with Miss Marjorie Church as accompanist. Mr. MacKnight played the following program: "Scene" from *Orpheus* (Gluck); *Gavotte and Aria* (Loeillet); *Largo, Presto* and *Allegro* from the *Sonata in B Minor* for flute and piano (Bach); *Romance* and *Scherzo* (Widor); *Passacaille* (Rhene-Baton); *L'Enchanteur* (Hahn), and *Concertino* (Chaminade). Those who think the flute is capable of voicing in only *pastorale* or *lamentoso* tones should note the "presto," "allegro" and "scherzo" movements on the program, and also bear in mind that originally the gavotte was a lively French peasant dance, as was the passacaille of the earlier Italian people. The program speaks musically well for the flute, but leaves us to speak briefly of the flutist.

Mr. MacKnight is broadly known in instrumental circles as a flutist of accomplished artistry who has done much work in symphony, chamber music and solo playing. At the age of twelve years he began his flute studies in Boston under Arthur Brooks at the New England Conservatory of Music, and afterwards with Hennebains in Paris; he also studied harmony and composition for three years with Andre Maquarre, a Boston Symphony player and the second conductor of the famous Boston "Pop Concerts." In 1915 he was engaged as flutist with the Boston Symphony Orchestra, and played with that organization at the Panama-Pacific Exposition in San Francisco.

It was about this time that the effect of the World War was beginning to be seriously felt in America. This so distracted the mind of the flutist from music that during the winter of that year he could not force himself to take his art seriously enough either to seek or accept other engagements, so in a red-blooded spirit of adventure he hopped over into Canada and enlisted as a private soldier in the Canadian Infantry. He was seriously wounded when in France, and laid for many months in a hospital in England. Several months after the signing of the Armistice he was discharged from the Army and returned to Boston.

It indeed was a sorry return musically for this flutist. His own flute had been lost; the seriousness of his wounds had left him in a highly nervous and upset state of mind; and he virtually had given up any intentions of ever again playing as a professional exponent of the flute, until one evening when by chance a personal friend (an amateur flutist) handed him a flute, and after some considerable persuasion coaxed him into playing a duo. Whether or not the touching and handling of the instrument, together with the blowing of the first tones, brought about the "psychological moment" does not matter, but it was the crucial turning point for Mr. MacKnight, who states:

"From that very minute I realized that I had to take up the flute again! Naturally, I was rusty from not having touched or played the instrument for nearly three years, but somehow I seemed to have retained a certain technic. The darned thing sounded pretty good to me, and immediately all my interest in flute playing returned."

Following his renewed or revived interest, from that night on Mr. MacKnight has again been actively engaged in the field of professional flute playing — not only recovering all his former ability, but playing better than ever before. He was engaged by the Cleveland Symphony Orchestra, with which he remained for three years and then resigned in order to devote himself and his time wholly to solo work and chamber-music playing. That he is firmly convinced of the prominent position the flute should occupy in the catalog of musical instruments is apparent from his statement:

"You often hear it contended that the tone of a flute becomes monotonous. That may be the general impression conveyed by the playing of many flutists, but it can be played with a characteristic purity and brilliancy of tone, a variety of tonal color and phrasing that is anything but monotonous."

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FEBRUARY, 1927 *Volume XI, No. 2*

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WALTER JACOBS, Inc.
BOSTON, MASS.

25 cents
$2.00 per year
Canada $2.25 Foreign $2.50