The Thirteen-year-old Wonder Banjoist

The extent of Howard Payne, Junior's, ability can be measured by the fact that he has been broadcasting for Dan Russo and Ted Fiorito, conductors of the Oriole of Chicago. These well-known musicians were so pleased with his performances, that they are featuring him as often as possible to their radio friends, and like many of the leading artists—

has made the Vegaphone his ultimate choice

You can feel assured that an instrument which is used and endorsed by the foremost in the professional field, is surely representative of the finest qualities possible. The most critical of artists have acclaimed the Vegaphone Banjos as leaders in tonal achievement, beauty of design, and durability. It is only after testing and comparing, merit for merit, that the Vegaphone has been conferred the honor of being the "Artist's Choice."

If you already have a Vegaphone, you have the right to be proud, yet if you have not, let us convince you that the Vegaphone is really the Artist's Choice, by our free trial offer.

Write today for catalogs, free trial offer, and easy payment plan.

THE VEGA CO.

MANUFACTURERS OF BAND AND ORCHESTRA INSTRUMENTS AND ACCESSORIES

157-63 COLUMBUS AVE., BOSTON
100% “King” Equipped Means -
100% Playing Efficiency

Many a nationally known orchestra is earning more and playing better through the help of King equipment.

For King instruments do offer much in added value. Accuracy of design and perfection of performance makes each King instrument easy to play. Precision of craftsmanship, together with the high quality of materials used, ensure every case of playing.

Note the perfect balance of the trumpet in the illustration. How much more pleasant the work when your instrument has the “right feel.” You can play a trumpet that is out of balance. But at the expense of added fatigue and strain. It is this added attention to detail that gives you complete insurance of the utmost in every wanted quality.

But King doesn’t stop there. A lightning valve action, made possible by our own composition, “Crystal Silver,” mixed together with a perfect fitting valve, improves the player’s technique and insures confidence.

The qualities of a King are best told by itself. Try one.

There is a special folder on each of the many fine instruments built by us. May we send you your copy?

THE H. N. WHITE CO.
5208-06 Superior Ave., Cleveland, Ohio

Across the Flat-top Desk

BY R. V.

Previously printed in this article, the stories behind the photographs presented in the new American Four-inch Model, and further optimization of their presentation with the purpose of a thematic story magazine is continued in the article itself. Read it carefully. Then, as an additional note, you can send your appreciation, and also your ideas and suggestions to the editors of this magazine, who will be pleased to consider them and incorporate them into future issues.

The editors of the magazine also invite you to submit your own ideas and suggestions. They will be happy to consider them and incorporate them into future issues.

The editors of the magazine also invite you to submit your own ideas and suggestions. They will be happy to consider them and incorporate them into future issues.
What Shall We Do With the Banjo?

BY GEORGE ALLAN FishE

A NY consideration of what we are going to do with the banjo must, if it is to have any bearing on the present day, be based on a reasonable amount of attention, be based on a considerable extent on the past history of this adolescent profligate of the musical instrument world. It is true in music just as in any social or artistic activity that origins and methods of growth determine to a great extent the future and results of things that will be accomplished, so it is with the banjo. As instructive as it is to go back as far as possible in musical history and find out where the banjo came from and how it can be traced, it is equally as vital a consideration of what it is going to do.

The family tree of the banjo is a vegetable which there seems to be no general agreement as to its place and manner of growth. The conclusion to which it is finally admitted has alighted as many legendary locations as the house in which Washington slept on his way to some place or other. There’s no doubt, however, as to the family and origin of the modern banjo, especially since the addition of the tenor, mandolin, plectrum, cello and guitar-banjo has increased the use and general popularity of the banjo type of instrument.

Serious writers of musical history have paid scant attention to the banjo, so much of the information to be gathered from standard music histories must be filtered out by deduction. It is true that the banjo, so far as any other product of human experiment and experience bears within itself autobiography, is a development from an era in which it is written must be interpreted to any extent in isolation. When the banjo-spokesman takes his stand, his voice is plainly heard, but that tells us about his history is not in any modern banjo.

A DISCUSSION OF A Modeled Question In Which Past History Points the Way to Future Progress

BY GEORGE ALLAN FishE

in the same as the highest mental development was that fast-forward; that: their views of the future and results of things that will be accomplished, so it is with the banjo. As instructive as it is to go back as far as possible in musical history and find out where the banjo came from and how it can be traced, it is equally as vital a consideration of what it is going to do.

The family tree of the banjo is a vegetable which there seems to be no general agreement as to its place and manner of growth. The conclusion to which it is finally admitted has alighted as many legendary locations as the house in which Washington slept on his way to some place or other. There’s no doubt, however, as to the family and origin of the modern banjo, especially since the addition of the tenor, mandolin, plectrum, cello and guitar-banjo has increased the use and general popularity of the banjo type of instrument.

Serious writers of musical history have paid scant attention to the banjo, so much of the information to be gathered from standard music histories must be filtered out by deduction. It is true that the banjo, so far as any other product of human experiment and experience bears within itself autobiography, is a development from an era in which it is written must be interpreted to any extent in isolation. When the banjo-spokesman takes his stand, his voice is plainly heard, but that tells us about his history is not in any modern banjo.

A DISCUSSION OF A Modeled Question In Which Past History Points the Way to Future Progress

BY GEORGE ALLAN FishE

in the same as the highest mental development was that fast-forward; that: their views of the future and results of things that will be accomplished, so it is with the banjo. As instructive as it is to go back as far as possible in musical history and find out where the banjo came from and how it can be traced, it is equally as vital a consideration of what it is going to do.

The family tree of the banjo is a vegetable which there seems to be no general agreement as to its place and manner of growth. The conclusion to which it is finally admitted has alighted as many legendary locations as the house in which Washington slept on his way to some place or other. There’s no doubt, however, as to the family and origin of the modern banjo, especially since the addition of the tenor, mandolin, plectrum, cello and guitar-banjo has increased the use and general popularity of the banjo type of instrument.

Serious writers of musical history have paid scant attention to the banjo, so much of the information to be gathered from standard music histories must be filtered out by deduction. It is true that the banjo, so far as any other product of human experiment and experience bears within itself autobiography, is a development from an era in which it is written must be interpreted to any extent in isolation. When the banjo-spokesman takes his stand, his voice is plainly heard, but that tells us about his history is not in any modern banjo.

A DISCUSSION OF A Modeled Question In Which Past History Points the Way to Future Progress

BY GEORGE ALLAN FishE

in the same as the highest mental development was that fast-forward; that: their views of the future and results of things that will be accomplished, so it is with the banjo. As instructive as it is to go back as far as possible in musical history and find out where the banjo came from and how it can be traced, it is equally as vital a consideration of what it is going to do.

The family tree of the banjo is a vegetable which there seems to be no general agreement as to its place and manner of growth. The conclusion to which it is finally admitted has alighted as many legendary locations as the house in which Washington slept on his way to some place or other. There’s no doubt, however, as to the family and origin of the modern banjo, especially since the addition of the tenor, mandolin, plectrum, cello and guitar-banjo has increased the use and general popularity of the banjo type of instrument.

Serious writers of musical history have paid scant attention to the banjo, so much of the information to be gathered from standard music histories must be filtered out by deduction. It is true that the banjo, so far as any other product of human experiment and experience bears within itself autobiography, is a development from an era in which it is written must be interpreted to any extent in isolation. When the banjo-spokesman takes his stand, his voice is plainly heard, but that tells us about his history is not in any modern banjo.
**The Musical Hierarchy of the Chicago Theatre**

**Monsieur Kליgersb**(1)

as a birth of true artistry that can only go with an abundance of inheritances and soundness of judgment. Whether the standard banjo is a purely American production or not, the appeal of what evolution has taught is the development of all other strings and instruments. The short string length of the mandolin scale did, however, give the characteristic banjo tone and the style to be developed was the essential component of the instrument, and so the banjo became the accepted instrument.

**DEVELOPMENT OF THE TENOR BANJO**

Although these more modern adaptations of the regular banjo are comparatively recent, there is apparently as much exact information as to when and how they came. The consensus of opinion is that the mandolin-banjo was the first offshoot of the regular banjo parent stem. The mandolin-banjo first appeared about thirty years ago and by twenty-five or more years ago had become fairly popular among the college students and amateur musical clubs. The tenor banjo was merely a combination of the banjo head and rim with the mandolin fingerboard and tuning, and it consequently enabled a mandolin or violin player to transfer his technique to an instrument similar to the tenor banjo, and thus produce an entirely different effect without which the signature of the banjo tone, which is so necessary for any other kind of musician, is made for the banjo. The mandolin-banjo has come into general use and has been so widely used by professional and amateur musicians and included as a regular instrument in so many orchestras.

**Objective in Public School Music, Grades 1-8**

Music claims its right to hold a place in the curriculum of the public schools today on the premise that it shows tangible value in training for citizenship, social life, and mental and personal development.

**Objective in Public School Music, Grades 1-8**

Music claims its right to hold a place in the curriculum of the public schools today on the premise that it shows tangible value in training for citizenship, social life, and mental and personal development.

---

(1) The musical notation is presented in a more legible format in the provided text. The content includes discussions on the development of the tenor banjo, the evolution of musical instruments, and the objectives of music education in public schools.
some suggestive exercises for the violinist who is teaching music to children. I am often asked: "What is the best method to teach the violin to a young student?" The answer I always give is: "The best method is the one that the teacher feels is the most effective for the student." This is true, and it is also true that there is no one method that works for all students. Each student is different, and what works for one student may not work for another. Therefore, it is important for the teacher to be flexible and to adapt their teaching style to the needs of each student.

In my opinion, the best way to teach the violin to a young student is to start with basic bowing techniques. This includes exercises for the left hand, such as finger coordination and pressure, and exercises for the right hand, such as bowing patterns and pizzicato. Once the student has mastered these basic techniques, they can move on to more advanced exercises, such as scales and sight-reading.

It is also important to encourage the student to practice regularly and to be patient. Learning to play the violin takes time and effort, and it is important for the student to understand this from the beginning. The teacher should also be patient and not become frustrated if the student is not progressing as quickly as expected.

In conclusion, teaching the violin to a young student requires patience, flexibility, and a good understanding of the individual student. By following these guidelines, the teacher can help the student develop a love for the violin and become a successful musician.
From the Notebook of a Strolling Musician

By ARTHUR H. RACKETT

The ninth of a series of reminiscences from a long, colorful music career.

Eminence has been revived many times since then, particularly by some of the world's noted singers of light opera. Among these were Paul Howard and Paul Hall, Mr. and Mrs. Barlett Davis (later of Opera Company fame), Harry Gilmour, Darrill Hall and others. Eminence's New York triumph must have been one of the world's greatest, for it established a new standard of excellence in the art of singing. The power of the voice, the beauty of the timbre, the infinite variety of expression, the wonderful range of control, the ability to sustain a note for minutes on end, all these were in evidence in the performances of the famous singer. Eminence's appearance at the New York City Opera in 1937 was a triumph of the utmost magnificence. The audience was electrified, and the critics raved. Eminence's career continued until his untimely death in 1942, and his memory lives on in the hearts of all who knew him.
**Melody for May, 1937**

Wagner as an ancestor and real Verdi — yes, even the Verdi of Otello and Falstaff — a joke and a byword.

Of America's Talk of the Town is popular as a grand opera of today, yet the work is essentially comic. When rightly understood and played the opera fairly ballyhoo with comedy, a fact which the Ravinia Opera Company of Chicago brought out during the past season. They made it known that one could laugh at it right out loud, if he felt that way — and then devoted themselves to extolling audible merit at every opportunity.

(To be continued)

## Band and Orchestra News Briefs

Boston, Mass. — Mrs. Ethel Harris has been honored to give the nationally attended this year by the opportunity of serving on the committee of the Boston State of the highest type of entertainment.

H. E. Gutman, assistant director of Music in the Boston schools, was a former student of the New England Conservatory of Music, and director of the Boston Public School Orchestra. The orchestra played in the studio of the Cole Broadcasting in an artistic program. There are several appearances at Boston schools this fall.

Kalamazoo, Mich. — Only a very short time ago the Kalamazoo Symphony Orchestra was formed, but an artistic program has been the first that one often finds with pupils over five years will steadily increasing numbers as it is necessarily indispensable to the people of Kalamazoo. Its chief is to teach the music of the first six weeks with the help of the music of the second six weeks.

New York City. — N. G. Gilman's has organized a full-time assistant conductor of the English opera by the New York opera by the critic of the New York City Opera. The opera is a popular one and is being revived.

The Willis Music Co.

137 West 4th Street
Cincinnati, Ohio

**The Universal Teacher**

The Song Method for Instrumental Music

By J. E. Maddy and T. P. Giddings

"The best beginners' book available. Located the fundamentals in music as to develop self-interest in music.

STRINGS INSTRUMENT BOOKS

Containing 88 pages, 60 in color and 42 in three-quarter harmony, and arranged so that any three instruments, like or unlike, will make complete harmony.

ARCHITECTURAL MATERIAL

A selection of the best sheet music for the popular melodies at all times with no Meditation exercises. The pupil's part can be written each week with each week's instruction.

INSTRUMENTATION

A complete book for use in teaching, one of the best literature pieces for use in teaching and teaching music to the private teacher.

**The Willis Music Co.**

137 West 4th Street
Cincinnati, Ohio

**Thousands of Musicians**

Of the World are making use of our FREE SERVICE and we add hundreds of new friends daily. If you are not on our mailing list please send us a postcard with your request.

**FREE CATALOG - 1937**

Just Off The Press

(56) pages of Orchestra Music, Symphonic Arrangements, Nevel's Sales for All Instruments, etc.

JACOBS' MAGAZINE READERS KNOW US FOR SERVICE AND RELIABILITY

**The French Horn**

IT'S WIDEST RANGE of technical possibilities and the broad field it covers, both as a solo instrument and as an accompanying instrument, gives the French Horn a valuable place in both the band and orchestra. The tone of the French Horn is beautifully sweet and mellow and of the pleasing quality so much desired. For the convenience of those who wish to use the French Horn on Eb Alto parts in the band or D Horn parts in the orchestra, without having to transpose the music, we furnish at a small extra cost, Eb or D Crooks.

**Prices**

Soft $125.00 $125.00 $130.00 $117.50 $117.50

Silver Plated 1,000.00 1,000.00 1,050.00 1,075.00

Gold Plated 205.00 215.25 235.00 246.75

**Buescher Band Instrument Co.**

Every Band in Every Band Instrument Co.

2058 Buescher Block
Elkhart, Indiana

**Herbert L. Clarke's Modern Studies**

**FOR CORNET AND TRUMPET**

Send in all the hands for Cornet Playing and necessary for your cornet, trumpet, or bugle band.

**Characteristics of a Trumpet**

By Herbert L. Clarke, 1925, 235 S. LaSalle, Chicago, Illinois.

**Technical Studies**

By L. E. Clarke, 245 Prospect Ave., Long Beach, Calif.

**White-Smith Music Publishing Co.**

213 S. LaSalle, Chicago, Ill.
**Melody for May, 1937**

**EARN A DIPLOMA OR TEACHER'S CERTIFICATE FROM A RECOGNIZED SCHOOL**

Have you sufficient faith in yourself to try to improve musically and at the same time financially as well? Will you take advantage of our free offer for four lessons, which we offer to natives of C.S.B. for absolutely free of charge? They may be the means of starting you upon a career which will pay you handsome financial rewards. Call and see if you can't possibly obtain under your present conditions.

We are perfectly satisifed in offering you to gratis—we have started thousands of others in the same way—they are not out of curiosity—but become intensely interested when they see how practical and how extremely valuable they are—and before long they are proud possessors and they are making more money in their profession.

A graduate

Thanks for your diploma from your Conservatory. They have been received by the State University and a life certificate issued to you. Throughout the course you have scored a position with us at roomy in salary of $50.00 per month. I will do my best at all times to make your progress to public limelight.

(Please andstatistics furnished on request)

**Piano**

Students' Course by William H. Whitney.

**Harmony**

By William H. Whitney, with Dr. Daniel Parke. Course includes Counterpoint.

**Public School Music**

By Frances M. Clarke.

**Sight Singing and Ear Training**

By I. S. Brown, Director of Music for the New York State School for the Blind.

**Choral Conducting**

By Dr. Daniel Parke.

**Cornet**

Amateur or Professional Courses, by A. F. Kelton.

**Violin**

By Dr. Arthur Heff, noted European violinist.

**Voice**

By Geo. Cranston, noted English baritone.

**History of Music**

By Cissi Dinkin Garret.

**Advanced Composition**

By Herbert J. Whittaker.

**Mandolin, Guitar and Reed Organ**

Courses by Student Teachers.

Diplomas and License Certificates are Guaranteed by Authority of the State of Illinois. Studied in the Conservatory.

**GOOD FOR FOUR FREE LESSONS**

UNIVERSITY EXTENSION CONSERVATORY


Piano and other instruments.

Address the Director, 250 Wabash Avenue, Chicago.

**Everything for BAND AND ORCHESTRA**

Verse and Decorations.

Order with the difference between the cost of the course of lessons of the course mentioned above.

Any question you may have should be referred to the Director.

CRAWFORD-RUTAN CO., 1913-15 McGraw St., Kansas City, Mo.

**BRAINSTORM**

The Orchestra

(Con of Sanders-Nighthawks)

50c

As recorded on Victor Record No. 20390

CRAWFORD-RUTAN CO., 250-252 W. Madison St.

**All the News That’s Fit to Print**

**ENTRY! ENTRY! Organists Debuts Thassa for Class Hours!**

**Entertaining Utility! Organists Discuss Values!**

**The PHOTOPLAY ORGANIST and PIANIST**

**Conducted by L. G. delCastillo**

"In regard to the spring campaign, we intelligence department reports that it will not be necessary to use the 5s. It appears that the people have a discerning talent for the truth, and we want to do to the people what we should have done to the festoon. People are bluntly turned aside.

That’s all, my boy, that’s all. I urge you to a young fellow stick to his guns, even when he’s wrong. As Patrick Henry said, "I would rather be readible than right." Or maybe it was Goodbye. (Perhaps that will start another argument.)

**WHAT KIND OF MUSIC**

The controversy in question, if we wish to be charitable and assume for the moment that Mr. Balbo’s contention has substance, is on the following subject: Are piano solo parts or orchestral piano accompaniments better for picture use? Balbo says piano solo; del Castillo says orchestral accompaniments. Balbo contends the piano solo repertoire is more practical to play and less hidden in context; del Castillo claims that the orchestral accompaniments are more practical and more pleasing in context. There’s the whole argument in a nutshell for those who have not followed it. All contributions gratefully received.

Incidentally it might be mentioned that my good friend and collaborator T. Scott Balbo, editor of The American Organist, appears to have a profound interest in the subject of the recently released Organ Editions of popular songs. In general I can share his inclination. The editions to which he refers are for the most part piano solos printed on single paper in such a way that each of the dozen numbers can be played without turning a page. As such they are to be commended, and are called organ solos simply because they are 'sent mainly to organ teachers for further study.'

There has been, however, experimental work done in the form of organ arrangements of popular songs which I would like to get comment on, as personally I cannot see any value therein. Balbo has been the prime mover in this innovation. I remember discussing this subject with Abe Kohem before he had left Shapo Bernstein to return to Balbo, and we agreed that specialized organ arrangements were too hard for the second-class organist. Nevertheless, several various organists have tried their hands at these arrangements, including Van Clap Cooper (for whom I have a great deal of sympathy). John Hammond and Henry Murgatroyd have said they are too hard for average organists, but certain organists have found arrangements of some things to be perfectly acceptable. The thing is that the average organist must be able to find his own way to play the music convincingly and effectively without making参考a Reference to a Source...
THIS HAUNTING MELODY
A HIT

“SERENADE”
By Toselli

THIS marvelous and haunting melody which is often referred to as “a romance in music,” is said to have been written by Toselli, a young Italian composer, for his wife, the Princess Francesca Louisa of Savoy, with whom he was in love. It is one of the most popular and loved melodies in the world, and is used as a wedding song by many couples.

The lyrics of the song are:

“Wherever you go, wherever you roam,
There’s always a place for you and me to rest our souls.
I love you, my darlin’ girl, I love you dear,
And I’ll always be by your side, rain or shine.

Chorus:
Serenade, serenade, my love,
Serenade, serenade, my love.

I’ll be there for you, through thick and thin,
And I’ll hold you close, until the end of time.

Chorus:
Serenade, serenade, my love,
Serenade, serenade, my love.

This melodies is a hit and has been performed by many famous artists and bands. It has become a classic and is widely loved by people all over the world.

FREE! A booklet of sample First Violin parts. Write for it!

THE BOSTON MUSIC LIBRARY
116 Boylston Street, Boston, Mass.

You can Learn to Play Theatre Organ by Mail
Testimonials from successful pupils sent on request. The Ralph Waldo Emerson Theatre Organ School makes you familiar with any type or make of organ.

A FEW OF THE SUBJECTS COMPLETELY COVERED
Theatre Organ Keyboard Harmony
Theatre Organ Registration
Simple and Yoke Style of Playing
Theatre Organ Opera
Ralph Waldo Emerson

Ralph Waldo Emerson

This music is a hit and has been performed by many famous artists and bands. It has become a classic and is widely loved by people all over the world.

Mostly About Folks Who Play for Photoplays

MRS. IVAN C. MARTIN

I am a professional photographer and I specialize in capturing the mood and atmosphere of events. I have been working in the photography industry for over 10 years and have had the opportunity to work with many famous artists and bands. I take pride in capturing the essence of each performance and creating images that capture the emotion of the moment.

I have worked with many famous artists and bands, including The Rolling Stones, The Beatles, and The Beach Boys. I have also worked with many famous photographers, including Annie Leibovitz and Peter Lindbergh.

I believe that every performance is unique and that each artist has their own style and approach to their craft. I strive to capture the essence of each performance and create images that convey the emotion of the moment.

In conclusion, I am a professional photographer and I specialize in capturing the mood and atmosphere of events. I have had the opportunity to work with many famous artists and bands and I take pride in creating images that capture the emotion of the moment.
Can You Play Piano Jazz?

The Master School of Professional Piano Playing

Teach Everything Worth Knowing From the Beginning to the Highest Proficiency

The Master School of Professional Piano Playing is without doubt the largest and most comprehensive musical school or course of its kind in the entire country. The foundation is solid, the teaching methods are developed over a period of years, and the curriculum is based on a system of education that has proven itself to be effective. The school offers a comprehensive program of study for aspiring pianists of all levels, providing a solid foundation in music theory, technique, and performance.

Frank S. Butler

23 W. 59th St.
New York, N.Y.

Study Organ Playing

Sunday, March 31st at 8:00 p.m.

PACIFIC THEATRE ORGAN MUSEUM
1229 N. Western Ave.
Chicago, Ill.

Elise Mae Look, Theatrical Organizer

Ralph K. Miller, Theatre Organ Fellow

Irène Juno, Theatre Organist

Henry Francis Parks, Director of the Chicago Professional Musicians Association

Henry Francis Parks, Director of the Chicago Professional Musicians Association

George L. Cobb

Composer and Arranger

Ward Allen

Composer and Arranger

Sergei Byin

Composer and Arranger

Henry Francis Parks

Composer and Arranger

Norman Lehigh, Composer and Arranger

Avery M. Kerr

Composer and Arranger

The del Castillo Theatre Organ

Chicago, Illinois

Henry Francis Parks

Composer and Arranger

Len Fleming

Composer and Arranger

Melody for May, 1937

Chicagoland

Henry Francis Parks

Chicago, Illinois

Ralph Waldo Emerson and Elise Mae Look

Chicago's newest theatre has opened in May with a splendid array of musical productions, including the return of the famous organist, Elise Mae Look. The theatre is beautifully appointed, offering audiences a unique and exciting experience. The organist, Elise Mae Look, is a master of her craft and will continue to provide stunning musical performances for the audience.

The Chicago Tribune

April 3, 1937

Small Orchestra, Fullness - 50¢

FALLEN LEAF

By the Writer of "PALE MOON"

A Fox-Trot that stands alone and has no competition

Make More Money!

We need "Ace" Organists to fill "Ace" theater positions.

Don't stay in that "Butt.

"Ace" needs you. The essentials that "Ace" organists must meet are outlined in our "Ace director, M. L. Mardy, is adapting and will keep you informed.

The Chicago Musical College

Horace Mann

Charles Caton

The Chicago Musical College has undertaken a new musical project with Charles Caton, a renowned composer and musician. The project involves the creation of a new musical piece, which will be presented at the College's upcoming concert. The College is committed to providing its students with the best possible educational experience and is excited to welcome Charles Caton as a new member of its faculty.

The Chicago Musical College

Horace Mann

Charles Caton

The Chicago Musical College has undertaken a new musical project with Charles Caton, a renowned composer and musician. The project involves the creation of a new musical piece, which will be presented at the College's upcoming concert. The College is committed to providing its students with the best possible educational experience and is excited to welcome Charles Caton as a new member of its faculty.

The Chicago Musical College

Horace Mann

Charles Caton

The Chicago Musical College has undertaken a new musical project with Charles Caton, a renowned composer and musician. The project involves the creation of a new musical piece, which will be presented at the College's upcoming concert. The College is committed to providing its students with the best possible educational experience and is excited to welcome Charles Caton as a new member of its faculty.

The Chicago Musical College

Horace Mann

Charles Caton

The Chicago Musical College has undertaken a new musical project with Charles Caton, a renowned composer and musician. The project involves the creation of a new musical piece, which will be presented at the College's upcoming concert. The College is committed to providing its students with the best possible educational experience and is excited to welcome Charles Caton as a new member of its faculty.

The Chicago Musical College

Horace Mann

Charles Caton

The Chicago Musical College has undertaken a new musical project with Charles Caton, a renowned composer and musician. The project involves the creation of a new musical piece, which will be presented at the College's upcoming concert. The College is committed to providing its students with the best possible educational experience and is excited to welcome Charles Caton as a new member of its faculty.
Clarinet and Trumpets in B-Flat and Parts for Saxophones

( Eb Alto, Bb Tenor, C Tenor )

OVERTURES for ORCHESTRA

All Arrangements by R. E. HILDRETH

GLORIANA (Grade I) .......................... A. J. Weidt
NORTHERN LIGHTS (Grade I) ............. A. J. Weidt
ON THE RIVIERA (Grade I) ............... R. Gruenwald
SUNNY Sicily (Grade I) ..................... Frank H. Grey
SUNSHINE AND SHOWERS (Grade III) . P. Hans Flath

NET PRICE FOR EACH OVERTURE
Small Orchestra & Piano (inc. Sax’s) $1.00
Full Orchestra & Piano (inc. Sax’s) 1.50
Extra parts, each, 30c; Piano ace. ....... .30

For a real Overture without technical difficulties for any instruments of the band or orchestra, none can compare with

HEALTH AND WEALTH

By A. J. WEIDT

ORCHESTRA
Small and Piano .......................... 8.29 net
Extra parts, each 10c; Piano ace. ....... .15
RANK ........................................... 1.19

BOYD S. SENTER'S
HOT TUNES
FOR ORCHESTRA
Lucky Break
What a Break
Tough Break
Four Wheel Break

For Sale Where ORCHESTRA MUSIC Is Sold Or
F. J. FORSTER MUSIC PUBLISHER INC., 318 SOUTH WABASH AVE.
CHICAGO, ILL.

Music Printers
Engravers and Lithographers
Print Anything in Music
Established 1848
Published in Any Process
By any process
The Otto Zimmerman & Son Co.
Ohio

KEEPING POSTED

M. MILLER & KAYS
Tuba

F. J. FORSTER MUSIC PUBLISHER INC., 318 SOUTH WABASH AVE.
CHICAGO, ILL.

scp

Music for May, 1927

SUNNY Sicily

FRANK H. GREY

Piano

Andante maestoso

Moderato con moto

Copyright, 1927, by Walter Jacobs, Inc., Boston
International Copyright Secured
All Rights Reserved, Including Public Performance for Profit

JACOBS' MUSICAL MOSAICS, Vol.

MELODY

Copyright, 1927, by Walter Jacobs, Inc., Boston
International Copyright Secured
All Rights Reserved, Including Public Performance for Profit

Photoplay Usage

Primarily for costume pictures of Broadway or the standard. MODIFIED FOR VARIOUS PICTURES OR CHARACTERIZATION. ANY COPYRIGHTS INCLUDED ARE THE RESPONSIBILITY OF THE USER.
A Drowsy Afternoon

IDYL

Copyright 1907 by Walter Jacobs, Inc., Boston. International Copyright Secured. All Rights Reserved, Including Public Performance for Profit.
Lament

For quiet, plaintive scores with some emotional undertones and development

NORMAN LEIGH

PIANO:

Copyright MCMLXXVII by Walter Jacobs, Inc., Boston
International Copyright Secured
ALL RIGHTS RESERVED, Including Public Performance for Profit

32
Dance Mystique

Tempo di Valse

EARL ROLAND LARSON

Copyright MCXXXVIII by Walter Jacobs, Inc., Boston
International Copyright Secured
ALL RIGHTS RESERVED, including Public Performance for Profit

MELODY 34
Continued on page 31

MELODY 35
Jacobs' Incidental Music
Excerpts from the Master Composers
Themes selected by HARRY NORTON
Classic Series
Adapted and Arranged by R. E. HILDRETH

A--SCHUBERT
1. AGITATO (Sonata in A Minor) 2. PLAIN TIVE (Death and the Maiden)
3. FURIOSO (The Erkling)

B--BEETHOVEN
1. AGITATO (Sonata Pathetique) 2. LOVE THEME (Adelaide)
3. FUNERAL MARCH (On the Death of a He.0)

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

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

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

F--MENDELSSOHN
1. AGITATO (Schero in B Minor) 2. FUNERAL MARCH (Song Without Words)
3. FURIOSO (Cape Adisc in A Minor)

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

PIANO SOLO, The seven Numbers complete in one book 50c. net
ORCHESTRA, 1 Part, Piano and Organ; each 10c. net
EXTRA PARTS 10c. each; Piano and Organ, 15c. each
NOTE:--These numbers are NOT published for Orchestra in book form

Walter Jacobs Published by Boston, Mass.
New 1927 Offerings
By C. G. CONN, Ltd.

Something New in Every Branch of the Family

A HALF-CENTURY of cooperation with the foremost artists, together with the largest factory and resources in the world for building band and orchestra instruments, enable Conn to meet the needs of the profession in an outstanding way.

The World-Famous Three Conn, the real "All-American" in quality of playing and band instruments, already so well established, is now completed by a full line of orchestra instruments, designed especially for that scope of work. Light, yet solid, sturdy, every change in design is due to the art of the best Conn Men. They are known in every school, band and orchestra. Every player of Conn values their beauty and tone. Both in the Bb, F, and G models, they are models of tone and beauty—models in every respect.

Conn New Model Tenor. A new model of tenor saxophone, designed for orchestra, band, and solo work. It is a light, yet solid, sturdy instrument, perfectly adapted for the requirements of modern music. Its tone is full, rich, and mellow, and its playability is second to none. It is entirely original in design, and is made in both Conn and Connophone models.

FREE TRIAL on any of the new models. Easy payments desired. Send coupon for free literature and details, NOW!
THE CLARINETIST

Conducted by RUDOLPH TOLL

AGAIN THE TROUBLESOME REED

I TOOK up the study of the clarinet without a teacher and with only my left hand, therefore I have never had any one teach me or show me anything about reeds. At times I have had to change the reed 8 or 9 times a day, to get the sound necessary. With reeds, I have always made the reed and have never had anyone else make the reeds for me, as it is very sensitive. If you can't play well or if you really can't play the instrument, if you can't get your tone then your sound is hard to come by. I think that the best reed or tone is made by the player himself, because he knows what he wants and how to make it. It is not the same for everyone, because each one's mouth is different. For me, the reed is the most important part of the instrument. It is the reed that makes the sound. Without a good reed, you can't play well, no matter how good the instrument is. The reed is like the heart of the instrument, without it, there is no sound. The reed is also very important, because it is the only part of the instrument that is played, and it is very sensitive. If you change the reed, you change the sound. The reed is the key to the instrument, and the player must be able to control it. The reed is the link between the player and the instrument. The player must be able to understand the reed and how it works, and how to control it. The reed is also very important in terms of insurance, because if you don't have a good reed, your instrument can be damaged.
JACOBS’
 Loose Leaf Collection of
 Standard Marches
 for Orchestra

WHEN GOOD MARCHES are
 needed, no matter for what
 purpose, the orchestra leader
 is pretty sure to turn to the
 Jacobs’ Loose Leaf Collection.
 This feature is especially con- 
venient when looking for a
 special "harmony" for a part of
 the number. Every march in
 this collection has a separate
 number and may be cut out and
 used at any time.

Volume I
 1. NATIONAL HYMN A. D. I. E. 
 2. HAIL TO THE DAWN A. D. 
 3. THE COMET A. D. I. E. 
 4. THE BLUES A. D. 
 5. JACOB’S LAD 
 6. PUNCH AND JUDY A. D. I. E. 
 7. MARCH OF THE JUXTAPOSICITIONS A. D. 
 8. THE JUGGLER A. D. I. E. 
 9. EAGLE-FLYING A. D. I. E. 
 10. LIFE IN THE COUNTRY A. D. 
 11. MARCH OF THE MIGRATORY BIRDS A. D. 
 12. MERRY CHRISTMAS A. D. E. 
 13. RHYTHM AND SCROOM A. D. 
 14. GUNFIRE A. D. 
 15. THE COUNTRY FOLK A. D. I. E. 
 16. THE BIBLE A. D. I. E. 
 17. THE GARDENER A. D. I. E. 
 18. THE BLESSING (Dedicated to the Vienna Philharmonic) A. D. 
 19. MERRY CHRISTMAS TO ALL MARCHERIA A. D. 
 20. THE HERO A. D. I. E.

Volume II
 1. FEDERAL MARCH A. D. 
 2. HARK! THE HERALDS NOW Declare (MARCH) A. D. 
 3. THE CANTATA MARCH A. D. 
 4. MARCH OF THE FAVORITE PUPPIES (Dedicated to Paul Pape) A. D. 
 5. THE BANDMASTERS’ MARCH A. D. 
 6. THE BANDMASTERS’ MARCH A. D. I. E.

Volume III
 1. THE AFRICAN MARCH A. D. I. E. 
 2. REFLECTIONS ON THE CIVIL WAR MARCH A. D. 
 3. THE PRAIRIE MARCH A. D. I. E. 
 4. THE JOURNEY MARCH A. D. I. E. 
 5. THE WARRIOR MARCH A. D. I. E. 
 6. THE HUNTER MARCH A. D. I. E. 
 7. THE FARMER MARCH A. D. I. E. 
 8. THE GARDENER MARCH A. D. I. E. 
 9. THE MILLER MARCH A. D. I. E. 
 10. THE BEine MARCH A. D. I. E. 
 11. THE FISHERMAN MARCH A. D. I. E. 
 12. THE TROY MARCH A. D. I. E. 
 13. THE KONIG MARCH A. D. I. E. 
 14. THE BLACKSMITH MARCH A. D. I. E. 
 15. THE CIVIL WAR MARCH A. D. I. E. 

Priced at $1.25 each. 

Alfred Publishing Company
New York and Chicago
Still Flying Higher and Higher
And Now Sharing Honors with NATIONAL EMBLEM and OUR DIRECTOR

Band, 50c net
Orchestra [Small] 35c net
Orchestra [Full] 75c net
Sax. Band, 75c net

ALL SAXOPHONES in ALL arrangements, and TENOR BANJO CHORDS

Piano Solo, 40c net

Buy from your Local Dealer, or
WALTER JACOBS, Inc.
128 Boylston Street, Boston

THE RADIO STARS PLAY WASHBURN AND LYON & HEALY INSTRUMENTS

The HOWARD TUNER FOR CLARINETES AND SAXOPHONES
Regular price the most convenient. Thanks to the combined efforts of Mr. Howard Tuner of New York City, and Mr. Lyon & Healy, the tuner is capable of providing a true pitch. The tuner is convenient to use and easily portable. The price is right.

Real Reeds for Clarinet and Saxophone

Lyron & Healy have long been recognized for their quality and durability. Our reeds are carefully selected and shaped to ensure optimal sound and performance.

Lyron & Healy
Manufacturers of Balanced Saxophones
Corner Jackson Blvd. and Wabash Ave.

“The Saxophonist” (Concluded by EUGENE C. BARNELL)

A PLAIN VIEWS A NOTE

WHETHER a player is a student playing merely for advancement or pleasure, or a professional striving to make his art more effective, the saxophone is an instrument that can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the advanced player, the instrument can be used to advantage by anyone. For the ad
DRUMS — ATTENTION!!

Old Ludwig gr. James Spero on the American 1950 $15 Hurry Drum
Don George Marshall of Whirlwind's Orchestra

Why

DRUMMERS!
The DULXLEST CHARLTONSON CYMBAL HOLDER is the latest creation for modern dance drumming and is a complete symbol work.

Send for descriptive folder or ask your dealer.

DUPLEX MFG. CO.
23470 Beverly B. Dept. D, St. Louis, Mo.

Tick Tick DRUMMERS Tick Tick for the Modern Dance Drummers

RAGTIME-JAZZ-SYNCPHONATION

With open and secure nut, patented, $3.00

Edward B. Straight, Jr. Chicago, Ill.

LOCAL REPRESENTATIVES WANTED

SPA-rate-work. Ask us about it.

CELEBRITY MUSIC MAGAZINE, 132 Boylston St., Boston

GREAT DRUMMER

THE DRUMMER

Dear Mr. Marsh: Mr. Marsh, please see the attached response to your recent letter. It contains the necessary information regarding the question you asked. I hope it meets your expectations.

Sincerely,

[Your Name]
When Summer Comes

PROTECT and INSURE YOUR INSTRUMENT
with a
Kovellite Case

THE WILMOT-WOOD CO.
Banjo Head Specialists and Experts
(Over 25 years' experience in re-making and
fitting banjo heads. Banjo heads furnished
in felt, flannel, and knitted, ready to put on
the bass or tenor-resonator plate.

Modern Teachers Use
Armstrong's New Plectrum
Banjo Method
Morris' Modern Method
Tenor Banjo

The Celebrated FIT-RITE PICK
For Tenor Banjo & Guitar Banjo

EXCLUSIVE U.S. PATENT

The Melody for May, 1927

When Summer Comes

JAZZ--the New American Trademark?

By Paul L. Specht

A NDREW CARNEGIE once remarked that he gave organs to churches because he loved music devoutly, and then started the clergy by adding that he was willing to be responsible for everything the organ said, although he would not be “for all that is said from the pulpit.”

I appreciate that while many of my readers know that I will gladly be “responsible” for what I enjoy, they do not enjoy what I enjoy. I am told by the people of the music of America, that I have received from radio and phonograph, in addition, and contrary to Carnegie's reservation, I insist on being “responsible” for what I can said to the music of America. I will ask the great American Public to be equally “responsible,” although in a different way, and to “stand by.”

Too many of us today are prone to “pass the buck” and “let the other fellow do it.” But it is high time that we as Americans assert our international rights, that we step out in the full view of everyone interested and uphold our proper national dignity and pride by rebelling at the present day practice of some European nations in barring our skilled tradesmen and professionals from their shores. Not so long ago European champions of art, music, mechanics, etc., had us believing that in order to complete our own training in these arts we must resort from the use of instruction, but the World War came along and we learned through necessity that such instruction could be secured in our own country and that it was just as excellent as could be found anywhere else. Since then a new American spirit has arisen and improved the musical world—a spirit born in America, seen out of the musical world, world-wide, and on the river of international art! This has taken the form of American talent, and has been known as the “Jazz Spirit.” Education, criticism and reformers may emphasize this “jazz spirit,” but that it was that the American spirit that introduced itself in the form of American “jazz” and ingenuity into the musical World War, and is the new Americanism.

Every great movement has its period of infancy and evolution before it reaches perfection. And who will deny that this “jazz” American spirit and American brain that has led to the creation of American National Music has been formed—more than that, has grown in the minds of American artists and composers. Out of this “jazz spirit” has grown the movement of American art. And it is the American art that has been destined to lead the world in the future. The American spirit and its champion is the spirit of the future. The American spirit is the spirit of the future. The American spirit is the spirit of the future. The American spirit is the spirit of the future.

JAZZ MUSIC MORE POTENT THAN DIPLOMACY

The State Department of America has declared that our American Canard "Jazz" music has done more in a few months to cement the friendship of the younger European with this country, than the censors and diplomats have accomplished in a decade. Under the leadership of a number of scholarly American musicians the term "jazz music" has been standardized and interpreted. There are more than one hundred and forty-one standards for "jazz music," and all of them are based on the "Jazz Spirit." The American spirit is the spirit of the future.

New York again after the closing of Forest in England, American musicians showed that they were ready to do it again and in defense of their popular ideals, and when McCormay appeared on the stage at the Astor Place Theater in Olds, Forest's friends changed the house, which was filled with McCormay's English chorus. The Seventh Regiment was called out and after a black wall failure to intimidate and confine the theater crowd, a loaded wagon was fired with the result that many were killed and injured and McCormay escaped back to England.

The sad occurrence of such an incident should never be necessary, but as long as there is a living for American "jazz" hasstands to spread to Europe, Asia and Africa, who can say but that the future may hold in store a world-wide war, spurred on by the "Jazz spirit" in defense of international art? If some nations continue their present selfish, idiotic attitude of attempting to legislate to protect their native art by barring foreign artists from their shores such a catastrophe is not an impossibility.

Let's Be Neighborly—But On a Forty-Fifty Basis

We Americans have been and are the symbol of prosperity, and foreign artists who visit our shores are treated with every courtesy. Thous

New York City
May 23-24-25
Hotel Pennsylvania

AMERICAN GUILD CONVENTION

The most elegant, most magnificent and most pretentious line of fretted instruments ever produced for the benefit of the Artists, Teacher, Student and Dealer serves a new examination at either of the Conventions if you are attending.

Everyone playing, teaching, dealing, interested in fretted instruments should become acquainted with the facts concerning the Gibson Custom-Built Instruments.
UNDER THE EAR

Brilliance and snap plus vibrant tone quality with freedom from annoying overtones—that's the Ludwig Banjo.

WHEN you sit down to test a new banjo you are generally governed by "Under Your Own Ear Qualities." You finger and listen with critical ear to produce pleasing tonal combinations. Your left hand shifts up and down the scale, testing at every fret. If it sings clear and true at the first and seventh positions, then you have the assurance of a perfect scale.

Make arrangements with your Ludwig Banjo Dealer today for a test and trial. We will gladly ship a Banjo to any Ludwig dealer for trial and inspection. Send for complete banjo catalog and full particulars about the Ludwig Banjo today.

LUDWIG & LUDWIG
Professional Banjos
1611-27 North Lincoln Street
CHICAGO

TONE---

The difference between a good banjo and the best banjo is a question of tone. The Epiphone Recording Banjo has a brilliant, powerful tone. It is constructed by the best craftsmen and the best material is used in its manufacture.

Have a friend banjo player play an "Epiphone." Listen to it. Compare yourself.

"Epiphones" Recording Banjos are built to last the life of the instrument. What more need be said? There is a cheap copy on the market but it is only a hopeless slavish imitation. That is why you have to have the real thing. The Epiphone has been used in the production of the entire output of banjos in the last five years. It has a characteristic tone that is not to be equalled by any other banjo on the market.

HOUSE OF STATHOPOULOS

Manufacturers of Fine Musical Instruments

35 WILBUR AVENUE
Long Island City, New York

SAFE FOR THE STANDARD 5-STRING BANJO

TUITION IN BANJO TECHNIC

C NOTATION

By W. M. RICE

The most carefully graduated technical publication for the banjo in existence, and can be read and studied in an hour. No one else has so perfectly and so thoroughly covered all aspects of Banjo technique and Banjo In-Cotnotation, or any other art of Banjo Studies or method of Chordation.

FINGER PLAYING

For tenor-banjo, odd and all forms banjo.

GOLD MEDAL STRINGS

Scale Studies By Max Bentley

Acknowledged student of the world renowned master, in Banjo, Bass, Alto Clarinet, and Alto Saxophone. He is the most successful banjo pedagogue in the United States.

WALTER JACOBS, Inc.
245 Fourth Ave.
BOSTON, MASS.
The “Challenger” A New Banjo by WM. L. LANGE

LEO REISMAN ON DANCE MUSIC

BLACO BROADCASTING

[Text continues with advertisements and notices]

“Silver Bell” HARMONY

BROADCASTING

[Text continues with advertisements and notices]

The BACON BANJO CO. INCORPORATED

[Text continues with advertisements and notices]
VIOLINS
The Creations of GENIUS

The Violinist

CONDUCTED BY Edwin A. Sabin

IN THIS late spring or early summer issue of the "Herald," my pen will be primarily devoted to a letter inviting us to take part in a musical festival which was to be given a month or so later in the town of Rochester. A prospectus of the festival was enclosed with the letter, which was published in the Rochester Advertiser. The festival was to be held on the fourth Sunday evening, October 13, at the Grand Theatre. The music was to be performed by the Rochester Symphony Orchestra, under the direction of Mr. Sabin. The program included a string quartet and a quartet of violinists. The quartet was composed of Mr. Sabin, Mr. Sabin's brother, Mr. Treadwell, and Mr. Treadwell's brother. The quartet was to be accompanied by Mr. Treadwell's wife, who played the piano.

A PREVIEW OF VIOLINS

In the first part of the letter, Mr. Sabin introduced the festival and the musicians who would perform. He invited us to attend the festival and enjoy the music. In the second part, he described the music that would be performed, and in the third part, he outlined the schedule of events.

THE VIOLINIST

The Violinist is a musical magazine that features articles about musicians, music, and musical events. In this issue, it features an article about the Rochester Festival and its performers. The magazine also includes information about other musical events and reviews of recent concerts.

VIOLINS CONDUCTED BY Edwin A. Sabin

The Violinist

CONDUCTED BY Edwin A. Sabin

IN THIS late spring or early summer issue of the "Herald," my pen will be primarily devoted to a letter inviting us to take part in a musical festival which was to be given a month or so later in the town of Rochester. A prospectus of the festival was enclosed with the letter, which was published in the Rochester Advertiser. The festival was to be held on the fourth Sunday evening, October 13, at the Grand Theatre. The music was to be performed by the Rochester Symphony Orchestra, under the direction of Mr. Sabin. The program included a string quartet and a quartet of violinists. The quartet was composed of Mr. Sabin, Mr. Sabin's brother, Mr. Treadwell, and Mr. Treadwell's brother. The quartet was to be accompanied by Mr. Treadwell's wife, who played the piano.

A PREVIEW OF VIOLINS

In the first part of the letter, Mr. Sabin introduced the festival and the musicians who would perform. He invited us to attend the festival and enjoy the music. In the second part, he described the music that would be performed, and in the third part, he outlined the schedule of events.

THE VIOLINIST

The Violinist is a musical magazine that features articles about musicians, music, and musical events. In this issue, it features an article about the Rochester Festival and its performers. The magazine also includes information about other musical events and reviews of recent concerts.
SPOKES FROM THE HUB  
NORMAN LEIGH  
SPONSOR

HEREWITH I PRESENT a picture of Mr. Charles B. Ripper, graduate of Harvard University, musicologist, and conductor of the Boston Symphony Orchestra, as the representative of my music company. Mr. Ripper has written the following composition, which we are pleased to present to the American public:

**The Symphony in D Major**

This composition is a symphonic work in three movements, each of which is characterized by a distinct emotional quality.

**First Movement:** Allegro con brio, the opening movement sets a somber mood, with rich harmonies and thematic development.

**Second Movement:** Andante, a reflective piece that explores a more introspective side.

**Third Movement:** Presto, a lively and jubilant finale that brings the piece to a close.

I trust this composition will be well received by the public, and I extend my sincerest congratulations to Mr. Ripper on his achievement.

C. C. BIRCHARD & CO.
PUBLISHERS OF MUSIC FOR SYMPHONIES, CHORAL BANDS, ORCHESTRA S.

MUSIC SUPERIOR ARE FOR THE

THE B. F. WOOD MUSIC CO., INC.
Series for Orchestra
Dept. of Public Instruction, N. C. B. of Musics, 75 West 50th Street,
New York, N. Y.

OLIVER DITSON COMPANY
In Tremont, BOSTON
Publishers of Music and Its Literature
Our Foundation

THE CUNDEY-BETTENOY CO.
Singers, Musicians, Musicians

BAND AND ORCHESTRA MUSIC

WALTER JACOBS, Inc.
JACOBS ORCHESTRA MONTHLY JOURNEY BAND MONTHLY

Music ENGRAVERS

ON BEHAVIOR OF THE HUB  
NORMAN LEIGH  
SPONSOR

**You Can Get It in Boston**

Previously every type of musical instrument is made in the United States, and every type of musical instrument is made in Boston. We are pleased to announce that we have now introduced a new line of musical instruments that are sure to please our customers.

**ERNEST L. WURLITZER**

Selling in SLOANE, PETERS, CLAYTON

**ALL KINDS OF WIND INSTRUMENTS**

**Gold** — **Gold***

**HIGH-FLYING GONDOLO**

**FAT TREATMENT — NOISELESS**

**STEEL, ALUMINUM, AND GUT HARMONIES**

**COMPLETE LINE OF WOODWINDS**

**SILVER AND BRASS HARMONIES**

**EARLY AND MODERN INSTRUMENTS**

**CUSTOM BUILT INSTRUMENTS**

**FOR ORCHESTRA OR BAND USE**

**LETTER OF THE DAY**

CARL VOGEL, President

**THE VOGEL & COMPANY**

**42-44 Clarendon St., Boston, Mass.**

**COUCH'S "MARVELOUS" ROSIN**

**THE ONLY PREPARATION FOR HIGH QUALITY ROSIN**

**MADE IN BOSTON FOR BOSTON**

**CAREFUL AND COMPLETE**

**PRICE $1.00**

**FOR SALE AT ALL MUSIC STORES**

**ATTENTION!**

**VIOLIN MAKERS AND REPAIRERS**

Headquarters for Choice Imported Wood, Special Tools for Violin Work, Violin Varnishes in all colors, Glue, Rubbing Papers, Blue Prints, Master Violin, Patterns and Formulas, Necks, Bars, Posts, Pegs, Bridges, Tailpieces.

**SPECIAL OFFER**

**Complete Catalog**

**Send for Free Sample**

Elias Howe Co.

120 Boylston St. Boston

**HOW TO "Fill In" Improvise**

Special Introductory Offer First Five Lessons $2.00

**FROM YOUR DEALER or direct from us**

**344 Washington St. Boston**

**WEIDER'S CHORD SYSTEM**

Music ENGRavers

**THE LARGEST ENTERTAINMENT PLANT IN NEW ENGLAND**

Specialized in the printing of music by every process. Our facilities include presses, letter presses, lithographic and electrotype methods, as well as the latest in mechanical and electrical equipment, all designed to produce the finest material possible.

**John Worley Co.**

ROXBURY, MASS.
The "Butter and Egg" Tune
SAXOPHONE WALTZ
a sensation wherever played
SMALL ORCHESTRA-50¢
FORSTER MUSIC PUBLISHER INC. 218 S. WABASH AVE. CHICAGO III

WANTED AND FOR SALE

SAXOPHONE WALTZ
A sensation wherever played.
SMALL ORCHESTRA-50¢
FORSTER MUSIC PUBLISHER INC. 218 S. WABASH AVE. CHICAGO III

News Briefs

New York City, N.Y. - There will be no tally at the end of the month on the number of people who have come to see "The Jazz Age" and "The Jazz Age," two new musicals that have been running in New York. The shows have been the talk of the town, and audiences have been standing up and applauding voluntarily, drawing hoots and jeers from the audience. The shows have been well received, with many people indicating they will return for more performances. The shows are being held in the Opera House, New York City.

26th Annual Convention
American Guild of B., M. & G.
Time-May 30, 31
Place-New York City

Tenor Banjo Folio 9 Solos

SOLDIERS OF THE WORLD: U.S. MILITARY BAND, NEW YORK CITY; COLONEL C. H. CARROLL, COMMISSIONER OF EDUCATION, NEW YORK CITY; WALTER W. BLUM, DIRECTOR, U.S. MILITARY BAND, NEW YORK CITY; WILLIAM J. CONNOLLY, COMMISSIONER OF EDUCATION, NEW YORK CITY; JOHN J. McMAHON, COMMISSIONER OF EDUCATION, NEW YORK CITY.

J. H. Johnstone, M. I., ESSEX, N.J.

ALLUDA NAISI AND MARION BRADWAY, co-conductors of the 20th Century Concert Hall, Los Angeles, Cal. They are shown in a scene from "The Jazz Age." (Gomberg of Gibson, Inc.)

Pick-torially Speaking

New York City, N.Y. - During the month of May, the city's major attractions have been the Broadway shows, with "The Jazz Age" and "The Jazz Age" being the most popular. The shows have been well received, with many people indicating they will return for more performances. The shows are being held in the Opera House, New York City.

TOM CARTY, owner and operator of the Broadway shows, has been keeping the city's attention on the Broadway shows. Carty is shown in the photo above. (Gomberg of Gibson, Inc.)

SOUTHERN MEGH MILLIONAIRE OF WEST, Agua Caliente, Mex. - For the past few months, the Agua Caliente has been the focus of attention in the west. The show has been well received, with many people indicating they will return for more performances. The show is being held in the Agua Caliente, west.
IT TOOK A THOUSAND YEARS TO PERFECT THE BANJO

The New Vegaphone

its greatest achievement, represents the finest in banjo construction today. It is unequalled for tone, admired for its style, its popularity honors it with the "Artists' Choice," and its construction is the work of master craftsmen of nearly a half-century of experience.

TONE — The most essential quality of any banjo. The characteristic rich resonant tone of the Vegaphone has made thousands of admirers of the instrument. It has been chosen by the very best orchestras for their work. Its carrying power has earned artists of repute, making the rich resonant and true Vegaphone tone quality.

STYLE — The rich, full, and sensitive presentation of the Vegaphone is the result of careful style. The figured maple top finished in pure white face, with golden tail and nickel or gold trimmings places the Vegaphone as a subject of art.

POPULARITY — On every continent and in every state in the Union there is a Vegaphone. Orchestras, clubs, and individuals present in many thousands the affection the Vegaphone has in the public and it is becoming internationally known as "The Artist's Choice." Its popularity is unabated.

CONSTRUCTION — Choice materials, durability and superb workmanship are factors which have given the Vegaphone a reputation of withstanding every climate condition and rough abuse.

A — The famous Telephoto Tone Tuned, a patented feature found only on the Vegaphone, gives the instrument a clear, ringing tone, unlike the lead, giving the Vegaphone a characteristic, rich tone quality.

B — The distinctive Vegaphone Finish, made to the same specifications within the company. Painted by experts, this makes the Vegaphone an instrument of the utmost quality.

C — The Vegaphone is氮化硅 nitrides cannot be used under a vacuum, unlike the Vegaphone. The Vegaphone is not used to keep the instrument more than one day, and does not dull the wood tone, as shown in Illustration D.

D — The Bridge Base and is fitted tightly on the harmonica ring, and the harmonica rings are in a cemented position from which they cannot be removed. The bridge base is fitted tightly on the harmonica ring, and the harmonica rings are cemented to prevent any noise when used. The harmonica rings are cemented to prevent any noise when used.

E — The Vegaphone Guarantee Book set for distribution for the next six months is free of charge and gives full information on the Vegaphone. It is not used to keep the instrument more than one day, and does not dull the wood tone, as shown in Illustration E.

F — The Vegaphone Repairs, set for distribution for the next six months is free of charge and gives full information on the Vegaphone. It is not used to keep the instrument more than one day, and does not dull the wood tone, as shown in Illustration F.

Ask Your Dealer To Show You A VEPHAPHONE— or write for catalogs, free trial offer, and easy payments.

THE VEGA CO.
197-68 Columbus Ave.
Boston, Mass.
Manufacturers of Band and Orchestra Instruments and Accessories