MELODY

for the
Photoplay Musician and the Musical Home

FEBRUARY, 1927 *Volume XI, No. 2*

HENRY B. MURTAGH
Premier Organist at the World-famous Chicago Theater

ARTICLES

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MUSIC

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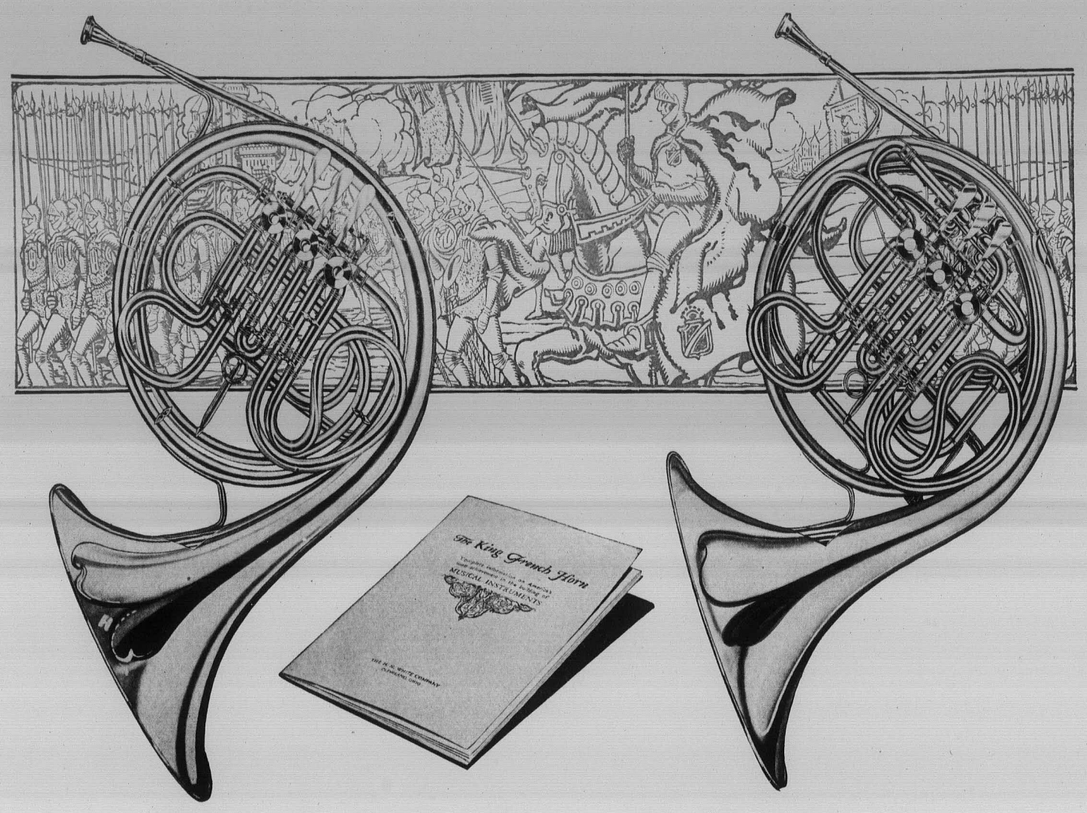

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Eastern Music Supervisors' Conference WORCESTER, March 9-11——(*See page 5*)

FEBRUARY MUSIC

IN JACOBS' ORCHESTRA MONTHLY

MOON MIST, REVERIE.....*V. N. Scholes*

Full orchestra and piano
Saxophone band
B♭ trumpet or cornet solo.
E♭ alto saxophone solo.
Plectrum banjo solo
Tenor banjo chords.

This number is one of the *Jacobs' Orchestra-Band Edition*, parts for all orchestra and band instruments sounding in the same key. The character of the number is well indicated by the title and sub-title, it being a number of the quiet melodic type, and correspondingly easy to play, although very effective when well-played. A saxophone band arrangement is included with the other parts and can be used as a separate musical ensemble with or without the piano, or as one of the orchestral choirs included in the complete orchestra.

SPUDS, NOVELTY MARCH.....*Lawrence B. O'Connor*

Full orchestra and piano, including saxophone ensemble.

A novelty march of considerable originality and uniqueness. The orchestra arrangement presented herewith also includes parts necessary for a saxophone ensemble.

BOSTON HIGH SCHOOL CADETS, MARCH..*Fortunato Sordillo*

Tenor banjo solo.

This number was recently presented in the ORCHESTRA and BAND MONTHLIES as one of the *Jacobs' Orchestra-Band Edition.* This tenor banjo solo is arranged in the original key, and the piano orchestra part can be used as an accompaniment, if one is desired. It will be remembered that the *Boston High School Cadets* is the number written by the Assistant Director of Music for the Boston Public Schools, Fortunato Sordillo, and dedicated by him to A. L. Rafter, Assistant Superintendent of the Boston Public School System.

IN MELODY

THE TIPSTER, ECCENTRIC MARCH.....*George L. Cobb*

An attractive march of decided originality by a well-known composer.

A SOLILOQUY.....*Frank E. Hersom*

A number of a quieter type, with sufficient musical attractiveness to make it valuable for use in the photoplay theater.

FANCY FREE, RONDO JOYEUX.....*Earl Roland Larson*

A well-written number that is fully described by its title and sub-title.

JACOBS' CINEMA SKETCHES

DISPUTE.....*Gomer Bath*

ENCHANTED GROTTO.....*Earl Roland Larson*

These two numbers are in the series of *Jacobs' Cinema Sketches.* The first number depicts effectively the atmosphere of controversy between a small number of people, while the second has an effect of mystery and the fascinating unknown.

IN JACOBS' BAND MONTHLY

MOON MIST, REVERIE.....*V. N. Scholes*

This supplement furnishes the complete band parts for the number already mentioned in the paragraph devoted to the music in the ORCHESTRA MONTHLY. This band arrangement contains the music for a complete saxophone choir.

GEN. MIXUP, U. S. A., CHARACTERISTIC MARCH *Thos. S. Allen.*

An interesting march that manages to be different from the usual run of such selections, written by one of the past-masters of this type of music.

Some Coming Articles

PROMOTING THE SCHOOL BAND AND ORCHESTRA
By LEE LOCKHART

MUSICAL GOVERNMENT OF THE WISCONSIN THEATER
By HENRY FRANCIS PARKS

THE OLDEST MILITARY CONCERT BAND
By ARTHUR RACKETT

WHAT SHALL WE DO WITH THE BANJO?
By GEORGE ALLAIRE FISHER

A BAND THAT CANNOT HEAR ITSELF
By FRED HIGH

DEVELOPING A VOCAL ORCHESTRA
By HARPER C. MAYBEE

ACOUSTICS OF THE CONCERT HALL
By LLOYD LOAR

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

HARMONICAS AS STEPPING STONES IN MUSIC
By MERTON NEVINS

Also Series of Articles by HERBERT L. CLARKE and JOSEPH E. MADDY

MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET

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VOL. XI, NO. 2

FEBRUARY, 1927

The Eastern Music Supervisors' Conference

Worcester, March 9-10-11

A Message to Every Devotee of Music Education

By DR. V. L. F. REBMANN
President of the Eastern Conference

ARE you perfectly satisfied with the general conditions under which you do your work, with its time allotment, with the standing of music as compared with other subjects in the curriculum, with the esteem in which your profession is held in your community, with your salary? If you are, then Eden is yours on earth; we congratulate you, we envy you a little, but we have another question for you, namely:

Are you informed about the latest development in methods of teaching, in matters of organization and administration; are you employing really trustworthy tests to measure the efficiency of your work, are you succeeding in extending the influence of your work beyond the confines of the school room; are you serving your fellow-workers by making available to them the results of outstanding experimental work which you may be doing?

If you can conscientiously rate yourself 100% in all the points mentioned, *we need you as a leader in the profession.*

Should you feel the need of aid in the problems of your daily labors, of information, inspiration and social contact with your fellow-workers in other communities, we recommend that you renew or continue acquaintance and affiliation with your Supervisors' Sectional Conference. Wherever you live you will be within easy traveling distance of one of the four great conferences to be held this spring. They have been so well advertised that it is hardly necessary to repeat the calendar, but here it is if you need it as a reminder: *Southwestern*, at Tulsa, March 2, 3, 4 and 5. *Eastern*, at Worcester, Mass., March 9, 10 and 11. *Southern*, at Richmond, Va., April 4–8. *North Central*, at Springfield, Ill., April 12, 13, 14 and 15.

DR. V. L. F. REBMANN

THE EASTERN CONFERENCE

While the general intent of this article is to inspire interest in the Supervisors' Conference on the part of the supervisors and all others interested in music education the writer is concerned more specifically with the Eastern Conference, and in view of the fact that a copy of this magazine will be received by every supervisor in the Eastern Conference territory I will use the space placed at my disposal to discuss a bit of Eastern Conference history and outline the program of the forthcoming session at Worcester.

Founded in 1917 by a number of New England supervisors, the Conference had its first meeting in Boston, May 8–11, with Albert Edmund Brown as president. The meeting places and presidents of later years are given as follows:

1919 Hartford, Connecticut.....Ralph L. Baldwin
1920 New York, New York.....Howard C. Davis
1921 Boston, Massachusetts.....George H. Gartlan
1922 Springfield, Massachusetts....Harry E. Whittemore
1923 Newark, New Jersey.....James D. Price
1924 Rochester, New York.....Louise Westwood
1925 New Haven, Connecticut.....Richard W. Grant
1926 Atlantic City, New Jersey.....George J. Abbott

In rounding out its first decade of existence, it seems eminently fitting that the Conference for its tenth meeting swing back to the state where it had its inception. And so, Worcester will house the Conference, March 9–11. The Hotel Bancroft will be the headquarters.

The session will be of more than usual interest, as questions of far-reaching importance will be decided. Having expressed in two previous meetings its desire for closer co-operation with the National and other Supervisors' Conferences, the Eastern must definitely decide upon the acceptance of the biennial plan of meetings, whereby all sectional conferences meet in one year, and the National in the following year, and whereby enrolment as an active member of the Eastern confers membership in the National without further payment. The acceptance by the Conference of this plan will usher in a new era of co-operation, the supervisors of the entire country being united in one great body and giving each sectional conference the benefit of the prestige, man and mind power of the entire organization.

NEW ENGLAND'S ON THE JOB

The New England Festival Association will propose to the Conference a method of procedure through which that organization may receive our support in the great service which it renders to Music Education through its admirable festival.

The program of the meeting has been built upon the following basis: A maximum amount of opportunity for observation and discussion, few, but eminent speakers in general sessions, superior entertainment in the evening. It follows in detail:

EASTERN SUPERVISORS' CONFERENCE PROGRAM

All Events Will Begin and End on Schedule Time

TUESDAY, MARCH 8

Evening

Informal Meeting in the Lobby, Hotel Bancroft.

8:00 P. M. Meeting of Executive Board.

WEDNESDAY, MARCH 9

Morning

9:00 A. M. Visitation to Worcester high, junior high and grammar schools.

10:40 to 11:45 A. M. Broadcasting of a program of music appreciation by Station WTIC (Travelers Insurance Co., Hartford, Conn.), under the direction of Dana S. Merriman.

Afternoon

1:30 P. M. Formal Opening of the Conference, with addresses by the Mayor, Superintendent of Schools of Worcester, and the President of the Conference.

2:30 P. M. Preliminary Business Meeting.

3:00 P. M. Chorus Laboratory Period, under the direction of Albert Stoessel, conductor of the Worcester Festival Chorus and the New York Oratorio Society.

3:45 P. M. Address, "The Power of Music in the Development and Uplift of Man."

4:30 P. M. Visit to Publishers' Exhibits.

5:30 P. M. Informal Initiation, Phi Mu Alpha, Sinfonia Fraternity.

Evening

8:35 P. M. Concert by the Classical High School Glee Club and Orchestra. Showing of Moving Pictures of the New England Festival with explanatory remarks by Mr. Clifford V. Buttelman, Secretary, New England Festival Association.

10:30 P. M. (and every following evening): Community singing in the lobby of Hotel Bancroft, led by Arthur F. A. Witte.

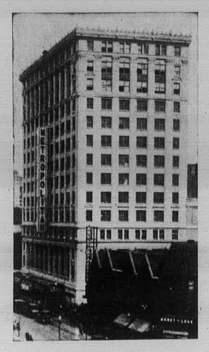
(*Continued on page 20*)

"The Music's The Thing"

Music Makes the Show Go at the Metropolitan, New England's Publix Theater De Luxe

By George Allaire Fisher and Z. Porter Wright

THE show was on when we plumped into our seats half way down the center aisle — not more than a half block from the stage and goodness knows how far from the street entrance. We were sitting directly behind two of the most generous portions of humanity who ever got into general circulation. Figured by the pound, their fifty cent admission fees were real bargains. Besides, they also had our share of the show, for we couldn't see very much of it without standing up. We were so sort of bewildered by the unexpected grandeur of Boston's newest and New England's largest and finest theater that we didn't give much thought at first to the fact that the stage and screen were invisible. The theater seemed so enormous, and we were so overwhelmed by impressions of vastness and magnificence that we might not have expected to be able to see as far as the stage from fifty-cent seats. We should have felt that we already had our money's worth just to sit in such a place, if, indeed, we had any thoughts on the matter — which we didn't, else we should have known that fifty cents is the mid-week price for any of the 5000 Metropolitan seats.



METROPOLITAN THEATER
With a Bit of Old Boston in the Foreground

The lighting effects achieved in modern theaters find their last word in the Metropolitan; the music is the best; physical ease and relaxation is assured by all the latest devices that cushion one's body, temper the air and minister to this or that real or fancied requirement of the satiated American who must needs have his amusement served with all the appurtenances and royal trappings of a pampered monarch.

For a long time we sat there behind the screen of the portly couple whose presence made it easy for us to center our attention on other things than the picture, and thus allow all our senses to drink deep of the beauty and charm of the place. We purposely, and at times with no little effort, withheld our eyes from the screen that we might look about us, observe, listen and enjoy. This is a novel experience — worth trying if you have never done it. You will learn, perhaps for the first time, to appreciate the importance of those subtle attributes of atmosphere and music, through which the clever theater manager contrives to make theater and picture presentation all they can be.

JOSEPH KLEIN
Musical Director, Metropolitan Theater

The orchestra was playing the picture when we went in — music that in itself was entrancing; — then, lo and behold, we were listening to the organ, and although our minds had not been occupied with the thread of the picture-story, we hardly realized when or how the transition from orchestra to organ came about. We had a few moments' amusement in trying to depict to each other the scenes we imagined were indicated by the music we heard, stealing an occasional glance at the screen to verify our conclusions. Sometimes we were right, but not often, because, after all, the "story is in the picture and not in the music." Thus it was that when we thought the villain was in the maiden's room, what the picture actually showed was an exciting moment while the ballots were being counted on election day.

One thing we observed was the important part the organist takes at the comedy points in building up to and inducing the laughter. In some cases it seemed to us that the ripples of laughs, and even hearty guffaws — some of which were ours — were traceable to the organist's sense of humor and skill, rather than to the incidents on the screen, as we saw them depicted when we viewed the entire picture later on.

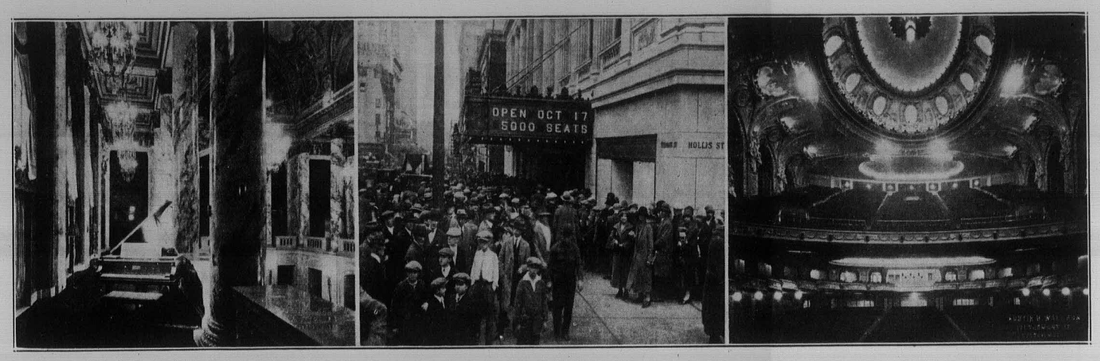
Again, for the first time we had the opportunity to appreciate comments of other members of the audience, rendered *sotto voce* or otherwise. We gathered that for the most part our neighbors were as much impressed with the theater as were we. The Bostonian who was entertaining his out-of-town guest called attention, with obvious pride, to the fact that every cubic inch of air in the theater was washed for us, and cooled by electric refrigeration in summer. Someone else spoke of the orchestra, "the largest theater orchestra in the East outside of New York," he said it was. "— My dear, they say that this theater holds over five thousand people and they fill it as many as ten times a day on busy days. Even the ushers draw perfectly *enormous* salaries." "— Someone told me that this theater cost nearly three million dollars, and it was paid for out of the first three months' business." Figures were mentioned freely — what's a million more or less in a place like that, where fifty cents makes you a millionaire for the nonce? The things we overheard — whether fact, rumor, or gross exaggeration — were of consequence only as an indication that New England folks are proud of the Metropolitan. They have accepted it as their own.

All Kinds of Music

Presently, as we sat there, we discovered the spotlight on the organ, which looked nothing like an organ at all as we remember the one in our church back home. The organist played one of these lilting, jiggly song phantasies with colored pictures on the screen, and succeeded in inducing the congregation to sing with him. At first the singing was rather feeble, but here and there a brave person would let out a bit of voice, and meeting with no disaster, others joined in. Chorus by chorus the volume crept up, and on the last effort the result was genuinely pleasing. Quite apparently, judging by the applause and remarks one could hear, a good time was had by all.

The next thing we recall was a satisfying symphonic outburst from the orchestra-pit — the overture, we decided. An absolute hush fell over the house. The music seemed to draw nearer and to our great delight we realized that the orchestra was performing some sort of miracle, for as they played, gradually their heads rose across our line of vision, higher and higher, until the entire orchestra was in view, sitting on what we discovered was an enormous platform. We had seen the sort of thing arranged to raise and lower an organ console, but this contraption handled the entire forty-piece orchestra and organ as well. Mr. Klein was conducting, and a right good job he did. His band is a credit to Boston and we confess to being a bit sorry when, at the close of the number, the orchestra disappeared from view as smoothly as it had risen to our plane of vision.

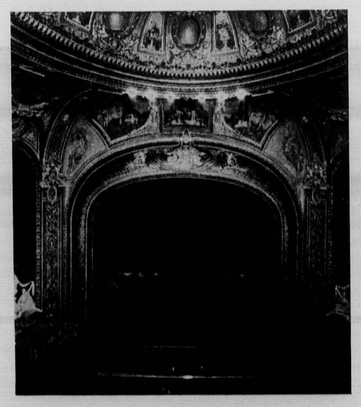
THE METROPOLITAN SYMPHONY ORCHESTRA SHOWN WITH THE PIT ELEVATOR RAISED FOR THE OVERTURE
Nathaniel Finston, general musical director of Publix Theaters Circuit at right of stand; Joseph Klein, musical director of Metropolitan at left; Concert Master MacDonald in first violin chair



Metropolitan Glimpses: 1—The gold piano that entertains the customers waiting in the grand foyer. 2—People stood in double lines for blocks on opening day—and the house has been full almost continuously ever since. 3—The photographer who took this picture from the stage could see every one of the 5,000 seats

A Perfect Machine

The noticeably effortless raising and lowering of the entire orchestra seemed to be typical of the entire mechanism of the theater. Apparently there was no mechanism anywhere, yet everything, we knew, was manipulated by human hands or automatic machinery. Ushers, as we learned later, are trained by an expert of long experience in another Publix Theater, and are subjected to rigid military discipline and drill. One of us found out something about this discipline when attempt was made to visit the regions back-stage. "No, there is no means of access through the lobby — you will have to apply at the stage door." Firmly, but positively "no" to all pleading. It was, however, possible to secure from the man at the front entrance a return-check good for not longer than ten minutes — and it takes nearly ten minutes to walk around the theater to the stage entrance and back again! The door-man was very courteous. He referred George to a captain who was equally courteous, and the captain deferred to a major and finally the much-bewildered scribe reached the generalissimo, than whom, apparently, there was no higher authority on the floor. This functionary was just as sympathetic as all the others, and gave credence to the tale that the back-stage visit was merely to secure information that would help to make a good story for Jacobs' magazines, but George did not feel like paying another fifty cents, after going around to the stage door, for the privilege of returning into the theater in order to collect the other half of the party. Which of course was not necessary, because in every perfectly regulated organization there is someone who can break any rule — else it is not a perfect organization!



This is what happened when the photographer tried to get a picture of the orchestra from the balcony

This experience also served the purpose of still further strengthening our admiration for the system which directs the rather enormous task of handling the crowds that visit the Metropolitan. But, we asked ourselves, what about the rest of the job? Where does this wonderful show come from? How is everything we see on the screen and on the stage timed to the exact minute — always a smooth and perfect performance? For that matter, disregarding the immensity of the problems of stage management and direction, and the equally important matters of production, publicity and what-not, consider the music only. The music that we accept so lightly, yet know to be so important. Does that forty-piece orchestra just happen to be on the job and do they just happen to hit on the right music? When the organ takes up where the orchestra leaves off, is that a matter of good luck? When the orchestra plays the news reels and flips so easily from a galop to a funeral march

This picture of del Castillo and the Metropolitan organ, console at least gives a fair idea of the organ, which was made in Boston by Skinner

and then to a snappy popular number, who is responsible for it all? Does the organist put on his stiff shirt — saunter into the theater at seven o'clock, pull up his trousers and drag himself on the organ bench there to draw on his memory for tunes as he watches the picture?

Of course not. Everybody knows that a lot of planning, work, and previous training is necessary. *We* knew it, and because we think we are smarter than the average layman in the matters of theater music we were not prepared to find quite so much that we didn't know when we got behind the scenes and learned just what has to be done in order to take care of the musical department of such a theater as the Met.

Back Stage in a Picture Palace

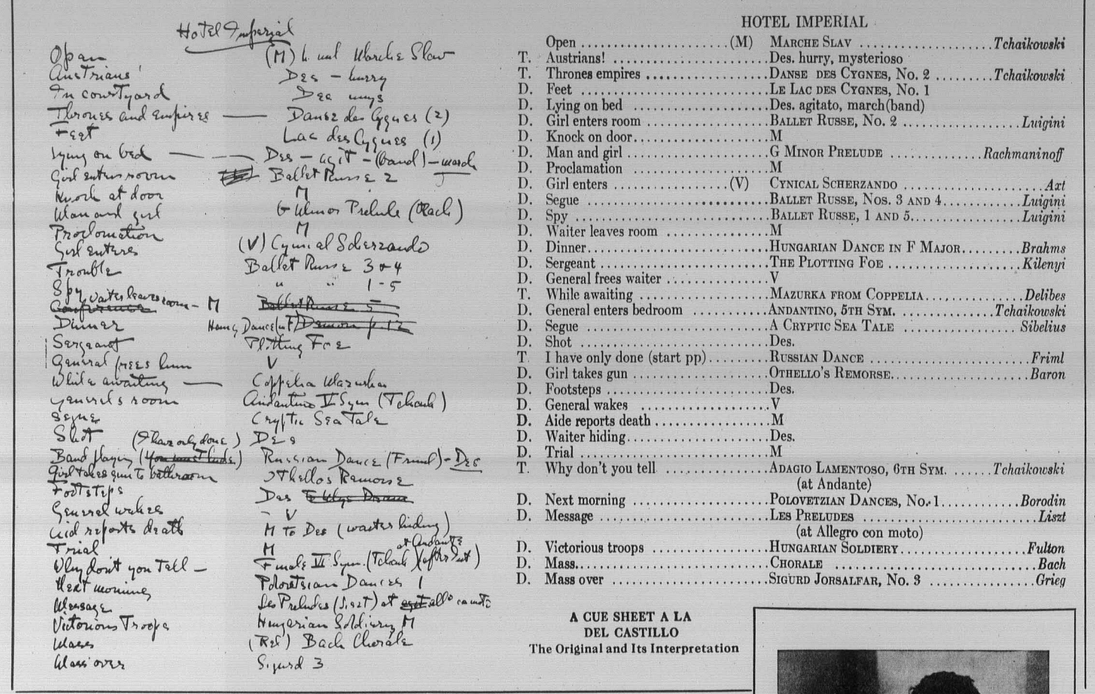
It was necessary to get in touch with the musical director to secure the inside facts that would answer our questions. Somewhat to our surprise, we found that the musical director of a theater of the caliber of the Metropolitan is one of the most important executives connected with the theater. The value of the music is recognized to such an extent that it is almost correct to say that the music is the core of the program and the rest of the things that make up the series of presentations are built up around the music. This is even true to the extent that the musical director has a lot to say as to the pictures that are screened.

Joseph Klein, the musical director at the Metropolitan, is a musician of broad experience. He came to this country with the Russian Symphony Orchestra, the organization that toured so successfully under Modest Altschuler some ten or more years ago. It was not long before Klein was a member of the New York Philharmonic Orchestra. While still a member of this group he was loaned to one of the large New York Theaters for a special presentation of some sort, along with several other members of the Philharmonic. The violin is his instrument, and it was as a violinist that he thus made his début in photoplay musical circles. At that time, the importance and even the necessity of excellent music as an adjunct to artistic photoplay programs was being recognized. The idea was in process of being put into concrete form, and musicians with the necessary routine experience, classical background, and sense of showmanship were being sought by the photoplay powers.

Consequently, Klein was induced to become a recruit to the ranks of those engaged in building up photoplay musical programs of merit and popular appeal. His sense of musical prophesy was keen, he could see the future of such a program, and, it may safely be assumed, was quick to grasp an opportunity that would give him a chance to develop and exploit his own musical personality so fully.

Shortly after the close of the war, he was with the Capitol Theater Company as the

A corner of the grand foyer. A lounge with easy chairs, radio, books and magazines and other clubby touches occupies the floor below. A choice art collection lines the walls of the balconies.



HOTEL IMPERIAL

	Open	(M)	Marche Slav — *Tchaikowski*
T.	Austrians!		Des. hurry, mysterioso
T.	Thrones empires		Danse des Cygnes, No. 2 — *Tchaikowski*
D.	Feet		Le Lac des Cygnes, No. 1
D.	Lying on bed		Des. agitato, march(band)
D.	Girl enters room		Ballet Russe, No. 2 — *Luigini*
D.	Knock on door		M
D.	Man and girl		G Minor Prelude — *Rachmaninoff*
D.	Proclamation		M
D.	Girl enters	(V)	Cynical Scherzando — *Axt*
D.	Segue		Ballet Russe, Nos. 3 and 4 — *Luigini*
D.	Spy		Ballet Russe, 1 and 5 — *Luigini*
D.	Waiter leaves room		M
D.	Dinner		Hungarian Dance in F Major — *Brahms*
D.	Sergeant		The Plotting Foe — *Kilenyi*
D.	General frees waiter		V
T.	While awaiting		Mazurka from Coppelia — *Delibes*
D.	General enters bedroom		Andantino, 5th Sym. — *Tchaikowski*
D.	Segue		A Cryptic Sea Tale — *Sibelius*
D.	Shot		Des.
T	I have only done (start pp)		Russian Dance — *Friml*
D.	Girl takes gun		Othello's Remorse — *Baron*
D.	Footsteps		Des.
D.	General wakes		V
D.	Aide reports death		M
D.	Waiter hiding		Des.
D.	Trial		M
T.	Why don't you tell		Adagio Lamentoso, 6th Sym. (at Andante) — *Tchaikowski*
D.	Next morning		Polovetzian Dances, No. 1 — *Borodin*
D.	Message		Les Preludes (at Allegro con moto) — *Liszt*
D.	Victorious troops		Hungarian Soldiery — *Fulton*
D.	Mass		Chorale — *Bach*
D.	Mass over		Sigurd Jorsalfar, No. 3 — *Grieg*

A CUE SHEET A LA DEL CASTILLO
The Original and Its Interpretation

orchestra conductor, with Nathaniel Finston as Musical Director. A few years later, S. L. Rothafel was with the Capitol in charge of productions, Arno Rapee was the orchestra conductor with Klein as assistant. Later on he went to the Rialto as assistant conductor to Finston, with Hugo Riesenfeld, Musical Director. When the special screening of *Queen of Sheba* was arranged at Washington for President and Mrs. Harding, Klein was sent along in charge of the orchestra.

During the time when Klein was the conductor at the Capitol, an orchestra of seventy members was maintained as well as a large ensemble of male voices, a still larger one of female voices, and the combination of the two into one great ensemble of mixed voices. Some very elaborate and effective presentations using the orchestra and the chorus were staged at that time. Klein and Finston are still associated in the Publix musical programs as Finston is the Musical Director for the circuit.

It was not the easiest thing in the world to extract information from Klein. Not that he was at all unapproachable, but the schedule of a musical director with a theater like the Metropolitan is so full that there isn't much provision for talking to curious magazine writers. The program of one day's activities is good proof of this.

A Busy Day

Klein is due at his office in the theater at 12:30 noon. There is always considerable mail to look over. After this is attended to and answered, the staff is called together and routine work for the day laid out. It is then necessary to see the chief operator to be sure that any changes desirable in speed of pictures, substitutions, etc., are understood. It is also necessary to check up with the chief electrician to be sure that the control of house and stage lights, floods, spotlights, etc., is as it should be.

By this time, it is time for the first performance and this is conducted through overture, weekly news reel, soloists, digests, and feature, just as we had viewed it from the front a short time previous. Times between performances and the intermissions allowed the musicians by contract are used in gathering up loose ends and tying them more neatly and securely.

On Saturday at 9.00 A. M. there is a rehearsal that covers the music for the next week's program. The music for this next week's show has been carefully planned by Mr. Klein since each previous Tuesday so that by time for the Saturday rehearsal every musical theme and phrase is exactly fitted into its proper place. To do this, he has managed to preview the picture some time before, and the themes and numbers are fitted to the picture by means of a stop watch and a mental reading of the music selected.

An actual rehearsal, playing the program as it is to be given, is not always necessary; many times it is sufficient to go through the program with the orchestra men, each man looking over his part as the cuts, jumps, tempi, dynamics, etc., are explained orally by the conductor.

The way in which the music program is planned is interesting; it is not only the last word in exact musical efficiency, but it saves time as much as efficient things are supposed to — but often do not. There is a special projection room, for the use of Director Klein, where he has his previews of the pictures.

In front of him is a table with some push buttons and a stop watch. He pushes a button, the picture starts and so does the stop watch. When the picture has progressed as far as a certain type of music will fit it, another button is pressed, the picture stops, so does the stop watch and a note is made as to the length of that division in seconds, its character, and something in the picture that will serve as a cue to the introduction of the next division. This attended to, the button is pushed again, the picture and the stop watch start once more and proceed until stopped. And so on through the whole picture.

When it comes to the news reel and digest, all those on hand for consideration are shown for Klein and he, with the manager, selects the ones to be included in the program and determines their order of presentation. This is a responsibility that we did not realize ever devolved on the Musical Director, but it does at the Boston Metropolitan in the case of Director Klein, for we saw him do it. In fact, part of the things we learned from him about the Metropolitan organziation and its functioning were gathered between and during episodes at one of these critical previews of the news reel.

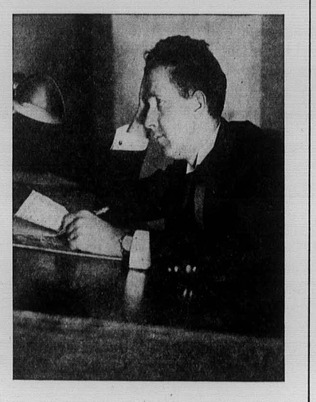
On Thursdays, Klein finds an hour in the afternoon for the audition of local songsters and musicians who might some time be included in the Metropolitan program.

Picture Sense Necessary

We asked Klein what he considered the most necessary requisite in a director for the effective cuing of pictures. He said, "The director should have a picture sense rather than a title sense. That is, he should instinctively know what the picture is telling. The titles do not tell the story, the picture does that; the titles are only an auxiliary to help the picture tell its story, and the fewer titles that are necessary the better the picture is apt to be. So the director should be able to sense the picture effects striven for in the production and not depend on the titles for his understanding of the story and the musical effects that will best emphasize it. He must, of course, have a wide knowledge of music in general and his own available library in particular. And that library should be an extensive one."

That reminds us that the Metropolitan Theater Orchestra library was certainly not the least impressive thing we saw. It fills one large room; it is indexed, cross-indexed, and filed, and is under the capable care of C.W. Sullivan, who devotes all of his working time when not playing with the orchestra to keeping the index up-to-date, filing additions to it, etc.

It seems unnecessary to remark that with all these things to do, Klein finds it impossible to lead the orchestra in person all the time they play. He has two capable assistant conductors and upon their batons quite often falls the responsibility of leading the orchestra through the musical maze so capably planned by Klein. Then a most efficient concert master, by name Frank MacDonald, bears his share of the responsibility by furnishing a correct tonal guide for the orchestra members to follow, and in addition presents most artistically whatever violin solos are called for by the program.



DEL CASTILLO IN THE PROJECTION ROOM

Yes, he writes with his left hand (see sample above). The typewriter is a great boon to humanity and editors (when used). Also note the "Oh-dear-me-will-it-ever-come-time-to-go-home" expression on the gifted organist's face.—But that isn't what it is. He has just remembered that he hasn't written his copy for March Jacobs' magazines.

Organist del Castillo Does His Share

Of course the musical program isn't altogether taken over by the orchestra by any means. Our friend, del Castillo, organist at the Metropolitan, bears upon his own shoulders a large part of the responsibility for the masterly musical programs given at that theater. Readers of this magazine are quite familiar with his writings and his attainments. We have also told you something about his part of the program as it impresses those in the audience. We must insist, however that although we have heard a great many theater organists, we know of none better able to present the organist's part of a photoplay musical program in a way that augments the picture with the unobtrusive thoroughness of good musicianship, and the intuitive insight of the showman who thoroughly understands his audience, than this same del Castillo.

He is particularly fortunate in having a solid background of musical training and experience that is as comprehensive and thorough as is usually acquired by leading symphonic orchestra conductors. Then he has that most admirable faculty of searching for and finding a thorough understanding of whatever he is called upon to do. We couldn't help thinking that his comprehensive under-

Continued on page 54

The Wind Band of the Future

By Joseph E. Maddy

WHAT is it about band music that appeals to everyone? Is it not the rich, smooth harmonies such as are seldom presented in orchestral music? Many musicians say that band music is inferior to orchestra music, but are they entirely right? Perhaps the band has not yet reached the stage of perfection which will enable it to rival the orchestra as a medium of musical expression.

Until very recently bands were regarded primarily as noise-making aggregations, with little claim to artistic merit. A few outstanding musicians succeeded in building up concert bands which attained deserved popularity and which were capable of giving very satisfactory renditions of classic masterpieces in addition to performing lighter numbers attractively. These professional bands were necessarily limited as to membership and instrumentation for financial reasons, so a "full band" consisted of about fifty or sixty players with an assortment of instruments best adapted for the performance of the variety of music which made up the programs of such organizations. The idea of a ninety-piece band remained a dream, because no organization of that size could be maintained without a deficit, and no associations were willing to subsidize a band so long as orchestras were considered the proper musical organizations to subsidize.

JOSEPH E. MADDY

Supervisor of Music, Ann Arbor Public Schools; Head of Public School Music Department, University School of Music.

Influence of School Bands

This was about the status of the wind band when school bands began to spring up all over the country under entirely different circumstances and conditions. Financing a school band is a simple matter, for no salaries are paid the players and the number and length of rehearsals depends upon school authorities and the inspiration generated by the leader. From a very modest beginning a few short years ago these school bands have developed so rapidly that bands of seventy-five players were common in 1924. So long as a school band had fewer than sixty players the instrumentation problem was easily handled by merely modelling the band after one of the famous concert bands, but when the band outgrew the standards set by professional bands the leader had to either use his own judgment or experiment to find the best instrumentation for proper balance. Some leaders showed excellent judgment while others appeared with ill-proportioned assortments of instruments. You see the school band leader often has as much difficulty in keeping the numbers down as the professional band leader has in keeping them up. If a school has but one band the leader must contrive to use all the capable players who apply. He can give concerts and raise money for new instruments and transfer players to the newly acquired horns but he cannot exclude good musicians from the class.

About this time (1924), the National Committee on Instrumental Affairs of the Music Supervisors' National Conference decided to take a hand and attempt to establish a standard instrumentation for a very large band. In undertaking this task the committee had to consider the fact that most concert band music is transcribed from orchestral scores, since practically all symphonic music was originally written for orchestra, the literature for band consisting almost entirely of marches and light concert pieces. So the committee set out to build an instrumentation that would fit the present need — that of performing transcriptions — and at the same time provide the best possible balance and greatest extent of tonal variety.

Substituting for the String Choir

The first consideration was a substitute for the string section of the orchestra. It was decided that a choir of clarinets would best serve this purpose because of the similarity of tonal quality, versatility, flexibility, extent of range and minimum of fatigue to the players. For a band of seventy players it was thought that a choir of 2 E♭ clarinets, 24 B♭ clarinets, 2 alto clarinets and 1 bass clarinet would suffice, the B♭ clarinets to be divided into solo, first, second, and third, supplanting the first violins (divisi), second violins and violas. The E♭ clarinets would take the highest tones of the first violin part, which would sound very shrill if played on B♭ clarinets. The alto clarinets would take the 'cello part in the main, while the bass clarinet would supplant the string bass. On first consideration this choir might seem poorly balanced but when you consider that one bass clarinet is equal in volume to several B♭ clarinets, and that the lower saxophones may be added when great power is needed in this part of the range, the wisdom of such a division is apparent. The "string section" of the band would appear something like this:

First Violins = 8 B♭ clarinets and 2 E♭ clarinets.
Second violins = 8 B♭ clarinets.
Violas = 8 B♭ clarinets.
Cellos = 2 alto clarinets supplemented by tenor and baritone saxophone when needed for more volume.
Basses = 1 bass clarinet supplemented by bass sax and tubas when more volume is needed

Leaders might find it advisable to reapportion the number of B♭ clarinets on the different parts to secure better balance with their particular groups, in consideration of individual abilities.

The Woodwind and Brass Sections

The woodwind choir would be practically the same as in the orchestra, the first chair clarinetists serving as soloists in woodwind passages. The English horn should become an integral part of the symphonic band, for additional tonal color must be added to make up for the loss of the string tone color. The Heckelphone will undoubtedly be added in the future as will certain types of sarrusophones and the contra bassoon.

The symphonic brass choir of 2 trumpets, 3 trombones and 1 tuba, and the horn quartet, will remain, while an additional choir of large bore brass instruments will provide traditional brass band effects when such are needed and also add greatly to the sonority of the band. This additional choir will be composed of 4 B♭ cornets, 2 flügel horns, 2 baritones and 5 additional tubas. Six tubas in one band of 70! This may seem absurd to the average reader but let us consider facts for a minute. In most professional bands the tubas are forced to overblow to preserve balance with a resulting harshness which could easily be avoided by providing more tuba players. With an adequate number of tuba players a symphonic band *fortissimo* will sound like a great organ, for the players will not need to force the tone of their instruments to the point of harshness.

The saxophones provide another color choir which has long been an integral part of the military band. The percussion section is the same as that of the symphony orchestra. Harp may be added when called for in the score.

Symphonic Band Instrumentation Standard Adopted

The following instrumentation was finally adopted by the committee as a standard towards which school bands might work for the present.

3 flutes, interchangeable with piccolos	4 French horns
2 E♭ clarinets	4 B♭ cornets
24 B♭ clarinets	2 B♭ trumpets
2 alto clarinets	2 flügel horns
1 bass clarinet	3 trombones
2 oboes	2 E♭ tubas
1 English horn	4 BB♭ tubas
2 bassoons	2 baritones or euphoniums
5 saxophones (soprano, alto, tenor, baritone and bass)	4 drummers
	Total, 69 players

This suggested plan of instrumentation was first published in a little booklet by the writer, entitled, *School Bands, How They May Be Developed*, issued by the National Bureau for the Advancement of Music in January, 1926, and distributed to school band leaders throughout the country. The result was astounding, for within six months hundreds of school bands had acquired the exact instrumentation recommended in the booklet. At the National School Band Contest, held at Fostoria, Ohio, in June, practically every competing band had within one or two instruments of the standard set by the committee.

The above instance lends ample support to the opinion of the committee that out of the present school band movement will grow a symphonic ensemble of wind instruments which will nearly approach the symphony orchestra as an artistic medium. The symphonic band will peform the highest type of music to great outdoor audiences throughout the summer months, spreading the appreciation of good music which will result in increased support for winter orchestral concerts.

The symphony orchestra has proven itself a practical medium for outdoor performances in but one place, Hollywood, for only in a very dry climate will the strings retain their pitch and, even then, they lack the carrying power to reach the ears of distant hearers in the open.

In establishing this instrumentation as the standard for school bands, the members of the committee hoped not only to improve the present type of band but to point the way to

further developments along the same lines by enlisting the interest and co-operation of professional band and orchestra men. It is our purpose to invite criticism, out of which will eventually grow the ideal for which we are striving. Copies of the booklet with letters soliciting criticisms and suggestions were dispatched to some of the prominent band conductors, some of whom have offered valuable contributions.

Comments From Capable Leaders

The veteran bandmaster, John Philip Sousa, suggests 5 flutes, interchangeable with piccolos, instead of three as outlined by the committee, while Edwin Franko Goldman advocates 4 of the same. Mr. Sousa also believes 1 E♭ clarinet to be sufficient, and suggests 2 bass clarinets and 1 alto clarinet. William C. White, Director of the United States Army Music School, suggests 2 alto and 2 bass clarinets.

The inclusion of flügel horns excited comments from many quarters. Both Mr. Goldman and Mr. Sousa agree that they would add materially to the effectiveness of the band, but as parts are not published for them in this country they should not be included. Al Sweet is strongly in favor of flügel horns. Since the committee has the assurance of the publishers that arrangements will be supplied to meet the needs of the new band as soon as a standard is established, the members of the committee believe it wise to build the instrumentation without regard to present arrangements; rather to create a new and more adequate potential organization for the interpretation of musical masterpieces, then rebuild our bands and revise our transcriptions accordingly. The time is now ripe for great strides in wind band music and tradition must be ignored if we are to grasp this opportunity to the fullest.

Mr. Goldman and Mr. White believe that six trombones should be used instead of three, while Mr. White suggests the addition of 2 tenor horns. Mr. Goldman would have 8 French horns, while Mr. White would have 4 French horns and 2 E♭ altos. Mr. Sousa made no comment on the lower brasses so it would seem that he is satisfied with the recommendations of the committee. The writer is inclined to agree in part with Mr. White and Mr. Goldman. Both of these authorities agree that the "middle part" of the band is likely to be weak, hence their suggestions for strengthening this part in the horn and trombone sections. The use of 6 or 8 French horns will remedy this weakness considerably while the addition of one more trombone doubling the first trombone part, and 2 tenor horns, would increase the volume of the trombone section, when such is desirable.

The use of tenor horns seems advisable instead of doubling the number of trombones, for the reason that the tenor horn is much more facile in execution and since the object is merely one of volume these instruments would seem the most worthy of being included. Tenor horn parts are provided in present-day band arrangements, though seldom used, this instrument having become almost obsolete during the past two decades. Mr. Frederick Stock would like to see the addition of an E♭ or F trumpet, contra-bass clarinet and contra bassoon. This in turn suggests the possibility of re-establishing the E♭ cornet also, another instrument which has fallen into disuse in this country.

Conclusions as to the Future

Summarizing the results of this discussion it would seem that the symphonic band must assume larger proportions than originally planned by the committee. It also appears that an entirely new type of transcription must result and that publishers should provide means by which bands may secure arrangements for several types of bands, for example "symphonic" — to include parts for the entire symphonic ensemble and extra clarinet parts; "full band" to include parts for the usual concert band; "small band" to include parts for the usual military band and perhaps "minimum band" for a bare skeleton of parts. The new type of transcription will be scored for complete symphonic band and so cued as to be playable with a minimum number and variety of instruments, similar to some of the more modern orchestral arrangements which are used extensively in theaters and by amateur symphony orchestras.

Having devoted much time and study to the subject of band instrumentation in general, and considered the criticisms and suggestions which have come to me from authorities in this field, I herewith submit my own revised version of the instrumentation the new symphonic band should embody:

String Substitutes

2 E♭ clarinets (high first violin parts)
10 solo and first B♭ clarinets (first violin parts)
8 second clarinets (second violin parts)
8 third clarinets (viola parts)
2 alto clarinets (cello parts)
2 bass clarinets (bass parts)

Woodwind Choir

4 flutes or piccolos
2 oboes
1 English horn
1 heckelphone
2 bassoons
1 bass sarrusophone or contra bassoon

Horns

8 French horns (2 on each part except in solo passages)

Small Bore Brass Choir

1 E♭ trumpet
2 B♭ trumpets
4 trombones (2 firsts)

Saxophone Choir

1 soprano saxophone
1 alto saxophone
1 tenor saxophone
1 baritone saxophone
1 bass saxophone

Large Bore Brass Choir

4 B♭ cornets
2 flügel horns
2 tenor horns
2 baritones or euphoniums
2 E♭ basses (tubas)
4 BB♭ basses (tubas)

Percussion Section

Tympani, bass drum, snare drum, cymbals and triangle (4 players)

Extra Instruments for Occasional Use

1 or 2 harps, celeste, belles, chimes, etc.

Total 83 players. For a still larger band I would advocate adding more B♭ clarinets, alto and bass clarinets, then doubling the saxophones.

While a band of this instrumentation would need a new type of transcription for best results it could exist under present conditions and with available transcriptions give an effective account of itself. In many of the modern transcriptions (including some excellent ones by M. L. Lake), the clarinet choir, as suggested above, has been given the parts originally assigned the string section and parts are provided for English horn and occasionally for harp. Such a band, using available transcriptions would utilize the players as follows:

Flutes and piccolos would divide on the one flute and one piccolo part now available. Parts would have to be written for English horn when no published parts were available, or the English horn would play the oboe part with the first or second oboist. The heckelphone player could use the bassoon part, along with the first bassoon. (This instrument is materially an English horn pitched in C, a perfect fourth below the English horn. The range extends to low A, first space in the bass staff. The player reads bass clef music as written.)

The B♭ clarinets would be divided as suggested above. Contra bassoon or bass sarrusophone would play from the regular bass (tuba) part. Bass saxophone would play from the bass clarinet part. E♭ trumpet would play from the E♭ cornet music, though this would obviously be a makeshift. Cornetists would divide on the solo and first cornet parts while the flügel horns would play from the second and third cornet parts. The tenor horns would play the regular B♭ tenor parts or B♭ trombones, treble clef, now available. The second baritone or euphonium would play the B♭ bass music, written in treble clef.

The 8 French horns would double on the four available parts, except in solo passages, using the E♭ crooks or transposing the E♭ horn music. B♭ trumpets would play the trumpet parts when available, otherwise they could play solo and first cornet parts. When second and third cornet music is written for trumpets and so marked (trumpets), the flügel horns should have special parts written, transposed from the E♭ horn music.

Change to Symphonic Band a Practical One

The transition from the present concert band to the full symphonic band can be accomplished without great handicap on the part of bands or hardship on the part of publishers of band music as is evident from the above facts. Heretofore the publishers have provided music to suit the needs of the best bands of the times, always aiming at a higher standard then the prevailing one. Their publications in turn have influenced the instrumentation of bands until a sort of standardization has resulted, generated by the needs of professional and military bands in which the instrumentation was always limited for reasons financial or otherwise.

Obviously, the new symphonic band will not be supremely effective until new transcriptions appear which have been written specifically for such a band. However, a band with the above instrumentation (with whatever changes may be made after thorough discussion by all concerned) will undoubtedly be the most effective wind band thus far developed, even when using present day transcriptions.

The purpose of this article is to turn the minds of thinking band people to this highly important movement and to excite and invite criticisms and suggestions from all who have ideas on the subject. Communications may be sent to the writer, to Mr. C. M. Tremaine, Secretary of the committee, 45 West 45th Street, New York, to any member of the National Committee on Instrumental Affairs of the Music Supervisors' National Conference. I will attempt from time to time to give a résumé of the reactions of bandsmen through the columns of this magazine. The opportunity is here for the band people of America to pull together and achieve a great victory for the wind band the world over. Have you an **idea?**

Third New England School Band and Orchestra Festival

Boston, May 14, 1927

THE third Festival of New England School Bands and Orchestras will include a contest for school bands and a contest for school orchestras. The band contest will be conducted according to the recommendations of the Committee on Instrumental Affairs of the National Supervisors' Conference. A complete outline of the plan of procedure, lists of music, methods of classification and adjudication will be found in the State and National School Band Contest Booklet, published by the National Bureau for the Advancement of Music. Copies of the book may be obtained from the address below, or from Secretary Tremaine, 45 West 45th Street, New York.

Orchestras will be classified and judged according to the same plan, and a list of the required and selective compositions for the various classifications can be secured from the address below.

An outstanding feature of the Festival will be a festival program by the massed bands and orchestras, in which all school bands and orchestras in New England will be invited to participate, whether or not participating in the contest A choral contest is also being arranged. For complete information address the Secretary.

Arrange to attend the New England meeting at the Eastern Supervisors' Conference. (Conference dates March 9-12.)

MRS. WILLIAM ARMS FISHER,
President

C. V. BUTTELMAN, Secretary
Room 233, 120 Boylston St.
Boston, Massachusetts

Music in the Intermediate Schools

IN THIS day of general enlightenment and public education it is no longer a sign of good breeding to disclaim all knowledge and appreciation of music — the universal art of communion and good-fellowship. Instead of the ancient puritanical aversion to music, modern society depends upon music more than upon any other form of human expression excepting only speech; and in the ultimate forms of communion, music carries on where speech leaves off. We no longer speak of "Art for Art's sake" in relation to music. Music is flooding all of America today because we musicians have grown to understand that the *greatest of all* must be the *servant of all.*

CLARENCE BYRN

Music is *necessary* and *welcome* to all only as it serves the great common need of all. We as supervisors must rise above ourselves and our own carefully nurtured likes and desires to a vision of the constant hunger and craving for the many types and forms of music, all of which help to lead our fellow men and women out of themselves, into the joy of social companionship and national unity.

Music in the public schools must justify itself by its service to the great purpose for which our common educational enterprise is organized and maintained at great cost, by common consent and approval. It is obvious of course, that in the comprehensive scheme of education music must take up only a part of the student's time. It must of necessity be correlated with other subjects in the curriculum and since we musicians are outside knocking for admission as it were, it behooves us to take advantage of every possible opportunity to get an insight into the methods of procedure and the problems of the educational administrator. To this end the Walter Jacobs, Inc., publications are presenting to their public school readers in this column a concise and informative paper on *The Place of Music in the Intermediate School Curriculum*, by Joseph V. McNally, principal of Sherrard Intermediate School, Detroit, Michigan. The paper was read to the music section of the Michigan State Teachers' Association in the auditorium of the College of the city of Detroit, October 29, 1926, and it made such an impression upon this progressive body of educators that the editor of this department lost no time in securing it for our readers. The paper is remarkably clear and concise in every detail.

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.**

THE PLACE OF MUSIC IN THE INTERMEDIATE SCHOOL CURRICULUM

By Joseph V. McNally

1.

Modern pedagogy attempts to enunciate the objectives which should be attained through the several subjects. The following are objectives which seem to have fairly good sanction so far as music in the Intermediate schools is concerned:

I. To develop in the pupils an understanding of some of the simpler elements in the structure of music.

II. To develop a taste for the finer and nobler types of music both vocal and instrumental.

III. To develop ability and interest in community singing.

IV. To develop an appreciation of the value of singing as a means of expressing emotions.

V. *To afford specialized training for those having distinct interest and capacity in musical accomplishment.*

2.

The methods which should be used, and the content of courses to materialize those objectives, are tasks for the specialists in the music department — the supervisors and the music teachers. For the layman only certain general statements seem pertinent.

3.

While five objectives are listed they are not independent of each other. *Each is linked with, overlaps one or more of the others.* If, for example, the pupil acquires an understanding of the simpler elements in the structure of music, — its melodic repetitions and melodic contrasts, the quality and the quantity of tone, rhythm, pitch, tempo, change of key, etc. — he is laying a foundation for appreciation of good music; he will find an emotional response to the music and he will have some intelligent basis for his emotional response; he will participate in group singing with greater accuracy, and with greater satisfaction to himself and to others.

4.

INGLIS, in his *Principles of Secondary Education*, when discussing the individual interests and capacities in music divides pupils into three groups:

I. Those who possess distinct *interest* and *capacity* in *musical accomplishment.*

II. Those who possess distinct interest and capacity in musical appreciation, but only a moderate interest in musical accomplishment.

III. Those who possess no interest or capacity for musical accomplishment, and only a moderate interest in musical appreciation. This analysis covers very well the situation in the Intermediate School.

5.

The great majority of pupils will probably always be found in the second and third groups as designated by Inglis. For these, much is now being done, and with telling results, and it is probably here that the greatest values for music as a factor in Intermediate school life will be found. One type of music which contributes greatly is group singing. There is nothing which will develop better the realization that their school is a happy place in which to be. There is nothing which can contribute more as preparation for better singing, and for enjoyment of singing outside of school, whether in community meetings, or in churches. An assembly program to be really effective must provide for group singing.

6.

Other types of music should always have a place in assembly programs, and in class-work in music. Vocal and instrumental selections — by pupils, by members of the faculty, or by friends of the school, help to train pupils to be interested in, and to appreciate, good music. The wonderful improvements of recent years in talking machines and in player pianos have made possible the hearing in any school of the world's finest productions in music. The radio is just beginning to lend itself to the school for the very finest type of music, — as is evidenced by the broadcasting of the Junior Concert of the Detroit Symphony Orchestra on Tuesday last. If this practice is continued it will add immeasurably to the value of the excellent work in musical education which the Detroit Symphony Society has carried on for several years through the Junior Concerts, and the Music Memory Contests. This year that work, so far as the Intermediate schools of Detroit are concerned, is made doubly valuable through the talks on musical appreciation which Miss Rhetts, with such marvelous skill, adapts to the capacities of her audiences.

7.

Every school should have a school song — one with enough pep to it to induce all to try to sing it, and one with enough dignity to it to arouse the right kind of emotional response. What finer means of displaying school spirit at an inter-school game than by the singing of the school song between halves?

8.

The question naturally arises — "What is being done by way of musical instruction in the Intermediate School?" While the second and the third groups, mentioned in paragraph four, seem to be fairly well provided for, we have not as yet gone far enough in regard to the first musical group — those having distinct *interest* and *capacity* in *musical accomplishment.*

9.

Glee clubs, orchestras, and bands help somewhat, but why shouldn't the same policy hold for those gifted in music or in art, as holds for those interested in language, in technical work or in commercial work? The theory underlying the Intermediate School is that it is a place for much exploratory work in the seventh and eighth grades followed in the ninth grade by intensive work to embrace the best results in guidance from the exploratory courses. This theory would seem, then, to justify the addition of a Music and Fine Arts course in which the Especially Gifted in music or in art might find an opportunity for developing their talent within the curriculum, rather than largely through extra curricular activities.

10.

It would seem that if music is to serve its real purpose in the Intermediate school, teachers of music must first, last and always keep in mind that their aim is:

(1) To help pupils to acquire an interest in group singing.

(2) To help them to gain an appreciation of the social value of good music.

(3) To help them to realize how much music may be made to contribute toward enjoyment of their leisure time, and in their relation to and associations with others, whether in small groups in the home, or in the larger groups in churches, and in public gatherings.

11.

The fundamental principle which the *public school music teacher* should keep in mind at all times, as in all other subjects, is the kind of change which she may effect in the pupil — that is of most importance. It is not so much that she may secure a rendition technically acceptable, as that through this she may work toward a lasting change in the pupil's attitudes and emotions: herein lies her greatest opportunity and her supreme obligation.

Joseph V. McNally, Principal
Sherrard Intermediate School, Detroit, Michigan.

It Can't be Done

In his four-minute essay under the above caption, Frank Crane says in part:

"If you're looking about for something to do, something big, something that will bring you fame and money, find something that can't be done and do it.

"The man who can do what can't be done is not to be dispensed with. The business world cannot get along without him.

"The world progresses only as mankind does what can't be done.

"Particularly in the higher realm of endeavor, in the domain of thought and of morals, it is the *impossible* that is *essential, dominant, needed.*

"Against every demand of humanity it has been objected: *it can't be done.*

"At some time or another practical men held all these things impossible."

I am presenting herewith a letter from Mr. Alvin C. White of Toronto, Canada, recently received through the office of the Jacobs' Orchestra Monthly. Mr. White is thoroughly convinced that class work in instrumental music can't be done, so it is up to us to do it, or rather to continue in doing it, and try to still further improve our technic. We shall discuss this letter in detail in the March issue and if any of our readers care to take part in the discussion, we will gladly welcome their contribution.

Mr. White has isolated several important germs or weaknesses in instrumental class instruction and it is up to us to find commensurate remedies.

359 Glenlake Ave.,
Toronto, Ont., Nov. 26, 1926.

Mr. Clarence Byrn,
care of Jacobs' Orchestra Monthly,
Boston, Mass.

Dear Sir:

Having noted letter in the November issue regarding class instruction I cannot resist the temptation to accept your invitation to the readers of your department to send in suggestions. (*Continued on page 13*)

During the past 18 years I have been teaching various instruments principally piano, violin, banjo and other string instruments. For five years I was connected with a musical institute that taught in classes. I am at present teaching entirely individually and will continue to for the following reasons:

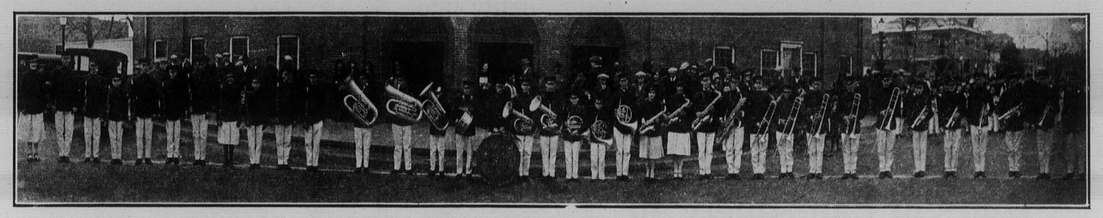
That class work can't be done. Some pupils may make a certain amount of progress in a class, but think how much better they would have been if they had had the undivided attention of a teacher for the same amount of time. Where one pupil makes any kind of a fair showing, there are 20 that practically fail. Out of that 20, easily 90% would have made players of the average ability had they had private tuition. The one pupil that makes a fair showing after a year or two of class work generally decides to continue with a private teacher. He then finds that although he had considered himself doing well, he had acquired a number of bad faults in his playing.

It is impossible for a teacher of a class playing together, to catch every mistake of every player, especially the smaller mistakes, and it is these that count. Every teacher knows the careful watching that is needed with each pupil. Pupils in classes easily acquire bad habits and we all know how hard it is to break off playing a certain way and have to learn a new way. Bad intonation is one of the most common faults of class lessons — and what is more important than intonation?

There are numerous other faults easily acquired in class work. To work on pupils separately in class lessons is almost an impossibility. Divide up an hour's class lesson among eight or ten pupils, deducting the time for tunings, etc., and you can see that the time for individual attention is almost nil. If very much individual work is done, it is at the sacrifice of the others. And yet no two pupils are precisely the same, which brings up another strong point against class tuition. It is impossible to keep classes homogeneous. There are always some that can grasp an idea quicker than others. To hold such a pupil in a class with pupils of a lower standing is not fair to him and to advance him to a higher class means the jumping of work that he should have covered.

I could continue and quote many incidents and comparisons that make class tuition very unfavorable but my letter already has reached a greater length than I intended. I trust however, that this may be of some help to you and the readers of your very worthy publication.

Yours very truly,
ALVIN C. WHITE.



McCOOK (NEBRASKA) HIGH SCHOOL BAND. LEO KELLY, CONDUCTOR
Winners of first prize in the 1926 contest of the Western Nebraska Band Association; second prize in the 1925 and 1926 State Band Contests

Speaking of School Bands and Orchestras

We Introduce Leonard Challinor and His Port Huron School Band

MR. LEONARD CHALLINOR, orchestra director and violin soloist, is achieving marked success in Port Huron. In 1924, he was made director of instrumental music in the city schools and, at present, conducts six orchestras and a band of thirty-two pieces. Mr. Challinor also directs the Boy Scout Orchestra, sponsored by the Rotary Club of Port Huron, and this group of young musicians has attained international recognition. He has worked with young people for over fifteen years and has a faculty of getting excellent results from young musical talent.

Mr. Challinor was born in Cleveland, Ohio, and began the study of violin and piano at the age of seven with Johann Beck, the famous conductor of the Cleveland Symphony Orchestra. A natural talent for the violin led him to continue his study with Sol Macosson and later with the eminent Holland violinist, Christian Timner, who was for years the companion and partner of the world-famous Ysaye. A thorough preparation for his present work, as well as a broad musical education, was secured through his study of harmony with Walter Logan and Herman O. C. Kortheuer, and it was Christian Timner who taught him instrumentation and orchestra direction.

While studying with Christian Timner, Mr. Challinor was instructor at the Bailey department store and musical school and later became principal of the violin department of this institution. During this period, he assisted in the organization of the Harmonic Junior Orchestra composed of players from twelve to fifteen years of age, and with this group he toured the Central States. At the conclusion of this tour, he accepted the position of assistant director of the Central High School Orchestra of Cleveland. He was later director of the Circle Theater Orchestra and a member of Loew's Theater Orchestra directed by Homer Walters. A strong desire to organize and direct his own orchestra prompted him to accept a position with the Northern Navigation Company which operated a fleet of passenger steamers on the Great Lakes between Detroit and Duluth. With this company he organized and directed concert and dance orchestras. It was because of the success of these orchestras that he attracted the attention of the Port Huron Rotary Club which was seeking a director for the newly organized Boy Scout Orchestra which they were sponsoring. Having secured his services the club gave him a free rein and were so pleased with the results

LEONARD CHALLINOR

that they arranged for the appearance of the orchestra at the international convention of Rotary Clubs held in Toronto. Here the organization was so popular that they were invited to appear at the convention the following year at Cleveland. Again they were a marked success and, as a result, were secured to play an engagement at the famous Keith's Palace.

INSTRUMENTAL CLASS INSTRUCTION POPULAR AT PORT HURON

The introduction of the teaching of instrumental music in the schools of Port Huron may be traced directly to the appearance in that city of the Cass Technical High School orchestra and band of Detroit. Through the courtesy of Frank Cody, Superintendent of the Detroit Schools, these organizations, conducted by Mr. Clarence Byrn, appeared on a demonstration concert program for the Port Huron Thursday Musical Society, under the management of the Club's president, Mrs. Shirley Stewart, on January 26, 1923. The concert was supplemented with short talks by Mr. Byrn and Mr. E. G. Allen, assistant principal of the Cass Technical High School, which so delighted their audience that a movement was started then and there by Mrs. Stewart and her assistants to bring instrumental music into the Port Huron schools. Having heard and seen the wonderful results achieved by the Cass Technical High School musical organizations, Mr. Harlan A. Davis, superintendent of Port Huron schools, decided to go immediately and do likewise. The Port Huron press was with him and he had no difficulty in convincing the school authorities that the proposition was a worthy one. Already Mr. Leonard Challinor had many of the school boys under his private tuition and he was persuaded to take up the work in the schools. There are now three hundred and fifty boys and girls actively engaged in the study of instrumental music as a regular part of school work. The Senior High School Orchestra of forty-five pieces is fast becoming a finished and accomplished organization. Musical interest throughout the city has progressed enormously and with the forming of a school band of thirty-two pieces, orchestra students are encouraged to double on wind instruments.

The Kiwanis club has aided the school board in the purchase of uniforms for the new band, which already has many engagements for the winter season. Mr. Challinor is ably assisted in his present work by Mr. E. E. Straffon, a musician of ability, who some years ago brought the Cass Technical school band to New Baltimore, Michigan. At that time his band consisted of eighteen pieces and it has since grown into a full-sized organization. It is evident that one school band or orchestra encourages another and awakens an interest in music in an entire community.

The Port Huron High School Orchestra was recently the recipient of a harmonium as a gift from the Thursday Musical Society of Port Huron. This instrument greatly improves the work of the orchestra and testifies to the general interest in the work Mr. Challinor is doing for Port Huron and vicinity.

PORT HURON, MICHIGAN, HIGH SCHOOL BAND. LEONARD CHALLINOR, DIRECTOR

Leo Kelly and the McCook (Neb.) High School Band and Orchestra

THE city or town that today does not boast a school band (or, and better, *bands*) within its precincts would seem to be lacking in at least two prime essentials of good citizenship, and these are a broad appreciation of music coupled with broader public spirit; neither can a school that does not register a band as part of its pupil roster be considered as really on the official (albeit unprinted) school music map. Boys' bands are music links; they link parents with pupils in a like musical interest, parents with parents in mutual parental pride, and citizens with citizens in broader communal association and civic good-fellowship at the band "meets."

Boys' bands also are strong boyhood bonds, for where is there a boy who can blow an instrument that does not feel an unspoken sense of affiliation, acquaintance and comradeship with all boy-blowers of instruments everywhere, although they never may have met personally? But whenever they do meet, which (thanks to band contests) happily is becoming more and more frequent in these days, it is this sense or feeling of being young fellow-musicians

McCOOK (NEBRASKA) HIGH SCHOOL ORCHESTRA (*See pages 13 and 14*)

which at once places them on a level footing with each other, on a common ground of boyish interest. Furthermore, school bands are also character pace-makers for the boys, giving them a poise of manliness while at the same time retaining in full all of boyish enthusiasm and youthful effervescence. These bands also are annihilators of distance, for when a boys' band in the extreme East reads or hears of a contest between other boys' bands in the far West (or *vice versa*), its members are there in all but body—in spirit and mind.

The band pictorially presented here is an organization located in what Bostonians once considered "Way out West," but thanks to magazine and camera now is just like next-door neighbor. The McCook High School Band of McCook, Nebraska, was organized in 1923 under the leadership of Mr. Leo Kelly, and from its incipiency the plan has been to simultaneously develop and carry on both a senior and junior body. This affords a happy provision for the filling in of graduation vacancies in the senior body by prepared players from the junior, thereby keeping the playing continuity intact. At the time of this writing there are forty-eight members in the senior band and thirty-seven in the junior.

LEO KELLY

Naturally, there must be some basic foundation on which to build comparison of capabilities between bands, thus inciting to enthusiasm and greater endeavor, and band contests form such a basis. The crux of opinion regarding the performing differentiation between various boys' bands seems to be centered in these contests and their awardings. These awardings, although reliable criterion upon which to base, cannot be considered absolute (infallible) so long as the judgment of men continues to be fallible and unconsciously colored by personal opinion.

The McCook High School Band entered the Nebraska State Band Contests of 1925 and 1926, and were awarded second place in both. In the 1926 contest the band was defeated for first place by the Lincoln Band on a margin of only two points. In the same year (1926) the McCook Band was awarded first honors by the Western Nebraska Band Association in its annual contest.

The orchestra of the McCook High School is organized on the same plan as that of the band; that is, senior and junior bodies are maintained, the senior carrying twenty-seven pieces and the junior twenty-one. In addition to these band and orchestra organizations, Director Kelly conducts general classes for beginners in the instruction of various instruments used by the beginners. — *M. V. F.*

A REMINDER

Eastern Music Supervisors' Conference

Worcester, March 9-12

HOTEL BANCROFT, *Headquarters*

See page 5 for program and information. If you are interested in music education, plan to go to Worcester. (Dates of other sectional conferences are given on page 5 in the article by Dr. Rebmann, President of the Eastern Conference).

Popular Talks on Composition

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

No. 26 — PIVOT TONES

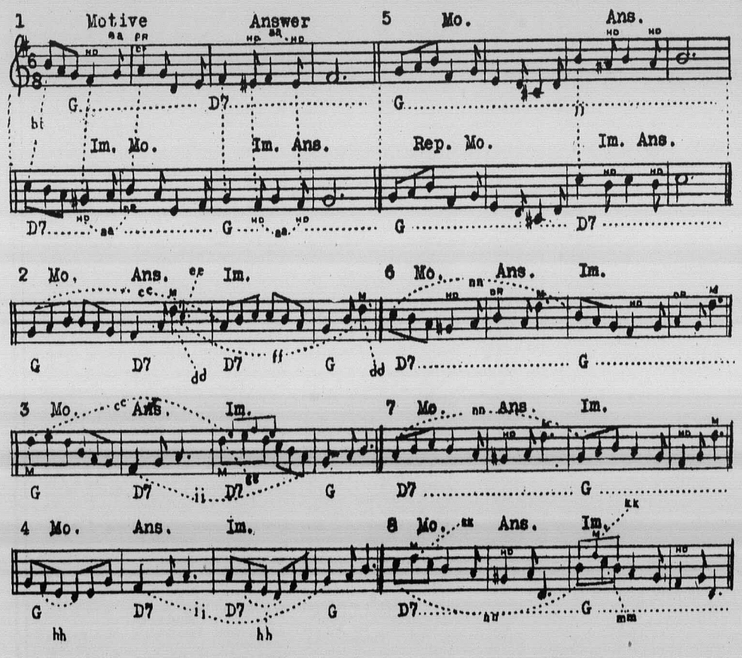
AS explained in previous examples, the imitation of a motive and its answer usually consists of using the same rhythm and melody, only one degree higher. This rule applies when the motive begins with the tonic chord and the imitation with the dominant, as shown in example No. 1. Notice that the half-tone drop (HD) and diatonic raise (DR) both occur in the same measures of both phrases as shown by the dotted lines at "aa." If the motive begins with a B (third of tonic chord), the imitation will invariably begin with C (seventh of dominant chord), following the rule of chord progression, *i. e.*, moving up to the *nearest* note of the following chord.

The first notes of the motive and of the imitation are called the "pivot" or modulating tones. These pivot tones occur either at the beginning of the first two phrases as at "bb" in No. 1, when the basic form is 2-4-2, or at the beginning of the first two sections when the basic form is 1-2-1 as in Nos. 2, 3 and 4. All the examples given are in 6/8 time and the key of G. Notice that in the 2-4-2 form, the motive and answer each occupy two measures, but only one measure each where the reduced basic form 1-2-1 occurs. Note the pivot tones G and A in Nos. 2 and 4; also D and E in No. 3, identified by the dotted connecting lines at "cc." When the mutual tone occurs on an accented beat in the motive or answer, it is repeated at the same place in the imitation as at "dd" in No. 2. C, the small note indicated by "ee" in No. 2 cannot be used as the melody note because its natural progression is to B instead of D (see dotted line "ff").

It is apparent from the foregoing that secondary pivot tones may also occur on any accented notes. This is shown in examples 3 and 4 where the first note in the second measure of each section is also a pivot tone, *i. e.*, F♯ to G, as shown by dotted line "ii."

That the mutual tone is not always repeated in the imitation is shown at "gg," possibly because it occurs as a *primary* pivot tone, *i. e.*, first note of the motive. It would not be wrong to repeat the mutual tone but the notes (stems up) one degree higher certainly sound best. When the accented mutual tone is repeated in the imitation the sixth and seventh notes of the scale are included in the repetition (see "hh"). When the E6-2 (extended 6-2) form occurs, *i. e.*, six passive and two active chords, a strict repetition of the motive occurs in the second phrase and the primary pivot tone occurs in the answer and imitation (see first and third measures in No. 5).

The harmony in the motives of Examples 1 to 5 begins with the tonic chord, and the melody of the imitation (which begins with the dominant chord) is one degree higher, but in Nos. 6, 7 and 8, the harmony of the motive and imitation is *reversed*, *i. e.*, dominant and tonic, and the melody in the imitation must therefore begin one degree *lower*. Note the co-ordination of the HD and DR; also the repetition of the mutual tone in the imitation. The mutual tone repetition usually occurs on an accented note, but an exception is shown at "kk" where the mutual tone is not accented. Although "C" at "mm" is not wrong, the substitution of D (small note with stem up) is better.



Literature by and for Theater Organists

Instalment No. 37

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

I WAS in some doubt as to whether the term "literature" as used above would include the letters on my desk as well as the books I purport to talk about. But as the faithful dictionary describes literature as "written or printed productions" it will apparently include anything from the Sears, Roebuck catalog to an impecunious offspring's petition to the powers back home for more money.

L. G. DEL CASTILLO

But to be on the safe side let's take the books first. I promised several months ago to review those books that were of value to the theater organist, and must confess that to date the material is limited, though I believe there are some now in preparation. I know of two or three in manuscripts still waiting for a publisher, and according to Henry Francis Parks, our Chicago correspondent, Milton Charles has written one now being published by Jack Robbins, that Gumptious Go-Getter of Gotham.

I have already reviewed at one time and another Rapee's *Encyclopedia of Music for Pictures*, a reference book that I think is invaluable to a picture organist, and *The Musical Accompaniment of Moving Pictures* by Edith Lang and George West, a brochure published by The Boston Music Company several years ago.

Organ Jazz, by Eigenschenk

The most recent volume to come to my attention is *Organ Jazz, A Course of Twenty Lessons in Jazz Idioms for the Organ*, by Edward Eigenschenk. This book, published by the Fulco Organ Studios, 1018 South Wabash Ave., Chicago, Ill., is by a well-known Chicago organist. It has the backing of the American Conservatory of Music, and has been edited by Frank Van Dusen for use in its Theater Organ department, on the faculty of which is the author.

The plan of the volume is simplicity itself. A simple fox-trot is presented without elaboration in its piano form, and explained illustrations of various embellishments are then presented in their musical notation, sometimes on as many as five staves, where alternate treatment of each hand is shown. The first lesson is a brief demonstration of proper pedalling for jazz, and the succeeding nineteen are replete with a wealth of every conceivable form of embellishment, starting with the simplest and proceeding to the more complicated. The last lesson deals with counterpoint.

This textbook should be invaluable to students and inexperienced players who have not the opportunity of studying with good theater organ teachers. Even the teachers themselves can profitably use the book for demonstration and explanation. As a textbook it should prove really more useful than the existing instruction methods in legitimate organ that theater teachers have hitherto been forced to rely on.

Theater Organists' Secrets, by Carter

Here is another book which, in a different way, supplies valuable information to the theater organist. The author has listed some twenty-five imitations and effects and explained them in detail, using thematic illustrations where necessary. The result is a useful little reference book for those organists who have not found themselves able to work out satisfactory imitations. The indicated registrations are all for unit organs, and it is probable that organists playing other kinds may be disappointed in some of the effects. The author is, however, justified in employing this medium, for the unit organ has come to be identified with the theater as its characteristic instrument.

Without becoming involved in an argument over this aspect of the situation, it must be admitted that, inartistic in principle as the unit is, its exaggerated tone colors and vivid ensemble make it more valuable for the theater than its more refined sister, the legitimate or straight organ.

There are some omissions in Mr. Carter's book, and the lack of an index makes it a bit difficult to see at a glance just what is included, particularly as an additional effect is included here and there without a separate title when allied with the imitation or trap being discussed. Certain more or less common effects such as the calliope, harmonium, and male quartet have not been covered, if my more or less hasty reading of the booklet is not at fault. But in general it can honestly be stated that the author has covered a deal of virgin territory in adequate fashion.

[Editor's Note—Mr. del Castillo's manuscript for February includes reviews of several additional books "by and for organists," which are omitted in order to make room for the following material which receives precedence because of current news value. Mr. del Castillo's interesting and illuminating comments on the organ literature will appear next month.]

Letters, Belles and Ladies

Don't waste too much time on the French title. The wheeze is obscure, at best. The letters are in abundance, and I cannot forbear, modesty or no modesty, quoting first a short paragraph from George Lee Hamrick, now playing at Keith's Georgia Theater, Atlanta, for which he has deserted Birmingham. I envy him the warm climate, anyhow. I've got to cut my copy fifteen minutes short this morning to go out and put the chains back on for the benefit of a howling blizzard. But I digress, as our best authors would say.

Mr. Hamrick, whose opinion I value, comes right out in meeting to say:

> I find Melody to be interesting and entertaining, as well as educational—unless Castillo and myself are both wrong on this theater organ question, for I have yet to disagree with him in the slightest instance. In addition to 'knowing his onions' he has the happy faculty of reducing his ideas to easily readable and digestible phraseology.

I'm sorry I haven't a knock to follow that up with, just for contrast and to take the wind out of my sails. Maybe some kind correspondent will supply one before the next issue. At any rate the next letter is more or less controversial, and I hope that some reader who has played the picture in question can contribute something on the subject, as the feature is one I have not seen. The letter follows:

> The orchestra leader and myself have had an argument over playing a certain scene in the picture *Upstage* in which Norma Shearer stars. You undoubtedly have seen the picture and will remember the part where Norma and her vaudeville partner rehearse their act. The man becomes disgusted with Norma's dancing and they make several abrupt stops and consequently the pianist who is accompanying them stops also, and starts when they begin dancing again.
>
> When this part comes I stopped as the pianist in the picture did, and began again with him. The orchestra leader declares that instead of stopping altogether when the pianist in the picture stops I should have played very softly and when the picture pianist began again I should then play louder.

Now not having seen the picture I can't answer this specific question categorically; yet there is a very definite principle involved which can be stated without qualification. In this particular instance the question is somewhat complicated by the fact that my correspondent is a pianist playing a piano cue, and any attempt to deviate between the two extremes of playing when the pianist on the screen plays and simply playing without any break will furnish an incongruity either way. On the other hand the orchestra leader's idea is wrong from the lone player's standpoint because he is thinking in the restricted terms of orchestral cuing, where descriptive improvising to action is impossible.

So let us disregard both viewpoints and lay down some elementary principles impartially, without reference to the essential difficulties of the two disputants.

The Use of Tacets on Direct Cues

First, direct musical cues of this nature, in which pauses between numbers occur, should be cued to action, *unless the pauses are over three or four seconds in length.* Pauses that are long enough to be noticeable should be employed only for an effect of suspense, which apparently is not true in this case.

Second, when the pause is of such appreciable length, it should be covered by playing to action in a contrasting style and, on the organ, with contrasting registration. The orchestra leader's idea of continuing the same number softly is a compromise dictated in his case by the fact that he cannot cue the scene adequately except with specially written music. If, as I assume, the situation in question is comedy, there are no doubt little gestures and remarks by the actors in these pauses that can be cued to action with little *sforzando* chords, runs and flourishes; anything, in short, that will fill up the gap with music appropriate to the action but in contrast to the dance music. The pianist can get this contrasting effect by playing these fillers in the upper part of the keyboard, without bass.

I shall be glad in a future issue to print the views of any musician who has played this picture and has any definite opinion on the subject.

The Vitaphone

Now I have a letter from a musician who is concerned about the possible competition of the Vitaphone. The preceding letter came from Wisconsin; this one from still further away, Spokane, Washington. The writer says:

> What I want to know is, and I am sure that hundreds of organists throughout the country would like to know, to what extent this new invention will replace the pipe organ in the accompanying of pictures. All seem to agree that from a musical standpoint it is a decided success. Also it seems to me that it would be far more economical for the theater men than paying out salaries to organists and orchestra men.
>
> In other words it looks to me as if the larger theaters in the big cities would adopt it to play in between shifts, alternating with the orchestra, and the smaller houses would use it for their entire musical program. Thus the photoplay organist would be entirely obliterated from the scene and would have to go back to orchestra dance work or whatever line he followed previously.
>
> Now I have heard and read this matter discussed from every angle except the organists' and I am sure that there are many organists who will appreciate any knowledge you might give on this subject.

I believe the writer is unduly pessimistic, and that if anyone is likely to go in the smaller houses it is the orchestra rather than the organist. There are two or three points to be considered. In the first place, Vitaphone equipment costs several thousands of dollars,

Continued on page 19

What's Good in New Music

By LLOYD G. DEL CASTILLO

I WOULD like to emphasize again what has been the policy of this column from the start — that its value is greater if I mention only those numbers that in my opinion are worth commending. I may not always be right in what I choose; obviously every number published seems worth while to someone, or it would never be accepted for publication. Insofar as that is true it becomes a mere question of taste between the publishing editor and myself; but if I am not right all the time, it is quite possible that he isn't, either. I bring this up because I know there is sometimes a tendency to resent the fact that I ignore a certain small percentage of the music that reaches my desk for review; but I submit that if my opinion is worth anything at all the numbers that are reviewed receive a more-worth while endorsement than as though this column was the empty babble that customarily fills pages of this nature.

Orchestra Music

THE DONKEY AND THE DRIVER (Humoresque), by *Leonard* (Schirmer Gal. 307). Medium; light characteristic 2/4 in G major. This is really descriptive music in which the stubborn deliberation of the donkey is indicated by a slow steady rhythm a good deal like the opening strain of *In a Clock Store*. The orchestration by Victor Herbert is very effective. In the latter part of the trip the donkey evidently runs away, overturns the cart, brays triumphantly, and ends the episode with a short gleeful break. The piece is full of a repressed slow humor that should make it a perfect fit for certain types of scenes of sluggish whimsy.

AN OLD LOVE STORY, by *Janssen* (Schirmer Gal. 308 Double Number with *All to Myself*). Difficult; quiet emotional 4/4 Moderato in D major. A beautiful haunting number with considerable emotional surge of a rubato nature in the middle section. The harmonic complexities make it more difficult from not only a readable but also interpretive standpoint than is generally the case in a slow moving piece.

ALL TO MYSELF, by *Densmore* (Schirmer Gal. 308. Double number with *An Old Love Story*). Easy; quiet 4/4 Moderato in E♭ Major. An effective ballad of straightforward contours by a popular Boston composer.

MARCH OF THE GIANTS, by *Cowen* (Schirmer Gal. 309). Medium; light grotesque 2/4 Moderato con moto in G minor. A Fee-fi-fo-fum heavy sort of grotesque march in which the giant motive consists of an effective drone bass built on an interval of the augmented fourth, or, if you wish it less technically, on alternate G's and C♯'s. The middle section is in the relative major for contrast, but maintains the atmosphere more successfully than is the case in most numbers of this kind.

AFTER TWILIGHT, by *Steindel* (Schirmer Gal. 310). Medium; quiet 4/4 Allegretto con moto in E major. By all means add this to your library. It constitutes a substantial addition to the list of quiet sentimental numbers of symphonic calibre and length, represented by such things as Gabriel-Marie's *Dream Picture*, the slow movement from Goldmark's *Im Garten* symphony, and Wagner's *Siegfried-Idyll*. It offers certain difficulties of arrangement to the lone player which need careful working out.

CHANSON ARGENTINE, by *Norman Leigh* (Jacobs). Medium; Spanish 2/4 Moderato in C minor. Oddly enough the musical numbers of the firm which issues this magazine have in the past received less attention in these columns than the publication of its competitors. These numbers now having been obtained by force from the shrinking staff (I refer to disposition, not numerical strength), I hope in future to mention more often pieces which I have found from experience to be on an average useful additions to the photoplayer's repertoire. This morceau is by a composer whose work is of such uniformly high grade that I have often regretted not having had more opportunity in the past to mention his numbers. It possesses, as do all of Leigh's compositions, a pleasing melodic line of spontaneous flow.

ME AN MAH PARDNER, by *Strickland* (Ditson Conc. 576). Easy; quiet Negro 4/4 Moderato in E♭ major. This well known song of Lily Strickland's has that unmistakable Negro swing that makes its use restricted but therefore so much the more valuable when needed.

FAIRIES DANCE IN THE MOONLIGHT, by *Boehnlein* (Ditson Conc. 577). Medium; light 6/8 Moderato. Though written in 6/8, the number is in effect a light and pleasing concert waltz of delicate outline.

A BEDTIME TALE, by *Swinnin* (Belwin Conc. 110). Easy; light 4/4 Allegretto moderato in G major. A melodic and graceful little trifle by a well known theater and concert organist

MOONBEAM, by *Drigo* (Hawkes 6383). Medium; light quiet 6/8 Andantino in F (first strain minor, second major). A swinging barcarolle type of number with a suggestion of Italian or Sicilian idiom that makes it of peculiar value for Latin types. By the composer of the famous *Million Harlequins Serenade*, and possessing that same sinuous grace.

MUSICAL MOSAICS, Vol. I (Jacobs). A collection of 15 loose-leaf numbers of octavo size, all of medium or easy grade, as follows: (1) *Rustic Dance* (Leigh), light characteristic 6/8 Allegro risoluto; (2) *Zumurrud* (Stoughton), Oriental 2/4 Allegro moderato; (3) *In the Bazaar* (Leigh), light Oriental 2/4 Moderato; (4) *Around the Sundial* (del Castillo), light quiet 2/4 Allegretto; (5) *Louisiana Nights* (Stoughton), quiet 3/4 Valse lento; (6) *Mignon's Lament* (Hahn), quiet 3/4 Andante moderato; (7) *Dance of the Skeletons* (Allen), light grotesque cut-time Allegro moderato; (8) *Pensee Romantique* (Leigh), light 4/4 Allegretto capriccioso; (9) *Conchita* (Stoughton), light Spanish 2/4 Allegretto moderato; (10) *Sing Ling Ting* (Cobb), Chinese one-step; (11) *Sleepy Afternoon* (Kennedy), quiet 9/8 Andantino; (12) *Spooks* (Cobb), light grotesque 6/8 Allegretto; (13) *Luanita* (Stoughton), light Hawaiian 4/4 Moderato; (14) *Moment Gai* (Leigh), light 2/4 Allegretto quasi Tempo di polka; (15) *Circus Maximus* (Samuels), light active 2/4 Tempo di galop.

MUSICAL MOSAICS, Vol. II (Jacobs). Another fat collection of 15 numbers, every one a plum with the possible exception of those by del Castillo. (1) *Roman Revels* (Frazee), light active 6/8 Tarantella; (2) *Zulaikha* (Stoughton), light Oriental 2/4 Allegro moderato with an atmospheric Lento introduction; (3) *Cheops* (Cobb), light Oriental 2/4 Egyptian intermezzo; (4) *Serenade Mignonne* (Leigh), light quiet 3/4 Allegretto non troppo; (5) *Valse Apache* (Stoughton), light minor 3/4 Allegretto; (6) *Winged Hours* (Bath), 3/4 Tempo di valse lento; (7) *Dance of the Lunatics* (Allen), minor Schottische; (8) *Just Two* (Leigh), light 2/4 Allegretto capriccioso; (9) *Jacinta* (Stoughton), Spanish 2/4 Moderato; (10) *Ah Sin* (Rolfe), Chinese two-step; (11) *Slumber Boat* (del Castillo), quiet 6/8 barcarolle; (12) *Dance of the Maniacs* (Cobb), light grotesque minor 6/8; (13) *Nymphs of the Nile* (Hersom), air de ballet, light 2/4 moderato grazioso; (14) *Love in a Toy Shop* (Leigh), light 2/4 Intermezzo; (15) *At Nod* (Peck), 2/4 galop.

Photoplay Music

LAOCOON, by *Leuschner* (Schaper). Difficult; furioso 4/4 Largamente ma fiero. The fourth of the set of 10 "Atmospheric Symphonies." A German importation of full-length picture incidentals, valuable not only for their length but also for their musical caliber. Numbers of this sort are particularly valuable for the orchestra, which otherwise has to string together a miscellaneous assortment for hurries.

APPASSIONATO LIRICO, by *Berge* (Belwin Cin. 63). Medium; heavy emotional 4/4 Molto moderato in F minor. A surging, suspensive emotional incidental of comparative brevity, but of sound musical body and good climax.

Organ Music

EASTER MORNING ON MT. RUPIDOUX, by *Gaul* (J. Fischer 5713). Medium; quiet atmospheric 4/4 Adagio in E minor. Though the subject is religious, the treatment is sufficiently atmospheric and dramatic to be available for the photoplay, and the musical calibre is above average. A mystical long introduction gives place to a heavy march-like theme, which develops to a powerful climax.

THE SQUIRREL, by *Weaver* (J. Fischer 5784). Medium; light active 3/4 Allegro molto in G minor. This is just the sort of number that photoplay organists interested in organ literature will snatch up. In form it is a scherrino with spirited little running passages over staccato chords. There is a very tricky little coda, and an intriguing syncopated middle section.

Popular Music

SUNDAY, by *Miller, Cohn, Stein* and *Krueger* (Feist). Syncopated, but catchy. The lyric reviewing the days of the week is ingenious.

FIRE, by *Gay* and *Whiting* (Feist). A novelty fox-trot by the authors of *Horses*. It has a humorous appeal, but is not likely to duplicate the success of the equine hit. There's no doubt about it's being a hot tune.

I'D RATHER BE THE GIRL IN YOUR ARMS, by *Thompson* and *Archer* (Feist). A melodic fox-trot that has gained considerable popularity. The lyrics are almost too subtle to get over. Consider this statement by the girl who would rather be in his arms than in his dreams: "Thinking of me in your sleep is, as you mention, Nice as can be, but I need more personal attention." Amy Lowell could have phrased it no more delicately!

THINKING OF YOU, by *Donaldson* and *Ash* (Feist). Paul Ash must be growing rich at the rate he's lending his name to songs these days. How prolific the boy is! This is a great sob number for the adenoid tenor with a catch in his throat. The rhythm is effective, with the sentimental long notes on "I've grown so lonesome," and then the rhythmic punch to the phrase, "Thinking of you."

IT MADE YOU HAPPY WHEN YOU MADE ME CRY, by *Donaldson* (Feist). Begins to look as though Walter Donaldson had been disappointed in love lately. This one has a nice easy swing. Walter grows fluent in lachrymosity.

YOUR HEART LOOKED INTO MINE, by *Golden* and *Hubell* (Feist). This quite striking waltz ballad needs a Galli-Curci to sing it, the chorus skips about so, but as a dance tune is most effective. By one of the composers of the old Hippodrome revues.

WHAT COULD I DO, by *Ash* and *Van Alstyne* (Remick). Here comes the ubiquitous Paul again. Burn 'em up, Ash! This is a jingly tune with genu-wine silver-plated jingles. Just a natural hoofing cocktail.

SWEETIE PIE, by *Davis* and *Akst* (Remick). This is a good natural rhythm number, but I'm a little suspicious that the boys are putting over an advertising tie-up. The title sounds a little too like one of those ice-cream confections.

BLUE SKIES, by *Berlin* (Berlin). Isadore Baline's latest looks good to me. It has one of those wistful haunting melodies best described as a crooning tune. Watch it; I think it will grow.

CAROLINA MINE, by *Friend* and *Rosoff* (Berlin). A waltz with a sure-fire dreamy swing to it. It will lull you to sleep as gently as a dose of morphine.

HERE OR THERE, by *Davis* and *Greer* (Berlin). A nice easy rhythm built up on long eight measure sweeping phrases.

MEXICALI ROSE, by *Stone* and *Tenney* (Quincke). A gently rolling waltz by a Western publisher, which I am informed is going strong out where men are men, and is now steadily working East, in defiance of Horace Greeley.

LULLABY MOON, by *Hamer* and *Tandler* (Quincke). Another pleasing waltz of similar type from the same publisher.

SHE SAID AND I SAID, by *Russell* (Ager, Yellen and Bornstein). This one was just made for vodvil duos. It has, in addition to the suitable lyrics, one of those mincing melodies that demands you walk across the stage with a slight wiggle.

SHE KNOWS HER ONIONS, by *Yellen, Ager* and *Pollack* (Ager, Yellen and Bornstein). The song that made Bermuda famous. I don't know whether the song or the phrase came first, but everybody knows it now.

LOVE ME ALL THE TIME, by *Rose, Dennis* and *Magine* (Ager, Yellen and Bornstein). A very quiet, subdued type of waltz, most effective if played softly.

SILVER SONG BIRD, by *Berchman, Paley* and *Bryan* (Marks). A good tune of simple and catchy melody and sentimental appeal.

IF MY BABY COOKS, by *Kchal* and *Carroll* (Marks). An Eddie Cantor song, but unfortunately he has now wedded the movies. You know the type of song I mean.

NINA, by *Dennis* and *Magine* (Shapiro, Bernstein). Spanish numbers are always acceptable. The rhythm is naturally effective, and they are useful for contrast.

The Photoplay Organist & Pianist

Continued from page 17

and rental is expensive. There will be many small houses in the country that will never install it no matter how successful it becomes. From the standpoint of theater operation it is a luxury, not a necessity.

In the second place it is very doubtful if the Vitaphone can ever supply the entire musical program. It will continue to be used for super-specials, and very likely for short novelty reels, but it is absurd to suppose that it will ever be used to accompany the news weekly or the short comedy. That is why I say the organist will never be supplanted, though of course it is possible his salary would decrease if he were used only intermittently in any such fashion.

But for that matter I think it doubtful if either orchestra or organ are ever completely supplanted. In this mechanical age it is hard to prophesy where any mechancal device may stop, but it seems to me unlikely that the Vitaphone or any similar device will ever reach the point where it can be supplied with every program picture. What does seem entirely feasible to me is that a future step may consist of the recording of a feature accompanied by a well known organist rather than a large orchestra. Not only would that be much less expensive, but it has long been conceded that a clever organist can fit a picture more closely than an orchestra. However, granted the tremendous possibilities of the Vitaphone and similar devices, there is one fact that will always be a determining factor in any first class house. That is that no canned music, no matter how good, can ever supplant actual players, whose personal touch cannot be duplicated in any other way.

Supervisors' Eastern Conference Program

Continued from page 5

THURSDAY, MARCH 10

Morning

8:45 to 10:45 A. M. School Visitation Worcester State Normal School, Senior High and Grammar Schools.

11:00 A. M. Round Table Discussions, Radio as a Vehicle for Teaching Music Appreciation: Chairman, Mr. N. Searle Light, Director of Rural Education, Connecticut State Board of Education.
Instrumental Instruction: Chairman, Mr. Norval L. Church, Teachers College, Columbia University, New York.

Afternoon

1:30 P. M. Annual Business Meeting

3:00 P. M. Chorus Laboratory Period, Mr. Albert Stoessel.

3:45 P. M. Address: Music as a Vital Factor in Education, Mr. Herbert Witherspoon, President. Chicago Musical College.

4:30 P. M. Visit Publishers' Exhibits.

5:30 P. M. Formal Initiation, Sinfonia Fraternity.

Evening

8:15 P. M. Concert by the Worcester Festival Chorus, Albert Stoessel, Conductor.

FRIDAY, MARCH 11

Morning

Round Table Discussions:

9:00 A. M. The Junior Glee Club Idea: Chairman, Mr. Edward J. A. Zeiner, Chairman Music Department, Alexander Hamilton High School Brooklyn, New York.
The Organization of Music Instruction in the Small School System; Chairman, Miss Pauline Meyer, Cortland, New York Normal School.

10:00 A. M. Music in the Junior High School: Chairman, Mr. George L. Lindsay, Director of Music. Public Schools, Philadelphia, Pa.
Publishers' Round Table: Chairman, Mr. Clarence C. Birchard, Boston, Mass.

11:00 A. M. Tests and Measurements: Chairman, Professor Peter W. Dykema, Teachers' College, Columbia University, New York.
Contests and Competitions: Chairman, Dr. Hollis Dann, Professor of Music Education, New York University.

Afternoon

1:30 P. M. Address in Commemoration of the Hundredth Anniversary of Beethoven's Death—Speaker to be announced.

2:15 P. M. Chorus Laboratory Period, Mr. Albert Stoessel.

3:00 P. M. Concert by the Schools of Worcester, featuring School Activities, such as Rhythm Band-Kindergarten, Cantata—"Spring Cometh," Kountz, Grades VII and VIII, High School Bands and Orchestras, Combined Chorus, Orchestras and Bands.

4:30 P. M. Visit Publishers' Exhibits.

Evening

7:00 P. M. Banquet. Address by Dr. James Francis Cooke, Editor, The Etude, Philadelphia, Pa.

All indications point to a large attendance. The Eastern Conference, on January 1, had a greater membership than were ever enrolled at the beginning of any annual meeting.

Hotel accommodations are unusually good and reasonably priced.

If you use the railroads, for traveling, *ask the ticket agent for a certificate, when purchasing your ticket.* This is particularly important for members who live but a short distance from Worcester. If 250 certificates are presented at the Worcester meeting, you and every one traveling by railroad will receive a reduction of a fare and one-half for the round trip. *Therefore, be sure to demand a certificate.*

If you are in the territory of the Eastern Conference we want you at Worcester March 9-11. If one of the other conferences will be held nearer you, may the foregoing serve to help you visualize the treat in store for you in your own territorial meeting. All of the Conferences, like the Eastern Conference, are prepared to provide for you inspiration, instruction, social contact and entertainment. Can you afford to miss the opportunity?

Victor L. F. Rebmann,
President Eastern Music Supervisors Conference.

Photoplay Organists We Would Have You Meet

IT SEEMS rather a strange paradox that accessibility to great people is in inverse proportion to their greatness but, if such a contention is a rule rather than the exception, it is fully borne out in interviewing Henry B. Murtagh, now of the Chicago Theater. In this connection, the writer has seldom met with such hearty hospitality, so typical of the western gentleman, such sympathy in a task which at best is boring and tiresome to the man of large affairs, and such intelligence in the answers to the questions advanced. In fact, because of his keen perception and analytical mind, Mr. Murtagh, after the first question or so, practically conducted the interview and I meekly and admiringly followed; all of which made it easier and established an *entente cordiale* spontaneously.

Mr. Murtagh's musical successes seem to have fallen to him not only as a matter of course, but seemingly as though any other procedure would have been impossible. As he naively put it, "All my life I have gotten the 'breaks.' Others, who have had equal or greater talent, have not been pursued by as kindly a fortune as myself so I personally claim little or no credit for my success." Yet, in this, neither myself nor anyone else who knows Mr. Murtagh intimately, can heartily concur. For, more than mere "breaks" are responsible for continued success. Murtagh may have had a "break" in securing his first position but he had to have more than sheer luck to climb from the bottom of the theatrical ladder to the heights he has now attained. He has musicianship, a prodigious memory (he never uses a piece of music, yet he plays a tremendous library and *exactly as written*), and a huge capacity and strong penchant for work — that principal constituent in the chemistry of genius.

There is nothing about his massive personality suggestive of the musician in any pictured sense of the word. On the contrary, he has all the appearance of Mr. American Businessman. His answers to an interrogation, though sympathetic, interesting and of mellow timbre, are terse, snappy and to the point. No useless verbiage. This business complex is further enhanced by the Rotary Club emblem in the lapel of his neat, business-like "cut-away." Quite large and somewhat heavy, though not strictly a "fat" man, he instinctively commands respect and admiration of his solid, substantial personality; a personality plainly apparent at the console. He is masculinity itself; inevitably, his music emotionally presents great dramatic power, virility and technical charm. He is the antithesis of the delicate, feminine, "dreamer" type of artist—the "Ladies' Musical Club Social Lion"; he is the forerunner of the new type of American artist, full of common sense as well as musical intelligence and technical knowledge; a *he* man in every sense of the word.

One incident which came to the writer's notice gives an accurate cross-section of this good musician, and mirrors the depths of his heart; though were the matter mentioned to him he would smile, shrug his shoulders, and remark "I'd do that for anyone really worth the effort." An organist,

Continued on page 47

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THERE are mighty few organists in Chicago who enjoy quite the popularity that Al Melgard, of the Barton Organ School in the Mallers Building, does. There isn't a better liked organist in the city of Chicago than Al, and it is not only because he lends a helping hand to every deserving organist that comes along, but because Al has yet to be heard passing an unkind remark about any other organist or criticizing even his own pupils. He is no "Yes" man either! Just one of those rare specimens of the *genus homo* who thinks of the other fellow's feelings before he opens his mouth.

AL MELGARD
Of the Barton Organ School

That is one of the reasons why Al has opened many a Barton organ in new theaters throughout the country; why he broadcasts from WLS, the Sears, Roebuck Company station operated from the Sherman Hotel; why the aces of the profession come in from all parts of the country to learn his tricks on the Barton instrument; why he really needs an eight day week to teach all those who apply for instruction. There are still other reasons. For instance, he has studied theory, harmony, counterpoint, composition, and what have you? He has been a legitimate church organist. He has held some of the best movie positions in this section of the country. What more, I ask you, would *you* ask?

Above all, I have yet to see Al ruffled or rattled. Despite the many responsibilities he has, he keeps an evener keel than anyone I know of. Al Melgard is a mighty high class fellow, a gentleman, and a real organist! —*H. F. P.*

HENRY B. MURTAGH
Premier Organist World Famous Chicago Theater

FOR many years I had heard of Maribel Lindsey and her musical ability, and when I finally met her I decided that her personality was as great as her ability, and that with such a combination any organist should be a top notcher.

In this picture you can only see one-half of Maribel's face, so it goes without saying that she is just twice as good looking as the Jacobs' Journals show her to be. And oh! the time we had to get this picture! You know every community has its Aunt Hettie who is always present at all christenings, weddings and funerals; and that is about the position that I occupy in our little group. So when Maribel decided to have a picture taken she called me and away I hastened to the Ambassador. I fell over the camera tripod, got my toe caught in a mousetrap and blew a fuse in a little emergency battery outfit in the orchestra pit before we finally got her seated, and then we couldn't get the right expression, because Maribel, being very thorough

MARIBEL LINDSEY
Featured Organist at Crandall's Ambassador Theater, Washington, D. C.

in everything, insisted on playing music, and when she played the wrong chord she frowned and when she played the right one we laughed—but finally everything was set. The photographer hid under the big black cloth, I flew up the aisle and held my ears, Maribel found the right chord and pouf! the accompanying picture was the result.

Her musical career started when she was a little one. Her father was a bandmaster and knowing that women are always blowing about something, started her at an early age blowing the cornet, paying her five cents for each fifteen minutes of practice. The entire family is steeped in music, the mother being an organist and pianist, and her sister a singer and pianist. She has a brother who plays baritone and Maribel herself plays the French horn very well. At school and college she made a place for herself with the clarinet, and she has frequently done clarinet solo work with concert orchestras. While still at home with her parents she was vocal soloist with the band, frequently going with them on the state tour (Iowa). She has played piano with theater orchestras, led orchestras for road show work and played piano for the movies through high school and college.

She is a graduate of music and was supervisor in the public school music course at Ellsworth College, Iowa. She started her study of organ at the age of sixteen, playing in church on Sunday and for the movies during the week. She held a position as orchestra pianist for five years at one theater.

In 1917 Maribel joined the forces flocking to Washington, D. C. and, filled with patriotism, landed in the civil service department. Before she went back to her music she had been promoted to supervisor of confidential classification of officers in A. G. O. War Department.

When Jesse Hietmuller was director at the Metropolitan Theater, Maribel returned to music, and did all the relief work and also much entertaining at the war camp communities, hospitals and for patriotic organizations. Then she took up organ playing for the movies with her accustomed vigor and played the Avenue Grand, and also the Savoy when it was the "evening dress" house of upper Washington. In fact she was in the orchestra ensemble when the well-known Don Rich, leader, opened the house.

The Imperial Theater, Asheville, N. C., a unit of the Southern Enterprises, then engaged her and for two years she was featured organist at that house. She left and came back to Washington, but after six months in Takoma Park Theater returned to Asheville. She was one of the first organists to be heard on the radio in an organ recital.

Carl Behr, 'cellist, and a charter member of the Boston Symphony, chose Maribel as associate artist for his Sunday night concerts at the Battery Park Hotel in Asheville, N. C.,

She is also athletically inclined, is considered an expert tennis player, and is a member of the Indian Head Country Club. She dabbles in stocks, and I am still gasping from the shock I received when she took me down to the Hibbs Building and told me what all the little figures and signs meant.

The Friday Morning Music Club lists her as a member and she has appeared as piano soloist on their programs.

When William Bellair gave his farewell private concert at the Ambassador, Maribel contributed three organ numbers to the program. She laughingly disclaims any credit, saying she only played a processional, a recessional, and the number in the middle of the program which should have been to take up the collection but someone forgot to pass the hat.

When you see the little kittens and mice scurrying into the house in the "Fables" next time, just remember that is the way people are flocking into the Ambassador to hear her play. When the recent change of organists was made Manager Robert Etris walked around in fear and trembling for days, and with his eyes raised to Heaven and his lips moving silently he prayed that the musical cyclone might pass him by and leave his house untouched.

It did, and once more peace and quiet have descended on this well-bred cinema palace, while Manager Etris sits in his comfortable office and chuckles as he counts the dollars that come in so rapidly because Maribel Lindsey is the featured organist at Crandall's Ambassador Theater.

—*Irene Juno.*

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THIS diminutive and charming young lady is one of the reasons why Ralph Waldo Emerson's School of Theater Organ is the "Largest In The World." If it were not for her able assistance those fourteen unit organs would not be busy all the time and have such a long waiting list piled up.

She started playing when she was five, has been a theater organist since she was fifteen years old, has received as much education as you can cram into the limited lifetime of a slip of a girl, has been three years in Chicago playing the movie houses, has broadcast over WLS for over a year and is still doing it; she can and does *sing* for this same WLS radio outfit; and most important, she is the principal assistant instructor at the World's Largest Organ School: Ralph Waldo Emerson's School of Theater Organ.

ELSIE MAE LOOK

As to her age, she is older than some and a lot younger than most. She looks like eighteen, but has the teaching ability and musical experience usually associated with three times that many years. She doesn't remember a lot about the World War (neither do I), and her eyes did not open on the 19th Century. So figure it out for yourself.

—*H. F. P.*

North Central Interstate High School Symphonic Band

North Central Music Supervisors' Conference, Springfield, Illinois, April 12-15

LEE LOCKHART

EVENT, Epoch and Era! These can form a triune that in this instance may stand for definite music progression when each follows closely on the footsteps of the other. To exemplify: When for a specific purpose two hundred high school boy and girl instrumentalists are massed into one great playing ensemble, assuredly it may be called an *event* in school music; again, when such an ensemble stands as a High School *Symphonic* Band representing several states in musical unification, it more assuredly may be termed an *epoch* in school music as marking a distinct step forward in educational progression; and when such an aggregation is made the special outstanding feature of an unusual conference of school music supervisors, then event and epoch may unite to mark the beginning of a national school music *era*, and establish a precedent which will be followed and perhaps enlarged upon in the future. All this of course may seem merely a vision of ideality, nevertheless it will become a tangible reality when the North Central Music Supervisors' Conference holds its first biennial meeting in Springfield, Illinois, on April 12, 13, 14 and 15, 1927.

Naturally it is desired to have only the best school players represented in this big combined band, and to such end its membership will be comprised wholly of picked instrumentalists from the high school organizations of the several states that are members of the Association, and even these will be selected entirely upon recommendation of the various supervisors concerned. As to financing this trip to the meeting, that is a matter which must fall upon each individual player, the school which he or she represents, or the community from which the student hails. In all present probability, however, lodgings and meals will be furnished for this meeting.

The instrumentation of this big band of 200 students of both sexes will include: eight flutes, four piccolos, nine E♭ clarinets, seventy-eight B♭ clarinets, six alto clarinets, four bass clarinets, eight oboes, two English horns, four alto saxophones, three tenor saxophones, three baritone saxophones, two bass saxophones, two sarrusophones, eight bassoons, eight B♭ cornets, four trumpets, four fluegel horns, eight French horns, twelve trombones, six baritones, four E♭ tubas, ten double E♭ tubas, bass drum, two snare drums, cymbals, tympani and traps. If such instrumentation is not symphonic, then what is?

The following tentatively outlined program, which if later amended will be made neither easier nor harder, will give the different state supervisors an idea of what will be expected musically from the players whom they recommend for membership in the band: *March et Cortege* from the *Queen of Sheba*, Gounod; *Dance Orientale*, Lubomirsky; *Serenade Rococco*, Meyer-Helmund; *Prologue* from *Pagliacci*, Leoncavallo (soloist to be selected later); *Andante* from the *Fifth Symphony*, Beethoven; *Intermezzo* from the *Second L'Arlesienne Suite*, Bizet, and the *Star Spangled Banner*. The full consummation of this project, artistically and musically, means nothing but hard, assiduous work by supervisors, pupils and all connected, and as organizer, program maker, concert conductor, bureau of information and chairman of the committee — Mr. Lee M. Lockhart certainly holds no sinecure.

Committee and Conditions

Many of these young performers, who with their home school organizations have been accustomed to playing solo parts, naturally will play only second parts in the big North Central Association Symphonic Band; yet it is hoped that any student who has progressed far enough in music to be recommended for membership, will also be broad enough musically to realize the necessity and importance of secondary parts and feel it an honor to play them in such an ensemble. Students who desire to enroll in the band should fill in the appended application blank, and mail same to any member of the listed committee as soon as they feel assured of being able to fulfill the musical requirements. Following is the committee list:

Iowa: Lee M. Lockhart, Council Bluffs, Iowa. Conductor and Chairman of Committee.
Illinois: A. R. McAllister, Joliet High School, Joliet, Illinois, Assistant Conductor.
Indiana: Hurbert S. Warren, 748 Fillmore Street, Gary, Indiana. Assistant Manager.
Wisconsin. E. C. Moore, Green Bay, Wisconsin. General Manager.
Michigan: Leon V. Metcalf, South High School, Grand Rapids, Michigan, Librarian.
Ohio: Eugene J. Weigel, Patrick Henry Junior High School, Cleveland, Ohio. Seating Manager.
Minnesota: William J. Abbott, South High School, Minneapolis, Minnesota. Attendance.
South Dakota: A. T. Ireland, High School, Vermillion, South Dakota. Assistant Librarian.
North Dakota: Leo M. Haesle, High School, Grand Forks, North Dakota. Assistant Seating Manager.
Nebraska: Chas. Reighter, High School, Lincoln, Nebraska. Assistant Seating Manager.
Illinois: Mr. Patrick, School Bands and Orchestras, Springfield, Illinois. Local Manager.
Michigan: J. E. Maddy, Ann Arbor, Michigan. Consultant.

February 15 is set as the final date on which applications for membership will be accepted. For further general information, address Lee M. Lockhart, Council Bluffs Iowa.

APPLICATION FOR MEMBERSHIP IN THE NORTH CENTRAL ASSOCIATION SYMPHONIC BAND

Meeting Place — Springfield, Illinois. Time — April 12-15, 1927

(MAIL THIS COUPON TO LEE LOCKHART, COUNCIL BLUFFS, IA., OR TO THE NEAREST COMMITTEE MEMBER)

Date of application.....192..

Name of Player (print it) .....

Instrument.....State.....City.....School .....

Date of expected graduation.....No. of years a player .....Age.....Weight....

Name three band numbers played in concert by your organization. If you are not a member of a band you may give numbers given by your orchestra or as solo.

.....

.....

.....

If convenient send with application a small picture of your organization. If you wish to send a large one do so but it is not necessary. If you think yourself unable to play the parts, will you promptly return them? .....

Remarks, if any, should accompany this application on another sheet.

Sign — Student .....

Parent .....

In Minneapolis

WARD ALLEN
CORRESPONDENT
Strand Theater Bld.

THE MINNEAPOLIS SYMPHONY ORCHESTRA STRING QUARTET

From left to right: Engelbert Roentgen, principal 'cellist and assistant director of the Minneapolis Symphony Orchestra; Eugene Kaldschmidt, assistant concert master; E. Joseph Shadwick, concert master; and Paul Lemay, first viola player.

THE Minneapolis Symphony String Quartet will broadcast programs for the music lovers of the nation from station WCCO, Minneapolis, Minnesota. These concerts are provided through the courtesy of the Minneapolis Civic & Commerce Association, which has arranged with the quartet for twelve Sunday afternoon programs of a half hour each, beginning at 2:30 P. M. This is the first of the Minneapolis series of radio programs to be broadcasted through the kindness of this Association.

The four instruments which the quartet uses are made by Jacob O. Lundh, maker of the famous Lundh violins. These four instruments are not only made by the same man, but they are from the same wood of the same two trees. They are valued at $2,400.00 and were made two years ago by Mr. Lundh in his violin shop here in Minneapolis, which has become a rendezvous of famous violinists from all parts of the world — the attraction being the fine violins which Mr. Lundh makes, and his own most interesting personality. Wood from one maple tree and from a single Swiss pine was used in these instruments. This wood came from Bavaria, where it was seasoned for twenty years. The two violins are true twins and cannot be told apart. They are of a rich brown color, while the 'cello and viola are orange.

JACOB O. LUNDH

Although he has had several opportunities to dispose of the instruments separately Mr. Lundh refuses to sell them except together. String quartets the world over have made every effort to get instruments that are of the same type and make in order to get a more perfect blending of tone. Only in one other instance that we know of have instruments for a string quartet been made by one man in this country, the famous elder Gemunder of New York. Mr. Lundh makes about ten instruments a year and a tremendous demand has been rapidly growing for these instruments.

When visiting Minneapolis, it certainly would be of interest to anyone interested in violins to drop into this maker's shop at Nicollet Avenue and 11th Street, and see and hear these fine violins. You will find great pleasure in visiting with Mr. Lundh, who is only too glad to drop his work and show you around. We doubt very much if there has ever been a violinist of any note who has been in Minneapolis who has not become personally acquainted with Mr. Lundh and his violins.

For YOUNG BANDS

Unquestionably the most valuable contribution to the literature for amateur bands is the series of forty-five compositions in the ***Walter Jacobs' Select Repertoire for Young Bands.***

REAL BAND MUSIC—musically meritorious in point of melody, composition and arrangement; full and complete in instrumentation, and ***playable.*** Again and again do leaders comment with surprise and pleasure on the remarkable qualities of these selections—and the secret is that they are especially written and arranged for young bandsmen by musicians who "know their stuff."

No censored editions of difficult numbers, no dinky tunes or exercises, but REAL MUSIC, with every part well within the scope of the inexperienced player. Yet so musically worth while are these numbers that many of them are in the libraries of mature bands.

TWO OF THE MANY LETTERS RECEIVED

I am using with much success your recent edition of "Band Music for Young Bands" and wish to compliment you on this vast improvement over the "junk" which has been on the market for years.—GEO. J. ABBOTT, Supervisor of Public School Music, Schenectady, N. Y.

Just a line to tell you how much I am indebted to you for the "Walter Jacobs Repertoire for Young Bands." My West Park Board Band of Chicago is playing the complete list of these splendid arrangements, and I am free to say that the great success of the organization is due to their use.
—ALBERT COOK, Auditorium Building, Chicago, Illinois.

INSTRUMENTATION

Note the unusually large instrumentation listed below. Each part is on a separate sheet, with double parts for cornets, clarinets, altos, basses, and drums, as indicated.

EACH NUMBER SUPPLIED COMPLETE FOR]

1—Conductor (B♭ Cornet)
2—Solo and 1st B♭ Cornets
1—2d B♭ Cornet
1—3d B♭ Cornet
1—E♭ Cornet
1—Piccolo
1—B♭ Clarinet
2—1st B♭ Clarinets
2—2nd and 3d B♭ Clarinets
1—Oboe and Soprano Saxophone in C
1—Bassoon
1—B♭ Soprano Saxophone
1—E♭ Alto Saxophone
1—B♭ Tenor Saxophone
1—E♭ Baritone Saxophone
1—1st E♭ Alto
1—2d E♭ Alto
2—3d and 4th E♭ Altos
1—Baritone (Bass Clef)
1—Baritone (Treble Clef)
1—1st Trombone (Bass Clef)
1—2d Trombone (Bass Clef)
1—3d Trombone (Bass Clef)
1—1st B♭ Tenor (Treble Clef)
1—2d B♭ Tenor (Treble Clef)
1—B♭ Bass (Treble Clef)
2—Basses (E♭ Tuba)
2—Drums

The numbers listed and a wide variety of other original copyrights and classics are available for orchestra in the Walter Jacobs Library for Public School Orchestras, the Jacobs Folios for School Orchestras, etc. Complete catalogs of School Band and Orchestra Music with sample violin and cornet parts on request.

IMPORTANT: ***The above pieces are not published as a collection or folio and are obtainable only as separate numbers, each complete for the instrumentation as listed.***

The Walter Jacobs
Select Repertoire for Young Bands

1	Home Town Band (4/4 March)	Weidt
2	Red Rover (6/8 March)	Weidt
3	Flying Wedge (Galop)	Dalby
4	Lilies of the Valley (Waltz)	Weidt
5	Golden Memories (6/8 Reverie)	Weidt
6	Camilla (2/4 Chilean Dance)	Bone
7	Colored Guards (2/4 Char. March)	Weidt
8	Flower Queen (Waltz)	Weidt
9	Pink Lemonade A Circus Parade	Weidt
10	Ye Olden Tyme (3/4 Char. Dance)	Weidt
11	Whispering Leaves (Reverie)	Weidt
12	They're Off (6/8 March)	Weidt
13	Fairy Wings (Waltz)	Weidt
14	Poppy Land (6/8 Idyl)	Weidt
15	Sunflower (Gavotte)	Weidt
16	The Booster (2/4 One-Step)	Weidt
17	Jolly Sailors (6/8 March)	Weidt
18	Fragrant Flowers (4/4 Novelette)	Weidt
19	Tall Cedars (6/8 March)	Weidt
20	Bright Eyes (Gavotte)	Weidt
21	To the Front (6/8 March)	Day
22	El Dorado (4/4 Tango Fox Trot)	Weidt
23	Iola (Valse de Ballet)	Weidt
24	Long Run (Galop)	Weidt
25	Breath of Spring (4/4 Char. Dance)	Weidt
26	Rag Tag (6/8 March)	Weidt
27	Priscilla (4/4 Colonial Dance)	Weidt
28	Black Rover (6/8 March)	Weidt
29	Queen City (6/8 March)	Weidt
30	Goose Waddle (4/4 Danse Char.)	Weidt
31	Eventide (3/4 Reverie)	Weidt
32	Castle Chimes (Gavotte)	Strubel
33	Drifting (6/8 Barcarolle)	Strubel
34	Down Main Street (4/4 March)	Weidt
35	Here They Come (6/8 March)	Weidt
36	Chimney Corner (Dance Grotesque)	Eno
37	La Sirena (Danza Habanera)	Burke
38	Veronica (Barcarolle)	Weidt
39	Blue Streak (Galop)	Allen
40	Dance of the Teddy Bears	Weidt
41	The Winner (4/4 March)	Bertram
42	Mountain Laurel (Waltz)	Allen
43	The Line-Up (6/8 March)	Bertram
44	Just a Memory (Reverie)	Weidt
45	Carita (Dans Espana)	Weidt

Price, Each Number, Net **50c**
(Extra Parts 10c Net)

SOLO CORNET PARTS SENT ON REQUEST

GUARD PATROL, March (6/8) by Frank Bertram, in the latest issue of this easy series.

This illustration is used by courtesy of C. G. Conn, Ltd., and is reproduced from a painting made for a Conn double page advertisement which appeared in the *Saturday Evening Post*

DETROIT NOTES
CLARENCE BYRN, Detroit Representative
Cass Technical High School, 2421 Second Boulevard

ROLLING along in Detroit. Something doing every minute. Music in the air — music in the grill rooms, dining rooms — ball rooms — movie palaces — churches, symphony and concert halls. The old year brought many good things to the "City of the Straits," along with its "Rose Colored Glasses."

OUR orchestra under Ossip Gabrilowitsch has just returned from its Eastern pilgrimage covered with cinders and glory. There was much discussion among the wise ones of Gotham and the Hub as to the excellence of both conductor and orchestra. Mr. Gabrilowitsch has given us numerous treats in Orchestra Hall, including among recent creative artists, Earnest Von Dohnanyi with his piano and his *Ruralia Hungarica* score, conducted by himself.

EDGAR STILLMAN KELLY, America's Wisconsin Yankee, came up from Oxford, Ohio, to hear his New England Symphony "done up brown" by Detroit's Orchestra, under said Ossip Gabrilowitsch.

THE CENTRAL PHILHARMONIC COMPANY, brought over some excellent Scotch, The Glasgow Orpheus Choir, to the Arcadia.

GRACE DENTON presented Mary Garden, the noted sun-bath artist, Feodor Chaliapin in *The Barber of Seville* — and for extra good measure, brought Lucrezia Bori, beautiful Spanish Soprano of the Metropolitan, and the Mexican Tipica Orchestra from beyond the Rio Grande — both on one program. The last mentioned event launched the Denton series and filled the 5000 seats of the Masonic Temple Auditorium. It was a remarkable program. Bori was her usual gracious self. The members of the Orchestra were dressed in native Mexican cowboy garb, steeple crowned sombreros, short leather jackets and blankets, called "Zarapes," which they wear across the shoulders or spread over their chairs. Mexican music carries a great deal of traditional Spanish atmosphere. Mood, melody and rhythm, are dominant, instead of dymamic contrasts and counterpoint. Songs, marches, dances and folk tunes are played by this ensemble in a manner seldom heard in northern cities. Some day, someone is going to compile this Southern music with its haunting melodies and intoxicating rhythms. When they do, perhaps the new combined plectrum-percussion family prophesied by Lloyd Loar may be ushered in.

THE VAGABOND KING ran for seven consecutive weeks at the Cass Theater and was so popular that a return engagement was scheduled for New Year's week. The Burgundy Chorus and *Only a Rose* are real hits.

BEAU GESTE the Paramount Super Special, is running at the New Detroit. Its plot is admirably adapted to picturization. Herbert Brenon and cast have created a classic, and Hugo Reisenfeld has prepared a score that portrays or suggests everything from rebellious subtlety to barbaric frenzy and rugged patriotism.

MAURICE DUMESNIL, famous French pianist, bringing with him Chopin's own piano, played a Debussy-Chopin program in November, in the Fountain Room of the New Masonic Temple. After the concert, the historic rosewood piano was on exhibition for one week at the J. L. Hudson Music Store, where it was viewed by thousands of reverent admirers of the great pianist-composer.

EARLY in December, Henry Ford's own Old Time Dance Orchestra brought back memories of early days and carried off the blue ribbon at the opening of the new thirteen story Wurlitzer Music Company building on Broadway.

RUDY WIEDOEFT showed the Wolverenes some mean saxophone playing recently in a demonstration at Grinnell Brothers Music Store, while headlining at the Kunsky-Balaban and Katz Michigan Theater.

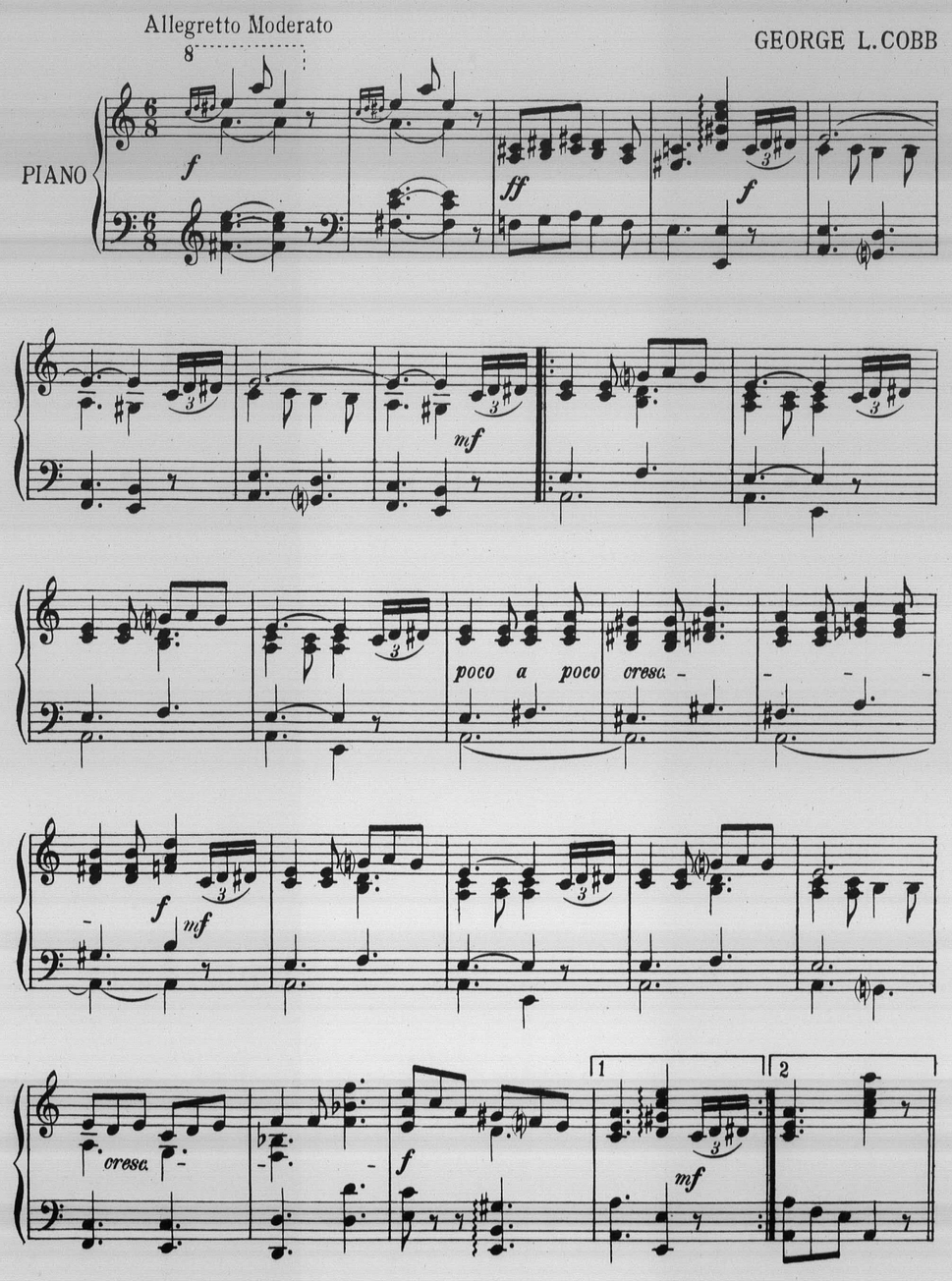
ISHAM JONES, who originally hailed from Saginaw, Michigan, Chicago, Illinois, etc., has completed a successful run at the Capitol Theater and is now making a tour on the Orpheum Circuit.

ONE of Seymour Simons' Ultra-American rhythm bands is now holding forth at the Capitol Theater.

RUSSELL CHAPMAN, the genial manager of the Madison Theater who started the Warings around the world, is now "Gov." at the State Theater, and is smoothing things up a bit for Russ Morgan and his jazzy State bunch.

THEY SAY Lambert Murphy, well known tenor singer, is worried over the depraved music tastes of the day. He says we are jazz mad and blames the dancing craze and the radio in a large measure. Too bad Lambert, why not try a change of diet? We haven't noticed any decided musical let down in our part of the world. It is true, however, according to Kunsky-Balaban and Katz, that Paul Whiteman at The New Michigan drew the biggest crowds for an entire week ever recorded in the history of any theater in the State — yet just a few weeks later, Victor Kolar conducted the Detroit Symphony Choir and the Detroit Symphony in Handel's *Messiah* to a packed house with the S. R. O. sign out long before the performance began. Who can tell? We would suggest, however, in all seriousness, that Paul engage Lambert for a season at a good round salary. Paul really needs a concert tenor or baritone to finish off his all star program, and he could pay Lambert well and never miss the change. Anyway, it pays to advertise!

The Tipster
ECCENTRIC MARCH



ff

poco a poco cresc.

mf

f

cresc.

Continued on page 39

A Soliloquy

FRANK E. HERSOM

Andantino

PIANO

f *rit.*

Largamente con espressione

mp *mf*

mp

mf *p*

pp

rit.

Allegretto

mf

rit.

Agitato

f

ff

f

Più moto

ff

ff stringendo

fff rit.

1

2

fff

rit.

Continued on page 37

Fancy Free

RONDO JOYEUX

EARL ROLAND LARSON

Allegretto Moderato

PIANO

mf

rit.

mf a tempo

mf

f

mf

p

rit.

mf a tempo

f

mf

mf

mf

f

rit

f

Continued on page 35

8

a tempo

rit

Meno mosso

ten.

ten.

pp

Brillante

mp

mp *a tempo*

D. C. al

Dispute

GOMER BATH

Allegro ma non troppo

PIANO

f

ff

1 last time only

fff

mf

1 2

ff

rall.

mf a tempo

1 2

D.C. al

The Enchanted Grotto

EARL ROLAND LARSON

Andante con espressivo

PIANO

mp

cresc.

mf *L. H.*

f

rit.

mf a tempo

Allegretto grazioso

mp

rit.

Continued on page 31

mf a tempo

f

mf

p *rit.*

mf a tempo

f

mf

p

mf cresc.

poco rit.

p a tempo

f

ff

f

D.C. al ⊕

CODA

p

mf

L.H.

Tempo I

mp

mf

mp

mf

p

pp

rit.

f

Brillante

mf

f

mf

cresc.

f

ff

fff

mf poco a poco cresc.

Meno mosso

ff

mf rit.

f

f L.H.

L.H.

ff L.H.

rit.

R.H.

D.S. al 𝄋

CODA

rit. e dim.

L.H.

morendo

TRIO

mf-f

f

ff

The Elevator Shaft

By Dinny Timmins

NOW the Old Year has went, I spose the first thing to do is to say Happy Noo Year, tho personally I think it's a lot of Applesauce. One year is a good deal like another so fur as I can see, and if a Feller can keep out of Jail and not get any Poisonous Hootch he had better not think anything more about anything so long as he keeps his Job. I got a Trick Noo Years card from a couple of Fellers the other day saying Here's Hoping Everything will be Bigger, Better and Non-Poisonous, so we will let it go at that, so fur as I am concerned.

Musickally they wasn't much happened last year. We got rid of the Charleston but we got the Black Bottom in its place, so we ain't no worse or no better off in that respect. About ten parodies come out on the Prisoner's Song, and at least three songs come out about Valentino's death, and I see where they's one now out on the Hall-Mills Case. They call songs like that Hill-Billy songs because the hill-billies up in the Virginny and Caroliny mountains buy em by the Dozens, and sing em like you would Folksongs. So long as they keep em up there it's Jake with me, but anybody that starts to singing the Prisoner's Song in my elevator is like to find the song to Appropriate for comfort.

THE OLD YEAR AND THE NEW

Irv Berlin has been pretty near as bad since he married the Telephone company. All his songs is a lot of sentimental Flapdoodle like Always and At Peace with the World and Because I Love You. Anybody that can make a little trouble in his home will earn a lot of Thanks by Yours Trooly, and the sooner the quicker. What with Irv not having no Family Troubles, and Chaplin having nothing but, American entertainment is going on the Rocks.

And now I see Mayor Walker is going to clean up the Shows in Noo York, and put clothes on the Wimmin and Nice Clean Language and everything, and pretty soon you might as well go to the Movies to one of Will Hays shows Guaranteed for All the Children. The only place to see a Leg Show will be out on the street.

Away out in Rooshia they been having Reforms too. The Fox-trot and the Shimmy and the Charleston is all forbidden and the Health Dept. calls em the Indecent Producks of the Fat American Boojoysee. I'd feel wuss about it if he hadn't put the skids on all the other dances like the Waltz and the Minuet etcetera, because they don't line up with the Democratick spirit that is supposed to be in Rooshia. The rule says they is banned on acct. of the Servile Bowing Grimacing and Curtesing, and the Idee is to invent a lot of Noo Dances that will be more in line with the Democratick Spirits. They certainly will have to invent some seeing as they threw away about all the dances they is.

RUSSIA DRY-CLEANS DANCING

One of them is called the Dance of the Machines, because Rooshia is strong on machines. But after all they is nothing that can beat one of our 17 Yrs. old Human Machines doing the Charleston at full speed. The Rooshian dance will look like a Caterpillar Tractor in Reverse in comparison. The old country has certainly changed. It used to be where they grew all the Ballet dancers, but that was before Ned Wayburn started his school, and besides they was probily more Vodka then.

And I dunno as we are so Broadminded over here when it comes to that. Somebody is always getting on his ear over the Dances here. Generally it's a row about the modern dances, but here is a hot one.

A PROFIT LOSES HONOR IN HIS HOME-TOWN

In Henery Ford's home town the parents is all stirred up because the teachers has been teaching pupils in the schools them Old Fashioned dances Henery is so keen over, and the parents want them stopped In The Interests of Morality, they says.

It is jest another Example of the Fack that people that is Crazy enough to try to do away with Licker is Crazy enough for anything. And it also shows a Profit is without Honor in his Home Town. It looks like Henery is as popular in Dearborn as Coolidge is in Massachusetts to say nothing of forty-six or seven other States. Henery's Idee was that every Church in the country, ought to have a Hall for old fashioned dances.

A minister in Lynn has gone even further, and he went and had a Exhibition of Modern dances by Perfessionals so's the Flock could decide for theirselves what was which. It don't seem like there could ever have been a time when People was so upset about what dances was all right if any. It looks like the world was jest taking itself too serious. When people begin to think Dancing is something Unnatcherel why it's time we begun to think what was the matter with us.

Our little Wop friend Mussoleen is turning out to be the boy they wrote about All work and No Play makes Jack a Dull Boy. He's a-going to shut down all the Cabarets and places in Italy all over so's people will get more work done. I never heard of nothing so silly. I spose they will have to go to bed at 8 Oclock or else Set in the Parlor and read the Bible. Anyhow who's going to get any more work done that way except the Night Watchmen and the Night Shift of Building and Street Cleaners. That is, pervided they clean the Streets in Italy. I know they wash em in Venice but I ain't sure about the rest.

We need more Offis Holders like Will Rogers that jest got elected Mayor of Beverly Hills. Will says he won't promise a Honest Administration but he will go one better and Split Fifty-fifty with the People.

WILL ROGERS GETS IN WRONG

And now Will is in bad with his home town Claremont for Desertion, and also for Treason because he said Beverly Hills is the best town West of the Atlantic Ocean. It'll take a Awful lot of Gum Chewing to explain that away to the people of Claremont.

Old Chauncey M. Depew is another Optimist. He don't think like Gloomy Dean Inge in London that we are all going to the Bow-wows and we live in so much Luxury we won't even be able to walk in a Couple Hundred years. Well, that's true, too. I know I won't. But old Depew he says the world's all right and let people go ahead and enjoy theirselfs. The only things he didn't like he says was Prohibition and Flying Machines. He says they is some hope when you start to fall out of a Automobile, but it don't look so rosy when you fall out of a Airplane.

But speaking of Optimists they is one bird that takes the Cake. I dunno how I didn't happen to mention him before, because it was Several Months ago about the time the Dempsey-Tunney fight come off. This bird he put a ad in a Noo York paper, that says Lost 8 Fight Tickets, Kindly Return to Madison Square Box offis. So he went back the next day and they was fifty-five tickets waiting for him that was turned in. In a Pigs Eye they was. Now you tell one.

I think the funniest thing that happened last summer was where Mr. Ziegfield come out with a statement that Blondes wasn't popular no more, and he was going to have only Brunettes in his next show. All the Blondes they got sore and formed a club and says they was going to strike, which seems a good deal like the boss Firing a feller and have him say You Can't Fire Me, I Quit. But anyway Mr. Ziegfield he backed down and says he didn't mean it and Anita Loos was right after all, and the only reason he said it was because his Next Show was in South America where they was only Brunettes allowed. But the Joke to me is that probily most of the Blondes that got sore was probily Brunettes anyhow, and bought their Blond hair out of a Bottle.

BLONDES VERSUS BRUNETTES OR VICE VERSA

I see Raymond Navarro has quite a Voice according to his teacher. He says he may become a Concert teacher. The day he does that I am a-going to become a Director for Famous Players. They ain't no Justiss in the world when a Feller like that gets a Voice into the Bargin. But no Bird that is a Successful Picher Star is in any danger of taking John MacCormick's Bread and Butter away from him. Not while it is part of Human Nature to like to see your Pitcher in the Paper.

Henry B. Murtagh

Continued from page 21

who was in dire straits happened to casually drop the remark that he needed work; that he had been unable to obtain it, or convince certain men in power of his capabilities. Unfortuate circumstances had arisen which had prejudiced these men against him. He was despondent; had a wife and child for whom he must provide; and, not knowing where he might secure employment, the future seemed very dark to him. Murtagh had known of the man by reputation, possibly only casually met or seen him, but he was convinced by the story told him of the man's sincerity and truthfulness. He immediately arranged for another interview with the parties concerned; gave the unfortunate man every possible assistance, even to coming down to the theater at an extremely early morning hour to give the man a thorough lesson, refusing payment for it, in order that this contemporary musician might not fail to stage a come-back. In this modern age of hurry, bustle, confusion and cold-blooded business, to find such an unselfish complex, and that in a great man who ha snothing to gain by wasting his time on others except an increase in self-satisfaction, is an experience as rare as it is welcome.

Mr. Murtagh began his professional organ career on the first Wurlitzer installed on the Pacific Coast in the Liberty Theater, Seattle, for Jensen and Von Herberg; after nine months there he went to the Isis at Denver where he played three of the most successful years of his career. Leaving there in 1918 he went to the Liberty Theater at Portland, Oregon, again under the Jensen and Von Herberg banner, 1920 saw him in the Graumann's Millon Dollar Theater at Los Angeles. Two and one-half years of ever increasing success attended the Million Dollar Theater engagement, following which he spent a year at the Metropolitan, also in Los Angeles. Meeting with an accident in which he suffered a fractured skull and ruptured ear drum he lost ten weeks in convalescing. Despite the doctor's statements that he would have to give up the grind for good, he went to the Lafayette Theater, Buffalo, N. Y., proving them "all wet" by holding this position for two years, only leaving to sign a contract with the Publix Corporation for whom he played twenty-eight weeks in the Rivoli Theater, New York City. He recently transferred to the Chicago Theater where the better class of musicians hope he will spend quite a while. — *Henry Francis Parks.*

The Saxophonist

Conducted by EDWARD C BARROLL

THIS YOUNGER GENERATION

I THINK the time has come in the saxophone world when we must accord a little more recognition to the attnaiments of the "younger generation" in the field of saxophone playing.

Too great a degree of reverence for bewhiskered experience and the solemn dicta of a ponderous sort of dogma from the oldsters is being replaced right along with what is sometimes remarkable musical performance. For example, I know a young chap less than eighteen years old, who is playing an alto saxophone professionally, with a degree of tone-beauty I'll stack up against that of any performer of any age in the United States with perhaps three exceptions. (And the Lord knows I'm not one of these "exceptions," myself!)

EDW. C. BARROLL

Grant that he has extraordinary talent and aptitude for the instrument; grant that he had excellent musical instruction in a remarkable family of musicians from his babyhood; grant that he has had the safe counsel and sure guidance of at least two teachers of more than usual ability; grant that in only three or four years he has had more practical experience than some of the older musicians were able to gain in another day within ten or twenty years — grant all that, yet even so I do not think the phenomenon is satisfactorily explained. The boy's name is Michael Halbmann, but this is not intended as a "write up" of him at all.

What I'm driving at is that the saxophone seems to be an instrument that has miraculously intrigued the genuine interest of *youth.* It has an appeal to imagination and musical enthusiasm unparalleled by other musical instruments. And out of it has come a tremendous number of players of saxophones who are youngsters of both sexes. To it they have brought originality, persistence, talent, interest, "knack," if you please, and their own youthful ideas of how it should be played, all this resulting, it seems to me, in a widespread condition wherein the best players of the instrument are in fact the youngsters — not the oldsters.

We oldsters, and I am getting old enough to classify myself in that category, have reached a point where history, instead of repeating itself, must be reversed. So far as saxophone is concerned we must take a good deal of our guidance from our younger companions, instead of perching ourselves upon the ivy-clad pedestal of age and experience and trying always to do the guiding. We oldsters all tend to get dictatorial, dogmatic and high handed as to what's what — what's right and what's wrong, what's orthodox and what's heretical. In the musical world the old heads have an amazing tendency to believe that young people don't know much, or that what little they do know is wrong, but with astonishing regularity just the contrary is demonstrated, and with such a musical "wallop" that it must make some of the oldsters blink their eyes in bewilderment and sit up with a short jerk.

It may not be so with other instruments. I'm not in position to know. But as to the saxophone, I think the time has come to take off our hats (figuratively) to the taste, skill, judgment, musicianship and proficiency that hundreds, if not thousands, of the younger generation have brought to bear in the playing of that particular instrument.

Look about you, wherever you are, at any of the best orchestras which emphasize saxophones. Who are playing them? Greyheads? Not on your life! They may be sawing the bull fiddle or slithering the trombone; the drummer may be an old head and the piano player a grandfather, but the saxophone section is likely to be young fellows from eighteen to twenty-five years of age — and doing a mighty good job at it.

Somehow, it seems to me, in the rather tiresome and endless discussion of "jazz" pro and con, one essential point has been overlooked; that is, the natural, spontaneous, exuberant outpouring of the vital *spirit of youth* among the players themselves — particularly the saxophone players.

In hundreds of instances, the reason the man behind the saxophone is sitting there at all and playing it is because he has in him something real and vital seeking an outlet. He has something to express. Maybe it is not a very sad theme, or anything particularly uplifting or appealing to the finer emotions — as we oldsters classify our emotions, thinking the classification final because we make it. But in him there is *youth,* fire, joy, ginger, laughter, the spirit of play like a young animal, and into his saxophone playing it goes as naturally and spontaneously as it does into the same individual's yells when he's at a baseball game.

There is too much of the belief prevalent that the "young" are coming to some bad musical end somehow because they elect, especially with saxophones, to try to do some harmless "cutting up." The same thing is ding-donged at us about nearly everything else the "young" want to do nowadays, and reformers of all degrees of severity decry this, that and the other thing the younger generation seems to like to do. So, naturally, there are frowns and solemn admonitions, and head-waggings on the part of a great many of the greyheads among musicians, aimed at the saxophone playing of others who abound with youthful spirits and ideals. The upshot of it all is chiefly to bring some degree of discredit upon a *musical instrument,* the saxophone, and precious little of it has any appreciable effect in stifling the natural reactions of youth — the same in this generation as in yours and mine, and in that as in our fathers' and grandfathers' generation before that, only those old geraniums did different things when they were young!

If there's any moral to be drawn from this expression of just one man's frank opinion unsolicited by anybody, it is merely this: Instead of blinding our eyes to *progress* in a particular field, instead of shutting our ears bull-headedly to the accomplishment of a better result by bright youngsters than we ourselves had the talent or the time or the imagination to achieve, let's listen to them and see what *we* can learn!

We'll learn a lot of things about the manipulation of a saxophone reed, the illumination of musical forms with entirely new and delightful embellishments, and the mastery of a golden tone-quality, which we older players never did learn and I am convinced we never will learn. Instead of sneers and knocks and platitudes, let's try to catch some of the spirit of what the youngsters are doing, and some of the aims and ideals toward which they are working and attaining. It's a healthy thing to do. We'll approach our declining years, as musicians, much better musicians and, I think, better men as well.

QUESTIONS ANSWERED

I have difficulty in changing back and forth from clarinet to saxophone, particularly when I must do it quickly in working. Do you think I might become accustomed to using a clarinet reed on the saxophone to obviate this?
— A. E. S., Bledsoe, Sask.

In my opinion it is not practicable. A clarinet reed is not suited to use on a saxophone, being different in shape as well as size, though it is possible some players do this.

Just what is the transposition necessary to read violin or other parts in same signature with a Bb tenor saxophone?
— R. McC., Rome, Ga.

You read the music one whole tone higher than it is written. For instance, if a note is written for C on your music, in the third space, you read it as D and finger your horn accordingly. Obviously, when you raise the music a tone higher than written you have also altered the signature. Thus, if the composition is in C, you transpose it a tone higher; you have automatically put it in two sharps, and must consistently play in that signature throughout on your saxophone.

What can I do to prevent the accumulation of a sticky substance within my mouthpiece, and how is best to get rid of it when it does accumulate? — Charles C. L., Venedocia, Ohio.

Keeping your mouth and teeth clean is a fundamental, especially before playing. Removing mouthpiece and reed and washing both thoroughly and frequently in a solution of cold water and cooking soda will remove the accumulation. The condition of a saxophone mouthpiece is a pretty good index to the player's all-round personal habits, and a dirty one isn't particularly creditable anyhow.

In playing, I have a tendency to flutter or tremble in making my tones. It does not resemble a vibrato, but is more like a stutter. How can I overcome this?
— R. L. V., Los Angeles, Calif.

First, by an act of will; resolve that you will stop it. Second, by taking a good full breath and practice emitting it slowly, evenly, against your reed for the production of sustained tones, till you can control diaphragm and lungs and throat the same as you probably do control tongue and lips. It is a disgusting habit, nothing worse, destructive to clean playing. Occasionally a mistaken person imagines it to be effective in putting "expression" into music, but that is sheer ignorance and sometimes the result of an affected manner.

Boston, Mass. — The Department of Music of the Boston Public Schools, of which John A. O'Shea is director, recently presented the Boston Public School Symphony Orchestra in a program at the Memorial High School, Roxbury, Mass. Joseph F. Wagner of the public school faculty conducted, and the orchestra was assisted by the Memorial High School Glee Club. Included in the program was a number written by Mr. Wagner, *In Memoriam,* for the Glee Club and orchestra, and presented for this occasion for the first time. The program was as follows: *Turkish March,* Beethoven; *Prometheus Overture,* Beethoven; *Andante Caniabile* (String Orchestra) Tschaikowsky; *Minuet* from *Jupiter Symphony,* Mozart; *Exaltation,* S. B. Hoppin (Violin Solo by S. Farber); *In Memoriam,* Joseph F. Wagner (Memorial High School Glee Club and Orchestra); *March Heroique,* Saint-Saens.

THE CLARINETIST

Conducted by RUDOLPH TOLL

GENIUS VERSUS HARD WORK

AS comparing the opportunities of our young and aspiring musicians of today with those of fifty or a hundred years ago, let us think for a moment of the advantages afforded by the radio for hearing music of all kinds from all parts of the world. How wonderful it is to sit in one's home and listen to a concert given by the New York Philharmonic Orchestra, the Boston Symphony Orchestra, the greatest singers and pianists! But, after all, is this really an advantage or a drawback, a help or a hindrance in bringing out and developing geniuses? Granted that thousands of persons have taken up music in the past ten years (especially after realizing that the saxophone is so easily and readily learned) also that music is making great strides in the public schools. But the writer is apprehensive regarding the general effect. He fears that the average individual has become so filled up with music of all sorts that appetite is deadened for any special sort requiring special effort; that now there is not enough hungering or longing to arouse any desire to delve deeply into it and perhaps develop a genius.

RUDOLPH TOLL

Then, too, the opportunities for making money easy (as many do after taking a few lessons on some kind of instrument, especially the saxophone) are a drawback, because money is the principal thought and music-study ends there and then. We are makers only of sounds — *not music.* When we apply to music the daily business expression of "making a quick turn-over" it is a detriment and cannot develop music.

Speaking of hungering or longing to hear good music, remember that Bach walked a hundred miles to hear a great organist play. With such a desire to listen to good music is it any wonder that Bach became the greatest genius of his day? Yes, and of *today*, for he has not yet been equalled.

A GENIUS OF THE NINETEENTH CENTURY

Now let us turn to the nineteenth century and consider our great and wonderful Verdi, beginning with a very early episode showing his boyish hungering for music. In the residence of a certain Signor Barezzi, almost every evening someone played the piano. The boy Verdi has discovered this fact a week before, and now when the dusk had gathered he would watch his chance to slip away from the hut where he and his parents lived, and run fast up the hill and along the shelving roadway to the tall iron fence that marked this large, beautiful estate. Then he would creep along under the stone wall, and crouching there would wait and listen for the music.

For several evenings he had come and waited and waited, but not a note nor a voice did he hear. Once it had rained, but he didn't mind it much for he expected every moment the music would strike up — and who cares for cold and wet or even hunger, if one is listening to good music? The air grew chill and the boy's threadbare jacket stuck to his bony form like a postage stamp on a letter. Little rivulets of water ran down his hair and streamed from his nose and cheeks. He waited — he was waiting for the music. Then Signor Barezzi's coachman came along, keeping close to the iron fence under the tree to avoid the rain, and fell over the boy. Now, when we fall over anything we always have a desire to kick it, and being but clay (undissolved) the coachman turned and kicked the boy. Next he seized the lad by the collar, tingled the boy's bare legs with a whip, duly cautioned him never to let it occur again and released the prisoner on parole.

But the boy forgot and came back the next night. This time he sat on the ground below the wall, intending to keep out of sight, but when the music began he forgot everything, stood up, and with face pressed between the iron pickets listened to the tender strains of Beethoven's *Moonlight Sonata.*

"Do you like music?" asked a voice from behind.

The boy awoke with a start and tried to butt his head through the pickets to escape, thinking it was again the coachman, but turning round and seeing the kindly face of Signor Barezzi himself answered:

"Do I like music? Oh yes, when it is like that."

"That is my daughter playing," said the Signor. "Come inside with me."

The hand of the great man reached out, and the urchin clutched it as if it were something for which he had been longing. On entering the parlor he saw a young woman seated at the piano.

"Grazzia, dear, here is the little boy we saw the other day — you remember? I thought I would bring him in."

The young woman came forward and touched the lad on his tawny head with one of her beautiful hands — the hands that had just been playing the *Sonata.*

"That's right, little boy. We have seen you there outside before, and if I had known you were there tonight I would have gone out and brought you in, but papa has done the service for me. Now you must sit down right over there where I can see you and I will play for you. But won't you tell me your name?"

"Me?" asked the little boy. "Why — why, my name is Giuseppe Verdi. I am ten years old now, going on 'leven. I like to hear you play because I play myself a little bit."

Verdi's parents were so very poor that the question of education had never occurred to them; but desire has its way, so we find the boy at ten years of age running errands for a grocer with a musical attachment. Over the grocer's shop was a little parlor, and in it was a spinet that young Verdi had the use of four evenings a week. In his later years Verdi used to tell of this, and once said that the idea of prohibition and limit should be put on every piano, then the pupil would make the most of his privileges.

When twelve years of age Verdi occasionally played the organ in the village church at Busseto. It will be seen from this that he not only had courage, but even then possessed a trace of the pride and self-will that later were to be to his disadvantage and then his blessing. When seventeen years old he was easily the first musician in the place, and Busseto had nothing further to offer in the way of advantages. He thirsted for a wider career and cast longing looks out into the great outside world. He had played at Parma, only a few miles away, and after hearing him play the bishop there had paid him a doubtful compliment by saying: "Your playing is surely unlike anything ever before heard in Parma."

Fair Fortune smiled when Signor Barezzi secured for young Verdi a free scholarship at the Conservatory in Milan. The directors, however, after putting him through his paces on piano and organ decided that the youth was self-willed and erratic, and that he had some absurd mannerisms and tricks of performance that forbade him ever making a musician, and therefore they ruled that his admission to the Conservatory was impossible. Barezzi, who was present with his *protégé*, stormed in wrath and declared that Verdi was the music peer of any of his judges — in fact, so much beyond them that they could not comprehend him.

The ambition of Verdi began to show itself after his marriage. He wrote an opera and offered it to Merelli, the impressario of *La Scala* at Milan. It was accepted and Verdi's hopes were high. On its presentation, however, the critics voted it a failure. Verdi began work on another opera, living in the direst poverty meantime. The failure of this opera, together with the death of his wife and child, well-nigh broke his proud heart and he lost interest in everything. Two years of blackness and blankness followed. He was sure that the desire to create, to be, and to do, would never come again. One day, he met by chance his old friend — Merelli, the impressario at Milan. Taking from his pocketbook the story of "Nabucci," Mirelli handed it to Verdi, asking him to look it over and see if the story contained any possibilities for the making of an opera.

Verdi took the volume, but neglected to look at it for several days. At last he read it, and possibilities of creation at once were looming before him — a rush of thoughts was upon him. He secured the loan of a piano and set to work. In a month the opera was finished, but Verdi took no interest in its production. It was a complete success, and a dozen successful operas were thereafter produced. The consciousness of having won in spite of great obstacles led him to the thoughts of quiet and well-earned success. When Verdi died at the age of eighty-seven, the curtain fell on the career of a great and potent personality — the one unique singer of the nineteenth century.

THE MUSIC MORAL

How does all the foregoing apply to a reader of the clarinet column? In just this way. It matters not whether you aspire to become a clarinetist, a violinist, an organist, pianist or a composer of operas — you must first understand that music is a language, and that through it your playing or writing must express something. It was said of Liszt that "music is such a real, visible thing to him that he always has a symbol instantly in the material world to express his idea. When Liszt plays anything pathetic it sounds as if he had been through everything, and opens all one's wounds afresh. All that one has ever suffered comes before one again."

Do you ask how you can learn to understand the language of music? By going where you can hear the best music, both symphony and opera, and by studying with a master who understands how to express ideas.

Hinsdale, Mass. —Two of the numbers published by the Xint Publishing Company of this city have achieved sufficient public favor to be classed as international dance hits. *Love Me as As I Love You* and *Sweetest Girl, I Long For You* are the two numbers in question and they are being used by orchestras and radio artists in Canada, London, Liverpool, Sweden, India, New Zealand, Australia, The Philippines, Jamaica, Japan, as well as this country.

THE VIOLINIST

Conducted by EDWIN A. SABIN

THE SECONDARY PARTS IN AN ORCHESTRA

IN CONSIDERING the secondary parts in an orchestra of the present it will, of course, be most fitting for this department to confine itself to the string section, especially on the importance of these parts in theater orchestras and the small concert combinations. The subject is an old one, as we all know, but it has never been so very much alive as at the present time. The animating cause of this is apparent to any theater player. The new demand, instead of the old request, for a better performance in the secondary parts comes from a new type of conductor.

EDWIN A. SABIN

The up-to-date conductor in theater orchestras insists on a greater variety of orchestral effects than was required not so very long ago. This may be a natural following of the splendid efficiency of our large symphony orchestras. The familiar indications of *piano, forte* with variants, and the *sforzandos, forte-pianos*, and all, must not now be overlooked. It is no longer satisfactory to the conductor who is now much in evidence, that a few players observe these indications while the others complacently fail to do so. It must be true that the player who continuously fails in this respect is not aware that a capable conductor sees the defects, I may say, at once.

Let us consider, brother string players, the position of the conductor. I do not mean as to his responsibilities to his management or the public, but as to his point of view of his orchestra which is, as we should fully realize, a very close bird's-eye view. It is a point of observation from which he can see every move a string player makes. The wind player, in making a *sforzando* for example, does not show it by motion. The expression of his face may for the instant show that he has imparted to his instrument a sudden impact of wind or a twist in the embouchure, but where is there a conductor who could see this? But we string players, where is there a conductor worthy of the name who cannot see everything we do? This is not a late acquirement of up-to-date conductors; they have always seen too much for our comfort.

Suppose we have a *sforzando* a couple of measures ahead. In one comprehensive glance at the strings the eagle eye of the conductor sees at the expected moment just who does *not* make the *sforzando*. It is well for us to know that the conductor's value to his management depends to some extent on his powers of discernment. If he sees just before the *sforzando* the bows of string players here and there at the point or in the middle he knows his *sforzando* will not be a complete success. He may or may not be a violin player, but anyway, he is sure to know that a *sforzando* should be made at the frog.

At one time, before the union became influential, there were conductors who made life miserable for orchestra men. I understand this type is not yet extinct, but in general conductors are now easier on their men during what may be called a transitional period.

The leader of one of our theater orchestras recently had to furnish an unusually large number of men for a musical show and needed an extra viola player. The "regulars" were all busy so I ventured to recommend a man who had played violin with me the preceding summer and had played the viola creditably several times since. The leader was glad to know of the man and asked me to engage him. I looked him up and after much coaxing he consented to play, although he had done very little theater work. I won him over by explaining how much pleasanter theater engagements were now, especially how noticeable was the friendly attitude of the conductors. While they got what they wanted they did not lose their tempers with such abandon as formerly, and if there were strong remarks made we felt that good nature was behind it all, and no one was insulted. I still further assured my friend that his way would be smooth by informing him that the conductor we would meet the coming Monday morning had recently experienced religion and that the benediction of the Spirit would undoubtedly pervade our rehearsal — which meant that in case our conductor saw signs of inexperience he would not behave as he might have in his former unregenerate days.

Monday morning came and the orchestra gathered. I had a few pleasant words with the conductor before we went into the pit. I had met him as a leader in other productions and could not help noticing a change in his attitude and expression. He was more approachable. He smiled easily. He knew many of the men and was sure we would have a good rehearsal. Everyone, after we were seated, was in a happy frame of mind, the two viola players exactly in front of the conductor and my friend unwisely toying with his part. I did not know whether or not it was this rather nervous trying over of the first few measures, perhaps noticed by the conductor, which led to his undoing, but I do know that the conductor started the orchestra and when we had played about four measures, stopped us. Looking down at my friend he said in a tone sadly lacking in brotherly love, "Don't play. You make me nervous. You may do for a drama but this is a musical piece, an operetta. I cannot use you." There was nothing for my friend to do but leave the pit I found him later on not very much upset, and with that redeeming sense of humor which some are fortunate to possess he considered it all an excellent joke, particularly on me as I was the originator of the proposition.

In trying to account for the conductor's hasty action I concluded that when he took his baton and stood above the orchestra, with a good clean look at everyone, he became instantly a different man. The previous experience of years in this position controlled him. He was there to see that the score be played as well as he could make possible, and he behaved as he always had in his capacity as a conductor. He was very able; he had drilled orchestras and choruses numberless times and had an established habit of mind as a conductor which his recent conversion had not noticeably modified. On this occasion I found troublesome passages in the first violin part and asked the conductor if he minded my taking it home. He looked rather astonished, smiled and said, "All right, but you ought to be ashamed of yourself." This seemed to be the last shot from the old battery. After the first performance, which went well, the conductor was again "one of the boys," a fair representative of the newer type which I had described for the encouragement of my viola friend.

In the matter of observing marks of expression in the orchestra, shortcomings are not confined to the secondary instruments. Any player must know that a conductor who has spent half a season with a musical attraction comes to the new theater orchestra on Monday morning with the performance of the orchestra of previous weeks fresh in mind where presumably the score had been played long enough to be pretty well sifted of defects. In orchestra experience, is there any other comparable with that of the musical comedy house. The conductor leads the same music for a whole season or more, and knows the score thoroughly before he starts in the first place. He brings it to an orchestra which has not played it, and does not know it. They have one rehearsal and play it on the most important night of the engagement, that is, the first night. Without an efficient conductor, capable routined men, and careful attention this first night is likely to be one that we would hope to forget if possible. We have taken part in many first nights and very few of them leave an impression. As a rule they may be "damned with the faint praise, 'as good as could be expected.'"

There are otherwise good conductors who are not so good the first night, but the wise ones will have good clean parts and do all that is possible to give the men confidence. There are also good performers who are not good first nighters because they lack concentration and quickness. A good deal might be said on this as well as on any other subject. In short, we may conclude that with a good conductor who is always in a transitional state — upward — and an orchestra moving in the same direction, we at least are not hopeless.

QUESTIONS AND ANSWERS

Will you kindly explain through your column how these two double trills from Wieniawski's "Legende" are played, also what grade of difficulty do you class this piece?

—J. B. G., Ambler, Pa.

You refer to the octave D a space below with the D of the fourth line, trilling with the octave E♭, first line, and E♭, fourth space. This is done with the lower D played by the first finger on the G string and its octave by the third finger on the D string. These fingers placed, you do not raise them but beat the second finger on E♭, half a tone above the D of the G string and strike the fourth finger half a tone above the third finger D of the G string. Practice this slowly at first. The lower trill on A in the second example is done in the same way.

The *Legende* belongs to the best violin music, has been played by the greatest artists, and is occasionally revived by some prominent player. We may say that it belongs to the highest grade of violin music, both as to musical excellence and degree of difficulty.

Tonkawa, Oklahoma. — The Philharmonic Orchestra of the University Prep School, Albert Gale, Conductor, gave during the first part of December a very interesting and successful program. This was the second concert of the season by this organization and was a convincing exemplification of the satisfactory artistic progress being made by the orchestra under the leadership of Mr. Gale. In comment on this program a writer in the *Maverick* refers to the orchestra presentation as follows: "It is difficult for this chronicler to sufficiently praise the orchestral numbers. They were harmonious and steady, the ensemble being well sustained. Also the perfect quiet maintained was deserving of special comment, likewise the obedience to every movement of their leader. These points, though apparently of no moment, make for a finished performance." Mr. Gale prepared a printed analytical program for this concert that added immensely to the interest and enjoyment given the audience. Each number was dealt with in detail, its main themes given and explained, and the character of each number, as well as the instance or place with which it was associated by the composer, was admirably depicted. Included on the program was George L. Cobb's Suite, *A Night in India*, published by Walter Jacobs, Inc.

"The Music's The Thing"

Continuing from page 8, the Story of the Metropolitan Theater and the Men Who Glorify it with Music.

standing of music, of all sorts of pipe-organs, and of photoplay work in general, and his sympathetic grasp of the many things necessary to the complete equipment of the student who wishes to prepare himself for the career of a photoplay organist, would fit him admirably to be head and chief teacher of an excellent school of theatrical pipe-organ playing. In fact we mentioned this thought to del Castillo and reminded him that there seems to be a chance for such a school located in Boston to serve the scores of New England key-caressers and pedal-pushers who must be depended upon in the future to present photoplay organ music in this part of the U. S. A.

A Good Musical Background

"Well," he said in answer to our question concerning the organ school, "You can never tell. I have done considerable teaching in the past, and in fact, many of my former pupils are holding important theater positions in New England, but the teaching work in connection with theatrical work was too taxing and I discontinued it. I have been thinking of starting again along the very lines you suggest, opening an organ school with my own equipment and having that equipment as complete as possible. The idea seems to me in many respects a good one and I must admit, attracts me strongly. Judging from the applications I receive from people who want to study there is a general demand in this section for such a school. I may take action in this direction a whole lot sooner than you expect."

Del Castillo received his musical education at H rvard, from which he graduated with honors in music in 1914, and in his undergraduate days was for two years conductor of the fifty-piece Pierian Sodality orchestra, secretary and co-founder of the Harvard Musical Review, and musical director and composer of a Pi Eta Club musical comedy. A *Fantasy on Harvard Airs* was during this time written and conducted by him at the Boston Symphony Orchestra "Pop" concerts.

After graduation he wrote the incidental music for a Biblical pageant, *The Chosen King*, with which he toured two seasons as musical director. Since then he has been connected with various Eastern picture theaters as organist and musical director, for the most part in Boston, where he was for some years organist at the Fenway Theater. During the war he saw service overseas as bandmaster with the 302nd Field Artillery. In January, 1926, he went to the Buffalo Theater, Buffalo, New York, to open the largest Wurlitzer organ in the East, a four-manual 210-stop instrument; then to the Rialto, New York and from there to the Metropolitan.

He has written various short numbers published by Belwin and Jacobs, and two years ago conducted his concert overture, *Gonzalo de Cordoba*, with the People's Symphony Orchestra of Boston, of which he was organist This overture was later played at the Boston Symphony Orchestra "Pop" concerts. He also writes professionally for *The American Organist*, and in addition, his photoplay organist department, reviews of new music, and his humorous column (Dinny Timmins' "Elevator Shaft") are regular features of Jacobs' music magazines, and particularly enjoyed and appreciated by all subscribers and readers.

We obtained from del Castillo the cue-sheet he had made for the picture we had just seen and heard. We can't read this cue-sheet and neither can you, but del Castillo could and that is apparently all that is necessary. We present to you a reproduction of the original of this cue-sheet on page 8 and hastily follow it with a readable translation for your benefit.

How "Hotel Imperial" Was Cued

Del Castillo, as Jacobs' Magazine readers know full well, has very definite and efficient ideas as to picture synchronization and cuing. His comments to us on this picture are consequently valuable and interesting: "This is a good picture to play, as it calls for good Russian music, which means a lot of Tchaikovski. I do the cuing at the first morning showing on Saturday, jotting down cues and abbreviations of the type of music wanted, such as "h. grue," (heavy gruesome) or "h. em. mys." (heavy emotional mysterioso), after which my classified library-helps me to locate the proper number. "Des." means Descriptive, or those frequent spots where it is more effective to improvise to the picture action. The use of letters for themes, by which M stands for Military, V for Villain, H for Hero, L for Love, C for Comedy and so on, makes the cue simpler to identify than the conventional use of numbers, such as Theme 1, 2, and so on.

"Half the trick of smooth cuing is in tagging the preparatory cue — the action or title immediately preceding the direct cue, enabling one to make a smooth transition and not be caught napping at the change. Incidentally I never use the conventional church modulation from one number to another. I make modulations atmospheric and idiomatic to one of the two numbers, preferably the one I am leading into. If the mood and tempo of the picture changes abruptly, however, I prefer the numbers to change just as abruptly, without modulating; in fact I try to have such numbers in strongly dissimilar keys. In a heavy type of picture such as *Hotel Imperial* — so different from comedy playing — I try to keep away from realistic effects and make them atmospheric. Thus, when the aid goes and knocks at the spy's door after he (the spy) has been murdered, I resist the impulse to use the woodblock,

and instead use a dissonant chord on a thuddy sort of registration like a diapason and heavy reed. In heavy pictures like this, long symphonic movements, like the two of Tchaikovski used, are musically much better than short snatches, and the organist is freer than the orchestra in this respect to cut or alter the music so that climaxes and changes of mood will synchronize. Thus with the finale to the *Pathetic Symphony* in this cue sheet; if timed adroitly it will work up the heavy climaxes for the big dramatic scene of the picture, and end dismally on the furtive and plaintive scene where Pola helps her lover to escape, giving him up, as she thinks, forever.

"As to the routine work from week to week, the 'opening' day is a busy one. I attend orchestra rehearsal, which starts at 9:00, and is spent chiefly on the overture, accompaniment of 'front act' (the short act that splits up the short reels prior to the big presentation), and the presentation itself, which is rehearsed by the travelling leader without a stage rehearsal. These presentations on the Publix circuit are assembled and trained in New York, where they open at the beautiful new Paramount Theater in Times Square, then go over a circuit now comprising about 25 weeks, playing a week each in the big Publix chain presentation houses in all the large cities east of the Rockies. The West Coast Publix houses stage their own shows independently. The presentation comes to Boston from New Haven, and often rehearsals here might as well be in the open air, for the orchestra is huddled in the pit in overcoats while the huge stage doors are opened to unload the scenery. A few members of the troupe generally appear, but most of them are around town getting settled and trying to catch up on a little sleep after their all-night train ride.

"The rehearsal of my own organ solo has taken place the preceding night somewhere between the time the house closes at 11.30 P. M. and sunrise. These slide solos demand some forethought, as the slide copy has to be sent to New York to be made up there, and even at that there must be a reserve number kept on the shelf in case the makeup of the show demands a different type of number for contrast. My Saturday schedule is so full that I generally get a hasty lunch about 11 A. M. after the orchestra rehearsal, and then get back to the pit to cue the feature on the 11.30 morning show, when the associate organist is playing. At 12.45 the first show starts, generally routined as follows: Overture, short reel (scenic), front act (singers or instrumentalists), short reel (news weekly), organ solo, short reel (cartoon or digest), presentation, feature, comedy.

"After the 'front show' (everything up to the feature, and generally lasting about an hour), a conference is held under the managing director of the theater, who has watched the show out front with notebook in hand. The conference includes the musical director, stage manager, chief projectionist, organist, and orchestra manager. The whole show is gone over, unit by unit, and changes suggested and discussed. And there are always changes. I have never known a first performance where the first show remained unaltered in every particular. From then on through the rest of the five shows it is just a case of polishing up, changing and smoothing cues, and finding time to get a bite of supper somehow, until the day is over with the beginning of the last feature at 10.15, which is turned over to the associate organist, who winds up the day."

They Also Serve

The associate organist at the Metropolitan is Mrs. Eva Langley, a very charming lady and an excellent photoplay organist. Before coming to the Metropolitan Mrs. Langley had considerable experience in various important photoplay theaters, both on the Pacific Coast and in New England. Her contribution to the Metropolitan musical program is by no means the least important one. Her picture with a personal sketch will appear in a later issue.

During the course of our curiosity-satisfying exploration we met R. E. Crabill, who has been managing director of the theater and head of the entire Boston organization; John H. Nylan who is assistant manager; John Sullivan, stage manager; Thad Barrows, chief projectionist; Vernon Gray, advertising manager, and John McGrail, the publicity director. All have important parts to play in keeping this huge organization intact and functioning smoothly.

The big photoplay theater has definitely taken its place as a unit in the big idea which is modern American business. It holds its own with other businesses in volume of sales, efficiency of methods, the standard of its executives, and the big value it gives the consumer, or patron, for his money. For all this service that has been explained, this painstaking attention to detail, this expensive preparation and technical training, this extensive labor and complicated planning, gives the cream of its effort to whoever wants it for an amount that will only buy about two gallons of gasoline or a half dozen loaves of bread.

And the one thing that is certainly an argument in support of modern American business methods is the possibility it affords the middle-class chap of getting just as much, and just as good, as though he had fifty thousand dollars to spend instead of fifty cents.

We can vouch for it that we got more than fifty cents' worth; and the information and insight as to what is behind it all is certainly worth more than we can calculate. As we've told you many times we're curious persons, that is to say, persons of a lively curiosity; and to satisfy such a curiosity is as meat and drink to a starving Armenian. Those of you who are also curious by nature can bear us out in that. Isn't it so, ladies?

THE DRUMMER
Conducted by GEO. L. STONE

THE TWO-HANDED DRUMMER

IT IS A common occurrence for some pupil to ask me, with a woebegone face, "what is the matter with my left hand? The more I practice, the worse it gets." The frequency of this question leads me to believe that a few words about the drummer's awkward hand will be appreciated by many, and may be the means of encouraging those who might otherwise be discouraged and give up further practice in the art of drumming.

GEORGE L. STONE

To begin with, it is entirely natural for a right-handed person to be awkward with his left hand, unless he is one of those fortunate ambidextrists — and complete ambidexterity is so rare that it may as well be ignored as far as the drummer is concerned.

Then again the method of handling the left drumstick brings into play a set of muscles that are not used in ordinary occupations, therefore it is no wonder that the poor beginner is sometimes discouraged in his endeavor to train not only an awkward hand, but an awkward set of muscles as well.

The remedy, however, is simple — intelligent and assiduous practice will work wonders in a short time with the awkward hand. Hand to hand drumming as taught in my studio is designed to make what I call a "two-handed drummer" almost from the start. A chain, no matter how large and strong, is no stronger than its weakest link. My theory in teaching is to concentrate on the weak links until they are made strong. To my pupils, I liken the awkward hand to the weak link in the chain, and prescribe extra practice for it. All hand to hand rudiments will help the awkward hand — the flam, ruff, single and double drags and parididdles will help, if practiced intelligently. The short rolls ended with good accent will work wonders, especially with the left hand five and nine stroke rolls. Better than any I have mentioned — in fact I may as well say best of all — is the old style camp duty, which is absolutely unplayable even by an experienced drummer unless he can use both hands with equal facility. So do not be discouraged because you have an awkward hand. Your case is not an exception. We have all been through the same mill, and you can comfort yourself with the assurance that what others have done you can do. You can also content yourself with the thought that if the art of drumming were so easy that it could be mastered in a few lessons, there would be a hundred times as much competition for you to fight against as there is now.

QUESTIONS AND ANSWERS

Wooden Drum Shells

G. H. T., Denver, Colorado.

Q. Will you let me know through the valued columns of the Jacobs' Orchestra-Band Monthly if wooden drum shells are guaranteed not to warp or to get out of shape? I have been told that they will warp very easily.

A. The wooden drum shell, if built of the right material and in the proper manner, will never warp, and you will find that most manufacturers will guarantee this. It is not an exaggeration to state that a good, solid shell made of wood will retain its perfect round for a hundred years, for I once had in my possession an old-time drum which was supposed to have been used in the Revolution and was made by Porter Blanchard of Concord, New Hampshire, and who (as I learned from the Concord authorities) died in 1818. The shell of this instrument is a solid, steam-bent shell, and still retains its perfect shape. I also have an "Old Eagle" Civil War drum, which was used in one of the old Vermont regiments. In size it is sixteen inches across the head and twelve inches deep, and was built in the same manner of ash with maple counter hoops. Aside from small dents and splintering, evidently caused either by a bullet or ordinary wear and tear, the shell of this drum is in perfect condition and not a hair's breadth out of round, which speaks well not only for the workmanship, but also for the construction and the solid shell.

What "X" Equals in "Semper Fidelis"

D. E. N., Lowell, Massachusetts

Q. Will you advise me how to play the drum solo in *Semper Fidelis* by Sousa? There are "X" marks placed under some of the notes. Will you tell me if they are supposed to be stick beats and, if so, what is the best way of playing them?

A. The "X" marks underneath the notes are meant to be stick beats. Rest the left stick on the drumhead and strike its neck with the right stick. This will give practically the same effect as the old-style "poing" stroke, made by striking the head and the hoop simultaneously with one stick. This "X" mark is used mostly for drum corps playing, rather than by a single drummer, and when played by a fairly large corps is very effective.

Xylophone and B♭ Cornet Part

In what key shall I play a xylophone solo in brass band when I am taking the solo from the B♭ cornet part? Also, what system can I use for introducing variations in a xylophone solo when there are none written in the arrangement?
— B. E. B., Altoona, Pennsylvania.

When reading from the B♭ cornet part in a military band number for xylophone playing the part must be transposed one whole tone lower than it is written for the cornet. For instance, if the signature for the cornet part is C, you must play your xylophone in the key of B♭. Work up your melody from the solo cornet part, adding what you may think will fit from the clarinet and flute parts. You might find it advisable to interpolate such rudiments as double notes, triplets, octaves, cross-hammering or glissandos. The new George Hamilton Green mail-order course for xylophonists will give you detailed information on improvising, variations, jazz breaks, rhythms, etc., which will fit nicely into the various numbers you wish to play.

Capital Notes
IRENE JUNO CORRESPONDENT

MILTON DAVIS, organist Metropolitan, went over to Frederick, Maryland, to open the new Tivoli, the latest house on the Stanley-Crandall chain, and reports a beautiful Wurlitzer has been installed. Davis and Eddie Sherwood, also a member of the Stanley-Crandall organization, did a double piano act on the stage and from all reports it was a "wow." Speeches the opening night were made by the Governor of Maryland, Congressman Zilman, the Mayor of Frederick and others. An hour concert on the organ was given by Milton Davis and he also played the comedy in his own clever style. Most of the executives from Washington and Philadelphia attended the opening, going up the day before to see that everything was in readiness.

IRENE JUNO

ARTHUR THATCHER, formerly organist Crandall's Apollo, Martinsburg, W. Va., has been transferred to the New Tivoli at Frederick, Maryland. Mr. Thatcher also gave a recital on the opening night and played the feature picture, *The Strong Man*, using the musical score by Daniel Breeskin, according to the custom of the organists. Mr. Thatcher is a member of the Organists' Club of Washington and comes in to each meeting.

NELL PAXTON has been sick, a liberty which she had a perfectly good right to take, because she has been at the Met for three years and never missed a day. I substituted for Nell and at last found out all about the Met organ and the bells used to ring in the orchestra at intermission, the two motors the organ has and the new kinura and English horn. I am going over to call at her apartment tomorrow and see her birds. Birds are Nell's hobby.

VIOLA ABRAMS went over to New York for Christmas and she brought her little yellow canary bird over to Paxton's to board while she was away. Viola and Shelby had a harp and 'cello duet during the week of *Twinkletoes* and it caused much favorable comment.

MIRABEL LINDSAY and GERTRUDE KREISELMAN buzzed over the night before Christmas playing Santa Claus, and left gifts as versatile as the girls themselves. By the way, the Ambassador was packed for the recent specialty the girls did there. Gertrude, who is now recording for the Ampico, (I hope that is the correct phrase, I never can remember) had two Ampicos on the stage and while she played one the other played the same number, and then there were two ensemble numbers with Mirabel playing the Kimball Grand organ. The act was held over for three days.

IDA V. CLARKE also played Santa Claus and left a box of stationery as big as I am. Ida has announced a series of recitals to be broadcast through WRC on the Tivoli organ.

OTTO F. BECK, organist at the Rialto, is being well featured and gets his weekly review with the picture and presentations. Rox Rommel, director — Hargrave, pianist — and Otto used three pianos on the stage and played one of the Liszt Rhapsodies for one week's specialty.

GEORGE EMMONS, featured at the Tivoli, gave a solo recital at Christmas time using appropriate numbers and chimes and a most exquisite lighting effect. The blending of colors and various stage lights is operated by W. Barnhart, especially trained in syncronizing colors and music, and engaged by the Company for that purpose. At the suggestion of Harriet Hawley Locher, Head of the Education Department, I am doing a special article on Mr. Barnhart and his work. She considers his lighting effects at the Tivoli the most attractive she has ever seen.

THE ORGANISTS' CLUB December meeting was held in the Breeskin Studio, Metropolitan Theater, and presided over by Daniel Breeskin, Milton Davis and Nat Glasser. Mr. Glasser whose work as assistant supervisor of theaters takes him to the various theaters in and around the city, complimented the circuit organists on their work and said he noticed a spirit of co-operation and good will and desire to make the music of their theater an outstanding attraction. Mr. Breeskin then asked the organists how they liked the new idea of having his score sent to their theater and if they were all satisfied with the Organists' Circulating Library. Everyone was in favor of the plan and then I was called up to the mahogany desk to read a report. Good Heavens, I never knew organists had such big eyes and ears before, and I never knew they could keep so quiet. I wished some one would sneeze and break the spell. However, I managed to tell them how much money I had collected from them and how many scores were out and how many numbers ordered. I usually let Mark do anything I don't want to do, but this time they caught me and that's that, I may as well get used to it for Mrs. Locher has lined me up to speak at some of the clubs, on music with the picture. Be assured I shall write everything down beforehand, equip myself with a pair of specks and a glass of water, and pray for speech when the time arrives.

KARL HOLER and his charming sister Pauline had a unique Christmas greeting in the form of a small book filled with verse, excerpts from the masters, witty sayings and proverbs. One who received a greeting from the Holers is indeed a fortunate somebody.

MANAGER ETRIS and wife spent two days supervising the Holiday Decorations at our theater. When we told him how nice it looked, like a dutiful son he said "I'm glad you like it, but you ought to see how beautifully my father has the Ambassador decorated."

HARRIET HAWLEY LOCHER went to New York City to attend the Better Film Convention. She also spoke on her work as Head of the Educational Department, Stanley-Crandall Company. I understand this department has been approached by those of the government interested in films for the foreign element arriving here, arrangements having been made to teach them, "America by Films," and Mrs. Locher is considered an authority on the kind of films that should be used.

HARRY M. CRANDALL followed his usual custom and gave Christmas parties in all of his houses, which included a free show Christmas morning, presents and candy for all the children. Each morning during the Holiday week youngsters from various institutions, etc. were entertained at the Met. in a like manner. On Friday morning Locher and Mills acted as hostesses for the Newsboys from *The Times*, *Herald*, *Post*, *Star* and *News*. I played the show and the Metropolitan manager asked me to come in about ten minutes early and let them sing. Gladys said to make it fifteen or twenty, so for good measure I got there at ten-thirty. Mrs. Locher met me at the door and above the laughing and talking shouted "Get to the organ quick, Irene, they are yelling for music." Cheer leader Smocher of the Y. M. C. A. was there to lead them in song and for half an hour the house shook with eighteen hundred voices. They sang old tunes, patriotic songs, war tunes, and popular songs. They finished with three cheers and a Happy New Year for Harry M. Crandall and all his employees and then settled down to watch *Twinkletoes*, the current picture.

DICK LIEBERT, organist Palace Theater, got more publicity in a week than most folks in a life time, and all because he married a Congressman's sweet little daughter. He had to get a substitute for his shift, and you must give Harold Pease a heap of credit. Harold substituted for Dick and of course knew Dick was going to be quietly married. That morning Harold attended the meeting of the Organists' Club and quietly departed when the business details had been finished. He certainly could have upset the meeting if he had ever told why he was leaving. As soon as Dick and his prospective bride were out of the city the news began to travel, with the result that they were met at every turn by reporters and photographers. Dick said they were on the train going to New York when he noticed people walking past looking at them and smiling, and finally just as it was getting slightly embarrassing a stranger leaned over and handed Dick a *Washington News*. There was a picture of Dick on the front page and a two column story. I heard him play *Tin Hats* at the Palace, and anyone who can whip him playing it has to go some. Dick didn't miss the squeak of a shoe as Nagel climbed the stairs.

GLADYS MILLS, Supervisor of Children's Shows at Chevy Chase, and I are hugging ourselves and everyone else. Our house is the newest one on the list of the Educational Department and we are just packing them in. Busses and private cars let them out in droves and the line-up goes around the block by ten o'clock. The children are enjoying the song slides and sing with plenty of pep. Gladys has a snappy little bugler for the patriotic opening, and the boy and girl scouts turn out in full force.

By actual count I received 150 Christmas cards, so if I die suddenly I can be sure 100 people will at least be surprised. Perhaps the other fifty would not care. G. M. C. V. Buttelman (meaning General Manager Charles Vere DeVere) promised me a fleece-lined card with hot and cold folding door knobs next year. However, I have reached the age where I don't believe what the dear boys say, so if I don't get it I won't be disappointed.

CHICAGOANA

By HENRY FRANCIS PARKS
Chicago Representative 522 Belden Avenue

CHICAGO'S Most Beautiful Cabaret," the Pershing Palace on the South Side, has spared no expense in cuisine or employees, and demonstrated rare judgment in music by selecting Louis Panico and his band. Thus, it is one of the show places for those who really like *la vie boheme*.

LOUIS PANICO

Louis Panico is a real trumpet player — a soloist of the first rank. He was six years with Isham Jones, and when the latter left Chicago after the College Inn engagement, he himself organized a band comprising three saxophones, trombone, tuba, banjo, piano, drums, two violins and opened Guyon's Paradise on the North Side. Here he played until two months ago, when he was offered the magnificent Pershing Palace where he has been making a name for himself in the jazz world.

Panico is a very versatile trumpeter, playing both legitimate trumpet and "hot" trumpet equally well. When leading the band at the Pershing Palace he usually plays the first trumpet part and conducts at the same time.

Gifted with a highly pleasing personality, he has every asset which should make him heard of more and more in the world of jazz as time goes on. I predict every success for him

HANK LISHIN AND HIS ORCHESTRA

ONE of the snappiest small bands in Chicago is ensconced at King Hing Lo & Company, Chinese and American Restaurant, on 63rd and Cottage Grove Ave., South Side. The principal reason for this happy situation is Hank Lishin.

Hank Lishin, a Chicago boy, was with the original Chicagoans, later taking his own band for a year's tour of the Keith and Orpheum Circuits. While with Harold Oxley's Pride of the South orchestra he recorded for Pathe, Perfect and others. His was appointed the official orchestra by Mayor Hylan, when the Prince of Wales visited New York.

Returning to Chicago he organized his own orchestra and has been knocking 'em cold with the assistance of Ed Wilcox, alto saxophone, clarinet, soprano and baritone saxophone; Henry Gefall, tenor saxophone, clarinet and soprano saxophone; George Burns, drums, xylophone and tympani; and Paul Kapp, piano and accordion. All of these boys have been connected with the leading bands in and around Chicago, and without exaggeration, this is one of the best bands of its size in the burg.

Wisconsin Rapids, Wis. — Festler's Orchestra of this city, composed of Mr. Festler, 'cellist, Mrs. Festler, drums and marimba, Miss Louise Roy, violinist, and Miss Lucile Roy, pianist, has been doing excellent work in Wisconsin Rapids and vicinity. The combination of instruments used is extremely effective for a small group and under the leadership and management of Mr. Festler has acquired a reputation in this part of the State that is especially flattering to his ability and that of the other members of the orchestra.

Oskaloosa, Ia. — Chevalier Ferruccio F. Corradetti, a grand opera singer who has won praise from such outstanding musicians as Caruso and Bori, has been using in his broadcast programs the waltz song, *Dreamy Eyes*, written and published by Alice Minnick. Communications received from radio fans indicate that this song fully met with their approval.

Leo Reisman on Dance Music

COMPETITION

THE kind of competition I refer to this month is not the sort usually indicated by that ever-present obtrusive word. I refer to the practice that has obtained for some time in public ballrooms and private dances of hiring two orchestras to alternate with each other in the presentation of the dance program. The idea behind this practice is that the two orchestras will be so keyed up by the rivalry and so intent on showing up the competing organization that the numbers they give will be presented unusually well. Then, there is undoubtedly a desire to make the dance music continuous without even a breathing spell between numbers. While one orchestra is playing, the other one can be getting ready to play and will commence the instant the first orchestra is finished.

It is not difficult to understand why hostesses and ballroom managers are and have been adopting this arrangement. In the first place, they feel that if the affair under their management is to be a big success, something must be going on all the time. Then, they have an idea that the American public is attracted by the element of competition, that their sporting blood is stirred at the thought of two orchestras engaging in a sort of musical battle in much the same way that a football or baseball game stirs them. Now, neither a hostess nor a ballroom manager who is conscientious will neglect anything that will add to or increase the success of the particular dance or dances for which they are responsible; but just the same this idea of a musical battle has elements in it that actually defeat the purpose for which the hostess or the manager is reaching.

Music is not Competitive

Music in the first place is not a competition; it is an emotional expression. When the element of rivalry enters into a musical presentation, the presentation is not as effective nor as artistic as it would otherwise be. This is even true of soloists who engage in competitive affairs. It is very seldom that a soloist striving for a prize and competing with others who want that same prize is able to give as satisfactory a performance as when this rivalry is not a factor in the case. This is even more true of dance orchestras than of soloists. With a dance orchestra, the element of competition makes for volume of tone rather than beauty of tone. The players have a tendency to force their tones. It also speeds up the tempo in much the same way that a sprinter runs as fast as he can when engaging in a foot race. The effect of either of these two things is deadly so far as an artistic presentation of dance music is concerned. A highly keyed-up attempt to excel resulting in the endeavor to see which orchestra can play the louder and the faster, cannot result in a really good dance program. Then, this competitive idea takes his control of the orchestra from the leader and gives it to nobody or to everybody. Under such conditions, it is evident that dance music cannot be played as beautifully and effectively as when conditions are normal. It is decidedly illogical to endeavor to make a competition out of an emotional expression, and dance music first and last should be solely an emotional expression. The more fully and beautifully it expresses this emotion, the better it is as dance music. And the idea of making a race or a duel out of emotional expressions is absurd on the face of it. The only competition that rightfully attaches to the dance orchestra profession is that which has to do with securing engagements and building up a reputation by the giving of excellent programs. Competition in a half program with each of two groups striving to "show up" the other is another thing entirely.

Extravagant as Well as Ineffective

It is also evident that this practice is not an economical one for whoever pays the bills. Two orchestras must be hired instead of one, and when it is remembered that the results of such a duel are below par when considered from the standpoint of what is good dance music, the lack of economical foresight is even more apparent. For the same price that is necessary to engage two such orchestras, one augmented orchestra could be secured, and the musical program of the dance would be many times as good. A forty-piece orchestra, for instance, playing for a big dance would be a real sensation artistically as well as otherwise. The possibilities offered through such an augmentation of the dance band in tone color, shading and dynamics are almost infinite. Then, if the program is laid out carefully ahead of time and arranged accordingly on the music stands, it is possible for one orchestra to play just as continuously as two orchestras alternating with each other.

The hostess or ballroom manager who is really desirous of sponsoring something remarkable in the way of a dance should arrange for a forty-piece dance orchestra under the leadership of a competent director. It would be much more of a sensation than any contest ever devised, for the effectiveness of good dance music from an organization of this kind is really remarkable. The orchestral tone has a body and a significance, a variety of tone-color and shading impossible to secure from a small organization. The expense would be no greater than for one of the so-called musical battles, yet the impression made on the dancers would be far and away superior to the effect possible to secure in any other way.

A Capable Leader Necessary

Of course, the leader who is to handle a dance orchestra of this size must be a competent musician and an able conductor. It takes a great deal more real musicianship to intelligently control forty players than it does for fifteen or twenty. There is an infinitely wider assortment of effects from which to choose and unless the leader is thoroughly familiar with all the effects possible from a group of this size, he may not produce any better results than could be secured from the average sized dance orchestra. Then, the actual technic of conducting must be well understood in order to control effectively so large a group of players. Such leaders are not as scarce as they were several years ago, however, and the hostess or ballroom manager with the keenness of judgment necessary to decide correctly just what would really constitute a truly sensational and artistic dance program would have no trouble locating and engaging a leader of the ability necessary to enlist and adequately prepare such a symphonic dance band.

Leo Reisman

Jerry Marks Makes a Mark in Detroit

ONE of the most popular ensembles devoted to the terpsichorean art in Detroit today is the dance orchestra of Gerald (or "Jerry") Marks, which has held musical sway in the Arabian Room of the Tuller Hotel in that city during the past year, and is heard exclusively over WGHP, George Harrison Phelps Station. Jerry Marks never took a real music lesson in his life. What he knows about music was "dug up" (or "out") for himself, but he has made good from the digging. He was in the high school of Saginaw, Michigan, when he first became interested in music, and purchased a book of scale studies. It is quite obvious that he studied to some effect, for it wasn't very long before he became the pianist of a Saginaw dance orchestra. That was the beginning of events that followed swiftly.

Seymour Simons, composer of the two song hits *Just Like a Gypsy* and *Remember the Rose*, quite accidentally heard of "a jazz orchestra in Saginaw composed of youngsters that really could play jazz," and gave them a chance in vaudeville. Their first engagement was at the Capitol Theater in Detroit. Under the direction of Mr. Simons, Jerry learned how to direct an orchestra, arrange music for it and develop the musicians, and then the instructor discovered in his young student a talent for song writing which he proceeded to develop. Next followed two years of touring in vaudeville, and Mr. Simons being too ill at the time to undertake the tour placed young Jerry in full charge. That was the second beginning, if there can be two "beginnings" to the same end, for Mr. Simons still being in poor health when the tour closed, turned the entire handling of the orchestra over to Jerry.

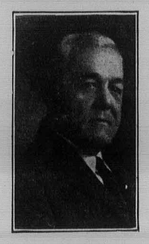
Because of his youthfulness and diminutive stature, the musicians lacked confidence in Jerry's ability to manage the orchestra and all but two of them left and secured other positions. It took some little time to get the right kind of men together, as most of the musicians would not work under a boy scarcely out of his teens. However, this finally was accomplished and the orchestra organized, then the matter of securing a contract loomed up, which was settled when the Tuller Hotel decided to take a chance with the bunch for one season at least. The band was an immediate success and the management of the hotel signed it up for another year. Besides his work as leader of the orchestra, Jerry has found time to write a number of songs. Two of them, *Everybody Has Someone But Me* and *Nobody Worries About Me*, have become very popular. Jerry's men do his "plugging" for him. — *W. G. H. P.*

The Tenor Banjoist

CONDUCTED BY
A. J. Weidt

SIGHT READING

THE upper staff (connecting staff) gives the melody of a song chorus in fox-trot time to enable the player to try out the chord accompaniment with another instrument; the lower connecting staff shows the chord accompaniment. Note at "aa" that a single dash (/) sometimes occurs as an abbreviation in orchestrations to indicate that the preceding chord is to be repeated once only. When the dash occurs three times in consecutive order, it indicates three repetitions of the chord (see second measure). The sign (·/·) indicates that the entire measure preceding is to be repeated. As a rule, an accidental sharp, flat or natural occurring in the *melody* does not affect the same note in the following measure. In the harmony, however, when a chord interval has been raised by a natural sign (see "bb"), a flat sign will appear in the following measure if the *same* note is again lowered (see "cc"). Note also at "ff" that E is natural and is marked flat at "gg." As explained in the last issue, the dotted lines in all examples 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. A strict observance of these rules is necessary to gain speed in modulating (changing) from one chord to another. The fingers must not be raised from the strings from the second to the fifth measures, as the same fingers occur throughout. Slide the fingers from one chord to another but keep the fingers firmly on the strings from the dotted line ("d" to "e" below the staff). This rule applies also to the measures above the connecting dotted line from "hh" to "ii." Note at "kk" that the notes connected by the dotted lines must be held from one chord modulation to another. Practice slowly at first in order to acquire the habit of making each note of a chord sound distinct and clear.



A. J. WEIDT

The Plectrum Banjoist

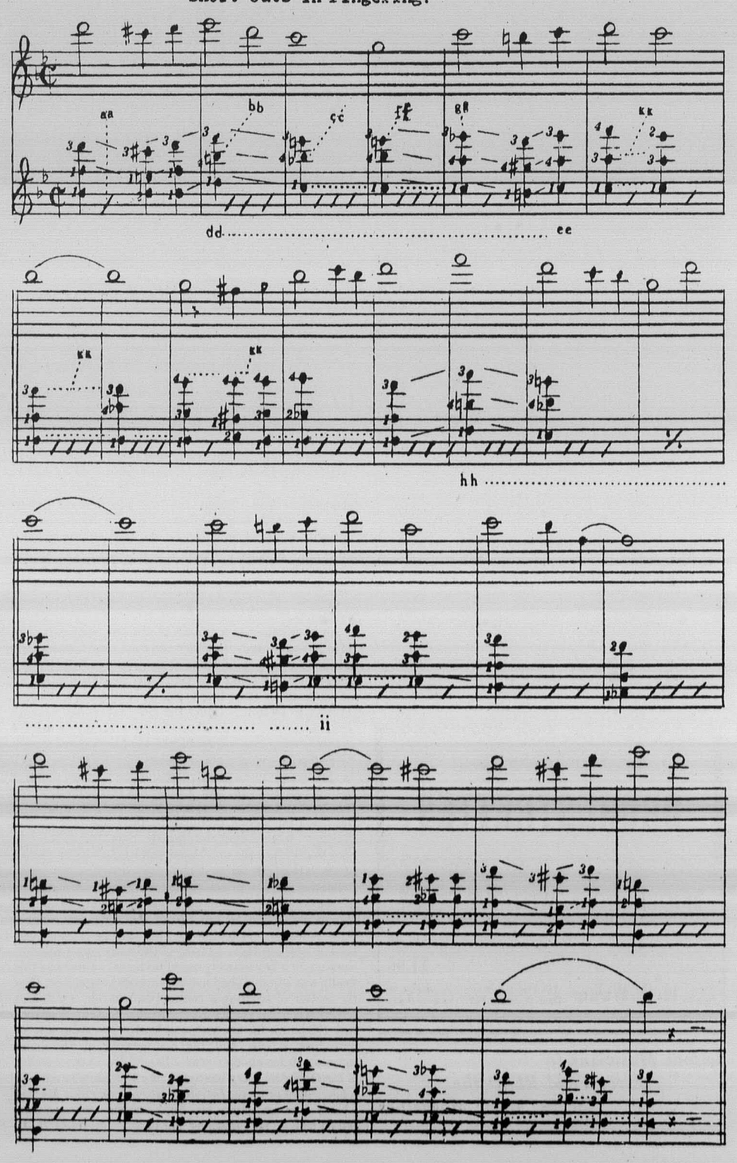
The plectrum banjoists can make good use of the examples shown in this series by lowering the upper note of each chord an octave, as explained in the last issue. They can also make use of the short cuts by holding the notes connected by the dotted lines and by sliding from one chord to another where the other connecting lines occur. The fingering will of course have to be changed to apply to the plectrum banjo.

Actual Pitch

In a previous issue I mentioned the importance of being able to play in both actual and octave reading. All tenor banjo solos, and most of the instruction books are published in the transposed (or octave) pitch. This is certainly the most practical, for when the melody notes (of a solo) occur on the D string the harmony notes must occur on the G and C strings, which would bring the notes too far below the staff to be easily read. In the old days, when the dance orchestrations were first issued for the tenor banjo, the octave pitch was no doubt the best as four-note chords were used exclusively, but at the present time they are a rarity. Has the banjoist noticed, I wonder, the ever increasing number of orchestrations that are being published in actual pitch? Through inquiries of professional banjoists, it is apparent that about seventy-five per cent of the modern dance orchestrations appear in actual pitch notation. The reason for this may possibly be because it is easier work for the arranger who wants to avoid writing chords in which one (and often two) of the notes are bound to occur in the added lines. I can hardly blame them, as I know from experience that it is "some" job.

However, the real point is that for the banjoist who can play both notations the actual pitch is much easier to read. I notice that the arrangers still persist in making the banjoist do some acrobatic stunts by occasionally writing some of the chords on the three lower strings, followed by a sudden skip back to the upper three strings, but there has been a gradual improvement in the banjo arrangements. Considering the importance of sight reading in actual pitch a scale and exercise will appear in that notation in the next issue.

Short Cuts in Fingering.



As a banjoist I play with a different orchestra nearly every night and so do not get a chance to arrange my parts. The leaders seem to expect me to read everything at sight, and I sometimes wonder if such players as Pingitore, Buck, Reser and others can play the banjo parts without arranging them. I am almost sure it cannot be done. What do you think about it? As an instance: Paul Whiteman played "Moonlight on the Ganges." I looked the banjo part over and found that very little attention was given to good progression — not even the right chords in some instances. I am sure that Pingitore arranges the banjo parts to suit himself.

— E. R. J., Detroit, Michigan.

You certainly are handicapped by playing with different orchestras as you say, for you never know what new number the leader may pass out. I have often wondered why a banjoist plays with more than one orchestra. This is a good time for me to turn about and question some of our readers. Is it because there is a scarcity of banjoists? Possibly some one may suggest a remedy. I would be glad to hear from both banjoists and leaders. I hardly can blame the leader for *expecting* the banjoist to read a part at sight, as some banjoists have a natural gift for harmonizing (faking) a melody, and in that way manage to put it over without depending *entirely* upon their ability to read. The faker has a natural instinct for modulating through the relative keys, but no doubt misses many passing chords.

In regard to the big-time orchestras, there is no doubting that all new numbers are rehearsed before they are played in public, and the banjoist with a knowledge of harmony then has a chance to fix up a poorly arranged score. The only solution of your difficulty is to stick to one orchestra that occasionally rehearses, and your work as a banjoist will improve materially and you will become known. I have no doubt that Pingitore, Reser and Buck have an opportunity to "fix up" the orchestrations before a new number is tried out in public, and judging from some banjo parts I, too, have seen they need a lot of "fixing up" to improve the progression.

WHETHER it be a musician of world renown or one simply locally known and loved, the sad and ever-to-be-dreaded word of the passing of a personality who had played an active part in musically benefiting a community comes to this magazine in the report of the sudden death at a Boston hospital of Miss Ida Ellen Dow of Quincy, Massachusetts, on Friday, December 17, 1926.

Miss Dow was prominent in Quincy as an instrumental and vocal teacher. She was founder and head of the Dow School of Music; organizer and director of the Dow Orchestra (fretted instruments); a choral conductor of local note, a soprano soloist and character impersonator of ability. She had been selected to conduct the carol singing around the community Christmas tree at Quincy Centre on Christmas eve, and at the time when stricken with her fatal illness was in Boston purchasing the carol music and a flashlight baton with which to conduct the singing.

Saint Louis, Mo. — Fred Bacon of the Bacon Banjo Co., Groton, Conn., recently first prize winner of the old-time five-string banjo players' contest staged at Lewiston, Maine, in connection with the Pageant of Progress, has been filling a considerable engagement at the Grand Central Theater here. The enthusiasm with which Saint Louis audiences have been receiving him is proof sufficient of the effectiveness of five-string banjo music artistically played, if such proof is needed. Gene Rodemich, who is nationally known through the excellence of his orchestra which has recorded and broadcast extensively, is also at this theater.

YOUR OWN COLUMN

¶ Wherein readers are privileged to express their opinions and offer suggestions and comments on subjects pertinent to the music field covered by this magazine. Frankness is invited but letters of an objectionable nature cannot be published, and no attention whatever will be paid to unsigned communications.

A PROMINENT SCHOOL SUPERVISOR MAKES A SUGGESTION REGARDING TENOR BANJO

A REFORM that would be welcomed by the school music teachers, and one which also would greatly benefit the community by assisting in the perpetuation of symphonic music is the teaching of the tenor banjo and the publishing of all music for the instrument in the bass clef. As parts are now published for the banjo it plays an octave lower than the music is written. But as the banjo has the same strings as the 'cello and is fingered exactly the same, why not write the music for the two instruments in the same clef so that the performers could play either one or both instruments?

In the public schools it is our desire to develop an appreciation for symphonic music, consequently very few banjo players are accepted and admitted in the instrumental organizations. Yet, if by taking in these players we could convert their banjo knowledge into playing the 'cello for our concert performances, I am sure we would welcome them with *wide-open arms*. The benefit to popular and classical music would be mutual, and this is as it should be, for each has its special use in a community.

Two years ago I had a 'cello player in one of the schools who decided to take up the banjo as a side instrument. Because of the difficulty of reading in the treble clef, however, he never learned to read but began improvising. One day he asked me: "Why, when the instruments are mechanically the same, do they not use the *bass clef* for both?" I replied: "If I had my way they would," and that has been in my mind ever since. Shortly afterwards, when I was passing through Denver, I chanced to attend an Orpheum vaudeville show wherein there was an excellent house orchestra which rendered popular and symphonic music equally well. The 'cello player doubled on banjo, and I thought: "What an ideal double for theater use, and how simple it would be if music were supplied in the bass clef for both instruments." Right now, in one of the schools I have an excellent banjo player who would be a valuable asset to our symphony orchestra if he would play the 'cello. But he will not put forth the necessary effort to learn the bass clef.

If banjo music had been long used, and if it were established as solidly in the treble clef as is the viola in the alto clef, I would not suggest or ask for a change; but inasmuch as very little of the music which has been arranged for banjo is classical or even standard, the system could very easily be changed. Instruction books of course would have to be changed to bass clef, and for a while publishers could issue two banjo parts, one in the bass and one in the treble clef (the same as they do for baritone in the band), until the older players could adjust themselves. Again I ask: "Why not Tenor Banjo in the Bass Clef?"—EMERY G. EPPERSON, *Salt Lake City, Utah, Instrumental Supervisor Jordan District. President Music Section Utah Educational Association. Utah State Chairman Music Supervisors' National Conference.*

JUNE FRISBY ACADEMY OCTETTE

Wichita, Kans.—On Tuesday evening, November 30, the June Frisby Academy of String Music (fretted) in Wichita, Kansas, gave its fourth annual concert in the high school auditorium before an audience of more than one thousand people, presenting one hundred pupils in a two-hour program of which the predominating feature was surely novelty. The principal performers were June Frisby, Mary Bunck, Aaron Campbell and George Chisholm (instrumental soloists), Myrtle Kimpton (impersonator), Victoria Tharp and Ray Eubank (solo dancers) and "Ukulele Dick" Morris in trick playing and witticisms.

The program opened with a Grand Ensemble that included among its numbers the famous *Blue Danube* waltzes (Strauss) and the now almost equally famous *National Emblem* march (Bagley), then continued in the form of groups or tonal pictures elaborately costumed as to period and place. "On the Road to Seville" specially featured mandolins and standard guitars, including a Spanish orchestra and a Spanish dance by the two solo dancers. "Moonlight on Hilo Bay" presented the Hawaiian instruments in nine distinctive numbers, besides a group of eight *one-minute-excerpts* from a like number of compositions designed to show what Hawaiian guitars can do with classic and modern melodies, hymn, rag, blues, etc. "Back in the Crinoline Days" mainly exploited banjos, including *When You and I Were Young Maggie* (tenor banjo solo by Miss Bunck) and *Listen to the Mocking Bird* (banjo quintet).

KEEPING POSTED

Comment by the editors, based on personal inspection or review of the commodities or publications discussed, and written especially for the benefit of our readers, rather than as mere trade boosts or reciprocal pats-on-the-back of the buyer of advertising space.

HERE THEY COME is the title of an interesting booklet recently published by Ludwig and Ludwig of 1611 North Lincoln St., Chicago, Ill. The booklet is devoted entirely to drummers and drum products and includes a complete manual for drum and bugle corps. Process of organizing, instrumentation, the drum major and baton-twirling, drill formation, repertoire, appearance, march formation, etc., all points are covered. In addition, considerable information is given about Ludwig Drums and accessories, and there are several interesting pictures showing well-known drummers and drum corps. A copy of this book can be obtained from Ludwig and Ludwig.

One of the Weidt marches published by Walter Jacobs, Inc., and used with great enthusiasm by school bands has the same title as this booklet — *Here They Come.* The Ludwig Booklet and the Weidt March both have that interesting rhythmic and suggestive hint of fascinating things to come which makes the title wholly appropriate.

A complete knowledge of harmony and theory is certainly valuable for any musician. The One-hundred-Lesson Conservatory Course in Harmony published by Leon Russe Mathieu is designed especially for the use of ambitious musicians who wish to add to their musical equipment and who are so situated that it is not possible for them to study with a private teacher. It is, in other words, a complete course in harmony, and judging from the testimonials of those who have completed the course it is excellently planned and interestingly given. Mr. Mathieu's address, by the way, is 215 Alexander Street, Wausau, Wisconsin, instead of 15 Alexander Street as given in a recent advertisement in the Jacobs' Magazines.

According to a report from Joseph Nicomede of the Nicomede Publishing Company of Altoona, Pennsylvania, the sales for the Wonder Banjo and Drum-head Cleaner, exclusively Nicomede products, have more than doubled in the last year. Nicomede also manufactures the Nico, Saxo and Lustroil polishes, and sales for these products are in proportion to those enjoyed by the Drum-head cleaner. This company is shortly to bring out a new catalog, and listed in it will be several new items of their own manufacture, in addition to their products and publications that are well established, and the many other accessories valuable to musicians, for which this company is selling agent.

One of the largest and most pictorial musical instrument catalogs in existence has recently been issued by William L. Lange, New York City, manufacturer of Paramount Banjos. The eighty pages contained in the catalog are replete with interesting information, hundreds of pictures of soloists and organizations that feature Paramount Banjos, and pictured representations of the instruments themselves. Full information is given concerning many banjo accessories manufactured and marketed by Mr. Lange. There is in addition much valuable information that is important for every banjo player to know. This Paramount book shows every evidence of careful planning and intelligent contriving. It will well repay any banjoist for the trouble of writing Mr. Lange at 225 East 24th St., New York City.

Judging from the number of tenor banjo instruction books on the market and the comparatively satisfactory sale with which all of them meet, there must be a lot of tenor banjo players in the process of formation in these United States. One of the latest of such books is known as the Professional Tenor Banjoist and is written and published by Albert Bellson, the well-known teacher and professional of Saint Paul, Minn., at 807 Pittsburgh Bldg., and one of the leading tenor banjo virtuosi. This book by Mr. Bellson reflects very creditably upon his equipment and his experience as a teacher and player. It provides instruction and practice in both playing technic and theoretical knowledge, and is evidently designed for the use of the professional player who wishes to add to his skill and equipment and thus increase his value to himself and his profession. All keys, rhythms, special effects, etc., valuable to the professional are covered.

A small booklet was recently distributed by K. Lockwood Nevins of Antioch, California, in support of an idea of his to simplify the reading of music when written in the bass clef. Explained as simply as possible, his idea provides for music in the bass clef to be written with the lines and spaces having the same names as in the treble clef. The D clef sign is used with the upper part of the letter curled around the fourth line from the bottom of the bass clef, indicating that on this line is found D, and the other letters of the musical alphabet are accordingly placed. This D sounds two octaves lower in pitch than the D found in the same line of the treble clef staff.

To a certain extent the idea is not a new one. The American Guild of Banjoists, Mandolinists, and Guitarists years ago adopted what is known as Universal Notation, which provided for the bass, tenor and baritone instruments to have the parts written in treble clef notation only sounding one or two octaves lower than when written with the G clef sign, this difference in pitch being indicated by either one or two bars drawn across the treble clef sign.

If some such system as this had been proposed previous to the creation and publication of so much music as is now in existence it is quite possible that it would have proven a very favorable suggestion. Not very much effort would be needed by any musician to learn to read the notes as written in this so-called D clef notation, because they are found on the same lines and spaces as in the already familiar treble clef staff. But because of the fact that so many thousands of worth-while and indispensable creations in the universal library of music are written with the old bass or F clef sign controlling the lower voices, it is too much to expect that the suggestion for the D clef in lieu of the F clef will be adopted. This body of masterpieces would be useless to anyone who learned to read with the D clef signature, and certainly publishers could not afford to re-issue all of their publications with D clef reading. But the idea of Mr. Nevins is an ingenious one even if it will not probably prove a practical one. So far as we know this is the first attempt made to apply this simplified reading to the piano, and it is for that instrument that his plan seems to more specially presented.

(*Continued on next page*)

(Continued from page 63)

The Keeping Posted editor leaned back in his chair and took a few minutes out for a careful examination of the second number of *Brunswick Topics*, for in this exceedingly attractive little publication he found an excellent exemplification of certain ideas from time to time set forth on this page in regard to house organs, catalogs, etc. Here indeed is a useful contribution from the standpoint of the music publisher, the dealer and the producer *and consumer*. Editor Emerson Yorke has succeeded in combining the attractive features of an up-to-date house organ with the essential factors of a catalog or sales list. Pictures, timely news notes, "personal interest" material, and a bit of humor contribute to make an interesting and illuminating background for the Brunswick records which it is the prime purpose of this publication to advertise and sell. It is neither a camouflaged catalog or a thinly discussed propaganda such as many "house organs" prove to be, but is frankly what the name tells you — *Brunswick Topics*. We recommend it for its interest and informative value and offer it as an illustration of the trend in sales promotion literature and catalog production.

One of the most popular of the many songs written by Charles Wakefield Cadman is *From the Land of the Sky-Blue Water*, published by White-Smith Music Publishing Co., holders of the copyright. The publishers have recently brought out a special arrangement of this number by Jascha Gurewich for the E♭ Alto Saxophone with piano accompaniment. The piano part is in the key of B♭ which places it in a very effective register of the piano keyboard, and at the same time puts the saxophone part in its most playable range. Mr. Gurewich has included with the straight solo part a very musical obligato which makes the arrangement practical as a duet or allows the saxophones to be used as an obligato to the voice.

"How I Am Going to Practice" is certainly as important for students to know, as the practicing is for them to do, yet this important supplement to a well-rounded music development is often overlooked. Ernest C. Moore, Director of High School Music at Green Bay, Wis., has written and printed a most valuable booklet which is designed to supply this important advisory material in an interesting and readable form for the use of the music student. A careful inspection of Mr. Moore's book convinces us that he has adequately met this need and that his book will prove a most valuable complement to any course of instrumental music study. This is particularly true of instrumental music as it is of necessity taught in our public schools, where the instruction must be largely given to classes instead of individuals because of the need of taking care of as many aspiring music students as possible. Further information about the book can be obtained direct from Mr. Moore, who tells us that the book was written as a service to music teachers and students rather than as a provision for additional income.

Band and Orchestra News Briefs

Junction City, Kansas.—The Kansas Band Association held its sixth Annual Convention at this city. During this convention a school band section was organized to be given in charge to a committee of supervisors of music in the State schools, which committee was appointed by the president of the association. This newly formed school band section has for its purpose the promotion of bands in the public schools and includes in its program for the coming year a State High School Band contest. At the present time there are held in Kansas annually six or seven school band contests. Included in this number being those held at Manhattan, Pittsburg, Hays, Emporia and Winfield. In the past there has been no provision for bringing the winners of these contests together in a final test, and the winner of each contest could lay claim to being the state champion, although their claim could not be a thoroughly valid one. These present contests will not be interfered with in any way. Rather they will be promoted more enthusiastically than ever. Additional sectional contests will be arranged for as necessary, and later in the season winners of each district contest will be brought together to settle definitely which school band is really best in the State.

Plans are already under way to hold one of the district contests in Kansas City, Kansas, under the supervision of a committee with Wendell M. Ryder, instructor of band and orchestra music in the high school of Kansas City, as chairman of this committee. The rules laid down by the National Bureau for the Advancement of Music will be followed, and the only rule to be added so far as is now known is one providing that any contestant appearing in the State contest must first have won in its district or sectional contest. The committee appointed by the president of the Kansas Band Association to have charge of these contests is: C. O. Brown, Dean of Music, Southwestern College, Winfield; R. H. Brown, Manhattan, and A. E. San Romani, Arkansas City. The two last named committee members being supervisors of music in the high schools of their respective cities. The State Band Association at this convention also elected officers for the coming year as follows: President, T. S. Howell, Kansas City, Kansas; Vice-President, C. O. Brown, Winfield; Secretary-Treasurer, C. A. Caton, Winfield. As members of the executive board, F. D. Walker, Arkansas City; Phillip Olson, Junction City, and R. H. Galven, Parsons.

Pontiac, Illinois. — Under a recent action of the Board of Education, the Pontiac schools will be represented at the National High School Orchestra in Dallas, Texas, during the week beginning February 27, by Mr. Herbert S. Monger, Director of School Music. From a city with only one school orchestra and one school band, to a city that now boasts an orchestra in every school, eighteen instrumental classes, and a band in each of the high schools, is the achievement of Mr. Monger since his appointment in September of 1924. Pontiac was instrumentally represented at last year's national meeting in Detroit by Glen Ashton and Kenneth Jennings, violin and tuba players respectively in the High School Orchestra, and it is probable that these two boys will accompany Mr. Monger on the Dallas trip.

Long Beach, Calif.—Two great concerts, afternoon and evening; music by one of the most meritorious bands of instrumental melodists in the country; a multiform variety of decorations in flowers which transformed a concert platform into a temporary floral fairyland; music lovers in huge crowds and tumultuous ovations — practically, a great community festival — all these marked the third anniversary of Bandmaster Herbert L. Clarke's accession to the tonal throne of the Long Beach (California) Municipal Band, which was celebrated on December 3, 1926. Three years ago on that date, Mr. Clarke assumed charge of a band of thirty-five members — today he directs a band of forty-six players with symphonic instrumentation of three flutes, piccolo, two oboes, two bassoons, E♭ clarinet, alto clarinet, ten B♭ clarinets, four saxophones, three solo cornets, two trumpets, four French horns, three trombones, two baritones, three basses, tympani (and bells), small drums (and xylophone), bass drum and harp. The program (both afternoon and evening) consisted wholly of Mr. Clarke's compositions.

Green Bay, Wisconsin. — Mr. E. C. Moore, Director of High School Music, presented his musical organizations in two recent concerts at the Columbus Club Auditorium: the High School Band on Tuesday evening, November 23, and the High School Orchestra and Chorus on Monday evening, December 20. Both concerts were very successful. Mr. Moore has charge of the orchestral and choral aggregations, as well as of the band work. He teaches voice work in classes that are quite different from the chorus and glee club types usually found in schools, and from the classes he selects his chorus of about sixty voices. He also is the director of a symphony orchestra.

You Can Take It or Leave It

SUPPLICATIONS FOR MELANCHOLY MUSICKERS

For Clarinetists

FROM split reeds, and cadenzas over four yards in length; and from parade jobs in midwinter; from E♭ clarinets and false teeth; from composers who use an excess of accidentals; and from pianos a quarter tone flat, thus requiring delicate manipulation of the barrel joint; from clarinet sections in bands overbalanced by a roaring barrage of rampant trumpets; and from hiccoughs; from duck-like notes in the lower register; and from leaders who fondly imagine the human lungs to be made of leather; from other clarinetists who have served their apprenticeships in circus bands; and from all jobs requiring doubling on sax, glockenspiel, second violin and triangle; from elusive pads put on with stickless shellac, and from those people who think a mustache strengthens the embouchure; from high-pitch clarinets by unknown makers who built the scale on a system unknown to the mind of man; from imitations of sawmills, freight trains, barn yards and boiling Phords; from jobs in musical shows the score of which is in unreadable script, and from the arch fiend who prophesies the retirement of the clarinet in favor of the saxophone.—

Great Orpheus, deliver us!

—Alfred Sprissler, Fox Chase, Pa.

A BRAW BONNIE SHORT CUT

A HIGHLAND piper having a scholar to teach disdained to crack his brains with the names of semi-breves, minims, crotchets and quavers.

"Here, Donald," said he, "tak yer pipes, lad, and gie us a blast. So, verra weel blown, indeed; but what's a sound, Donald, wi'out sense? Ye maun blow forever wi'out making a tune o't, if I dinna tell ye how the queer things on the paper maun help ye. You see that big fellow wi' a round, open face? (Pointing to a semibreve between two lines of a bar.) He moves slowly from that line to this, while ye beat one wi' yer fist, and gi' us a long blast. If now, ye put a leg to him ye mak two o'him and he'll move twice as fast; and if ye black his face he'll run four times faster than the fellow wi' the white face, but if after blacking his face, ye'll bend his knee or tie his leg, he'll run eight times faster than the white-faced chap I showed you first. Now when'er ye blow yer pipes, Donald, remember this — that the tighter those fellows' legs are tied, the faster they'll run, and the quicker they're sure to dance.

—L. M. Sloper, Eagle, Ia.

MUSIC TRIUMPHS over the onion as a tear producer according to reports from that center of Art and Culture, Hollywood. Movie actresses no longer resort to the vulgarity of the latter in order to melt the hearts and soften the brains of their impressionable audiences; instead, when their part calls for an inundation rivaling the forty days' flood, a specially provided fiddler or saxophonist scrapes or toots as the case may be, Massenet's *Elegie* or *The Prisoner's Song* and a gratifying torrent of salt water is the result. So greatly do some of these eminent *artistes* get haired up under this treatment that they are unable to turn off the tap when the necessity for irrigating their table-lands is past, become water-logged and finally have to be laid out in the sun to dry. Art is just one d—d thing after another, isn't it girls?

As for us, we would like to make note of the fact that a saxophone is capable of commanding our tears no matter what selection is forthcoming.

—Arthur Cleveland Morse, Boston

HERE'S A GOOD ONE. Robert Elliott, aged sixteen, and hailing from Norfolk, Virginia, decided to come to New York City and make his fortune as a musician. Unfortunately he neglected to obtain his father's permission for the trip, so when he stepped off the boat several mean detectives took charge of him and his baggage and held him until the pater arrived from the southern port. His baggage consisted of a medicine ball, horizontal bar, one dumb-bell and, Glory Hallelujah! a *French horn*. Bob Hartwick, who sells French horns, cannot quite figure out why the lad carried the dumb-bell. Perhaps it was his alibi. *—E. F. Erdmann, New York City.*

Irene Juno says Ruth and Grant Linn sent her a nifty Christmas with an illuminated star, 3 wise men and camels.

How many Camels, Irene? Walter Hooper sent us a whole carton of Lucky Strikes.

"What's good for my wife's fallen arches?"
"Rubber heels."
"What with." — *Tom Foolery, M. T. Review.*

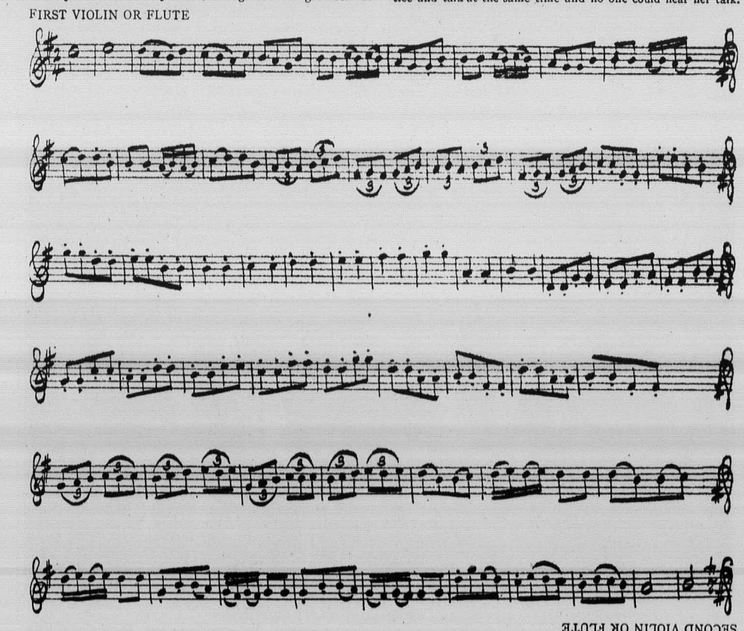
Kuhns: I have a lady friend who wants to take lessons, only she says she wants to take lessons on some sort of an instrument that she won't have to blow on.

Cobb: Is she short of wind?

Kuhns: No, only she thinks it would be better if she had some instrument that she can play with her hands. So she won't have to stop talking, I suppose.

Cobb: Why don't you get her a drum? Then she could practice and talk at the same time and no one could hear her talk.

FIRST VIOLIN OR FLUTE



SECOND VIOLIN OR FLUTE

Speaking of economy, here is one way to save paper and engraving costs. One sheet of music and one part is enough for two players. Lay the paper on the table and have the second player read from the other side of the table and you will find that it works. This particular arrangement was published by H. Y. Brace, Russell Court, Drury Lane, 1846. We are indebted to George DeDroit, New Orleans, La., for the copy from which the above cut was made.

SPOKES FROM THE HUB
NORMAN LEIGH SPOKESMAN

NORMAN LEIGH

LAST MONTH I delivered myself of what I considered, in my simple Eastern fashion, to be a fairish example of local boosting. I have since been advised, to my chagrin, that a child eight years old, born and raised west of the Mississippi River, would have experienced no difficulty in outstripping my pusillanimous effort to a degree which, by comparison, would make it appear that I was actually attempting to run down my native town.

In the face of this body-blow I am still ready to make another attempt although with slightly less confidence than on the former occasion. This time I will toot an aria in the majestic key of C major on the Metal Clarinet, because it was here in Boston, by a Boston concern, that the metal clarinet was developed as a commercial possibility. Lest the erudite should curl a scornful lip let me hasten to say that I am well aware of the fact that metal clarinets were manufactured many years before the Bettoney instruments were marketed, but I believe I am correct in stating that it was through the efforts of Mr. Harry Bettoney that it has been made possible to produce this type in quantity and thus put it in competition with the heretofore less expensive as well as more unstable wooden instrument. As far back as 1888, at the Paris Exposition, were shown a number of metal instruments, including flutes, piccolos, bassoons and clarinets. The flutes and piccolos were received with joyous whoops by the learned judges although it was sagely remarked at the time that as wooden instruments could be made much more cheaply it was a question as to just how far their metal rivals would be able to run in the commercial sweepstakes, even with their manifest advantages in the matter of minus warping, shrinking and cracking. The metal bassoons and clarinets were not at that time a success from any point of view — it was questioned as to whether or no their dimensions were proper.

The story of the successful commercial development of the metal clarinet is too long to tell here; the theoretical errors uncovered and manufacturing difficulties overcome. Suffice it to say that this was accomplished, and that to-day these instruments are acknowledged to at least equal in tone the wooden type, and are free from those annoying little traits so familiar to owners of the latter. It may be of interest to our readers to learn that metal clarinets have been adopted by the U. S. Army as standard, bids opening the 18th of January, 1927 calling for the same in exclusion of the wooden instruments. Let us remind you once again of the fact that a Boston firm was the first manufacturer to develop this type of instrument to a point where it was a commercial possibility.

In a later issue, possibly next month, I intend to describe a device incorporated in the metal clarinet manufactured to order by the Wm. S. Haynes Co., with the intention of proving to the gaping crowd that we in Boston are not yet resting on our laurels and are maintaining our world-leadership in matters of musical progress.

AT THE METROPOLITAN THEATER, Pola Negri in *Hotel Imperial*. This picture is of the stuff that movie audiences cry and sigh for. A beautiful, low-born heroine, aristocratic and moon-calfish leading man with lethal instincts, turgid Russian general, obligingly stupid Russian spy, near seductions and frustrated villainies, sensational escape of Austrian hero from the horrid Russians, crushing defeat of these nasty persons through the instrumentality of aforementioned, triumphant return of same with victorious troops, musical-comedy Austrian general, medals (American Can Co.), "My boy, you are a hero." "No! Here is the true hero," or words to that effect, Pola to the fore, waggish imbecilities on the part of Austrian general, close-up, very close, of the "Empress of Emotion" and moon-calf person — Finis! What more could one ask? Not much, sez I.

On the same bill, Hans Hanke, pianist, who played that *preislied* of the player-piano, Liszt's transcription of the Rigoletto Quartet. It would be as unfair to judge the artistry of a pianist by his copings with this opus as it would be to form an opinion of the abilities of a French chef from his wrastlings with the minus-subtleties of a boiled-dinner — it is just one of those things of which the late Abbe has left us considerably more than his share; however I can vouch for the present pianist's digital dexterity — whatever else can be said of Liszt's old warhorse, it needs a competent rider, and Mr. Hanke stuck closely to the saddle, up-hill and down.

As is often the case under similar circumstances, we hear more of the music of the late Victor Herbert since his demise than we did during his lifetime. There appears to be a continual and unfailing stream of his compositions wherever one turns — which is as it should be. We have no one in this country essaying the sort of thing that Herbert made his own, who remotely approaches his mastery of the medium.

The above was brought to mind by the rather magnificent John Murray Anderson production on this program, titled, *Victor Herbert Melodies*. Selections from three of Herbert's operettas were used, namely, *Eileen*, *Mlle. Modiste* (sometimes converted by well meaning but innocent radio announcers into "Milly Modest"), and *Natoma*, the latter combined with a bit of the Indian theme from *Pan Americana*. These numbers were staged effectively, although not traditionally.

The writer could not but help reflect upon the astonishing vitality shown by that portion of *If I Were On the Stage*, from *Mlle. Modiste*, known to present hearers as *Kiss Me Again*. For him, it never loses its charm — a rattling good job from a writer's standpoint. It may be that he is somewhat influenced in this feeling by the fact that in his younger days he heard it sung by the inimitable Fritzi Scheff and at that period of her career the "little devil of opera" was possessed of the trimmest pair of ankles in all of North America and could manage double-decked French-heels in a manner never before seen nor since equalled. It was also a time when silk stockings were considered equivalent to a state of sin. These may seem irrelevant details but I believe them to be authentic in their application.

These Herbert tunes were pleasingly presented and I would like to especially commend the solo dance of Jacques Cartier to the music of the *Dagger Dance* from *Natoma*.

The overture played by the Metropolitan Grand Orchestra was a potpourri of melodies by Offenbach (nee Levy) — this composer being referred to rather fulsomely as "immortal." M-m-m? However, immortal or not, the old boy could write good tunes and they were played with that finish which one has come to expect from this orchestra. It was rather interesting to note just a suggestion of the leading waltz-theme of Strauss' *Rosenkavalier* tucked away in this selection from the Frenchman's compositions. Of course this discovery does not prove Strauss a plagiarist as that fiendish band called "reminiscence hounds" would have it — it simply shows him as the greater artist to be able to make so much more out of the material than did the prolific Mr. Levy.

JACQUES RENARD AND HIS LIDO VENICE ORCHESTRA
Jacques Renard, violin; Ray Sinatra, piano, arranger, celesta; Andrew Jacobson, B♭ tenor saxophone, E♭ alto saxophone, clarinet, soprano; A. S. Lang, B♭ tenor saxophone, clarinet, soprano saxophone; Charles Wade E♭ alto baritone, clarinet, soprano; Joseph Petracca, banjo, guitar; Charles Wolke, trombone; Herman Brenner, trumpet; Cermand Lamoreaux, drums; Sam Hodges, sousaphone.

Del Castillo did a bit on the organ, which latter yielded itself complacently to his clever handling.

"A good time was enjoyed by all."

JACQUES RENARD AND HIS LIDO VENICE ORCHESTRA — There are orchestras which demand one's attention and others which coax for it; some that blast their way into the consciousness of the hearer and others that delicately insinuate their presence; for the writer there is no choice — he can be persuaded but never browbeaten, and that, no doubt, is one of the factors which contributed to the great enjoyment he received from listening to Renard and his team.

The amiable Jacques has in this orchestra an instrument of extreme suavity of tone — a tone to which can fittingly be applied that homely but expressive phrase, "smooth as a mouse's ear," and upon which he plays dance tunes in a manner to charm and enliven an Egyptian mummy.

A quality worthy of mention is the gratifying resonance and sonority of the ensemble — a quality not gained at the expense of the rhythmic "liveness" of the band as is so often the case when attempts are made to thicken up the timbre of dance orchestras.

Renard does not depend upon an excessive use of the mute in order to get crispness of tone from his team and the dance pulse is not confined to the rhythm section but rather is an integral part of all sections making up the orchestra; that is to say, each player by those subtle and more-felt-than-heard stresses and nuances of tone contributes his bit to the rhythmic structure of the whole.

I hear a chorus of protest from the *professori* in which I am accused of being a boresome old fellow amiably gabbling platitudes; that all these things which I so innocently hold up for the admiration of my confiding readers are simply the things that any self-respecting dance orchestra is able to produce without any more effort than is exerted by a magician taking rabbits from a hat. From the depths of my senility issues an answering growl to the effect that for every team the honorable gentlemen can point to possessing the qualities which have excited my enthusiasm I, myself, will be able to drag into the light of the discussion ten orchestras in which these characteristics are lacking; neither will my selection be drawn from that distressing category known as "bimboes."

This orchestra has been playing together for about three months and in this short time has developed a distinct personality. Its musical mannerisms are strongly individual and in this connection I am not referring to the arrangements used, although these are many times extremely effective, but rather to the general character of their presentation by the orchestra as a whole and the players of which it is comprised in particular.

Some dance organizations impress one with a perfection of technic which is as brilliant and as hard as crystal — flawless and cold. Such is not the image raised in the mind by Renard and his players. Although the closest listening fails to reveal aught but praiseworthy craftmanship and painstaking care, the chief sensations fostered by the orchestra are those of warmth, flexibility, smoothness of tone and rhythmic life; practically all of which I have said before, but it is worth repeating; the combination is perfect.

The orchestra broadcasts regularly over WNAC and WEEI, somewhat to better purpose over the latter station, in my personal opinion.

I respectfully recommend this aggregation to those who like to listen as well as, or while they, dance; Mr. Renard makes of these acts, jointly or severally, a pleasurable experience.

CHARLIE CHAPLIN is facing a crisis in his career — the lid has blown off the domestic pot and the none too savory odors of a marital stew are beginning to penetrate the surrounding ether. The matter will be adjudged by the courts — Mrs. Chaplin either will or will not prove her case and one would naturally think that there the matter would end. This, apparently is not to be the case. Running true to Anglo-Saxon form we evidently will not be satisfied until we have driven Chaplin from the screen because he, or rather Mrs. Chaplin in this instance, has been guilty of the extremely embarrassing act of letting the cat out of the bag. Of course everyone suspected that the cat was there but as long as it was kept in proper hiding one could pretend to ignore its existence and Charles was still a fit person to tickle our risibilities by his inimitable drolleries. If only a whisker or two had been allowed to protrude! Even then we might have been allowed the graceful gesture of assuming that this particular feline was semi-respectable in character; with the animal disclosed as a peculiarly mangy specimen, if Mrs. Chaplin's portrait of it is authentic, it is quite another matter. Charlie on the screen immediately becomes a menace to public morals and should be relegated to that bourne from which few — very few indeed — motion-picture stars return. At least there is a considerable agitation over the matter; already numerous burgomasters have issued their ukases barring these erstwhile wholesome but now apparently degrading exhibitions from within their city limits.

I confess to a lamentable lack of sympathy with this attitude — due no doubt to an improper training in my nonage. It appears that I am cursed with a liberality which can encompass the, to me, self-evident fact that an actor might be the ultimate jest as a husband and a citizen and still remain a praiseworthy and delightful artist — harmless as such to man, woman or child.

In this connection it can be advanced that it might be difficult for the average person to view Charlie the *mime* without reflecting on the doings of Charlie the alleged exotic and imaginative philanderer, and that therefore public morals might totter under the strain. But is this not rather an indictment of the average person than of Chaplin the Artist? And if so, why obfuscate the talent of the latter and make it impossible for the clean-minded minority to enjoy his art?

"But," says an imaginary exhorter, "the young? What about the young — that glo-o-o-rious heritage which we hold in trust for posterity?" My answer to this yelp of anguish is just this: if it were not for a prurient press and the incautious twitterings of secretly titivated parents the young would know nothing about Charlie's strictly private misfortunes or alleged misdemeanors whichever term you may prefer; and if they did glimpse something of the unfortunate matter, and from this it followed that Charlie's trick moustache, elongated feet and mobile derby were capable of raising concupiscent images in their infantile minds, then say I, Heaven help these United States of America — we would have our hands full — Chaplin films or no Chaplin films.

There are certain people who will cry, "It is only fit that we should in some such manner express our abhorrence of the iniquitous practices which evidently hold in motion-picture circles." To these I say, "Very well. Let us by all means do so, and if we wish to raise our screen personnel to the laudable goal of Ivory soap standards of purity as expressed by the figures 99 and 44/100 per cent, let us clean up Hollywood and as a consequence close half the picture palaces now running full blast in this fair republic. After this has been accomplished and we have gotten into the swing of it, let us turn our attention to Finance, Business and Politics!" Of course all this would necessitate dragging many reluctant pussies from their carefully concealed retreats, but that would be all the more fun. If our public and semi-public characters must be above reproach in their private lives let us see to it that this standard is universally attained and rigorously maintained; sauce for the goose *should not* be applesauce for the gander.

Of course these are heresies of a stygian hue and I do not in the least doubt but that the local witch-hunters would hang me to the nearest rhetorical tree if my opinion on the matter carried any weight whatsoever. Luckily for me, I am a somewhat obscure if noisy fellow and therefore safe from any more overt act than a possible banishment from my seat in the halls of Kiwanis.

I take the risk!

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School Music in Honolulu

AS A name-phrase, "Celestial Trio" (as the group pictured on the next page call themselves) may bring before the readers of this sketch mental visions of angelic visitants from the heavenly regions, yet in that connection any such idea may at once be dismissed from the mind as a vagary, for the three members of the trio are very much in the physical when it comes to skilfully exploiting human-made instruments (exclusive of the harp). The young women comprising the trio, who were "caught" by an earthly camera for photographic-presenting in a material magazine, are closely associated and affiliated with mundane musical affairs, although living and moving in what often is termed a paradise — the "Paradise of the Pacific," the Hawaiian Islands; furthermore, their presentation in these pages conclusively brings evidence that not *all* Hawaiians are addicted to strumming the ukulele while languorously idling on moon-lit, wave-dashed sands, but *study and work* as all normal earth-dwellers are supposed to do until translated.

These three attractive "Celestials" are serious, earnest students at the McKinley High School in Honolulu, Hawaii, and are studying music under Mr. R. W. Maygrove of the school (formerly of Los Angeles), who unhesitatingly ranks them as "three of my best musicians." These women instrumentalists are of Oriental descent. Miss Rose Chang, who produces a very beautiful quality of tone from her silver clarinet (no, the instrument is not of heavenly make, but of Boston manufacture, from the plant of the Cundy-Bettony Company) is also an accomplished violinist and pianist. Miss Lan Yin Goo is the 'cellist of the trio, and Miss Elizabeth Leong, who is a fine violinist, comes from a very musical family, with sisters who are pianoforte graduates from Boston. In a way, does not this link Boston music with things celestial?

ORIENT AND OCCIDENT MUSICALLY UNITED

Leaving the ethereal realms and descending to the domain of the earth-earthy, Mr. Maygrove, who has been music instructor at the McKinley High for four years, is an ardent advocate of teaching our Western music to the Oriental residents of this country, and he well may be that if this "celestial" trio on *terra-firma* stands as an example of results. He says:

"I have found the Orientals (which include Chinese, Japanese and Koreans) to be very enthusiastic students of music. They are talented, as a rule, and have a very fine sense of rhythm, contrary to the idea prevailing on the mainland that the Chinese and Japanese possess no rhythmic sense. During my four years here, my best drummer was a Chinese, the second best a Japanese, and the third best a Portuguese. I mention this racial difference merely to distinguish them, for in reality they are all AMERICANS — in loyalty, feelings, speech, manners, etc. My band and orchestra consist of nearly two hundred students, and more than TWO-THIRDS of them are of *Oriental ancestry.*"

Regarding native Hawaiians as to general musicianship and their ability to make good, practical musicians, Mr. Maygrove makes a somewhat astonishing assertion. He continues:

"You may ask, 'What about the Hawaiians?' I have found that the full-blooded Hawaiians make very poor musicians as a rule, and by that I mean in the sense of what is required of a musician in the Eastern States, or anywhere on the mainland — that of being not only a good performer on a legitimate instrument, but a good reader and able to hold down a job in the theater. I know of but very few native Hawaiians who have made good as professional musicians. They are satisfied to play the ukulele, guitar, saxophone or violin indifferently (nearly always by ear), yet very seldom will they take the trouble to study music as it should be studied. Most of the Hawaiians who wished to enter the High School band or orchestra stayed with the class only about three weeks; as soon as they learned that music meant STUDY they immediately dropped it. They have very fine voices as a rule, and their native music is lovely, but even that has been mostly ruined by jazzing it."

As regards racial intermingling between Occident and Orient in Honolulu, this musician-student of humanity offers this interesting comment:

"It is a very difficult matter to determine the ancestry of many who are living in Honolulu because of intermarriages and education. These factors are working a tremendous change in living and expression, and the change is for the better. There are many living here who are mixtures of Hawaiian and Chinese; Chinese and Haole (Hawaiian name for white race); Portuguese and Japanese, besides many other mixtures. The Rockefeller Institute is expending $100,000 here at the University for research work in this matter of mixtures between races. Honolulu surely is the melting pot of the world! And as such is the logical place for research, for the customs and ideals of all races here are growing more and more typically American. It is only the old-timers who retain their ancient customs and ideas."

Musically and materially speaking, the Celestial Trio is exceedingly popular in the mortal realm. Its services are in constant demand for high-class concerts and radio broadcasting, and possibly the last named is as close as this terrestrial trio really approaches the celestial— beautiful music by unseen performers floating through the ether. Neither is jazz music ever included on a Trio program, and therein perhaps may lurk or be hidden the reason of its name; for, in so far as we of the earth know or believe, jazz holds no part in the music of the celestial spheres! —*M. V. F.*

MELODY

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