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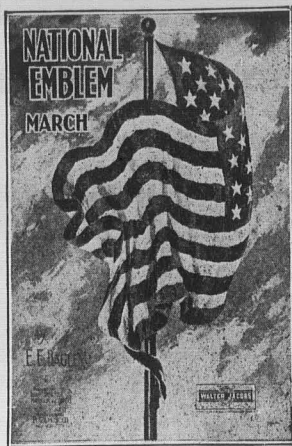
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Peeps at the Publishers



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."

With the permission of John Golden, and a dedication to Frank Bacon, the star in the play "Lightnin'," Leon De Costa (connected with the T. B. Harms Co.) has written a new song named for the play. The probabilities are that "Lightnin'" will strike in many places when the "plugging storm" breaks.

Raymond Walker, song composer, will shortly begin publishing his own compositions under the name of the Ed Raymond Music Co. He was formerly associated with Irving Berlin, Inc.

"I'm Missin' Mammy's Kissin'" is achieving a smacking popularity all up and down the Pacific coast among amateur and professional entertainers.

A new firm that is soon to open offices in New York City is the Popular Music Corporation, organized by Thomas Payton, well-known in sheet-music publishing circles and former New York representative of the Forster Music Co. of Chicago.

Waterson, Berlin & Snyder announce a cut of five cents on their thirty cent publications. The cut went into effect in Chicago during the last week in May.

"Emaline" will soon be singing for Jerome H. Remick & Co. in a big publicity push in her name. "She" is a George Little and Jimmie McHugh song originally exploited by George Friedman and lately secured by Remick.

"Okoboji Waltz," with a scenic cover showing Lake Okoboji, a northern Iowa lake resort, is selling well enough to induce the Edison Company to reproduce it on records.

Listen, and pretty soon you'll hear "Listening." This is a song that listened well to the Forster Music Publishing Co. of Chicago, who have secured it from Ted Garton of Boston and have started a publicity punch with it.

The Triangle Music Co. have just released a novelty one-step song by Dave Ringle, entitled "In Your Eyes." Other popular numbers of this publishing house are "Down on the Farm," "Spread Yo' Stuff" and "President Harding March."

Beginning in Washington, D. C., the Riviera Music Co. of Chicago will inaugurate an eighteen-city campaign for its latest song release, "There'll Come a Time." Big window displays by the dealers, big playing by the leading orchestras and big feature ads in the Washington Times will be the principal factors in the Capital City campaign.

Continued on Page 3

Latest

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- Waltz
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- Fox Trot
- *Castilian Beauty.....Gerald Frazee
- Spanish Serenade
- Dixie Doin's.....Norman Leigh
- One-Step
- *Drift and Dream.....R. E. Hildreth
- Romance
- Drifting Moonbeams.....Bernisne G. Clements
- Waltz
- Dust 'Em Off.....George L. Cobb
- Rag
- *Eskimo Shivers.....Frank E. Hersom
- Fox Trot
- Fireside Thoughts.....Gerald Frazee
- 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 Sheik'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
- Mazette.....Thos. S. Aiken
- A Gypsy Idyl
- Meteor Rag.....Arthur C. Morse
- My Senorita.....Frank E. Hersom
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- Intermezzo

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Editorial

A TROMBONE CHOIR

"The best sort of music is what it should be—sacred; the next best, the military, has fallen to the lot of the devil.—Coleridge.

IT is not so very long ago in this country—at least, not in New England where the tercentenary of the landing of the Pilgrims is being celebrated with civic pomp and pageantry this month (July) down at old Plymouth in Massachusetts—when music was not tolerated in the church and all other forms of music were supposed to be merely a tonal disguise of him with the cloven hoof and fish-hook tail, while instruments of music in any form (say fiddles or "slide-horns") were tabu to sacred or church service as being direct emissaries of the devil, even if not the personal presence of the "old boy" himself. Today, however, all of this is changed. America now recognizes all good music (both sacred and secular) as being from an inspiration not born of brimstone, not even that of the military, while music for the sanctuary and sacrament is considered complete in its highest form only when augmented by instruments of all kinds. And what could be more gloriously impelling, more soul compelling or more spiritually uplifting than a great choir of trombones when played under the inspiration of Community Service in Music?

We hear much in these days of "community service in music"—virtually, mutual music service for uniting humanity. Yet many are they who fail to realize the full breadth and strength and fast-increasing scope which this same community service is obtaining over the people of this country, who fail to grasp the fact of its rapidly developing popularity—another meaning for the word "universal." Community singing and community playing are fast becoming "popular," and with a popularity which is forging connecting links between the people as great communities that in time may mean universal unification—all in and under the great name of MUSIC.

Nor is the popularity of community music wholly confined to the secular. The churches are beginning to realize as never before that their organization is but another form of "community," and instead of being as formerly an affair of more or less "close communion" for the elect, the Church in general (at least, that portion which has "seen a great light" shining) is rapidly developing into a vast community of broader service—a community and service which is more firmly cementing the sacred and secular, and which is made more complete by the broader and fuller entrance of music into its working. For this music it now has its great organs, its solo and augmenting instruments and its vocal choirs, yet seldom do we hear of so inspiring an aid to the service of

music, either in the sacred or the secular, as that of a solo choir of trombones.

MELODY is indebted to Mr. Bertrand Brown, of the Community Service of New York City, for the following brief yet interesting story of a great Trombone Choir.

One of the most interesting and unique features of the recent Bach Festival held in Bethlehem, Pennsylvania, was the Trombone Choir which as a voice of the Moravian people has for several generations ushered in the annual concert. The choir has had an unbroken connection with Bethlehem's history since 1754. An interesting legend about it is to the effect that one Easter morning in colonial days its playing at daybreak averted an attack from hostile Indians who were lurking in the nearby woods and interpreted it as music of the Great Spirit.

Under the leadership of Augustus H. Leibert, who for fifty years has directed the trombone choir, the members have never failed to inspire their large audiences. From the ivy-covered tower of the Gothic church on the campus of Lehigh University the trombone players render the Bach chorales to the enchantment of hundreds every year. This year's opening program included "Arise, My Spirit, Bless the Day," "Jesus, Thyself to Us Reveal," "Call, Jehovah, Thy Salvation," and "See, Redemption Long Expected."

Representing all groups of the community, the Trombone Choir, like the great Festival Choir, is an example of the development of community music in almost ideal form. Through it this old Moravian community gives utterance to the same kind of musical faith which has been found by the music organizers of Community Service to exist in many cities and towns throughout the land. It is only a shining example of what may be accomplished in other communities, under the inspiration of the right leaders and the joyful co-operation of those interested in instrumental music. A trombone choir is obtainable in almost any musically-minded town, and may be the auspicious beginning of something as large and as permanent as the Bach Festival.

THE MUSIC BOX

I have a little music-box beneath a lid of glass,
With prickly points strewn thick upon its cylinder of brass;
And when I wind it up it plays in sweet metallic key,
Its trickling scales and tinkling trills with tuneful melody.

High treble notes in triplets peal like chimes of silver bells,
Or sparkling water dripping over stones in mossy dells.
But ere the twinkling tune is done, a lilting note it drops,
Then slower tinkles, hesitates, and halting—halting—stops.

—Grace Irene Carroll

Why the Piano Doesn't Stay in Tune

By Emmett Campbell Hall

"HERE comes another one," the piano dealer sighed as a woman entered the store with an expression of annoyance marring her pretty face. He shivered, not with apprehension but because of the unseasonable coldness of the day, and went forward to meet the irate customer.

"That piano you sold me only last week," the woman declared indignantly, "is all out of tune already! I expect to have some friends in this evening, and I intended to play for them, but it will be quite impossible with my piano in the condition it is. And it was quite right yesterday. I wish you to send a tuner around at once!"

"I suppose," the dealer said, with a smile somewhat spoiled by the inclination of his teeth to chatter, "that this cold snap has caught you without a fire in the furnace, Mrs. Brown, as is the case with most people?"

"Yes," the customer responded, "but I will have a fire this afternoon and it will be pleasant enough by evening. But that has nothing to do with my piano," she added, as one who is determined not to be diverted from the main issue.

"Oh, yes, it has everything to do with it," he assured her. "I give you my word that your instrument will be in perfect tune this evening, if by the middle of the afternoon the temperature of the room in which it stands is up to say seventy-five degrees. If I had the instrument re-tuned this morning it would be hopelessly out of tune this evening."

"Well, I don't understand how it is to come about, but if you are quite positive—" the customer responded.

"Quite positive, madam," she was assured. "You can depend upon it."

When the woman had departed the dealer turned back to the friend who had dropped in hoping to find a warm place.

"That is the tenth one this morning," he laughed. "She was very mild, but several have been on the war-path and not so easily reassured."

"Seems to me that you are laying up trouble for yourself," the friend commented. "Wouldn't it have been simpler to send out your tuners and have their instruments adjusted than to try to bluff them? Of course, if that woman's piano is out of tune it will stay out until a tuner fixes it."

"Not at all!" the dealer declared emphatically. "The whole trouble is in this cold snap. There isn't a piano on this floor that is in tune this morning, and I certainly hope no prospective customer will come in. Temperature is a mighty important factor in my business."

"Of course, from a strictly scientific view-point, it would be impossible to keep a piano, under normal conditions of use, absolutely in tune for any length of time at all, though for practical purposes it may be kept so. Many a piano tuner has been accused of bad work when his only fault was lack of judgment and there was no lack of skill on his part."

"To most musicians 'mechanical' is a horrible word, but, as a matter of fact, a piano must be considered from a strictly mechanical point of view. It really is a wonderful piece of mechanism, you know, of infinitely delicate adjustment, and is, as we have it today, the result of centuries of inventive effort. But there are certain limitations which invention has not and never will be able to overcome, because they are natural results of the qualities of the material from which the instrument is made."

"What occurs when a note of a piano goes out of tune is, the pins to which the ends of the wires are attached 'give' slightly, the tension of the wire is thereby lessened, and the pitch of the note is thereby lowered. Or the frame in which the pins are set may alter its shape slightly, which relaxes or tightens the wires. But in a great number of cases there is nothing whatever the matter with the piano—the whole trou-

ble is in the temperature. Temperature affects the tone of a piano in the following manner:

"Piano wires are not all the same length, but are shorter and shorter as we pass from the lower notes to the higher ones. Now, when steel, of which most of the wires are made, is raised in temperature it expands; therefore, when the temperature rises, each inch of the wires becomes longer by the same amount, and, therefore, the total elongation of a wire twenty inches long will be four times the total elongation of a wire five inches long; consequently, the lower notes, having the longer wires, are lowered far more in proportion than the higher notes, and the piano is out of tune. On the other hand, a low temperature causes the wires to contract, the total contraction of the longer wires being, of course, greater than that of the shorter ones, and the lower notes will become more sharpened than the higher ones, which also throws the instrument out of tune."

"Obviously, then, extremes of temperature must throw any piano temporarily out of tune, regardless of the excellence of the instrument or how expertly or how recently it may have been tuned, and an 'extreme' of temperature in this connection is any considerable variation from the temperature that existed at the time the piano was tuned. Consequently, a piano should be tuned only when the temperature is as near the average temperature to which the instrument will be exposed as is practicable. These facts explain why a piano may be off-tone at times and in perfect tone at other times. The instrument of the woman who was in here just now was tuned during the recent warm weather, and will be all right when the temperature again approximates that which existed at that time."

"Many persons believe that the playing of discords will throw a piano out of tune, but that is a fallacy. Whether discords or concords are played, each individual wire always gives the same number of vibrations per second. Broadly speaking, discords are played by persons who are not skilled pianists and who are more likely therefore to ill-treat the instrument by thumping, etc., which would tend to put it out of tune, but the same thumping would have the same effect if concords were being played. While discords do not harm a piano, they do not have the same improving influence that concords have, for a discord causes the sound-board to vibrate in a manner that it will be called upon to do in the actual performance of some composition, whereas the discords will exercise the sound-board in some other manner."

"If two pianos were played an equal number of hours over a term of years, there being played on one only discords and on the other concords, at the end of the period the instrument on which the concords had been played would be mellowed and improved in tone, while that on which the discords had been played would not have changed in tone at all, so far as the tones of any concord or composition that might then be played upon it are concerned. The attempt to mellow violins by mechanical playing devices has been a failure for just the reason given. The constant repetition of single notes has no constructive effect at all."

"All of which gives me an idea," the visitor announced. "I think I will invent a piano with a built-in electric refrigerating device and an electric heater, with a thermostat control, so that the temperature inside the case will be at all times automatically maintained at exactly the same degree, irrespective of the weather."

"Hum! That isn't such a bad idea, at that, even if you were only trying to be funny," the dealer declared, and then hurried forward to meet a pretty girl who entered the store with a music roll in her hand and wrath in her eyes.

New Life, New Music

By Frederic W. Burry

TO be old is to be passé—on the way to the "forgotten." It is not a matter of years—for mere Time, as Einstein has shown us, is a relative affair, really and scientifically just another "mode" of Space—the long-sought "fourth dimension." Perhaps that is why so many musicians have been notoriously shy of this same angle or measure called Time.

To be and keep young, then, is to be up-to-date, constantly changing, in the fashion, dynamic rather than static—to be among the "keep moving" fraternity.

And truly this youthfulness, so independent of mere years, calls for *expression*. For the expenditure of its energy. For new forms of art.

"The more you waste, the more you make," says Sandow the strong man. That is to say Exercise begets Power—drawn from the infinite store-house within. Of course, there must be limitations—which, however, are surmounted one by one.

Everything has its day. Success comes to him that giveth the public what it wants—who helps it to lose itself, forget—in other words, dispel human proneness to be fretful and discouraged, serious and selfish.

Surely music does this. Constant new pieces—always something new. But you say: We cannot put aside the old masters and their works. Ah, my friend, the immortals and their creations transcend evanescence—they are always young, always up-to-date—in their wonderful *chef d'oeuvre* are stored up endless material, fragments of which are continually being utilized and remodelled into new pieces of modern popular music, more or less unconsciously by students of today.

"There is nothing new under the sun." Possibly so, but there are new *arrangements*. Like a kaleidoscope, the few limited notes of the scale are sorted into a myriad beautiful forms—each sound, we are told, just a certain number of vibrations.

Nothing more? Oh, yes. Vibrations, it is true. But within and around and beyond and interpenetrating the number of waves that make up the sound, there is the spirit of beauty, the subtle element we call *soul*.

Life is not only "mechanism." Music is often, sad to say, turned into a mechanical performance. You have a great deal of this variety at the so-called "recitals." Dull they generally are—only a few tuneful pieces standing out,

these invariably bringing much applause, the rest listened to with pretended interest, or possibly admired on account of the display of technique.

Many recent compositions suffer and make us suffer with an inherent lack of melody. Indeed, composers pride themselves on this. It is called intellectual, supposed to teach you something, or so act on the nerves that even actual lachrymosal secretions are brought to the surface, much as canines are disturbed as their delicate ears are assailed by unfamiliar sounds.

This is considered very clever—so classical, you know. And not only melody is consigned far into the background, but harmony also. Thus we have music without structure or form. Radical music, chaotic, anarchic, admittedly designed not to please—nothing so plebeian. Melody (or horizontal music) and harmony (perpendicular) both pushed aside; key, form, theme—the more remote from anything conventional or customary, the greater the portrayal of art!

So do those who try to be ultra original excuse their grotesque performances.

This is not decrying the New, by any means. But it is objecting to the premature and hybrid conceptions set forth in defiance of any standards.

Whatever is new must be the extension or elaboration of that which has gone before. The "new" is only the "old" in different vesture. Revolution in music as in all else is distasteful when carried too far—the results cannot live.

Yes, all along the line you have got to please. Pleasure is Nature's signature of approval. Happiness is the goal—though at times calling for passing pain as the means or "necessary evil."

So let us have comforting music. Let it be a help to lighten the too heavy burdens placed upon our shoulders in these strenuous days of transitional situations and conditions.

A friend told me that after a concert he had attended the very highly classical music affected his sensitive nature so that he had to rush out and get a glass of whiskey as a counteractive agency. Of course, that was a long time ago. And it may have been only an excuse.

Since all such ways of relief are nowadays quite done away with, will the kind directors of the *musicales* please see that the programs contain a fair measure of melodious music as well as all those old fugues and numbers and opuses and preludes and such things?

"JEZZ"

Th'older I git ter be the more I set an' s'losophize on humin natur, an' the more plainer I kin see that whut's red razzb'ries fer wun may be wuss'n green goozb'ries fer sum wun elst, an' thet's my idee on this ere jezz bizniss that ev'ry wun's takin' er crack at. Now I've jest put in a hull week down ter the Meetin' place where jezz rampages, 'thout hevin' an' erbout ev'ry night I tuk in sum o' them jezz orkistrays our chu'ch parson hes preetched so consarnedly aginst mor'n wunst, an' which same don't fit my idee uv a fittin' tex' fer a sarmun. Ter my mind an' way o' thinkin' jezz orkistrays iz awl right so fur's they go an' fer them ez likes 'em, but fer stiddy feddin' I'm willin' ter 'low thet jezz don't last out with ye same's th' old straight-runnin' tunes with reel tune in 'em duz. No sirree!

"Whut makes us hev 'em?" yells parson, rallin' aginst the jezz orkistrays, an' ain't nobuddy ez kin tell him "whut." But, ez I've jest sed, it's a case o' berries iz

berries awl 'cording ter how ye senses sour an' sweet, an' I further opine yer might's well 'spect a tree-tud ter look like a kernerry er a nightingull ez ter look fer mewzishuners with a strong leanin' fer jezz in 'em ter play "Hum, Sweet Hum" like a meetin' house merlodeon, an' I 'spose they've got ter git a livin' sum way er 'nuther same's the rest on us. Howsumdever, it jest nach'ly follers thet ef yer don't like jezz yer ain't obleeged ter hang 'round where 'tis an' lissun on't, fer ef so's a man's old enuf an' big enuf ter git ter Noo Yawk, er enny other place where jezz rampages, 'thout hevin' a gardeen tacked on his cot-tails, then theer ain't no jezz strings hitched ter no-buddy ez kin be yanked by nobuddy elst, ef so's yer don't want 'em yanked, an' thet's bony-fidy s'losofy. No sirree! yer ain't drawn in ennywheres by ennybuddy ter lissun ter jezz. Yer hev ter pay ter git in.

Between me'n you an' the tu'npike, arter I'd pinned parson down ter punkins t'other day, he owned up fair ez how he ain't never heered no jezz fer himself, but hez tuk'n it awl on sumbuddy's sez-so,

which iz jest whut appul off'n a woman an' when he tuk the appul off'n a woman an' et it ter pleeze her an' jest bekuz she sez it's good, an' also mebbe ter dodge a heller'loo right in his own appul orchud. Thet ain't no sort o' kind o' s'losofy enny way's yer look on't, an' it's jest the same with jezz. Tryin' t' lissun ter ev'rybuddy don't git yer down to punkin seed with nobuddy. Yer hev ter be yer own jedje appul. Figgerin' it awl up an' not countin' the punkin seeds in a squash, it adds ter this. Jezz tunes, which air dinged lively, ain't hanker'd fer by sum, no mor'n sum don't hanker fer chu'ch tunes, which mostly air danged sollum, but from a stan' p'int o' hearin' on't myself fer a hull week, an' I didn't hev ter ef I didn't want ter. I s'losofize it this way. Ef it's the reel thing tuned up by reel mewzishuners in the reel way, jezz duz slap a right smart lot o' gimp in yer an' makes yer fergit yer trubbls ef so's yer hev enny trubbls ter fergit, which iz mor'n sum preetchin' duz b'gosh! an' between me'n you an' a brindle bull-pup thet's slap-down s'losofy. (From Abner Appleberry's "Stump-S'losofy.")

The Appeal of Music

By John J. Birch, Pd. B.

WHEN poetry is held to be only a study of words; painting only a display of colors; sculpturing a delineation of form and music a production of sounds, a very narrow view of art is taken. But rather it is in the appeal which art makes that the higher qualities and true evaluations are brought out. This is especially true of music.

It would be quite impossible to enumerate the reasons why any particular selection would appeal to an individual; for, if such could be done, music would be reduced to a mathematical formula and it would be good or bad as it satisfied the equation. The appeal, however, bears a relation to several factors. In the majority of cases it is the melody, which when conducive to our mood seeks to further it. When one is in a dejected mood, or when the world and its affairs seem to impinge upon us, a low, basic sombre-toned selection augments our feelings and as a result is pleasing. The reverse of this in moments of dejection would be jarring. At times when we are joyful—when our vivacity is pouring out—the light, airy music gives us a quickening of life which is agreeable. As the old adage states: "There is a time for work and a time for play," so it well might be said: "There is music for sadness and music for joy."

However, it is very true that music can and does change our moods. With this in mind, it is formed to do this very thing. When a band is marching down the street playing some lively march, one is instinctively filled with a martial spirit. There are operas so pathetic in places as to fill the eyes with tears, while in other livelier themes we are in sympathy with the portrayal of life and happiness. Our feelings or our moods can be changed seemingly at will, except in extreme cases where the personal equation is supreme. One could scarcely laugh at a funeral, even though lively music were played. The reverse is also true. At a garden fête or party one would not be expected to cry were a sad or pathetic selection rendered.

The rhythm of a piece has a strong tendency to please or displease, depending on the individual. There are those who enjoy the slow, pronounced beat of the waltz, and when such is heard there is a sense of pleasure. Others find special enjoyment in the rhythm of the march. Perhaps the pronounced time is to be enjoyed by those who dance or march, for the reason that they have been so accustomed to some particular time that it has become familiar, and in consequence built up a pleasurable habit thereabout.

Again, there are individuals who enjoy only certain instruments, and selections played on others become displeasurable. It is here that the sensibilities come in; for it is true that each person, due to the construction of the ear, has a preference

for certain sounds. For some the music of the bass drum or trombone is absolute agony, while others do not enjoy the high pitched violin or the treble of the piano. One particular instrument may be a source of great rest and enjoyment and, in consequence, those persons have a decided preference for arrangements of others which produce a similar sound. Certain combinations produce vibrations or tones which are unlike any one, and in consequence it is this which in some cases becomes enjoyable. Other selections have superior tonal qualities which make them pleasing.

One of the strongest appeals of music is its ability to set the imaginative faculties at work. There is scarcely a person who has not been transported to far away places or basked under softly colored skies by the influence of some particular piece upon the imagination. Music seems to have the power of leading us away to live in the realm of fancy. When one hears the soft pleading notes of the ukulele or guitar, fancies of low-lying South Sea islands, with their tall trees and moonlit nights, are builded by the imagination. By no means is this universal, but to those whose fancy or imagination is at all constructive, such is the case. In close connection with this is the fact that music will recall scenes of the past. Very often, after having heard a piece of music, one will recite the occasion upon which it was heard before. Were it associated with joyful conditions and happy remembrances, it will become highly pleasurable because of the relation with the past.

The mechanism of the piece often has a decided effect upon our likes and dislikes. When notes are repeated in the same key to bear the melody, or in a different key, the effect produced has a tendency to have an air about it which seems to linger and in turn become agreeable. There are some pieces, parts of which seem to be discord upon discord, but very often throughout the composition, melodious climaxes are reached and one is held in expectancy. Such an arrangement is often pleasing, due perhaps to the expectancy and repetition of the melody.

Habit also has a pronounced effect upon our likes and dislikes. A composition of Wagner or Handel would be utterly unappreciated by an Indian or Chinaman, while their music would be a series of noises to a more cultured people. The Scotch bagpipes are enjoyed for a time, but upon repeatedly hearing them they would soon become disagreeable.

There are undoubtedly many more reasons why music makes its appeal. For some it is for one reason, and for others an entirely different one. Certain pieces seem to be pleasing to us, yet upon analysis one cannot say why they are so. There is a peculiar linking up of our sensibilities which is seemingly unexplainable.

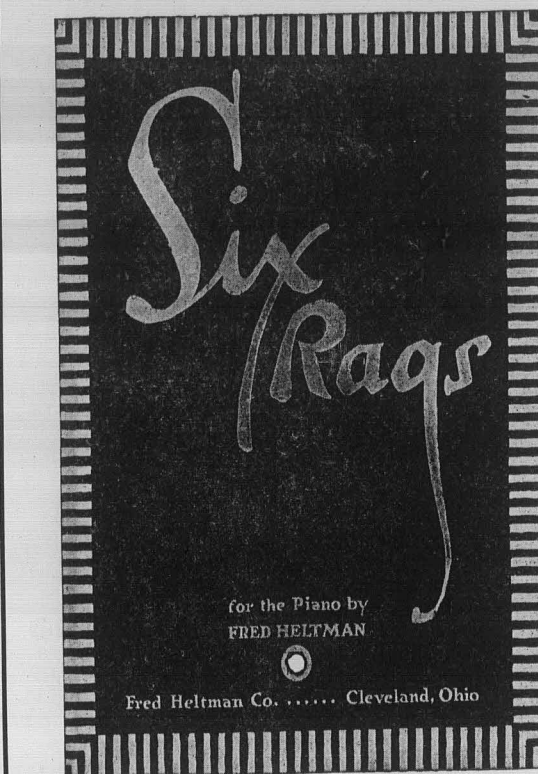
Consider the Dance Orchestra Leader

By Harry E. Farnham

HAVE you ever given a thought to the leader of the popular dance orchestra? Not the man who leads the head-liners, the recognized master, but the thousand and one others who, with their orchestras, furnish alike the large city and the small town with that compelling, life-enjoying element—dance music. Did you ever stop to think of him as being as much a public servant as a mayor? He is. Just as the mayor is elected by popular approval so is the leader elected, both by popular approval and the divine

right of fitness. He is paid by the public and works for the enjoyment of the public and he knows his job.

He has an organization back of him, too; helpers whom he has picked carefully; men who are attuned to his views and enjoy their work. You surely have danced to their music somewhere. Perhaps you noticed the perfect rhythm and harmonic coordination; marvelled at it, and yet did not realize that what you heard for one evening was the result of many hours of intense practice. That rhythmic quality,



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those indefinable shadings, from the sweetest pianissimo to the grandest fortissimo, meant hours of hard work to the orchestra members and the leader—especially the leader.

You did not hear the dance selection as it was really written. What caressed your ears was the selection AFTER it had been played over and over again; after the non-essentials had been cast out; after a particular style of playing had been decided upon. That was what you heard—the finished product. The true melody was not missing. Oh, no. It was there, stronger and more balanced than in the original score. Those variations which you heard, those lively syncopated embellishments, all in perfect time, which made you wonder and then smile in ecstasy, even to the unique "break" at the end—they were all put there to give you one evening of pleasure. And the style of playing was all contingent on the leader. He has an uncanny knowledge of what the public wants. For a week the same style may be observed on a particular dance selection and then changed on the spur of the moment because he had sensed a certain monotonous regularity or similarity in the playing. It is his nemesis, this monotony. It haunts him and he shuns it as a plague. He wants originality—all the time. By his uncanny intuition he senses the need of a change and does his best to supply it.

The banjo must not beford the melody; the drummer must have that "just right" tone to his instruments; the trombone's slide must hold that groaning quality without losing the harmony of the selection; the saxophone must not top the instrument carrying the air when it does not officiate in that capacity itself, and the violin must be on the alert either to wail or sing in joy. They are all contingent on the whim of

the leader. The entire effect must be balanced—MUST be balanced. It is the leader's job to see that it IS balanced.

The score as it is written only provides a basis for him to build around, much like the iron core in the sculptor's statue. It is there, solid and substantial, but the material built around it is plastic and shapes to the will of the sculptor. So does the leader from his written score build up his effects, his unique instrumental combinations and harmonizing side issues which put so much life and vivacity into the dance music of today. To do this, to gain the approval of the public he serves, he must be a past master in the art of intuition. And he is. The sprightly tone color (the grand opera critic would call it by another name, yet, nevertheless it is just that), the whole lively effect from the soft, organ-like brass passages to the wailing, shrilling saxophone jazz, is the brain child of the leader. He is as proud of it as an author who has written a masterpiece. And why shouldn't he be—his own personality radiates from it.

You'll find him in the most out-of-the-way places. The monetary benefit he derives gives him not half as much pleasure as the pure fun and enjoyment of sprinkling his lilted melodies around the country for the edification of the people. He is a worker and an idealist combined. Through him this country has become known as a music-loving nation—perhaps a jazz-loving nation. His is an art as much as the designing of a beautiful piece of architecture. Given the materials he moulds them to his own style—a style tempered by an understanding of what the public wants.

This is the leader. Long may he reign.

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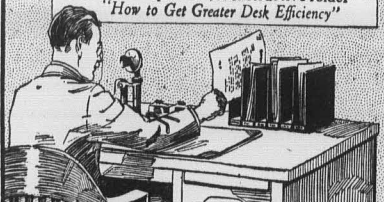
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MELODY

PEEPS AT THE PUBLISHERS

Continued from Page 2

Ella Retford is a clever little lady artist from the English vaudeville stage, who recently visited America and at the Palace Theatre sang for the first time on any stage in any country. Jerome and Schwartz's "Molly on a Trolley," a Witmark and Sons production. This charming little vaudevilian has just sailed again for home, and will take with her from the Witmark catalog the "Molly" song, "I'll Sing You a Song About Dear Old Dixieland" and "Fiddle Up," all for their first introduction to English audiences. The songs will be handled by the Witmark London representative, B. Feldman & Co.

Remick numbers that have been going big, are still going, and likely to keep on going, are "Ain't We Got Fun," "Just Keep a Thought for Me," "Now I Lay Me Down to Sleep" and "Tea Leaves."

In the whole sheet-music trade, "beyond a possible probable shadow of doubt" there is no more popular publicity promoter than Phil Ponce, sales manager for Jack Mills, Inc. He's that kind of a man-manager who readily recalls and uses the first name of every customer and acquaintance, either a man or a woman and whether syndicate-store manager, large or small dealer or the head clerk.

"Hawaiian Skies," "Nobody's Rose," "Peggy O'Neill," "Nestle in Your Daddy's Arms," "Two Sweet Lips" and "Vamping Rose" are six songs from the Leo Feist catalog that look like six successes.

It is reported that "Cherie," the new song recently released by Leo Feist, Inc., has scored one of the biggest hits on record. It is one of the biggest sellers in the Feist catalog of big sellers, and is being featured by the best singers. And "Cherie" is only six weeks old!

The Robert Norton Co. of New York, now conducting a compelling campaign with their song "Pooling Me," might not claim that a rose could be a flower and a busy bee at the same time, but probably would admit to having picked a busy-bee bloom when they picked Miss Evelyn Rose as a publicity manager. Along her specific lines Miss Rose is one of the busiest bodies in a busy business. Energetic and tireless in uniting business with pleasure, as a manager she manages to keep in closest touch with dance and dancing both in the city and at shore resorts.

M. Witmark & Sons seem to have an almost uncanny prescience in "picking the winners" in music scores. They are the publishers of the music of three big productions now running on Broadway, their latest "picking" in this line being "Princess Virtue," a new musical comedy that is playing at the Central Theatre, and the work of B. C. Hillman (composer of "Buddies" of war fame) and Gitz Rice (composer of "Dear Old Pal of Mine"). The big musical hit of the show seems to be "Life Is All Sunshine with You," yet "Dear Sweet Eyes," "There's Something Irresistible About Me," "A Tiny Home for Two," "Smoke Rings," "Red Riding Hood," "Toddlers Along," "Voices of Youth," "When I Meet Love" and "Princess Virtue" (the thematic number and a delightful waltz) are all numbers that will run close on the heels of the "hit" as song successes.

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PIANO

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Miss Innocence

Allegretto grazioso

NOVELETTE

C. FRED'K CLARK

PIANO

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TRIO

MELODY

delicato
mp
molto meno
f
L.H.
fz ff

MELODY

À Jeanette

CHANSON d'AMOUR

NORMAN LEIGH

Moderato amoroso e ben sentito

PIANO

mf

cresc.

f

mf melodia ben marcato

cresc.

f

mf

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MELODY

Più mosso



MELODY

Tempo I



MELODY

Square and Compass

MARCH

GEORGE L. COBB

PIANO

Piano accompaniment for 'Square and Compass'. The score consists of five systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The first system begins with a forte (ff) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a forte (f) dynamic. The fourth system includes a mezzo-forte (mf) dynamic. The fifth system includes a forte (f) dynamic and a fortissimo (ff) dynamic. The piece concludes with a final fortissimo (ff) chord.

MELODY

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Melody and Trio sections for 'Square and Compass'. The score consists of three systems of grand staves. The first system is the main melody, marked with a forte (ff) dynamic. The second system is the Trio section, marked with a forte (ff) dynamic. The third system is the Melody section, marked with a mezzo-forte (mf) dynamic. The key signature is B-flat major (two flats). The time signature is 4/4. The piece concludes with a final fortissimo (ff) chord.

MELODY

D.S. al

MELODY

DO YOU KNOW?

That: Napoleon, the world's greatest exemplification of the passion for military glory and conquest, once said: "Of all the liberal arts, music has the greatest influence over the passions."

That: The season at Atlantic City is driving at full tilt with men, matrons, maids and much music. Some of the popular leaders whose orchestras are venting and vending vacation music with a vengeance are Jesse Gunther at the Breakers Hotel, Bob Lehman at the Steel Pier dance hall, Nick Nichols at the Garden Pier, Bert Estlow at the Blackstone Cafe and Charles Strickland at the Million Dollar Pier with Young's Orchestra, which now boasts a beautiful stand and a "grand" (piano). The music hit of the season seems to be "Mazie," a delightfully tuneful musical maiden, to whom these leaders are "ho-wing" and "bow-ing" with grace and great gusto. As a record rendering, 'tis said that on Easter Sunday last Strickland's men played "Mazie" for no less than forty minutes at one playing.

That: A Boston man, who recently underwent a surgical operation, refused an anesthetic and deadened the sense of pain by playing a mouth-organ while the cutting was going on.

That: John D. Rockefeller celebrated his 32d birthday by having a band of musicians sent up to Pocantico Hills and listening to its music for two hours. Ernest Williams played a fantasia for cornet, "The Volunteer," of which the venerable "John D." demanded two repetitions and then declared that "A musician is a gift from God."

That: Gen. Charles G. Dawes, a brigadier-general in the A. E. F. of the world war and Chief of the Budget Bureau at Washington, is a Dawes who "draws." He not only draws a volume of violent vituperation against certain men and uncertain means in no uncertain manner, but also draws an able violin bow that is noticeable and notable, and draws notes on paper for other violin bows which draws the attention of a violinist as great as Fritz Kreisler to his latest published composition—"Melody in A Major" for violin, which the great virtuoso selected for concert repertoire without knowing who was its composer.

That: "Irene," the musical comedy that opened at the Vanderbilt Theatre in New York on November 18, 1920, scored 601 consecutive performances up to and including April 16th.

That: The latest novelty in London club life is what might be called "active" reading rooms. A number of the most select clubs have installed their own private film machines and news films are shown daily. One well known club has arranged to show the "Pathe News," an innovation which promises to become popular.

That: A musical amalgam of helmets and helicons, brass-buttons and baritones and basses, clubs and cymbals, "cops" and cornets, police and piccolos and pitch—in toto, a union of law and "lips"—is on foot in Chicago. Simmered down to "billies," blue-coats and baton, a mammoth police band is in process of formation in the "windy city," the playing personnel of which will be composed wholly of members from the law and order enforcers. Major John Bauder is in charge of the assembling and organizing of any policemen who have ever played as either professionals or amateurs. Albert

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

JUST BECAUSE I am
AN ORCHESTRA leader
IN A vaudeville theatre
MOST OF the publishers
OF POPULAR music
SEND ME their new
NUMBERS AS soon as
THEY ARE out and for
THE LAST four or five
YEARS IT seems as if
THEY WERE publishing
NOTHING BUT fox-trots
FOX-TROTS and more
FOX-TROTS and I'm
COMMENCING TO wonder
IF THE rest of my days
ARE TO be spent
PLAYING fox-trots
WE GET trots to take
THE CURTAIN up on
SKETCHES and trots
TO TAKE it down again
AND THEY sing trots
AND DANCE them
AND WE have to
PLAY THEM while they
TAKE THEIR bows and
PLAY TROTS at intermission
TILL WE'RE all beginning
TO WORRY for fear we
WON'T BE able to play
IN ANY other tempo
BUT COMMON time
ALLA-BREVE No song
SEEMS TO have any
CHANCE OF becoming
A HIT unless it can be
TROTTERED TO Surely
THE FELLOW who started
THIS FOX-TROT thing
HAS A lot to answer for
AND I'M ashamed to
STATE THAT in some
RASH MOMENTS I had

THE NERVE to write
THREE OR four trots
MYSELF BUT none of
THEM MADE either me
OR THE publisher rich
WHICH IS funny because
MY WIFE said they
WERE GOOD Maybe
THAT'S WHY I'm so sick
OF THEM But if W. J. B.
NOW THAT he's got
OLD MAN BOOZE buried
WOULD JUST put through
A CONSTITUTIONAL
AMENDMENT prohibiting
FOX-TROTS he'd be
DOING SOMETHING Anyway
LAST SUNDAY I was
WALKING THROUGH the "Zoo"
AND NOTHING was further
FROM MY mind than
TROTS OR any other
NUISANCES when I came
RIGHT ON a perfectly
RESPECTABLE looking
FOX AND hanged if
THE DURNED thing wasn't
TROTTERING UP and down
HIS CAGE in perfect
COMMON TIME alla-breve
AND NEVER losing a beat
EVEN WHEN he turned
AROUND AT the corners
YOU COULD have whistled
DARDANELLA to his step
WITHOUT THE least trouble
AND I'LL bet he's the
ANIMAL that's responsible
FOR THIS thing and if so
I HOPE the attendants
FORGET TO feed him for
THREE DAYS He
DESERVES IT
I'M MUCH obliged

Cook will be the director, and the pinchers-of-disturbers-and-peace-preservers band expects to make its first professional appearance as policemen-players at the Pageant of Progress to be held on the Municipal Pier in the latter part of August.

That: Some time ago the National Bureau for the Advancement of Music in America inaugurated a campaign for community singing at department stores throughout the country. The W. C. Munn Co., of Houston, Texas, went into the campaign in earnest, extending a standing invitation to the public to "Come Sing With Us at 8.45 A. M." as a morning "Bracer" for the day's work. The

Houston matutinal song-fest has now passed the stage of experiment, and is become an actuality that is daily looked forward to with eagerness.

That: Frank Frisch, star second-baseman of the New York "Giants," is an enthusiastic violinist, and when not engaged in running bases is basing runs on his instrument, on which he is an excellent performer.

That: 1,000 choristers (with Marie Sudehus, Merle Alcock, Lambert Murphy, Theodore Harrison, Arthur Middleton, Charles E. Lutton and Robert C. Long as soloists) sang the St. Matthew Passion Music of Bach at the Chicago "North Shore Festival" in May.

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Contents, Volume II

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For ye Month of August
that
Honoreth Augustus Caesar and Weareth Regal Vesture of
Foliage and Flowers

QUOTATION FOR YE MONTH

Now let us prepare for our reaping and garnering as the autumn approacheth, nor forget that whoso hath sown wisely and well of word and deed during the summertime of life may count upon goodly harvest of thought for the winter of living.—VIRGIL.

ALBEIT ye whole country cometh to be pitch-piping to ye tune of demand for ye extreme ultra in popular music, nevertheless certain of ye music publishers are reported as stating there is still ye strong call for ye old songs. Ye Precentor ventureth opinion that ye "call" is not for ye old-time convivial carols, gurgling glees, bibulous ballads nor drinking ditties.

This is ye month of ye river and beach fools! There is ye male fool who rocketh ye boat, and ye sister fool who changeth place in ye canoe; there are ye male and female fools who leaveth ye remains of ye soft-boiled eggs and currant jam on ye most desirable rocks to be sat upon by others, and breaketh ye soft-drink bottles in ye sand for ye unsuspecting feet; and there is ye fool-simp who picketh ye banjo or twangeth ye ukulele just when ye orchestra playeth ye softest passage in ye "Meditation" from *Thais*.

Ye Precentor presenteth herewith three little notes which not only Pipe mightily prettily, but withal most pleasingly, and to ye Pitch most tuneful to ye publisher of MELODY.

Ye first note is from Mr. J. J. Schneider of ye Citty of Brooklyn in ye State of New York, and readeth as follows: "Among your piano numbers in MELODY I have noted 'Lisette' by Norman Leigh, the music of which has particularly interested me because of its fine quality and also because it is American. I dare say that twenty years hence European composers will be jealous of the American composers we shall have created in this country with works great and American in quality."

"I find the music of 'Lisette' spontaneous and not forced. In rhythm and tempo it reminds me of the old minuet; its harmonies are mature, yet refreshing and pleasing. I have found the Trio section to be so excellently arranged that it lends itself leisurely to the fingers. It is graceful, singing, spontaneous and interesting. Accept my heartiest congratulations."

Ye second note is from Mrs. B. E. Bell, pianist at ye Theatre known as ye "Strand" in Sturgis, Michigan. Ye good Mistress Bell writeth: "I wish to say that MELODY is invaluable to me. I am playing the piano alone at the best theatre here and have need of a great deal of music, but of all the music I use that from MELODY is the favorite and the most valuable in my work. I could not get along without it."

Ye third one comes from Mrs. Rudolph Beerle of Rensselaer, N. Y., and carrieth

melodic theme like unto ye golden jingle or silvery tinkle of coin in ye particularly pleasant piping as follows: "Enclosed please find amount to cover NINE subscriptions to MELODY."

As one of ye most novel ideas in testimony of ye music syncopated exerting much benefit of good in ye new way, ye Precentor taketh great pleasure in presenting herewith ye views of Mr. Howard Z. Long (organist at ye Lyric Theatre in Reading, Pennsylvania), concerning ye two little accent markings in music which causeth so much musical bedevilment amongst ye many who aspire to be musicians. Ye organist writes:

"There is at least one thing for which we can give ragtime (or jazz) music credit, and that is that it has unconsciously taught its devotees the difference between the slur and the tie. I have been a music teacher and an organist for a good many years, and the bane of my life (along musical lines) has been the slur and the tie. In some cases it has been almost an impossibility to impart to my pupils the difference between these two."

"If ragtime (or jazz) ever does become obsolete, and we get back again to 'honest-to-goodness' real music, I am inclined to think that we Americans will play with more expression and have better interpretative powers."

It was ye great Shakespeare who wrote "We are such stuff as dreams are made on," and on May 2d ye printed program of ye opening concert of ye 1921 season of ye "Pops" at ye Symphony Hall in Boston included "Reve au Champagne" by Vollstedt. Ye Precentor deemeth it not to have been out of time or place had ye selection been followed by ye famous song of Sullivan, "Let Me Dream Again."

Speaking of ye singers of songs, ye body of superb male choristers known as ye Harvard Glee Club, that halheth from ye ancient University of ye same name, and which sailed over ye great ocean on June 11th, hath "caught on" in ye great City of Paris and are "making good" musically with ye French lovers of male concerted vocal work. Ye singing of ye "Marseillaise" by ye American Club astounded ye Parisians by its verve and tonal solidity. On ye 4th of July, in ye great Trocadero Theatre which was "packed to ye roof," ye singers were greeted by ovation of cheers, while ye singing of ye *De Profundis* before ye grave of ye unknown soldier at ye Arc de Triomphe was listened to in solemn and reverent silence and with all ye heads bared.

In ye passing of man through ye element of life which is symbolically depicted by ye

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ancient father of ye flowing beard who holdeth ye scythe and hour-glass, of a certainty ye passing may be either a downward toboggan or a upward aviation—this not because of ye so-mis-called "fate," but according as firmness or frailty, fear or fearlessness, freedom or fetters (self-forged), force or fuss or fault or what may determine.

As instance of ye toboggan (gleaned from one of ye recent Boston newspapers, ye *Peck & Jennings* company of players which performed during ye week of February 23 in ye music spectacle of ye "Jazz Babies" at ye Boston theatre known as ye "Old Howard," was ye erstwhile singer of note in many of ye great opera houses of Europe and America, including ye Boston Opera House. Ye woman singer is said to have been ye one time pupil of Maurel in Paris, and to have created one of ye principal parts in one of ye Puccini grand operas.

From ye "La Scala" of Milan to ye "Old Howard" of Boston! 'Tis indeed a sad toboggan to ye very bottom, and yet in ye heyday of its beginnings ye old Howard Athenaeum—commencing with ye year 1847 when for ye first time ye Havana Opera Company made ye burghers of Boston acquainted with ye masterpieces of Italian operatic art—was ye home of grand opera in ye citty slangily known as "Beantown." Whether ye transmutations of singer and theatre be due to ye fault of fate or ye fate of fault, ye Precentor asserteth not.

Much of adverse outside criticism—coupled with many sly innuendos not unminged with ye raillery jocose—is afoot concerning ye apparent failure of ye Boston citizenry to support ye mammoth vocal and instrumental divertimento, scheduled for ye month of June as preliminary to ye great tercentenary Pageant at Plymouth, and which manifested in visual form as ye advertised "schedule" only.

Ye Precentor avoweth there was significant reason for ye failure of ye projected function—not because ye citizen people were remiss in private pride and public patriotism, but because ye proposed scheme smacked strongly of outside commercialism. If ye project had been put forth as ye strictly local pre-celebration by ye city, 'tis safe to assert that ye great new Arena in ye old City of Boston had been filled to overflowing by ye pre-engaged reservations. What wild statements are made in ye name of "Pilgrims"!

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SOUND FILMS

FOR some few years past many attempts have been made to synchronize sound with sight in producing motion-pictures and carry the illusion that the film-actors themselves were actually speaking or singing, but always with only abortive failure or indifferent success. Many will recall the so-called "talking movies" of a few years ago, and their absurd incongruity when a speaker (or sometimes a singer) was hidden in the "wings" and inconsequently trailed along with the spoken word a second or two after the lips of the film-figure had formed it, or made whole sentences gush from the mouth of the supposed speaker before the lips had moved, the result in either case being an unintentional farce badly burlesqued. If report be true, however, sound has at last been successfully synchronized with sight in connection with the screen, and the following account of its working out that appeared in the London *Daily Telegraph* of June 2d should be of interest:

For a number of years inventors in every country almost have been striving hard to discover some practical means of combining sound and moving pictures. Innumerable patents have been taken out, and, in fact, hardly a week passes without several new names being added to the list. But that is usually all the public ever knows about these discoveries. Yesterday, however, in the Cathedral Hall, Westminster, a series of so-called "singing films" were shown to a press gathering, which, in some respects, appear to mark a distinct step forward. By most ingeniously arranged apparatus almost perfect synchronization is obtained between the sounds and the figures on the screen. It requires only a very small stretch of imagination to believe that the shadow figure is really the cause of the volume of melody which fills the hall. Performances on the banjo and the xylophone were also well simulated. The best film of the series represented a character in "Pagliacci," who sang from a record made by Caruso. The voice, in fact, was the voice of the great tenor, though the figure on the screen was merely a counterfeit.

The new pictures are the result of 12 years' research and development of an idea first utilized by Mr. George Regester Webb of Baltimore, about 1909, to

send music to his telephone subscribers over ordinary wires. Capt. Jannion, who has been connected with the cinema world for a number of years, is at the head of a syndicate which is introducing them into this country. Sir Harry Lauder, who has seen the pictures, has already promised to sing for them. The record of the song is made first, and is then played over several times to the performer, who finally repeats the song in unison with him in action. By this means the lip movements shown on the film necessarily synchronize with the sounds on the record. In order to exhibit the picture to the public the gramophone is placed in the operating box and connected by a crank with the projector, so that the two work together. From the operating box the sound vibrations are transmitted over a wire to a small box behind the screen, on which a diaphragm reconverts the electrical energy into sound, which in turn issues from a large trumpet in front, the mouth of which is invisible to the spectators. The delusion, as has been said, is well high perfect, as perfect, certainly, as in the case of a very expert ventriloquist who can almost persuade his audience that his dumb figure is speaking, and not he. It would appear, however, to be impossible to utilize the Webb system for making a film play in which a number of characters take part. Yet, as far as it goes, this new type of singing picture should prove a most attractive addition to any form of variety entertainment, either in a cinema theatre or music hall.

Along the same lines, a recent issue of the Paris *L'Illustration* describes the experiments of a French engineer, named Andreau, in making what seems to be a successful effort in synchronizing music and the film. According to the foreign publication this French inventor has reversed the usual process of trying to make the orchestra leader follow the picture, and makes the picture follow the leader. To accomplish this, the Frenchman has invented an instrument which permits the leader of the orchestra (or one of the musicians) to control the speed of the film to accord with the rhythm of the music. By a mere touch of the operator's thumb, in the smallest fraction of a second the film-speed can be manipulated so as to change the projected screen images from ten to twenty-eight projections per second, or to any rate in between those figures necessary to synchronize.

MELODY

Music Mart Meanderings

THE music business most assuredly is "picking up," at least on the Pacific Coast, when *The Music Trades* reports that by recent action of its Board of Directors the San Francisco firm of Sherman, Clay & Co. has increased its capitalization from two million dollars to four million.

MUSIC TRADES BUILDING FOR PIANO ROW! Now don't take sides or book any bets on the outcome, for it's only a caption quoted from a Chicago correspondent's column in a contemporary publication. Of course everybody knows what the line means, but—make "building" a verb of action instead of a noun for structure, and give "o" in r-o-w the same sound as in "cow"—then see what you get!

We have heard of mediums in spiritualistic seances causing banjos and guitars and tambourines to fly through the air without any material aid (funny that they never use the ukulele), but here is an instance where a banjo actually did fly through the air, albeit there was required very material aid for the flying, and here is how the spirit—not "spirits"—worked it. Fred Buckley of Stewart's Orchestra in Elkhart, Indiana, wanted a tenor-banjo, and he wanted it in a hurry. No, he didn't go to a seance, but he did appeal to the Kneisel Music Company of Toledo, Ohio. Through the kindness and business spirit of Mr. John F. Kneisel, the president of the firm, who acted as "medium" between buyer and company, the banjo was delivered to Buckley by airplane, making the distance of about ninety miles between Toledo and Elkhart in the record time of 132 minutes, or 2 hours and 32 minutes by mortal time. Some speed for even a tenor-banjo. But, Gee! Suppose a darned skeptic had monkeyed with the machinery of the airship cabinet before the instrument had materialized for Buckley. Wouldn't he have yelled "fake"?

Dealers in Louisville, Kentucky, report that because of the present top-price for new pianos these instruments do not attract the buying community and new stock consequently is moving slowly, while used instruments (they used to call 'em "second-hand") are moving fairly well. Wonder if "used" mouth-organs and Jew's-harps would be good selling propositions?

Mr. Proudfather to Mr. Pedalbas, after a pipe-organ recital by the latter: "I wish you could meet my son, who plays the mouth-organ in vaudeville shows. You brother organists ought to know each other."—*Steger Bulletin*.

Old-fashioned music teachers used to bring up pupils on the good old "Jousse's Musical Catechism," musically and copiously applied as the best means to a good end. If this old standard text-book was good then, it certainly is better now as revised and brought down (not up) to date by its present owner and publisher, Hamilton S. Gordon of New York City. In a handy, compact book generously charted and illustrated, and using the good old-fashioned method of imparting knowledge by questions and answers, this revised, modern edition of "Jousse" covers in condensed form everything in music from "What is a note?" and "What is a clef?" to modulating, transposing, major and minor keys and "circle of fifths" (the last well charted), even including the latest and newest addition to the clef family—the "universal notation" clef that revolutionized fretted instrumental reading and playing. Outside of its

being a valuable catechism for pupils, this little text-book is also a convenient reference for any teacher or musician when the memory needs just a bit of "brushing up" on the innumerable little things which sometimes slip.

Here's a little commercial item that won't "mean anything" to dentists, billiardists, pianists and a few more million "ists" who may manipulate and monkey with yet don't have to buy articles made from that substance of which many human "domes" are said to be made, and it will mean less to "celluloidists." A report by the Bureau of Foreign and Domestic Commerce at Washington notes a general decrease in prices of ivory at the second annual animal sale in Antwerp, Belgium, recently—a drop of about 15 per cent showing in nearly all grades of this commodity. No, this won't affect the prices of pianos made with celluloid "dressers."

If somebody were to ask us suddenly "When is a caravan not a caravan?" we most likely should reply right off the reel, "When it's a caravan-convention." If right on top of all that this same (or other) somebody should ask "Why is a caravan-convention?" we quite as likely would answer, "Because it's a van carrying a convention not at all conventional." If not satisfied to stop at that point, and we were to be still further pressed by the querist to define the difference between a caravan and a convention, we might formulate the somewhat cryptic answer that—"One is, t'other isn't, neither ain't and both ARE."

Speak the word "caravan" and instantly there is filmed a mental motion-picture of slow and stately moving camels, the tinkle of camel bells (clairaudient or by talking machine), nomad traders, dry deserts, sandstorms and hot simoons; speak the word "convention" and at once the mind focuses on some one specific city, a sedate assemblage of people, dry desert of speeches, the ponderous moving of cut-and-dried motions, put, seconded and carried or not carried, with final adjournment to the same (or other) city in the following year. But say "caravan-convention" with "Edison" hitched to the front end of it, and you have a vivid picture of a caravan of conventioners carrying practically the same convention to different cities, a convention hitched to a caravan and each hitched to the other—practically, an unconventional convention caravaning to disseminate Edison propaganda on those products.

The Edison Caravan-Convention opened with a business biff and bang at the big Knickerbocker Theatre in New York City at exactly 9.30 on Thursday morning, June 16th. The camels were not in evidence, and the tinkling bells had become a sounding slogan of "Beat 1920." The nomad traders were a thousand or more dealers and jobbers in Edison talking machines and products; the desert was an oasis of jollity, the sandstorm was a whirlwind of enthusiasm, while the hot simoon was a tornado of energetic business combined with a "hot-time" of fun and frolic. There were speeches and talks and chats, music by a big orchestra, a special four-act play written for the occasion by William Maxwell and called "A School for Salesmen," and a big banquet with a speech from the famous electric wizard himself, whose name is used as a talisman for the Caravan-Convention. From New York the caravan carried the convention to Chicago and New Orleans and elsewhere.

Harney, Downs and Baskette is the latest new firm to break into the ranks of the New York publishers, with Jack Mills as selling agent. The first song release from this new music "Baskette" is "California."

"That Naughty Waltz"

By A. Pearl McPherson

LUCILLE hurried along the lighted streets until she came to the corner of the Avenue and Seventeenth Street. There she paused to wait for the street car which would take her to her very door.

"It's dreadfully late to be out," she breathed, as she heard the chimes ring the hour of ten. "My, but I'm getting tame! thinking ten is late to be out. That is what marriage does to a woman."

A man standing nearby heard the last part of her half-whispered words, and found himself thinking the very same thing. What was it that marriage did to people to make them feel like shameful children overstaying their time when they were out after ten or eleven. Why, he could remember when he thought nothing of being out every night until after twelve, and here he, too, just like the little woman standing near, was anxious because he was out at this hour. Just then a band in the Roof Garden of the hotel across the street started up the enticing strains of "That Naughty Waltz," and Lucille trembled to its charm.

"Oh, if I only dared go up," she murmured, letting her car go by without so much as a glance towards it. She was too much engrossed in listening to the luring strains of the waltz, her feet fairly tingling to be out on the moonlit roof fitting softly, slowly about in time to its tune.

The man who had been watching her with keen interest moved a bit closer and said: "Shall we go up for just one dance? It's really not so very late, you know."

Lucille looked at him in some surprise. It was strange that he should be wanting to do the very same thing she wanted to do. But should she go, she pondered.

"Yes, let's," she excitedly answered, taking the arm he quickly held out to her. They crossed the wide street together, he guiding her carefully and with tender solicitude. Lucille was thankful that she had on her very newest frock, and as they were carried up in the elevator she noticed that the man whose invitation she had so readily and unthinkingly accepted was dressed in good taste and the latest fashion.

"Married?" she asked.

"Yes," he answered, smiling kindly at her upturned face. "Just on my way home, you see."

"So am I," Lucille volunteered. "What a lark this is going to be. But we will be dreadfully late getting home, won't we?"

"We can't be bothered about that tonight. I could no more resist that naughty waltz than you could. So let's

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* Arfrican March	Marie Coste	* Calcutta	George L. Cobb	* 'East o' Suez	R. E. Hildreth	* Hang-Over Blues	Leo Gordon
* African Smile , An.....	Paul Eno	Oriental Fox Trot		Marche Orientale		Jazz Fox Trot	
Characteristic March		*Call of the Woods	Thos. S. Allen	Est 'Em Alive	Allen Taylor	Happy Charade	Walter Rolfe
*After-Glow	George L. Cobb	Waltz		Excite Fox Trot		Happy Charistic March Two-Step	
A Tote Picture		*Cane Rush, The	Frank H. Grey	*Ehine, The	Walter Rolfe	*Happy Jive	Lawrence B. O'Connor
*Amerration Rag	George L. Cobb	Novelty Two-Step		Valse Lento		Gaisha Dance	
*Ah Sin	Walter Rolfe	Carmenita	Valentine Abt	Elopiement March, The	Valentine Abt	Hawaiian Sunset	George L. Cobb
Eccentric Two-Step Novelty		Spanish Dances		Enchanted Moments Bernisse G. Clements			
*Alhambra	George L. Cobb	*Chain of Danies	A. J. Weidt	lyrl of Amour		*Heay Big Injun	Henry S. Sawyer
		One-Step		*Excursion Party	Raymond Howe	Two-Step Intermezzo	
*All for You	Lou G. Lee	*Cheops	George L. Cobb	March and Two-Step		*Heart Murmurs	Walter Rolfe
Maurka		Egyptian Intermezzo (Two-Step)		*Expectancy	Norman Leigh	Waltz	
Alfalfa Test	Frank E. Hersom	*Chickie Pickie's	Thos. S. Allen	Novellette	E. Louise McVeigh	*Hearts Adrift	Eugene Ingraham
Rag (Apologies to Dickens)		Dance Descriptive		*Fair Confidantes		Valse Hesitation	
*Ambassador, The	E. E. Bagley	*Chippers, The	Chas. Frank	*Fairy Flirtations	Victor G. Boehnlein	*Here's How	George L. Cobb
March		More Characteristic		Dances Caprice	R. E. Hildreth	Heay Mister Joshua	Lester W. Keith
*America Ace, The	R. E. Hildreth	Chore Melin	Frank E. Hersom	*Fanchette		Medley Scottish	
March		A Chinese Episode		Tambourine Dance		*Hey Rube	Harry L. Aldrich
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Caprice		Two-Step Intermezzo		*Farmer Bangtown	Fred Lascomb	Hi Ho Hum	Wm. C. Isel
*Auntie	Thos. S. Allen	*Columb's Call	Bob Wyman	Novellette		*Hindoo Amber	Ernest Smith
Spanish Serenade		March		*Farming Hangers	George L. Cobb	*Hippo Hop	Oswald B. Wilson
*Antar	Max Dreyfus	*Commander, The	R. B. Hall	March		*Home, Sweet Home	R. E. Hildreth
Intermezzo Orientale		*Conquering the West	John Carver Alden	*Fighting the Kitty	George L. Cobb	Medley "Good-Night" Waltz	
*Assembly, The	Paul Eno	Carroll's Polka		*Fox Gait	George L. Cobb	*Hong Kong Rag	R. E. Hildreth
March and Two-Step		Carnival Polka		Feeding the Strength	Thos. S. Allen	*Hoop-o'-Kack	Thos. S. Allen
*At the Matinee	Raymond Howe	Cracked Ice Rag	George L. Cobb	March		*Horse Marines, The	Thos. S. Allen
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March		*Crystal Currents	Walter Rolfe	Hesitation Waltz			
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Waltz		*Cupid Astray	Walter Rolfe	*Singer's Serenade		*In Dreams	Thos. S. Allen
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*Baboon Bounce, The	George L. Cobb	Dances		Ballet		*In the Bazar	Norman Leigh
A Rag-Step Intermezzo		*Dainty Daisies	Alessandro Onofri	*Flower of Night, The	Norman Leigh	Intermezzo	J. W. Lerman
*Ballet des Fleurs	Arthur C. Morse	Dance of the Laddies	R. H. Isherwood	*Forever	Alessandro Onofri	*In the Guard	B. E. Shattuck
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*Barcelona Beauties	R. E. Hildreth	Dance of the Pussy Willows Frank Wegman		*Four Little Blackberries Lawrence B. O'Connor		*Jazz Fox Trot	Ernest Smith
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*Barn Dance	Ned Wes	Dance of the Skeletons	Thos. S. Allen	*Four Little Pipers	Lawrence B. O'Connor	*Jazz Fox Trot	Ernest Smith
*The Bum-Bum Gambo		Descriptive		Scottish		*Jazz Fox Trot	Ernest

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*Ma Mie.....Norman Leigh Chanson d'Amour	*Pearl of the Pyrenees.....Chas. Frank A Spanish Intermezzo	*Soap Bubbles.....Thos. S. Allen Characteristic March	*Virginia Creeper, The.....Mae Davis Characteristic March
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*Masterstroke, The.....J. Bodevart Lampe Military March and Two-Step	*Persicope, The.....Thos. S. Allen March and Two-Step	*Some Shape.....George L. Cobb One-Step	*Water Wagon Blues.....George L. Cobb Fox Trot
*Meditation and Chaconette Norman Leigh Melody in F.....Arr. Edward R. Winn (For left hand only)	*Persian Lamb Rag.....Percy Wenrich Waltz	*Sons du Ruisseau.....Frank H. Grey Valse Francaise	*What Next!.....George L. Cobb Fox Trot
*Memoirs of Home.....Elizabeth Strong Reverie	*Pickaninny Franks.....Dan J. Sullivan Cake Walk Characteristic	*Southern Pastimes.....J. W. Wheeler Schottische	*Whip and Spur.....Thos. S. Allen Galop
*Men of Harvard.....Frank H. Grey March and Two-Step	*Pixies, The.....Van L. Farrand Dance Characteristic	*Spanish Silhouettes.....C. E. Pomeroy Waltz	*Whirling Dervish, The.....J. W. Lerman Dance Characteristic
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*Merry Monarch, The.....R. E. Hildreth March and Two-Step	*Powder and Perfume.....J. Frank Devine Fox Trot	*Sporty Maid, The.....Walter Rolfe March and Two-Step	*Who Dar!.....C. H. Soule Cake Walk and Two-Step March
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