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11. Transition 23. Half Turns with Four Fingers 35. Half Turn with Four Fingers 61. Tonic in Right Hand

JAZZ SECTION

1. Jazz Bass
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MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE
1. UNCONDITIONAL SURRENDER
2. CHOPIN, MASTER OF ROMANCE
3. MUSIK UND EXOTIQUES
4. THE NEW AND THE OLD
5. POPULAR MUSIC IN PUBLIC LIBRARIES
6. INDIFFERENCE
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8. ASHES OF DREAMS
9. SOUL OF THE VIOLET

PUBLISHED BY
WALTER JACOBS INC.
BOSTON MASS
MELODY

Music Mart Meanderings

"That Scoundrel Husband of Mine!" doesn't sound like the most pleasant of tunes, but the "Bluebird" is the thing that makes it memorable, and the "Ginger Box Revue" is the thing that makes Jerome H. Weisenfleisch & Company who are publishing the score of this new musical show. Words by Arthur Gruen.

"Everything is Going to Be Alright" is what Fred Fisher and Curnow have said in their joint working together, a new song in the title of which Fred Fisher, Inc., probably hopes "going" will change to "coming," glibly speaking.

Some girls are just wild over Tom, some girls are wilder over Dick and some girls are wilder than wild over Harry, but it remains "Shuffle Along" and always will remain, the musical show that after its successful thirty-ninth month run in New York City opened the present season at the Criterion Theatre in Boston to precipitate the wildness over any temporary man in "I'm Just Wild Over Harry." This number is a fascinating song that made its initial appearance during the closing New York weeks of "Shuffle Along" and is now said to have everybody (girls and men) wild to boot. Both Whitman's orchestration and singing will be wild over it for the next months at the Palace Theatre, where it's now in the dance craze on Broadway, where every Jack and Jill, Jones and Jane have run wild over this hot-selling fact that M. Whitman & Sons are publishing starting today.

"I Ain't Got Enough to Go Around" is a song that is feeling so much better among the matrons on its first release as a record, that its rehearsals may have to adopt the title of exception and a second release is ready. The personnel of those responsible for this popular sensation are Peer Bradley, Flury and Peter, with the "Bluebird" and "Ginger Box Revue" giving a new fillip to its popularity. The burlesque company and T. & O. Phonograph Company, publishers.

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WALTER JACOBS, Inc.
BOSTON, MASS., U.S.A.
MELODY

On Saturday evening, September 19th, Lee Price, the New York publisher, tendered an elaborate banquet to his business associates and social friends in celebration of his twentieth-anniversary. Pan, IoT and Poets' Solicitations was the order of the evening with this program well carried out. As a surprise of the occasion he presented each guest with a handsome leather wallet bound in gold and carrying the initials of the recipient in gold letters in the centre. 

"Sunny Spots" by Allen널 노동, writer of "Love and Life" and "That's Why" are two new songs recently issued by the Mer- rill Music Company.

The score of the new silent production, "Lady in Rustic," will be published by the vonk Music Publishing Corporation.

Ritten Agar, senior member of the new publishing firm of Ager, Tellers and Bernstein, Inc., composed the music for "Big Nut," a new musical show which opened successfully in Toledo, Ohio.

"Silver Hat" is the co-attitude title of an attractive song featured in a New York musical at the Earl Carroll Theatre in the "Fifth Wheel Revue," a musical show with Raymond Hays as the "Revue" feature.

Out is salt Lake City, as an advertising attraction, a music firm recently exhibted in its show window an artist painting sil- losh. Attraction? It stopped the "passing show" and caused a smallish show.

"Knit as the Keys," Mr. Gallagher and Mr. Harris, "Our Old Footstool" and "Deadly, Deadliest Days" are some of the Jack Mill, Jr. successes that are succeeding in the West.

The photographs of "When Neighborhood War in Flower" is being put up to a musical setting or set to a musical putting (either you choose), with Victor Herbert doing the musical interpretation for the set-

"Many Tears in the Morning," "Coal Black Baron," "Gloria" and "Why Should I Cry Over You" are Leo Pfein, Inc., publications with which Billy Lord recently has been delighting schools and Library theatre audiences in Portland, Oregon. (Continued on Page 21)

STATEMENT

of the ownership, management, etc., of MELODY, a Monthly Magazine for Lovers of Popular Music. 

As of the 1st of October, 1922, the ownership was transferred to the publisher of MELODY.

WALTER JACOBS, Inc.

8 Beverly St.

Boston, Mass.

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Vol. 6

NOV. 2, 1922

MELODY

A Monthly Magazine for Lovers of Popular Music

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Walter Jacobs, Publisher
Frank L. Wood, Assistant Manager

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Unconditional Surrender!

Thousands of amateur song writers are victimized each year by FAKE MUSIC PUBLISHERS

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MAKE SURE OF YOUR PUBLISHER.

WARNING To Song Writers

"Nonpayment of General Ulysses Grant in the great American Civil War and "Unconditional Surrender!" without amendment is the "dying" ultimatum in a crisis war which is about to waged among all fake music publishing concerns in America. This war will be carried on by a strong coalition consisting of the National Association of Sheet Music Dealers, the National Association of Music Merchants, co-operating music publishers, a committee representing the Music Publishers' Protective Association, and the Music Industries Chamber of Commerce-allies who will recognize no peace without the ultimatum.

The Story

When in a paper road at the closing banquet of the big Music Publishers' Convention in New York City last summer, Mr. William Arms Fisher, editor and publishing manager of the Oliver Ditson Company of Boston, started an amused smile by his semi-humorist reference to the "Jesse James Music Co.'s of America, and "musical moonshiners," he certainly "started something" more deeply significant and far more reaching than a mere "smile," for that first "amused" smile has developed into a "fighting cry" of grim determination to—not eliminate, but extirpate.

Practically, Mr. Fisher's reading at the banquet proved itself to be the very "scrap of paper" (it was not, very

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How Victims Are Befucked
The fake publishers and song-shark swindles will continue to claim the victims who have fallen to their number. The New York Times has revealed the devious methods of the operators of these fraudulent organizations. The victims are taught to think that they are buying the rights to a song, but in reality they are purchasing the rights to a lie. The victims are also taught to think that they are buying the rights to a song, but in reality they are purchasing the rights to a lie.

A POSTER WAR

The Poster War is a war of words. The victims are taught to think that they are buying the rights to a song, but in reality they are purchasing the rights to a lie. The victims are also taught to think that they are buying the rights to a song, but in reality they are purchasing the rights to a lie.

CHOPIN, MASTER OF ROMANCE

By Frederic W. Bury

The modern romantic school of melody may be said to have Frederic Chopin as its master, for his influence can be traced in so many of the popular compositions. The result finds its supreme leader in him and the echoes of his great emotional airs, daring and大胆的, polonaises, slaty brilliance and brilliancy are heard in many of our late compositions.

Chopin’s music is largely set in a minor key. He was very romantic, and during his lifetime he was much upset by political disturbances. The Poles have always more or less been in national turmoil—indeed, possibly, the greatest musicians are in so much of their music. As it has been said, the presenta of Poland when they are happy, and dance to music of minor keys.

Chopin is recognized first of all as a master of melody. He is original and unique, and seldom differs very far from phrases that have a haunting flavor about them. He is pre-eminently the poet of music, and is sometimes described as the Orpheus of the orchestra. The whole orchestra adores Chopin, and his music is always played with that ineffable charm and with the utmost of taste.

It is interesting to note the “difficulties” arising here and there among some of our music publishers. One man another for alleged plagiarism, declaring that a particular piece has been published bodily from the other’s production. While the latter admits his track is not original, showing clearly enough that it was used long ago by the immortal Chopin.

Would that more modern composers could reach out into the authors or among the “electro-magnetic fields of force,” whatever the transcendental substance may be, where such harmonies and melodies continue to abound and vibrate. Instead of trying to be so extremely original. The works of the masters live after them. Indeed, it is the work itself that in its mighty power. No one can ever melodey, all musical tone, displays the influence of Chopin. True it is that all modern music does not shine with a similar immortal influence, for the simple reason that while there is emotion in plenty the light of intellect is absent. The happy union of intellect and emotion gives birth to the delightful musical mood that will live.

All creators and Chopin was not an exception, give of their flesh and blood when they pour forth their musical graces. When you handle their works you feel that you are touching living things. It is as with a great work of literature, and historic sculptures, that contains words of healing and of life. Wondrous passages that resemble the utmost of feeling the masters!”

Chopin composed much in the lighter vein. His sweet values are played everywhere, and our composers are often quite pleased in their thefts from this master of musical romance. And yet the piracy is done quite innocently, so deeply has Chopin’s influence become imprinted on our popular music. The gods in the musical empyrean, now that they are “dead,” live as with a more real and vivid way than when they existed on earth. In the fateful realm of memory, the infinite spheres of sublimations, their real life and spirit are most vividly before us, and their influence continues to be felt and exerted. We are in touch with their creative power, and by the law of attraction our little efforts are augmented by their dynamic spiritual forces.

It is all according to our desires and aspirations. Our sacrifice in the measure of the aid we receive—help that comes from within and within, through the constant univer-

sual magnetism of gravitation.
MELODY

A Ten-Lesson Course In Motion-Picture Playing
By MAUDE STOLLEY MCGILL

PROSPECTUS

LESSON NO. 1
General Advice.
LESSON NO. 2
Respecting Repertory.
LESSON NO. 3
Memorizing.
LESSON NO. 4
Taking or Improvising Music of the Humorous, Novel, and Sentimental Schools.
LESSON NO. 5
Military Music.
LESSON NO. 6
Choral Songs.
LESSON NO. 7
Music for the Wrecking Ground.
LESSON NO. 8
Transposing.

LESSON NO. 9
CLASSIC MUSIC FOR PICTURES

THERE is comparatively little classical music used in playing for moving pictures. There are several reasons for this, and one is that until recently there have been relatively few subjects shown on the screen which call for a classical accompaniment. You can readily understand the inappropriateness of accompanying a Western drama (showing cowboys, horse racing, saloons, etc.) with a classic number. Neither would the compositions of Chopin, Gluck, Beethoven, and others of the masters, be more fitting for pictured scenes of business dealings, up-to-date society functions, petty crimes, etc., than the dress suits and doublets seen at the opera would be suitable for a mining trip.

A second reason is that the masses do not enjoy classical music. While it is of the first rank, classic, refined, and elevating, still, like many other things high-class, it must be studied to be enjoyed, and even then the musician must give it a scrupulously careful interpretation when performed. In this manner, through his musical translation, the performer can so enliven his listeners that the meaning of the picture will be intensified.

Too many professedly classical musicians give anything but a scrupulously careful interpretation of the masters. The result is a senseless jumble of sound meaning less than nothing to the listener. conveying no impression to his mind and bearing no message to his soul—not even carrying a bit of lift which might appeal to his senses, really serving only to make distressful to him something which would be a source of never-failing pleasure if properly translated.

A third reason is that very few pianists are proficient or even interested in both classical and popular music. It is a well-known fact that those who have studied and practiced only classical music do not as a rule like the so-called popular music, and avoid it as they would a pest. Therefore, if through necessity of general demand they attempt to play something swingy and "whirly," their efforts frequently result in failure. The average classical musician does not seem to have acquired the sense of rhythm necessary to the successful performance of popular music.

On the other hand, the player of popular music does not care for classical numbers and will not give the time necessary to acquire skill in the performances and interpretation of the last named.

You can thus understand the difficulty of securing musicians who are capable of performing both classical and popular music. The masses do not enjoy classical music, as we stated a few lines back, and they will not pay for something which gives them no pleasure. It is for this reason that many managers throughout the country are employing players of popular music—sometimes arraignedly termed "rags pianists," or "just sounds." During late months, however, many high-class plays and standard operas have been here and are still being pictured. As yet these pictures are shown only in the higher-priced photography theaters, but with the upsurge of so much that originally was intended only to amuse we predict that these plays and operas will be shown at popular prices in the near future.

Many high-class, theatrical stars who hitherto have been seen only in legitimate drama are now appearing in moving pictures. Notable among these are Mary Garden, Wilton Lackey, Ethel Barrymore, Olga Nethersole, and others equally prominent and popular. When professionals as great as these consent to share under such circumstances that millions can enjoy an exhibition of their talent, we may know that they will present for our pleasure something really good, something high class and something deserving a better musical setting than that offered by faked numbers and popular music. When classic music is needed it should by all means be used, as much so as though it were required continually.

In accompanying moving pictures you want play popular or, as we might say, topical music, for there are hundreds of subjects calling for these accompaniments as against comparatively few requiring a strictly classical setting. You will, then, understand the necessity of having a competent list in all kinds of music so that you may be prepared for any class of pictures.

Suppose you have never played classical music to any extent. In such ease we would suggest that you work very gradually toward the refinement of a classical repertoire by studying semi-classic numbers. The compositions of Hummel, Hummell, Novis, Dvorak, Kreutzer, and others of like style, are excellent examples of the semi-classic--being of better class than the generally accepted popular music, yet so replete with harmony and rhythm that a reasonable amount of practice will enable you to give a very satisfactory performance of them.

Then, as soon as you feel able to play intellectually from the composers just mentioned, take up such numbers as "Simple Confession" by Thomas, "Flirt Dance" by Chaminade, "Balade d'Amour" by Elgar. After that take up what you believe might be fitting numbers from the opera scores: Il Trovatore, Lucia, Faust, etc. Work them up thoroughly, trying to get the most possible out of them. Memorize them if you can, but at least remember the style of music and for what occasion it will be suitable, then lay it away in your memory to be taken out and used when occasion arises.

In like manner take up the dramatic overtures. In studying these last named compositions you probably will not find the title of the selection in grade you, and can only judge of what is fitting by the sound of the music. You will be able to do this unerringly if you have studied Lesson No. 6 conscientiously. Let us further add that if you are not sufficiently skilled in music to perform these dramatic overtures you can use the easier classic numbers, and by a judicious use of the dramatic effects mentioned in Lesson No. 6 you can render a dignified, reasonably artistic accompaniment to a high-class picture.

It is far much from rags to classic, and you should make your journey by easy stages and travel slowly. Give careful thought to your practice and endeavor to gain effective results.

Continued on page 32
Pasha's Blues

Moderato

GEORGE HARN

PIANO

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Ashes of Dreams

Words and Music by DAN S. TOWERS

Piano

SECN. 1

Sweet love speaks all of the time,
I always long for the moon.
The time of the rose and day,
But my dreams are of yesterday.

SECN. 2

Dreams of caress, your sky, when dear "you" es.
When I told love

SECN. 3

Wishing, in dreams, sweet golden dreams,
My world turned around you it seems.
And this you are gone, my love still lives.

SECN. 4

Then fades away like the rose, And ashes of dreams remain.
Now I am left broken hearted, Most dreams always end like this.

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Soul of the Violet

ROMANCE

HARRY L. ALFORD

PIANO

Moderato

Melody

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Music and Executives

By Myron V. Freeze

HOW often do we hear it said that musical ability and executive capability are not compatible qualities in one individual. Ask the average man of business if an executive can be a musician and it is more than likely that he will tell you “there ain’t no such animal.” Now put the same query to the ordinary “man in music,” and in all likelihood he will positively assert that executive and musical qualities do not and cannot harmonize (he means “blend”) in the same person—everyone knows New York to have been a most inoffensive example of an “executive” who filled while Rome burned, while “filling” is not generally recognized as musical. But while New York into the discard as an example not worthy of noting even if noteworthy, numberless other instances can be cited which not only refute the “there ain’t no such animal” argument, but prove that executives can be both that and musical.

To begin with the highest, and if our memory isn’t playing tricks with us, we have read somewhere that George Washington was a very fair performer on the flute, and most certainly our first President was a great executant in both war and peace.

Passing on to more modern evidence, however, we all know that the present incumbent of our highest executive office, President Warren G. Harding, once played the tuba in a professional capacity as bassoonist.

Then there were Senators Robert A. Taylor of Tennessee and William O. Bradley of Kentucky, both of whom were mental heavyweights of the old-school solid-type of congressmen, yet no mean performers on the violin and guitar who not infrequently between senatorial duties entertained their friends by playing the old southern melodies. Also, there is the present executive of Tennessee, Governor Al A. Taylor, who recently in his seventy-seventh year entered the annual “old-timers’ contest” as one of the active contestants for music honors. In passing, Governor Taylor is not only an able executive, but has long been noted for his violoncello abilities, a talent which derived him some honor from his late senatorial brother, Robert A.

It may be mentioned that the paternal grandfather of Will Hays, ex-Potomac General of the United States, was a most prolific composer of popular songs which were sung throughout the entire country. The father of the ex-officio lyre was a musician of local repute and much ability, so it would be strange indeed if the man who now occupies a most exalted position in connection with music politics (which surely include music) does not inherit musical ability.

Many more instances could be cited to prove the never-failing union of the musical and executive, but these few are sufficient in further proving that the two qualities can be and are united in the same man—for the three subjects of the stories are not only inoffensive examples of strong executive capabilities, but are musicians of talent as well as music lovers.

The theme of the first story deals with a man well-known as a sociologist and criminologist. It must be admitted that to handle the feelings of hundreds of men, who as recognized criminals have lost all personal control of their better selves, as surely demands executive capabilities of the highest order and such seem to be exemplified in Thomas Mott Osborne, the famous ex-warden of Sing Sing prison in the State of New York. Yet this same man is also a pianist of more than ordinary ability in musical execution—a man to whom there seems to be a harmonious union of the pianistic, philantropic and political senses, together with the additional sense of humor in practical jokes.

From the philanthropic side of his nature Mr. Osborn has always made it a point to aid young men in their endeavors to find means for personal improvement, not only in music, but in other lines of endeavor. To this end he has established musical scholarships which have been given to many promising young men and have been a great encouragement to them.

Because of the expected preparations the hotel auditorium was crowded with guests on the evening following, but when the hour arrived for the pianist to appear the director did more than sound the bell; he actually joined the audience in the applause, so that when the expected pianist came on the stage the auditorium was in a state of excitement far beyond what is usually the case on such occasions.

The pianist was none other than the world-famous pianist, Thomas Mott Osborn, and his appearance on the stage was hailed with the enthusiasm of a crowd that had been waiting for him all day.

The pianist took his seat at the keyboard and began to play with a brilliance and skill that amazed the audience. His fingers moved over the keys with a speed that was almost unbelievable, yet every note was played with such precision that it was clear he was a master of his craft.

As he played, the audience was transported into a world of music that was both beautiful and inspiring. The pianist's playing was a testament to the power of music to move the soul and lift the spirit.

The performance was a resounding success, and the audience gave the pianist a standing ovation that lasted for several minutes. The pianist left the stage to thunderous applause, knowing that his music had touched the hearts of those who had come to hear it.

From that day forward, the pianist became a beloved figure in the city, and his performances were eagerly anticipated by the public. His music was a beacon of light in a world that often seemed dark and chaotic, and his presence was a reminder of the power of art to unite and inspire.

As the years went by, the pianist continued to perform, his music becoming even more popular with each passing year. His legacy lives on today, as his music continues to touch the lives of those who hear it, and his influence is felt throughout the world of music.
the great Paderewski. And let it be remembered that the supreme pianist proved himself a capable executant during his term as Premier of Poland.

The third story changes the note of change, this time dealing with the once official and now ex-official. Everyone knows that great executability is not always evidenced by words, but none will deny that Briggaree George Charles Jr. Dawes (the recent Director of the United States Board for the Relief of Foreign Scientists who earned for himself the significant sobriquet of "Hell and Maria" Dawes because of his herculean linguistic execution) is a rapid-fire executant in both words and deeds, and yet he is both a master musician and a skilled executant in the art. With his music he is a passion, but on more than one occasion he has turned music-positive into practical purposes. Those who possibly doubt the last statement should read what follows before passing judgment.

When America entered the great World War General Dawes was appointed commanding officer of the Fifteenth Regiment of Rhode, one of the first American detachments to go "over there." On the day before that regiment was to embark for Europe, its entire music-military establishment was reported lost, there was no band for its detachment. But whether he was supposed or not supposed to have a band attached to his command he had no material bearing with the Dawes. As the commander he wanted a band and a good one, and he meant to have a band—and the regiment was to embark and sail on the following morning.

"To get a band in the short time that would relieve before sailing meant quick work," he said, "and as a part of General Dawes' musical military, his word at once got into telephonic touch with the War Department, and although it is not officially recorded that the wires sizzled during the "touch" it may be presumed they did. But valuable time passed with no visible results of a tangible band, and as visions of a tongue-twisting regiment piping across under his command loomed large before the general's mind's eye, this non-musician—sitting he had little respect then for official "red-tape" delays as he had later—was stirred into vigorous, executive action. He telephoned the Secretary of War, "Get that instrument up here at my personal expense, a full size, with all instrumentation—and get it here quick." The general put his hand in to mark his regiment abroad with martial music, personally paying the entire bill for instruments, music masters, which explains how General Charles G. Dawes carried the first regimental bands to France with the A. R. F. in July 1917. That isn't music-al ability combined with executability, but a task is a ton-a-ton and a ton-a-ton is a trumpet.

Another instance of this man's executability, which later on culminated in an exhibition of his musical ability, was connected with horses. As Brigadier General Dawes chanced to meet Mr. James Keely, the famous manager of the Chicago Throone but then in France engaged upon war work, the two uncannily were traced General Rublin to a cafe. A fine orchestra was playing in the cafe, and while waiting for the dinner that had been ordered Keely, in a whisper, suggested to Dawes that the latter "get in." Acting with his usual spontaneity the general went over to the leader of the orchestra, and after a little talking Dawes picked up an instrument and commenced to play, reading the music at sight. That clinched the horn business, as it also clinched General Rublin, who kept Dawes playing nearly all night.

If enough has been written in the argument to prove the general that musicians can be executable and executiva can be musical, a little more space can be devoted to the music activities of General Dawes. He is well known in the music circles of Chicago as a leading patron of the best musical organizations in that city, and quite frequently entertains at his home groups of notable instruments and artists and plays with the best of them. Also it is currently reported among musicians, that one of the many young players who have been aided by General Dawes' generosity is the noted composer John Corigliano.

Among the general's latest compositions is his Melody, a 20-minute work of tremendous magnitude. In this connection it is not selected for his concert repertoire without knowing the identity of its composer, and in its latest band composition was performed at Cigars in July by Conductor William Well's Chicago Band. In the face of evidence here in cited, who says that spiritual ability should not be a conscious part of men with high executability?

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Popular Music in Public Libraries

Popular music generally has been regarded as "classical homes for housing 'Literature,' but the American popular songs of today have not been overlooked by that high class—at least not until very recently, when it reached for the little town of Harvard in Massachusetts to ascertain if such distinction by installing in its public library a department for circulating popular music. The plan has been adopted by the library committee as a sort of music propaganda, the idea being that the free library circulation of good music will stamp out an apparent growing fondness among the people for the cheaper class of music which might be termed "musical junk." The library committee hopes that prevailing and reading the better class of popular music for singing and dancing will instill in the young people a higher appreciation of all music.

The library plan of this little New England town is an excellent example that many more libraries might well emulate. Not is it a propaganda of "art for art's sake," but rather one of art for humanity's sake—for the sake of a high and music morals. That art which lives, breathes and moves people is not usually emanate from the aristocracy of splendidly equipped libraries privately owned, but evenches from the shop, the street, the theatre, the dance hall and from the sentimental song—literally, from the workers in life who must depend for inspiration upon the people's public reading institutions. And music, especially when connected with words, in reality is literature in its strongest sense. For many times reading dull where music quickens life, so why not musical music for public libraries?

TEN LESSON COURSE IN PICTURE PLAYING

Music for Traveling

We touch upon this phase of moving picture playing because some authorities on the subject place tragedy in a class by itself, and as being one of the themes upon which the picture plays a key role. Tragedy is a fatal and moving event—any event in which lives are lost by violence, especially by unsimulated violence. From the foregoing it should be plain to see that a play based upon a tragic happening must naturally be a very sad and serious one, and therefore would demand mournful music almost entirely. Many strains in minor keys should be provided, and throughout the entire play the music should blend smoothly with the dramatic elements. Popular music does not incline toward other paths or solutions, so you must turn to the ever dependable classical music to accompany a tragedy. Use the same judgment in following the action which you would use in connection with any other play, being careful to let nothing faint or frivolous intrude on the prevailing gloom.

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GOSSIP GATHERED BY THE GADDER

THE GAME OF LIFE! Stay in the game, keep your head! It's a matter of minutes without breathing, take your losses without complaining, and spit with a smile. Life is not holding a good hand, but in playing you have a hand. It is not the game that matters, but the courage to win it—without tears.

Who says that dancing is not still in the game? Daniel C. Quilty, president of the International Association of Dance Instructors, announces that next year this organization will inaugurate a college of dancing with many of the greatest masters of the dance as instructors. According to the plans so far told, new dance steps are to be worked out at the school during each season, and presented to the public at the annual convention of the association in the late summer in time for adoption during the following winter. The college will enroll as pupils about 200 professors of dancing from all parts of the United States and Canada.

Music and Piano! Arrangements and solos! Ballads, harmonies, hot-boots and bowling holes! Can you masterly play such a batch of apparent contradictions welded together in a league to some standard and架子 as a receptive relief from telling tattling tales and tattling? And can you imagine the temperature, instead of selling tattling with our notations for value or risks other means of making music, watching the lippin'fist systems roll down the long, polished alley and apparently running straight and true to the very center of the standing pits, and then—"Aw, heck!" differently, determined, and decisively exerting and continuing the course down one of the little "cray" along either side of the alley.

Well, it isn't imagination but conversation, for the dispensers of music employed by several publishers and dealers in Boston have formed a Bowling League which went into effect on October 5th. The league is composed of six teams which represent the music houses of Oliver Ditson, Boston Music, White-Smith, C. W. Thompson, Daniel C. Quilty, and B. P. Wood. Each team is formed from the employees of one individual firm with the exception of the C. W. Thompson team, which is made up of two brothers from the Ditson firm and one each from Walter Jacobs, Inc., C. W. Haynes, and the New England Conservatory of Music. All down in this alley. Get 'em up in the next set, and play the game!

Under present economic and social conditions existing in this country if law and order are to be maintained, there must be respect for everybody and not ridiculed by nobody.

GOSSIP GATHERED BY THE GADDER

Tsay in the game, keep your head! It's a matter of minutes without breathing, take your losses without complaining, and spit with a smile. Life is not holding a good hand, but in playing you have a hand. It is not the game that matters, but the courage to win it—without tears.

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