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1. Treble Notes
2. Bass Notes
3. Time Elements
4. Elements of Notation
5. Use of Hands
6. Use of Pedal
7. Treatment of Melody
8. Keyboard Chordination
9. Transposition
10. Ear Playing
11. Improvising
12. Composing
13. Chime of the 4th
14. Modulation
15. Faking
16. Melody in Left Hand
17. Memorizing
18. Jazz (Genuine)
19. Off-Hand Accompaniments
20. How to Play Two Pieces at Once
21. Blues
22. Doubled Bass
23. Chord Breaking
24. Harmonizing Tables
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26. Fifteen Rules for Syncopating
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28. Altered Seventh Harmonies
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244. Ninth
245. Tenth
246. Split Bass
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Peeps at the Publishers



Jack Mills has bought "Sleepy Head" from the Adrian-Reece Publishing Co. of San Francisco, the original publishers of this song that already has gained considerable popularity in the California City.

Under the direction of B. E. Adkins, the San Francisco professional representative of Jerome H. Remick & Co., the Remick singers are working over time and in between times popularizing this firm's "Broken Moon" and "Just Keep a Thought for Me." It's a cinch they won't have to work overly hard to popularize the popular.

The *Billboard* says that Bob Luders, publicity manager of the McKinley Music Co., played one of the principal roles in the Wood & Wyde act at the New York "Orpheum" recently, and that Luders himself says he was a tremendous success.

Charles K. Harris has released "Down on a Little Side Street," a song written by Mr. Harris in collaboration with Joe Howard, the composer of such hits as "I Wonder Who's Kissing Her Now," "Blow the Smoke Away," "What's the Use of Dreaming" and many more. The "Little Side Street" is being sung by Howard in his big song revue and is creating a "street" sensation.

M. Witmark & Sons have been handed one by Jerome & Schwartz. No, not a "lemon," but a "pipin" in "Molly on a Trolley," a new song by this team that vividly reminds one of their old song-successes.

The Adrian-Reece Publishing Co. of San Francisco will shortly release a new song, "You'll Understand," by Jack Brown and Larry Yoehl—the co-authors of "Sleepy Head."

"Whispering" to the "Coral Sea" that "I'll Keep On Loving You," and "I'm Wandering Home," "My Wonder Girl," from "Idling" in "Louisiana." This is not a love letter from him to her, but seven titles of seven Sherman, Clay & Co. hits.

The Bartlett Music Co. is a new and recently organized music publishing firm in Detroit, Michigan. The concern is headed by J. Bartlett Holmes, former professional manager for M. Witmark & Sons.

Leo Feist, Ltd., has placed its former Western representative, Leo Bradley, at Canadian headquarters in Toronto as professional manager.

Speaking of Berlin, the irrepressible Irving has released two new ones in the song line—"All By Myself" written by himself, and "Who'll Dry Your Tears?" by Sam Lewis, Joe Young and Harry Akst. These will be widely exploited during the coming season.

Lee White, Inc., sheet-music publishers of Wilmington, Delaware, have recently incorporated under the laws of that State with a capitalization of \$100,000.

Continued on Page 8

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- Drifting Moonbeams
-Bernisne G. Clements
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- Rag
- *Eskimo Shivers.....Frank E. Hersom
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- Reverie
- *Get-A-Way, The.....George L. Cobb
- March
- †Glowing Embers.....H. Howard Cheney
- Tone Poem
- †Gob Ashore, The.....Norman Leigh
- Fox Trot
- †Hop-Scotch.....George L. Cobb
- Fox Trot
- †In a Shady Nook.....R. E. Hildreth
- Tete-a-Tete
- In the Shell's Tent.....Frank E. Hersom
- Oriental Dance
- *Jazzin' the Chimes.....James C. Osborne
- Fox Trot
- Jewels Rare.....Frank H. Grey
- Valse Lento
- Kikuyu.....Frank H. Grey
- African Intermezzo
- K'r-Choo!!!.....John G. Lais
- Fox Trot
- Lisette.....Norman Leigh
- Entr' Acte
- Love Lessons.....George L. Cobb
- Waltz
- Love Tyrant, The.....Bernisne G. Clements
- Waltz
- †Magnificent.....H. J. Crosby
- March
- Mazetta.....Thos. S. Aiken
- A Gypsy Idyl
- Meteor Rag.....Arthur C. Morse
- My Senorita.....Frank E. Hersom
- A Moonlight Serenade
- *Over the Top.....H. J. Crosby
- March
- *Peek In.....George L. Cobb
- Chinese One-Step
- *Purple Twilight.....Bernisne G. Clements
- Novallette
- Rustic Twilight.....Walter Rolfe
- Reverie
- †Sil'ry Shadows.....Gaston Borch
- Waltz
- †Spring Zephyrs.....L. G. del Castillo
- Novallette
- †Stand By!.....Gerald Frazee
- March
- *Starry Jack, The.....R. E. Hildreth
- March
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- One-Step
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- *Umpah! Umpah!.....George L. Cobb
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MELODY

A Monthly Magazine for Lovers of Popular Music

Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.

Myron V. Freese, Editor Walter Jacobs, Manager

Roy P. Williams, Assistant Manager

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Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

Advertising Rates

On application a diagram showing the exact cost of all space will be forwarded promptly. Forms close the 10th. If proof is desired copy must be received not later than the 5th. Publication date, 18th.

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Volume 5

JULY, 1921

Number 7

Publishers and Preachers

How They May Work In Conjunction

By Rev. Dr. William B. Ayres

EVEN if not striking a wholly new chord, in his remarks as the guest-speaker at a recent meeting of the Boston Music Publishers Association, the Rev. Dr. William B. Ayres of Quincy, Massachusetts, sounded a novel tone when he outlined the work of music publishers and doctrinal preachers as functioning along the same lines of effort. The words of Dr. Ayres are of such broad general interest to the music publishing fraternity, as well as to all who are concerned in music's propaganda, they are reprinted in MELODY in their entirety as follows:

My subject deals with the war department of the Christian Church. As long as music is in the service of the church it is a great and valuable thing, but hell was especially prepared for the man who first originated the idea of putting it there. I have heard an old professor of music say that harmony was a collection of discords. That goes to the head of the class as a description of church musical harmony, which is so often an aggregate of discordant spirits making a sound that sometimes blends. I want to assure you that I have a very distinctive gratitude in the matter, because for a long time I have had a secret hankering to tell frankly what I think on this subject of church music.

It is a good thing to have a minister come and talk to the publishers. It would be a good thing occasionally to have a publisher talk to a convention of the clergy. We would function better in our work together if we could arrive at a common viewpoint and carry out a common purpose. We seldom if ever get together, and have a very vague understanding of each other. From one polar extreme comes the music—from the other the theology and the ideas about which religious worship is constructed.

Our work meets at the church, and though the two branches of the service are supposed when they do come together to make a unit we often have to be introduced when we meet at the altar.

It is a poor marriage that has been taking place between church worship and church music. Under the jurisdiction of any domestic court in the land a divorce could be easily secured on the grounds of incompatibility of temper, on the one hand, and cruel and abusive treatment on the other. Church music is here to stay. It is a permanent part of public worship. In many churches it is the only part of the articulate worship given over to the people. Nearly all folks love music—most people like to sing. Even if a man knows he is a poor singer he likes to hide in a singing crowd and try his hand at it. We all like to rattle our diaphragm occasionally—if it is even only for our own amazement. We are weak and

vain on the side of sound. That is why drink has been popular since the day of Adam. There is not much satisfaction in drink itself, but it leads to other satisfactions. It is the great delusion. After a few drinks a man generally found his voice. He would begin to sing—with the crowd or by himself. When a man is just so far along in drink he thinks Caruso has nothing on him—and as nearly every man aspires to be a singer, and many could only attain that aspiration through the fruit of the vine, drink has been a popular commodity.

Yes, church music is here to stay. The marriage is permanent. Therefore the question is how best to get along together. Somehow we must learn to love, honor and serve each other in mutual respect and co-operation. To this end let us try to promote a better understanding and a more cordial good will. Whether we like each other or not as we stand before the Altar of God together—fellow servants in a great, vast undertaking of ministering to the intangible needs of mankind, of lifting up the spirit of the collective people and of pouring into the race, at least once a week, the moral stimulus and the high aspiration that is necessary to set their feet on the high paths and keep them going in ways that are straight, toward destinies that are sure and righteous altogether.

I wonder if the publishers of church music ever thought of this; I wonder if they ever considered their calling in the light of a sacred investiture.

When you consider worship as an act of the collective people it is the outward expression of the spiritual aspirations of the people. This outward, tangible expression finds itself embodied in three distinctive forms: architecture, music and speech; or they might be classified thus: suggestive form or beauty; stimulating, inspiring or quieting forms of sound, and thought creating and character inspiring forms of speech.

The organist is not creative, the choir is not. What it gives to the service is not born at the moment out of its own inspiration. They have had to go back to the publisher and the publisher to the composer. Do you not see how that one hour of worship is built up out of the labors of many hands and the vision contained within the compass of many minds? Don't you see how necessary it is that there should be a common vision among us?

Some people may think that the minister produces the spirit of worship, but it comes from the grand ensemble. It is the product of many people's efforts and it stands or falls by the fidelity of any one of those whose contribution enters into the completed whole. The inspiration that the minister

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can give is to be traced back through his experience in life and his training in the theological seminary. The inspiration that the music is to bring to the service is traced directly to the music publisher and the composer. All through the service of worship there runs, like a golden thread in a tapestry, the strains of music.

Now "music hath charm to still the troubled soul," but it has many other kinds of charm as well. When we speak of music we speak of a world by itself. There are as many kinds of music as there are moods to the human mind. Unless he specialize the publisher is but a clearing house for as many varieties of his staples as the modern department store. Music has become as complicated as modern society. When you enter the publisher's building today and look over his shelves you are looking upon the whole field of human nature—it is all there in its manifold expressions.

If we jumble it all together and call it music and dole it out as we would butter and cheese and hardware and hay and flour we are going to drag down one of the most potent influences in human society. It is an awful responsibility that is borne by the people who control the sources of the nation's music. You can feed and foster the high impulses of the people or you can stimulate the low desires and the degrading tastes of the multitude. It is, of course, by direct action a limited field of influence. I do not think that the mood that music distills in the human mind ever lasts very long. It is too much of an artificial stimuli generated from without. It has a powerful effect upon the imagination. It is in its effect very similar to a drug. There are different kinds of drugs as there are different kinds of music. Some drugs make people sleepy—others send them to sleep to dream strange dreams and distill strange and startling forms of pleasure. Some drugs send the users into a stupor of unconsciousness—still others stimulate their nerves and their imagination until they think themselves gods and walk like kings on the earth. Some inspire criminal tendencies and send their victims on careers of terrible and dastardly deeds of violence.

The effects of music are not so noticeable as all this, but they are there nevertheless. Some natures are case hardened against the effects of music and sit unmoved through its long gamut of appeals. As some men are color blind others are music deaf, but the bulk of our race is subject to its influence. Music has a power to put us into a mood more quickly than any other influence. It is true that the mood does not last long after the music has ceased, but there is no mood that visits the mind of man that does not leave behind it a certain bearing upon the character. A nation's music has a powerful effect upon its character not the less so because its direct effect is transient and temporary. Anything that acts upon the nerves and the imagination has all the potent power of an intoxicant and a drug.

For these things grow on what they feed upon and develop the habit of returning to the sources of the moods inspired. Given the talent to create music there is no doubt that you can do about anything you want with it. We talk about the power of words—that is true; for all the highest and the permanent influences of this world you require the spoken and the written word.

It is out of words that ideas grow. It is of words that convictions are shaped. It is of words that mighty principles are constructed. There is no cumulative influence for good that can be permanently divorced from words. And yet, considering it as merely temporary matter mood when words and music are together the effect of the music can quickly outweigh the effect of the words.

If you are yourself a musician you will perhaps be less aware of the powerful effect upon the moods of a man music can exercise. If the mind of a thinker has gone stale he can find amazing stimulations by listening to great music. The young girl can live over her dream of love and romance under the sway of a violin, the organ, or the sym-

phony. The politician can have all his ambitions whetted there, and it is extraordinary the number of sermons that have come into ministers' minds while under the sway of noble music.

I think likewise that all the passions are fed by music of a different order. This may account for the fact, which I intend to touch upon later, and which you have the right to resent and probably will resent, that the professional musicians of the world are not remarkable for their steady and rugged morality; they live too much in the dream world that is made out of the thin stuff of sound.

I want to tell you, as music publishers, that to a degree you little realize that you hold the character of the nation in your hands. You are just as much ministers as I am. In so far as your work touches mine, all the responsibilities of my calling are directly responsible for the religious attitude of our nation. There is not an emotional branch of our collective life that is not linked up with music. Wherever you have organized amusements you have music. It is inseparable from the dance and from the play. On great festive occasions music has its essential part. Wherever multitudes are to move in orderly masses their step must be governed by music.

When armies go forth to battle it is to the swing of martial music. It has been my duty to command companies of infantry in the field—and I have known times when, after the day's march, or long hours of hard manual toil, the men could hardly drag themselves back to their quarters, they shuffled along out of order and in the easiest, laziest attitudes. Sometimes a band would be sent out to meet us, and the moment its music was heard those men straightened up, their weariness forgotten; they would close up their ranks, dress their squads, and march swinging along, their voices pouring forth in song and looking for all the world as if they never knew what weariness meant. There is a sensuous effect of music. Given sensuous music that puts every muscle into play, and the sensuous dances become inevitable. You can't help but dance the shimmy when the shimmy music is played. Your muscles leap to the tune despite your resolution and your offended tastes.

We ought to co-ordinate our efforts more. The preachers and the publishers must work together more. You must begin to build away down at the sources of your supplies. You must catch the vision of what we are trying to do and make yourselves parties to the plan.

Worship is intended to make God real in the imagination of men. The preacher can only penetrate the minds of the people with his saving and healing ideas as those minds are prepared through the appeals made upon the senses and the imagination. First the architect and then the musician shapes the mood of the worshippers—the minister but takes advantage of this mood.

Many a minister is vaguely wondering why he is failing to stir his people with his message, and why at times it seems to have the opposite effect from what he intends—the secret lies with the organist and the choir.

All church music should be subject to a distinctive test. It should first be separated from all accompanying words entirely and listened to by some group of average listeners and should not be accepted unless it produces in the imagination of its hearers the kind of mood that the words are intended to inspire. The music alone should either produce the same effect that the words alone produce or it should prepare the way for the influence of the words by creating a mood that is receptive to their effect. This would eliminate all cheap and tawdry stuff from the music libraries of the churches because it would correct the evil at its source.

I am convinced that the reform in this direction must begin with the publishers. The average congregation does not know what it is being fed upon in this regard—the average choir director is anxious to find what his choir members can

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most skilfully get away with and keep peace in their hearts and harmony in their throats; what they are singing well and what sounds well.

We are looking for new music all the time. We are looking for great music—we are looking for the kind that preaches in itself the same kind of a sermon that we are striving to get into the minds of the people. We will plant the seed of thought, but you will have to go before us with the plow. It is your task to stir up the soil and to make the ground ready for the seed. We realize that you do not create music by a wave of a magic wand—you are probably having as great a difficulty securing the kind of stuff that you wish to publish as we are in finding the kind that is of genuine assistance in the purpose of our worship.

You men that are engaged in this business must set up a high standard of character. You think it is none of your business what is in the private lives of the men whose work you buy and publish; but that is precisely what it is—it is all bound up with your business, for the character of these men will stand out in their music and it cannot be avoided.

I know of two men who are trying to make their living writing church music; at the same time they are living under circumstances that are criminally wrong; and is their music a success?—NO! It is an utter failure. I did not know the circumstances of these men's lives when I first noticed the distracting element in their music.

I wondered where it came from and why, this strange element, all through the music that made one feel antagonistic and sore and not at all in the mood for worship. It was upon investigation, out of curiosity alone, that I discovered the reason—it was in the lives and characters of these men. Water cannot of its own weight rise higher than its source nor need we expect the genius of mankind to lift the people up to a level of spiritual exaltation that is higher than the spiritual sources of the genius himself.

If you are going to have great church music you must establish a churchly standard in your business. In your publications, in your interviews, in your speeches, conferences and conventions you must bring your business and the people from

whom you draw your musical supplies into support with the spirit of the church.

I am not objecting to your doing business with thieves and thugs and prostitutes if you wish to; you can get them to write your jazz for you and your ragtime; but for music that is supposed to stimulate the sense of God's presence go to men and women who have something of God in their nature.

There are publishing houses of religious music turning out pieces by the hundred, every one of which is a straight steal; some composition that has been cribbed and doctored up and camouflaged until its composer would hardly recognize it as a child of his own brain. And these things are being sent out to the churches to prepare the minds of the people for worship. That is taking a lie and a cheat and a steal and tossing it into a church building and asking it to serve God there. It can't be done.

Even great religious sounds are born out of great religious experiences and I want to say to you that the musical world has paid altogether too little heed to the religious element wherever its business comes in contact with religion.

I am sure the publishers have some influence with the schools of music—at least they ought to have. It is well that your influence should be directed toward making it a part of the curriculum of every school of music attempting to train singers and musicians for the church to instruct them in the sacred obligations they are under to keep their spirit and their practice in harmony with the high purpose of the church.

What I have said for the church stands for all the nation. We shall be a more united people when we have a definite type of music that is everywhere encouraged and that will be everywhere recognized as ours because, listening to it, people can say: "There is the soul of America singing!"

The world wants peace and content—not finding it in the staple things for which it toils and struggles it turns to you and asks that you feed its sentiments on stimulants that they have been unable to brew out of the hard, unyielding substances for which they strive.

Mind well how you minister to these things, for out of them are made the destinies of nations and the happiness or misery of the peoples.

CONCENTRATION

By Frederick W. Barry

NO line of activity calls for concentration more than the art of the musician. Whether it be composing, teaching or executing, the mental forces must be strongly held in leash under the reins of the will, if the work in hand is to even approach perfection. It is not that there is to be any strenuous bunching of the nerves, rather that calm, almost relaxed balancing of the brain's plexi—a certain nonchalant attitude of faith, a masterful indifference that actually achieves the desired purpose without any strained effort.

But there must be reserve of energy, no striving for the "best" or superlative effects. Trouble follows any extreme, then there is reaction—"extremes meet." The artistic temperament is inclined to "overdo" itself. Let ideals keep "within bounds," recognizing limitations—then there is something "well done."

Music calls for excellent craftsmanship—minute detail—microcosmic penetrativeness.

Starting with one dimension, the point, musical notation, symbolizing "the fine art of sweet sounds," makes use of the simplest of signs to assist the universal expression of the art transcendent that carries the soul into the celestial realm of the Beyond, the kingdom of the Fourth Dimension—where duration or time communes in a mystic unity with extension or space, where passion becomes transfigured into poetry, motion spiritualized and thus made truly alive.

Concentration means centralizing or focusing. We work with physical media, the delicate nerve strings must be in time, no waste of force through an undue self-consciousness. There must be no vanity. The artist must

lose himself in his work. Art for art's sake—like virtue, its own reward. Otherwise the work will suffer.

Material reward will come—quicker, if unsought. Successful people do their work, then forget it. The harvest will arrive, but particular attention must be given the labor of sowing.

This stand of unconcern is by no means akin to neglect. And when I say "do your work, then forget it," it should be recognized that nothing is actually forgotten. Only events are laid away for later reference on the boundless shelves of the sub-conscious, to be drawn up to the front as necessity calls for by the simple method of concentration—the quiet faithful receptivity that simply allows memories of experiences to rise to the surface, then by magic of the will made objective and so portrayed in some shape of industrial or fine art.

Seems easy, doesn't it? No work of excellence can otherwise be born. It means the subduing of the fretful vein of self-consciousness with its nerves, pride, ambition—all well enough in its way, but to be superseded by that glorious universal consciousness we discern among the masters, the geniuses or creators with their disdain of the merely conventional, cozy complacency, and their "urge" for new outlets of energy in some form of beauty—some new artistic expression.

The "ordinary" is mere imitation of which one soon tires.

Concentration turns drudgery into joy. Haste, not labor, exhausts. You seldom find successful people in a hurry, which generally implies impatience and inferior work. Play is equally productive. There is a time for all things. Nature works in alternations—waves, periods. Over all the cosmic order broods the atmosphere of repose.

Concentration is reposeful activity.

Curtis Williams

Song-Leader Blinded by Shell-Shock Makes Good

By Felix J. Koch

SHOULD you have a week-end afternoon (or evening) to spare while in Cincinnati, telephone Community Service Headquarters and ascertain the location of the public "sing" scheduled for that particular time. Then, time permitting, do not fail to attend the concert, for you will find it presenting one of the most inspiring lessons in what one may do to surmount insuperable difficulties in the Western World.

Of themselves, these Cincinnati community sings are much like such programs elsewhere. Community Service workers distribute song-sheets, and the audience is invited to join in certain numbers. There are vocal and instrumental numbers, sometimes readings and recitations, provided by local talent as well.

What makes these meetings unique, however, is that the director—he is known officially as the "Sing-Leader"—is totally blind! Yet despite this tremendous handicap—the inability even to look over and familiarize himself with the score of any new songs to be rendered—this particular song-leader is able to assume charge of a program; to hold the audience rooted to its places until the end of the concluding number, and to bring from every attendant an enthusiastic outburst of song or a wrapt attention which will equal that produced by the most experienced and very best song-leaders anywhere!

As a result, Mr. Curtis Williams—"The Blind Cheer-Leader," as people love to call him, for he does manage to make his audiences cheer when there is cause—is in demand every evening, almost every afternoon, and particularly Saturday and Sunday afternoons of each week. The soldiers at Fort Thomas, Kentucky, across the river, requisition him for one night weekly, while public schools, churches, public institutions, banquets, fairs and meetings of every kind and description divide the rest of his time as best they can.

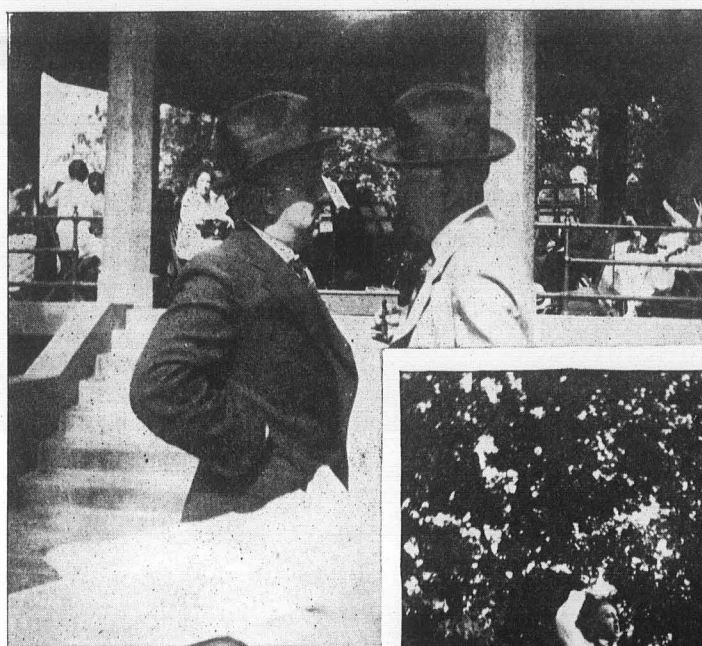
Curtis Williams is a graduate of the University of Cincinnati, Class of '06. When his country called he joined the colors, enlisting in the 23d United States Engineers. In the Argonne, Williams suffered a shell-shock and, in addition to shattering his nervous system generally, the attack has served to destroy his sight.

Williams came home, but all undaunted. Uncle Samuel of course would provide for his disabled warriors, but this human dynamo of enthusiasm for the day's work would not rest content with this. Williams had made up his mind as to certain things long before and, among others, blind or no, he married. Blind or no, too, he resolved that his wife should not lack in the good things of life.

He had loved music all his life; at the 'Varsity he had led the student orchestras, and was in the forefront at the student "sings." He looked about to see what a blind man of his education and tastes could do.

Cincinnati had taken on the public "sing" habit; he believed that he could direct such sings. He managed to have the Community Service give him a try-out, and ever since that day Cincinnati, a notable music centre, will have no one else direct it at its sings. Sometimes, Williams must direct two or even three programs in an afternoon. Programs are then so arranged that the songs shall come at the start or conclusion of the program, or when the blind leader can best meet the schedules.

Williams does not rely upon sympathy or pity to attract and



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hold his audience. He prefers action instead. He carries a small megaphone to all concerts, and with this at hand—he doffs his coat in the summer, draws his sleeves to the elbows in the winter—gives directions; sets the example with a few bars or stanzas, and then, when he so orders from the rostrum, rest assured that audience SINGS!

The accompanying pictures are of characteristic poses assumed by Curtis Williams, almost instinctively, when, in action. They were taken during the public Sunday afternoon concerts at Burnet Woods, one of Cincinnati's largest and most fashionable suburban parks.

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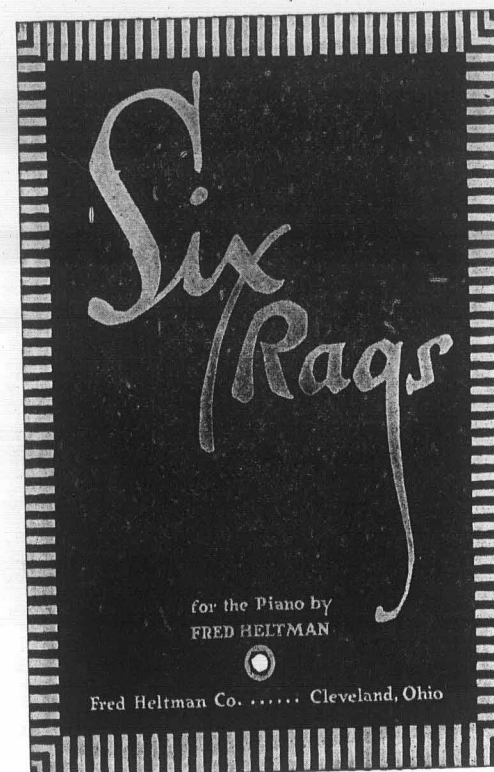
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NUTS AND CHEESE

THE older we grow and the more we know, and the farther we go, the more does all go to show that you never can tell the flavor of cheese by smelling of its rind. To prove the "cheese in this instance we reprint from *The Billboard* a little story by E. M. Wickes under caption of "Here's How It's Done," which also proves there are more "nuts" in the world than even squirrels dream of. Here's the story of a musical "cheese" that certainly couldn't have been "swiss," because its "cutting" proved that it didn't have any "holes."

Jack Robbins, professional manager for the Richmond Music Company, is a good judge of popular songs, and is always on the lookout for hits. He picked and made "Tell Me" and "Smiles," and put Lee Roberts on the musical map. When Robbins takes a number, he doesn't care if all the publishers in the world have already turned it down.

Some time ago a man who has a jazz band, plays for the phonographs, and writes in the bargain, asked Jack to listen to some of his new numbers. Robbins did, but couldn't see anything. Then the jazzer played an encore for the dancers. Jack jumped to his feet. "That's my tune! What is it?" he asked.

"It's a piece of cheese written by some nut in Chicago," the jazzer replied. "I have a lead sheet and occasionally play it for an encore."

"Play it again," Jack suggested. Disgusted, the man refused, and Robbins left the cabaret.

A few days later another singer, who writes, invited Jack to his apartment to listen to some new songs. He played twenty-five, but Jack was cold to all.

"They're just tunes," said Robbins. "Nothing outstanding."

The man made a face, turned to the piano, and began to play something else. Jack sprang to his feet. "That's my tune! What is it?"

"It's a piece of cheese a Chicago bird wrote. But don't waste time on it, I sneeze better tunes."

"It's a hit," Jack insisted. "Where can I get it?"

"If you're crazy enough to publish it, I can get it for you."

A week later Robbins had secured the publishing rights to the piece of cheese. He called in a lyric writer, who, after hearing the melody, shook his head, saying it was a piece of cheese.

"Write a lyric for it," said Jack. "I'll give you an advance, and a royalty."

The lyric writer left and came back the next day, saying it couldn't be done. Jack urged him to try again. The

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lyric writer did, and when he returned he said:

"This lyric is about as cheesy as the melody. I want to sell it outright. No one will ever buy a copy, and for the love of Mike, don't put my name on it."

Robbins adjusted matters with the lyric writer and then had orchestrations made. He had faith in the number and kept plugging it. A short time after, Remick's man came and offered him a record price for it, which he accepted.

No doubt, you've heard the song by this time, as it is entitled "La Veeda."

Herb Walker, Fred Fisher's new Pacific Coast representative, is doing some "bucking up" and placing the firm's new number "Pucker Up and Whistle Till the Clouds Roll By."

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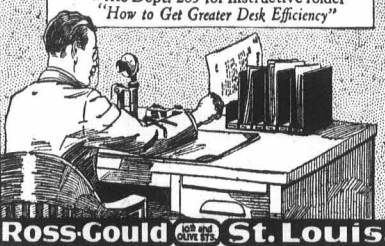
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PEEPS AT THE PUBLISHERS
Continued from Page 2

The Broadway Music Co. is going the limit in pushing "Madeline" into popularity. Frank Crummit is scoring a hit with it in the "Greenwich Village Follies" now playing at the Schubert. Another popular number is the firm's waltz-ballad, "When the Autumn Leaves Begin to Fall."

Harry Pearl, professional manager for Irving Berlin, Inc., in Chicago, has accepted a contract to appear in the leading vaudeville theatres in that city. Featuring the latest Berlin success releases? Sure! What do you think?

Some new song publications by the Oliver Ditson Company of Boston, hot from the press and ready for the public, are: "Through the Silver Mist," "Dedication" and "Adoration," by Werner Jotsen; "Leetle Bateese," by W. H. Drummond and Geoffrey O'Hara; "We'll Roam the Woods No More," by Josephine Uterhart; "Til Dance the Romalka," by Edna Rosalind Park; "For the Sake o' Somebody," by William Arms Fisher; "I Am the Good Shepherd," by George B. Nevin; "In Sympathy," by William Dichmont; "Easter Lilies," by Alexander MacFayden.

"Osman Temple March," published by W. J. Dyer & Bro. of St. Paul, Minnesota, is reported as going good. It was originally composed for the convention of Shriners in Seattle last June by a local bandsman.

"Wang, Wang Blues," "Underneath Hawaiian Skies," and "Marimba" are Leo Feist numbers that are big popular hits in Portland, Oregon.

The most of us are waiting for the time "when our ship comes in," but Hinds, Hayden & Eldredge are not doing any heavy waiting for their striking song, "When Your Ship Comes In." This "ship" song is already in in England, where it is said to be "sailing" (selling) even better than in America.

Melrose Bros., publishers, are taking it easy on their new toddler song "Take It Easy," which has just been released, for it was a "tried-out" hit with dozens of Chicago orchestras before it was published. "They're Getting Wilder," another song by this firm, is also in big popular demand.

M. Witmark & Sons will publish the music to "Princess Virtue"—a new play by Lieut. Gitz-Rice and B. C. Hilliam with some real music in it.

"Now I Lay Me Down to Sleep" is the title of a new popular ballad of the higher class just released by Jerome H. Remick & Co. Sidney Mitchell wrote the words and George W. Meyer set them to music.

In strong unity with the citizens, and as preliminary to a big drive that will cost several millions of dollars and cover a term of years in booming Northern California, the business interests of that part of the great Pacific State have called for a fiery sectional song designed to arouse local patriotism and boost that territory. On the jury of award are the Mayor of San Francisco and E. P. Little of Sherman, Clay & Co., and the latter firm in conjunction with the California Theatre have offered \$250.00 for the prize-winning song that fulfills requirements.

Fred Fisher, Inc., has transferred William Pearce from San Francisco to the home of

Continued on Page 23

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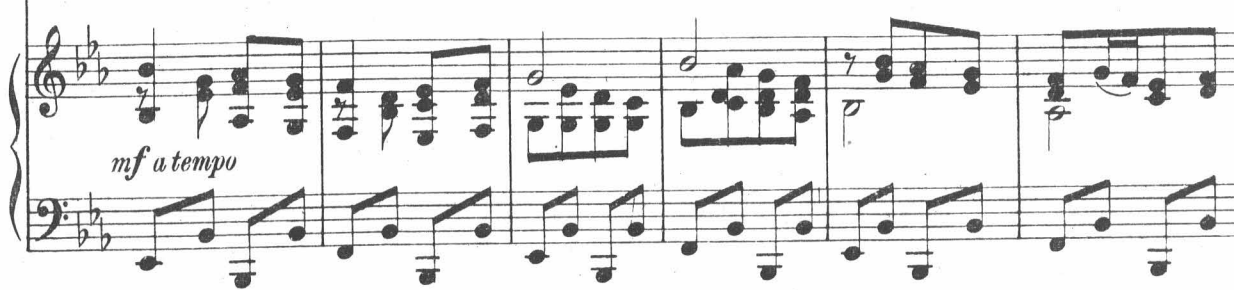
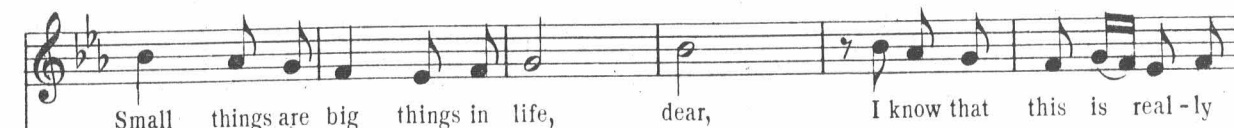
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Just A Smile

Words by
ALBERT MORSE

Music by
ARTHUR CLEVELAND MORSE



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MELODY

Fall - ing in love with you. There's man-y a thing the

world can't see that means so ve-ry much to me.

rall.

CHORUS

Just a smile, a bit of gold-en ray, That lights my heart the while long

mf rall. *24 time a tempo f*

shad - ows play; Just a glow from out a pair of eyes,

MELODY

Such a light must shine in par-a - dise, I know; And just the mag - ic

poco rall. *molto rall.* *a tempo*

of two lit-tle hands, whose gen-tle touch can bring me ec - sta - sy;

— These mean noth-ing to the whole wide world, dear, — Yet they mean the whole wide

rall.

1 world to me. 2 Just a me.

poco a tempo *rall.* *sfz*

MELODY

Asia Minor

FOX TROT

GEORGE L. COBB

PIANO

MELODY

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MELODY

Musical score for page 14, featuring piano accompaniment for 'Soft Shoe Sid'. The score consists of seven systems of piano accompaniment. The first system begins with a *mf* dynamic. The second system includes a *mf* dynamic. The third system includes a *f* dynamic. The fourth system includes a *mf* dynamic. The fifth system includes a *poco a poco dim.* instruction. The sixth system includes a *pp* dynamic. The seventh system includes a *pp* dynamic and a *morendo* instruction. The score is written in 2/4 time, with a key signature of two flats (B-flat and E-flat).

MELODY

Soft Shoe Sid

FOX TROT

FRANK E. HERSOM

Musical score for page 15, featuring piano accompaniment for 'Soft Shoe Sid'. The score consists of six systems of piano accompaniment. The first system begins with a *f* dynamic. The second system includes a *ff* dynamic. The third system includes a *mf* dynamic. The fourth system includes a *f* dynamic. The fifth system includes a *mf* dynamic. The sixth system includes a *f* dynamic. The score is written in 2/4 time, with a key signature of two flats (B-flat and E-flat).

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MELODY

Musical score for page 16, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The melody is indicated by the word "MELODY" at the bottom left.

MELODY

Musical score for page 17, featuring piano accompaniment, a TRIO section, and a Break section. The score consists of seven systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The TRIO section is indicated by the word "TRIO" on the left. The Break section is indicated by the word "Break" on the left. The melody is indicated by the word "MELODY" at the bottom right.

D.C. ad lib.

MELODY

MELODY

MELODY

DO YOU KNOW?

That: If present well-laid "schemes" do not "gang a-gley," the City of Pittsburgh will have a big music week in the early fall.

That: The big music week of Worcester (Mass.), scheduled for May and postponed, will also fall to the coming fall, and will be largely under the supervision of the Worcester Rotary Club.

That: The "Blue Laws" of this country are not confined in scope to "purlitan" (so-called) New England, but extend even beyond the great Blue Mountain range. It was only recently that a cornetist and violinist were arrested in West Virginia for playing for a fee on Sunday. Probably "fee" formulated into "fine."

That: At its twenty-sixth annual convention in Chicago, the Illinois Federation of Women's Clubs devoted the entire evening of (note day of month and convention number) May 26th to Illinois composers and popular song writers, as a tribute to the musicians of the State.

That: Louis Golding, an English poet, recently published a new volume of poems under title of "Shepherds Singing Ragtime." Perhaps his next volume will be "Shearing Sheep to Jazz."

That: At the recent National Convention of Supervisors of Music, an eminent Boston authority on music regretted the slump in quality of our modern Sunday school music, declaring the average gospel hymn to be either a stock inventory of our sins or else a ragtime whirl into glory. He also stated that the eighteen million Sunday school children of America were being brought up on jazz, soft-soap, Bible phrases and amorous melodic curves, all set to music. Don't see why he needed to have dragged in the "soap."

That: At the recent annual congress of dancing masters in Paris the Parisian terpsichorean toe teachers were unanimous in muzzling the jazz band, but fussed and floundered on the question as to "whether a more sober and less colorful 'shimmy' should be officially sanctioned."

That: According to *The Music Trades*, America's player-piano exports in 1920 doubled those of 1919—the 1920 output amounting to 3364 instruments valued at \$3,472,632, as against 4378 instruments valued at \$1,656,519 for the previous year. These American exported instruments found markets in 67 foreign countries, representing every quarter of the globe. And this in the second year after the close of the great war!

That: Through its secretary-treasurer, Robert N. Watkin, at the big music industrial convention recently closed in Chicago the Texas Music Merchants' Association raised the question of a national slogan for the whole music industries. A good idea, if the slogan isn't allowed to degenerate into a "slow-gun" that misses fire.

That: J. M. Waterbury, a San Francisco piano player, should be fairly entitled to the "championship belt" (if there is such)

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

FOR YEARS and years and THEN SOME more years I'VE PLAYED the piano IN VAUDEVILLE orchestras AND SOME people have THOUGHT I was pretty GOOD AT it and some HAVE THOUGHT—well ANYWAY IN nearly every VAUDEVILLE SHOW nowadays THERE IS a pianist ON THE stage with SOME SINGING or dancing ACT WHO at some TIME in the act for NO REASON at all INFLECTS A piano solo ON THE customers SOMETIMES IT IS CLASSICAL BUT more OFTEN IT IS JAZZICAL AND I have OFTEN NOTICED that MANY PEOPLE in the AUDIENCE HAVE a HABIT OF watching me CLOSELY ALL through it AND SOME of them I BELIEVE ARE trying to TELL BY the expression ON MY face whether I THINK HE is doing a PRETTY GOOD job or NOT SO good and others I IMAGINE are sort of SYMPATHIZING WITH me BECAUSE I don't get a CHANCE TO play any

SOLOS ON the stage AS IF I didn't have TROUBLES ENOUGH playing SIX HOURS a day in THE PIT without struggling WITH ANY solos AND LAST week we HAD ONE of those PIANISTS ON the bill who SUDDENLY ANNOUNCED he WOULD GIVE an imitation OF AN electric piano and HE JAMMED both feet ON THE loud pedal and TORE OFF "School Days" WITH THE melody in the BASS AND all kinds of ARPEGGIOS TRILLS and FIREWORKS IN the treble AND YOU could hear it FOR THREE blocks with ALL THE windows and DOORS SHUT and two SWEET AND gushing YOUNG THINGS in the FRONT ROW argued all THROUGH IT as to whether OR NOT I could play LIKE THAT and I hope THEY SEE this because I WANT them to know BOTH THE one who was "FOR" ME and the one who WAS "AGAIN" me that I CAN'T PLAY like that AND WHAT'S more I DON'T WANT to I'M MUCH obliged

as Premier Percussionist of America. As an advertising stunt for the Einselin Music Co. of that city, this "durable" pianist manipulated the ivories in the firm's show window for 37 hours and 37 minutes. It may be that Mr. Waterbury is a namesake of the famous Connecticut watches that sometimes seem to be about 37-37 for one winding.

That: The dear ladies of New Jersey are a united factor in determining to make it hot for jazz. At the May convention of the New Jersey Federation of Women's Clubs, a proposal by the chairwoman (or chairlady) to institute a series of popular summer concerts at clubs, schools, etc., at which only "good" music will be played,

was heartily endorsed by all the ladies. But why pick only on jazz music? Why not jump on the jazzed jumpers that so many ladies ("God bless 'em!") wear for skirts? If jazz music gets a knock-out in New Jersey—*cherchez la femme!*

That: Even the staid and steady Quakers, a people or sect that never has permitted the use of musical instruments in its religious meetings or assemblies, have succumbed to the broadening influence of music to an extent of toleration in the secular. By a recent ruling made at the annual executive meeting held in the old "Friends' Meeting House" in Philadelphia, music and dancing have been eliminated from the Quakers.

(Continued on Page 26)

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For Ye Month of Midsummer which is called July
albeit
Born to Imperial Caesar, yet Birthright of American Independence!

QUOTATION FOR YE MONTH

"The brotherhood of fraternities largely dependeth upon the
fraternityhood of brothers."—VINOMVER.

THE Glorious Fourth! Forsooth! Let them ban our firecrackers, bar our fireworks and tabu our firewater, if they will. We still shall have left for that day and other days our honk-horns, peanuts, lemonade, firemen's parades and verbally indiscreet fire-slingers. Hooray!

"Cornet Cures Boy of Mental Illness," reads a headline in a current periodical. Gee! What a boon to humanity if the same "cure" could be efficaciously applied to some people with the cornet "bug" that many of us have heard attempt! It would be a sort of working out of the old proverb "Physician heal thyself."

Discussing voices in singers and speakers, a well-known vocal teacher recently remarked: "The voice that is properly controlled never gives out." You can't disprove him because, if a voice does give out, of course it wasn't properly controlled and there you are. It's a pity he didn't go farther and specify what a "properly controlled" voice is generally supposed to "give out" and not be indiscreet in giving!

Though to some inane and to others a bore, "safe and sane" is surest preventive of burns and pain.

No, ye jolly jazzers, the joyfully-jumbled in music flourisheth not abundantly everywhere, for so bespeaketh the proprietor of a pharmacy in Suisun (California) where-in he dispenseth sheet music and talking-machine records (classic and operatic only) together with pharmaceutical supplies and carbonated waters. This medicine-musician man asserteth that the people in his precinct are not partial to jazz, and small wonder when having to live in a town with a name that perchance might be jazzed by visitors into "suee-son," "soo-ces-sun" or even "swees'n," but which really is pronounced "suey-son" with the accent on "soon."

Sounding your own praises is like sending yourself your own funeral wreath by previous provision in your will. The reading and carrying out of the will generally follows the obsequies, so what's the use?

Ye Precentor wondereth whether Congressman T. Frank Appleby (from New Jersey) was seeking present or posthumous fame in offering his resolution that makes the singing of "The Star Spangled Banner" a part of the formal opening of each session of the House of Representatives, or merely harboring hidden aspirations as congressional chorister in chief. Ye Precentor believeth that an enforced daily antiphoning of the anthem as a con-

gressional-congregational eye-opener of morning-music would soon become anything but a "benediction after prayer," nor doth he believe it would be possible for even our national legislators to puff with patriotic pride and melt into martial fervor at nine o'clock every morning regularly.

"Music is the only sensual pleasure without vice," said the famous Dr. Samuel Johnson who died in 1784. Say! If the dietician doctor had only lived to see the shimmy-jazz-shiver before it was shunted—Well!

"Whoso keepeth his mouth and tongue, keepeth his soul from troubles," said wise old Solomon. First it was the "Colonel" and then the Admiral, and now it is the Senator from Pennsylvania who raiseth ructions by letting the tongue become an "unruly member." "I would like to destroy every piano in the country" declared Senator Boies Penrose when speaking on the Smoot bill that purposes to rescind the wartime 5 per cent excise tax under which the music industries at present struggle to their disadvantage. Only ten words, and yet this short sentence of pianistic portent has proved a tongue-tripper to start thousands of tongues in storms of protest that will not tend to keep the Senator's "soul from troubles," if he is at all sensitive to criticism.

In an editorial under the by no means pianissimo caption of "Penrose, Politics and Pianos" that scathingly criticises the *crescendo* outburst of Senator Penrose, in closing the *Chicago News* said: "The true music lover, who knows that the piano and the music written for it are adapted to all seasons and all periods of the day, will be sorry for Senator Penrose, who evidently never enjoyed a morning piano greeting by a charming girl, an afternoon meditation or a nocturne in a dimly lighted room in the evening. What pleasures some politicians do miss!"

Shakespeare, the greatest of all word-limiters of human character and calibre, wrote: "The man who hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems and spoils." If the spirit of Shakespeare is alive to what the Senator said, and could work the "ouija," he might request the remodeling of another of his famous lines into: "Oh Penrose, Penrose! Wherefore art thou Penrose!"

Clever old Cervantes, who conceived "Don Quixote," once wrote: "There are men who will make you books and turn them loose into the world with as much dispatch as they would do a dish of frit-

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ters." If the old author could be cavorting on earth today and see and hear some of the "books" made by some men and turned loose into musical comedies, "Frolics," "Polliwogs" and "Revuees," he might want to dish "fritters" into flapjacks, then add "and turn them with a slapstick."

PEEPS AT THE PUBLISHERS

Continued from Page 8

fice in Chicago. He will be succeeded by Herbert Walker in the Pacific Coast branch.

It doesn't make a bit of difference whether you say "Smile, on a big seller" or "Smile On," a big seller, for both are right in connection with "Smile On," a standard song with popular appeal that is scoring a pronounced hit for the Thompson Music Co. of Boston.

Under the taking title of "The Harmony Shop" Charles Alberts, a music arranger of San Francisco, has opened an office in that city as a music publisher. The first number announced for release by the new concern is a song entitled "Do You Remember."

The Mummie Music Pub. Co. reports that "They Always Wear 'Em" is still wearing well in popularity, and that "When the Girl You Love Loves You" and "When I Take You for a Moonlight Stroll" are both going strong.

A new concern organized in Duluth, Minn., is the Starr Music Publishing Co., with "God's Masterpiece," "You've Been So Good to Me Dear, But I'm So Tired of It All" and "Y-a-w-n-i-n-g" as three of its first numbers. Guy R. Hallock is manager and treasurer, and Mrs. Emily Olsen is the secretary.

The threatened strike of the New York song writers against their publishers was "struck" by mutual agreement and the matter left to arbitration.

Jack Mills, Inc., will very shortly release a new song, "I Waited Till Dawn," the joint work of Arthur Seymour (who wrote "Rose") and George C. Mack. "Calling" and "I Lost My Heart to You" are two Mills numbers that are reported as big sellers in Portland, Oregon.

Jack Landau is back again to his old post on the New York staff of Irving Berlin, Inc. He has been singing with the Harry Bergman act.

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MUSICIAN AND MANAGER

UNDER caption of "Music and the Pictures," and starting with the premise that "managers should not try to become conductors," in an interesting article written for the *Music Picture News*, Mr. Charles D. Isaacs clearly outlines his reasons for the premise and places the "situation" fairly and squarely as that of a collaboration of mutual interests between musician and manager when producing and "playing the pictures." MELODY reprints Mr. Isaacs' article because of its broad interest.

If a manager is a musician that is one thing; but if he happens to be a manager with a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that over-zealous managers may reduce highly trained musicians to the state of defeated servants. Without question I could cite ten cases of theatres where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-follower

In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpolating singing and dancing numbers. Everything was going beautifully until the manager one day became intensely interested in the music. It was all right for him to be interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn't know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the musicalities of Rothafel, Riesenfeld et al, this manager now began to assume musical airs too. Into the program crept the line: "All music selected under personal supervision of" (mentioning the manager's name). The

manager switched the engaging of soloists from the musical director's office to his own, and the programs began to suffer. Pretty but voiceless singers were engaged; artful but inartistic dancers were billed. Then the music came to the manager's desk. In several months, the manager had been studying his trade papers, had been following regularly his more successful rivals and had digested inefficiently a great deal of musical talk. The things he started to shoot at his poor conductor were stupid and hurtful to business At first, the conductor stood his ground, argued, tried to persuade his manager of the fallacy of his attitude, but finally gave up. The fight was too strenuous, he was in the minority, his was the lesser voice—so he swallowed his wrath, waited upon the manager for orders and kept his ideas to himself, while he followed directions, with a half-sneer on his lips, which communicated itself to the musicians and their playing. Bad, very, very bad!

Now not for one moment would I have it thought that I advocate a differentiation between musician and manager. I think that the musician who simply goes ahead irrespective of his manager and the house policies, is unworthy. Conferences, discussions, unanimity of opinion are necessary at all times. House policies must be determined which cover the type and character of music desired, the standards to be sought. I have seen the pendulum swing the other way. I will agree that the manager is more likely than the musician to have his job at heart, that there are many players of instruments who think only of their violins, organs, etc., without having a general spirit of the whole ensemble of the film, music and box office in mind. I have observed musicians in theatres who would have been fired by me instantaneously! They were almost as bad as the musician in the theatre who was proud, who had taken a job in pictures because he was in bad circumstances, but who was dadblamed if he'd prostitute his intellect by looking at the screen. The musician who is doing the film industry a favor by "accepting" employment won't be with us very much longer. The musician who cannot realize that he is as much at home and in dignified surroundings—as dignified as any in the whole musical world, doesn't belong. He doesn't belong. Rauss mit him!

Nevertheless I would bear down on the point I seek to impress. Give the

musical leader a fair chance—give him a liberal free hand. Allow him to exercise his judgment, his musical experience. Permit him to call upon his memory, his acquaintanceship with musical masterpieces past and present. If he is worthy of his place, he is worthy of being responsible for the music. Hold him strictly responsible for it. That attitude will put him on his mettle.

After all when you come right down to it, who is better equipped to suggest the music and the musicians, and the soloists and the programs than the man who has given his life to it?

I am reminded of the story of the advertising writer. It seems that everybody knows more about writing advertisements than the man who has devoted himself to the study of such matters. Anybody who can string words together imagines he can set up an advertisement and anybody who can read feels himself capable of cutting, trimming, revising and generally mutilating a perfectly good piece of selling copy I remember some years ago when "The Exploits of Elaine" was the sensation of serial filmdom, that Arthur Brisbane wrote some advertisements. Now it must be admitted that Mr. Brisbane with his seventy-five thousand dollars a year salary (or is it one hundred thousand now?) can write editorials. But after William Randolph Hearst had compared Mr. Brisbane's advertising copy with the kind submitted by his then advertising copywriter (salary one hundred simoleons only per week), W. R. H. turned to Arthur Brisbane and said, mischievously, "I think you and I, Arthur, had better attend to our own business and leave advertisers to take care of their own salvation. You can't write ads, Arthur, and neither can I. But this boy can Go ahead, young man, with your series!" Pass to the advertising copy department —No thanks, that's alright, gentlemen, no thanks. I was the said hundred dollar advertising copy-writer and I've been waiting all these years to get the story into print!

Everybody who can whistle a note, who knows the difference between Yankee Doodle and the Funeral March of Chopin, believes himself capable of deciding the destinies of music for the film. Now I will change that statement. Not everybody. Because I've seen many managers who are ideal executives and inspirations for their musical conductors. I will tell you what they do—what is their procedure.

As soon as a feature picture is signed, a memorandum goes to the musician's office. The conductor keeps over his desk a large sheet which bears the current week's program, the coming week's, and the next and as far as he can go—sometimes four weeks ahead. The feature is written into its place, the comedy and the educational and any other

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light in playing well, winning applause from audiences and in pleasing their colleagues. Make them feel their importance—give them the freest hand you can in doing their work, so that they are on their honor, so that their best instincts are given an opportunity to soar, and then tell them when they do well And all will be as peace and honey in Arcadia.

Some little points in conclusion, points that don't amount to much in themselves, but do count in holding the good will and loyalty of the musicians:

Give the conductor an opportunity to make his entrance with lights upon him—so that the audience has a chance to applaud him. At the end of a number, give the orchestra a chance to take its applause before the lights go out. Once in a while, even allow the orchestra to take an encore.

In the advertising, run the name of the conductor. Get it on the billboards, into the publicity stories. Seek to create an atmosphere about the musician.

Allow the fellows of the orchestra to play a solo once in a while—if only once a season—make everybody feel he has a

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DO YOU KNOW?

(Continued from Page 21)

er "book of discipline" as being "doubtful diversions which squander time that should be otherwise employed."

That." All things come to him who waits." At last the amateur musician has been accorded a praiseworthy pat instead of the usual profanity punch. He is a dinner of the "Most Worshipful Company of Musicians" in London, in response to the toast on "Music." Lord Howard de Walden said: "The sad thing about the amateur musician is that there is not enough of him—he ought to be about 98% of the population." This speaker also claimed that it did not matter how infamously the amateur performed; that the worse he played the more modest he was likely to be, and that from bad amateurs were drawn the audiences to listen to good professionals. He further stated that the whole position of music was largely affected by this particular position of the amateur.

That: My times, under the guise of a laugh, your genuine humorist shoots shafts of horse-sense. In the April issue of the *Cosmopolitan*, Mr. George Ade, one of our best known American humorists, had a lot of fun with music and musicians that also had a lot of truth, albeit a little satirical, and all with the genuine Adean epigrammatic sparkle. Read this one for a little gem sparkler: "Be comforted by the reflection that all music is *good*." Or take this one: "Because you seek the drugging effects of ragtime, do not contradict those who claim, on an actual kick from the Boston Symphony Orchestra," Or this: "The cruel pity lavished by the bridge expert upon the mental defective, who fails to comprehend signals, is as naive compared with the devastating scorn which the Grieg fanatic visits upon the loyal followers of Irving Berlin."

And here is a veritable gem of wisdom diluted with a laugh: "The monthly issue of 'records,' the mechanical players, and the invading hosts of Chautauqua have carried a lot of real music into the most distant townships. The neighbors are becoming 'educated,' but they are still deathly afraid of the morbid genius who regards music as a secret cult instead of a general dispensation."

That: The gradual and grateful change in the music of a large number of dance orchestras from the cacophonous to the euphonic, i. e., from the blaring brass and cymbal crash to music more melodious and meritorious in which strings, saxophones, pianos and marimbas are now beginning to play a prominent part, is responsible for the introduction of instrumental innovations in some of the dance-music ensembles. One of these innovations is the B-flat bass saxophone, a new addition to the old sax family. Another is the rothophone, a sort of cross-bred instrument between a saxophone and oboe. Yet another one is a new type of slide trumpet, known as a "baby" trombone. The sarusophone (a double reed instrument) is also a recent innovation in the dance orchestras.

That: In D. W. Griffith's big show picture "Dream Street," adapted from one of the "Lime House Nights" stories by Thomas Burke, the music score for some of the most important situations in the film contains "The Marionette," composed by Felix Arndt. This theme or number is repeated six times during the progress of the picture, and by the time the show is over the audience knows "The Marionette" by heart.

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*A Frangosa March	Mario Costa	*Calcula	George L. Cobb	*East o' Sues	R. E. Hildreth	*Hang-Over Blues	Leo Gordon
*African Smile, An	Paul Eno	*Oriental Fox Trot	George L. Cobb	*Mare Orientale	Allen Taylor	*Jazz Fox Trot	Walter Rolfe
*After-Glow	George L. Cobb	*Call of the Woods	Thos. S. Allen	*Eat 'Em Alive	Allen Taylor	*Happy Hayseed	Walter Rolfe
A Tone Picture		Waltz		*Jazz Fox Trot		*Happy Jive	Lawrence B. O'Connor
*Aggravation Rag	George L. Cobb	*Cane Rush, The	Frank H. Grey	*Ebbing Tide	Walter Rolfe	Geisha Dance	
*Ah Sin	Walter Rolfe	*Carmenita	Valentine Abt	*Eloquence March, The	Valentine Abt	Hawaiian Sunset	George L. Cobb
*Eclectic Two-Step Novelty		*Chain of Daisies	A. J. Weidt	*Lyll d'Amour		*Heap o' Injun	Heary S. Sawyer
*Alhambra	George L. Cobb	*Chaos	George L. Cobb	*Excursion Party	Raymond Howe	Two-Step Intermezzo	Walter Rolfe
One-Step		*Cheops	George L. Cobb	*Expectancy	Norman Leigh	*Heart Murmurs	Walter Rolfe
*All for You	Lou G. Lee	*Egyptian Intermezzo (Two-Step)		*Fairy Flirtations	Victor G. Boehnlein	*Herc's Adrift	Eugene Ingraham
All-of-a-Kind	Frank E. Hersom	*Chicken Pickin's	Thos. S. Allen	*Fancette	E. Louise McVeigh	Valise Heistation	
*Ambassador, The	E. E. Bagley	*Chirp, Chirp	Chas. Frank	*Fair Conduites	George L. Cobb	*Height of Fashion	R. E. Hildreth
American Ace, The	R. E. Hildreth	*Chow Mein	Frank E. Hersom	*Fairy Flirtations	Victor G. Boehnlein	Duchess	George L. Cobb
March		A Chinese Episode	J. Ernest Philie	*Fanchette	R. E. Hildreth	*Herc's Howl	George L. Cobb
*Among the Flowers	Paul Eno	*Cloud Chime	George L. Cobb	*Fancies	George L. Cobb	One-Step	
Anita	Thos. S. Allen	*Columbia's Call	Bob Wyman	*Farmer Bonhomie	Fred Luscomb	*Hey! Mister Joshua	Lester W. Keith
Spanish Serenade		March		*Feeding the Kitty	George L. Cobb	Meister Schottische	Harry L. Alford
Antares	Max Dreyfus	*Commander, The	R. B. Hall	*Fightin' Strength	Thos. S. Allen	One-Step or Fox Trot	
*Assembly, The	Paul Eno	March and Two-Step		*Fly and the Star	Norman Leigh	*Hi Ho Hum	Wm. C. Isel
March and Two-Step		*Confetti	John Carver Allen	*Frog Frolic	George L. Cobb	Rag Fox Trot	Ernest Smith
*At the Matinee	Raymond Howe	Carnival Polka	George L. Cobb	*Fighting Strength	Thos. S. Allen	*Hoop-A-Rock	Thos. S. Allen
*At the Wedding	Chas. A. Young	*Cracked Ice Rag	George L. Cobb	*Flirt and the Star	Norman Leigh	Two-Step Novelty	
March		*Cradle of Liberty	Alfred E. Joy	*Flower Night, The	Norman Leigh	*Horse Marines, The	Thos. S. Allen
*Aurora	Arthur F. Kellogg	*Crystal Currents	Walter Rolfe	*Flight of the Birds	W. M. Rice	March and Two-Step	
Waltz		*Capit' Astory	Walter Rolfe	*Flower Night, The	Norman Leigh	*Idle Hours	Carl Paige Wood
*Avarice, The	James M. Fulton	Waltz		*Forever	Alessandro Onofri	*Idolizers, The	W. A. Corey
March and Two-Step		*Capit' Astory	Paul Eno	*For the Flag	J. Bodewalt Lampe	March and Two-Step	
*Baboon Bounce, The	George L. Cobb	*Daisy Dancel, The	Alessandro Onofri	*For the Flag	March and Two-Step	*In Bagdad	Norman Leigh
A Rag-Step Intermezzo		Schottische		*For the Flag	March and Two-Step	*Indian Savaga	Thos. S. Allen
*Ball des Fleurs	Arthur C. Morse	*Dance of the Daffodils	R. H. Lherwood	*Four Little Blackberries	Lawrence B. O'Connor	Characteristic March	
*Bantam Strut, The	Arthur C. Morse	Schottische		*Four Little Blackberries	Lawrence B. O'Connor	*Indomitable, The	James M. Fulton
A Rag-Step Intermezzo		*Dance of the Lunatics	Thos. S. Allen	*Fruit Litter	Lawrence B. O'Connor	March	
*Barbary	George L. Cobb	An Idiotic Baw		*Francine Hall and Half	Norman Leigh	*In Dreamy Dells	Walter Rolfe
Waltz		*Dance of the Morning Glories	Frank Wegman	*Frangipani	George L. Cobb	A Fairy Fantasy	
*Barn Dance	Ned West	Characteristic Dance		*Frog Frolic	George L. Cobb	In High Society	Eduard Holst
*Barnyard Gamboi	Paul Eno	Dance of the Blackberries	Frank Wegman	*Frogs Oriental Fox Trot	R. E. Hildreth	*Intermezzo Irlandais	Norman Leigh
*Barn Club Musings	Paul Eno	*Dance of the Skeletons	Thos. S. Allen	*Frogs Oriental Fox Trot	R. E. Hildreth	*In the Bazaar	Norman Leigh
Characteristic		Descriptive		*Frogs Oriental Fox Trot	R. E. Hildreth	*In the Jungle	J. W. Lerman
Beautiful Visions	Elizabeth Strong	*Dancing Doodles	R. E. Hildreth	*Frogs Oriental Fox Trot	R. E. Hildreth	Intermezzo	
Reverie		*Darker's Dream, The	Geo. L. Lansing	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
*Beauty's Dream	Lester W. Keith	Characteristic Barn Dance		*Frogs Oriental Fox Trot	R. E. Hildreth	Fox Trot	Ernest Smith
Waltz		*Darkies' Patrol	Geo. L. Lansing	*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	
*Bedouin, The	Edwin F. Kendall	*Daughter of the Sea	Otto M. Heiman	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
An Oriental Patrol		*Delection (Delight)	Walter Rolfe	*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	
*Behind the Hounds	Thos. S. Allen	*Dicey Dance, The	Geo. L. Lansing	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
March and Two-Step		*Dickie Dance	Geo. L. Lansing	*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	
*Belles of Seville	J. Bodewalt Lampe	*Dinner Rube, The	Thos. S. Allen	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
Waltz		Characteristic March		*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	
*Bells of Moscow	W. Aletier	*Dixie Twilight	Chas. L. Johnson	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
Maurkas		*Dolores	Neil Moret	*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	
*Bernuda Blues	Bernimie G. Clements	*Dream Dance	Carl Clayton	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
Fox Trot		*Dream Kisses	Walter Rolfe	*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	
*Ben (Descriptive)	Thos. S. Allen	*Dream Memories	Walter Rolfe	*Frogs Oriental Fox Trot	R. E. Hildreth	*Irish Confeetti	George L. Cobb
One-Step or Two-Step		*Dream of Spring, A	P. Hans Flath	*Frogs Oriental Fox Trot	R. E. Hildreth	March and Two-Step	

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*Ladder of Love.....George L. Cobb Waltz	*NC-4, The.....F. E. Bigelow March	*Russian Pony Rag.....Don Ramsey A Strachetere	*Tendre Amour.....Bernise G. Clements Serenade
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*Lazy Lake.....Geo. J. Philpot A Raggy Drag	*Odolique.....Frank H. Grey Valse Orientale	*Shadowgraphs.....Norman Leigh Scenes des Silhouettes	*True Blue.....W. D. Kenneth March and Two-Step
*League of Nations, The.....Joseph F. Wagner March	*Omeoni.....Sammy Powers One-Step or Two-Step	*Shepherd Lullaby.....Eduard Holst Reverie	*Turkish Tawel Rag.....Thos. S. Allen A Rub-Down
*L'Ermite (The Hermit).....R. Gruenwald Meditation	*On and On (Maypole Dance) Valentine Abt Two-Step and March	*Sighing Surf.....Bernise G. Clements Valse Classique	*Two Lovers, The.....P. Hans Flath Novelty
*Levee Land.....George L. Cobb One-Step or Two-Step	*On the Mill Dam.....A. A. Babb Galop	*Silent Love.....A. J. Weidt Waltzes	*U and I.....R. E. Hildreth Waltz
*Little Coquette.....P. Hans Flath Moroccan Characteristic	*On the Sky Line.....Walter Rolfe A Tone Picture	*Singing Susan.....Frank H. Grey Characteristic March	*Under Palm and Pine.....W. D. Kenneth March and Two-Step
*Looking 'Em Over.....Walter Rolfe One-Step or Two-Step	*Opals.....Leo Gordon Waltz	*Sissy Giggles.....Raymond Howe Characteristic March	*Under the Spell.....Thos. S. Allen Waltz
*Love Notes.....Frank E. Hersom Valse	*Panties for Thought.....Lou Blyn Waltz	*Sleepy Hollow.....Thos. S. Allen (A Dream in the Mountains) Idyll	*Venetian Beauty.....Walter Rolfe Caprice
*Love's Caresses.....R. E. Hildreth Waltz	*Papikana.....Leo Friedman One-Step or Two-Step	*Slim Pickin's.....Wm. C. Isel Fox Trot Rag	*Victorious Harvard.....Carl Paige Wood March and Two-Step
*Luella Waltz.....A. J. Weidt Waltz	*Parade of the Puppets.....Walter Rolfe Marche Comique	*Smiles and Frowns.....Walter Rolfe Valse Hestiation	*Virgin Islands.....Alton A. Adams March
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*Ma Mie.....Norman Leigh Chanson d'Amour	*Pastorale Ecossaise.....Frank E. Hersom March and Two-Step	*Social Lion, The.....R. E. Hildreth March and Two-Step	*Viscayan Belle, A.....Paul Eno Serenade Filipino
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*Mi Amada (My Beloved).....Norman Leigh Danza de la Manola	*Powder and Perfume.....J. Frank Devine Fox Trot	*Spying Cupid.....Walter Rolfe Waltz	*Yo Te Amo (I Love You).....Walter Rolfe Tango Argentino
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