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CHRISTMAS spells CHRISTMAS, not cross-mas. Get the glow, chuck the gloom and don't growl!

"To Have and To Hold" is a new fox trot song published by Joe Mittenenthal, Inc., now being exploited in conjunction with a Paramount picture of the same name.

"My Buddy" is a Jerome H. Remick & Company song that is also being featured with a picture, this one with the photoplay, "Skin Deep."

"Nellie Kelley, I Love You," "You Remind Me of My Mother" and "Until My Luck Comes Rolling Along" are three big hits from a bunch of hits in the George M. Cohan production of "Nellie Kelley" that has gone "rolling along" to the Liberty Theatre in New York City after a record run at the Tremont Theatre in Boston—practically, "forced to vacate" because the Boston playhouse couldn't accommodate the crowds. Other songs in the show are "The Name of Kelly," "All in the Wearing," "The Voice of My Heart," "All My Boys," "Dancing My Worries Away" and "Hinkey-Dee." M. Witmark & Sons publish the whole bunch.

"Up She Goes" isn't a bomb, a soap bubble, an airplane or over-inflated stock. It's a stock of good stuff in a new musical show of that name now running at the Playhouse in New York City (lyrics by Joseph McCarthy, music by Harry Tierney), with Donald Brian, "Skeets" Gallagher and Gloria Foy the main pushers in making "Up She Goes," a popular musical ascension. Some of the songs that are "up" in popularity are "Lady Luck," "Nearing the Day," "Journey's End," "Let's Kiss," "Ty-up" and "Settle Down and Travel." Leo Feist, Inc. is putting "up" the publishing.

If you think that "Pal" songs soon pale in popularity or pall on the public taste, ask the McKinley Music Company. "There's Only One Pal After All" is a standard seller, "When You Long for a Pal Who Would Care" is a recently released "mother" type song that is going good, and "I'm Lonesome for You, Dear Old Pal," just off the press, has started out with a fine showing. Other McKinley sellers are "Broken Hearted Blues," "Sweet Hawaiian Moonlight," "The Trail to Long Ago" (a recent hit) and "Hawaii" (I'm Dreaming for You), also just off the press.

"Neath the Autumn Moon" and "Heart to Heart" are two Witmark & Sons publications that recently "bearded the lion in its den." They were sung by Emily Beglin (former Metropolitan Opera soprano) at a luncheon given by the Lions' Club of Newark, N. J., at which Frederick W. Vander-

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pool, composer of the songs, was a guest of honor.

"Burning Sands," "Don't Say Good-bye," "My Oriental Dream" and "Homesick" are reported as good sellers in Salt Lake City. "Homesick" is Irving Berlin's latest melodic offering that has just been through a "Homesick Week" without seeming to abate the nostalgic epidemic a little bit, for the three Dennis Sisters caught it and infected the Grand Theatre in Philadelphia with it as a special feature.

"Give Me Poison If Loving Is a Crime." That sounds everything but humorous, and seems all out of harmony with living and loving, but instead of being a suicide it has a suing side that sues through humor and harmony. It's a snappy, catchy novelty in the fox trot song line that is published by the Robinson Crusoe Music Publishing Company of Philadelphia.

We never supposed that it cost anybody anything to "smile"—at least, not since the "Eighteenth" grinned in—yet to hold the sole rights of publishingly smiling over "Swanee Smiles" (Fred Hager's and Justin Ring's big Southern fox trot song), it is reported that Sam Fox had to financially outbid a bunch of other publishers who didn't smile when they failed to get the "Swanee Smiles." It also is whispered around that Fred Hager smiled so broadly over the outcome that his smile expanded into "Swanee Smiles" as a name for his new motor boat.

Not to be up to date is to be all out of date and look like a last year's calendar of dates. If you can't rag and jazz all the popular pieces, why can't you? Probably because you haven't got Novy's up to date Simplified, Self-Instructor Book of Ragtime, published by the Novy Studio at 3600 W. 26th Street in Chicago.

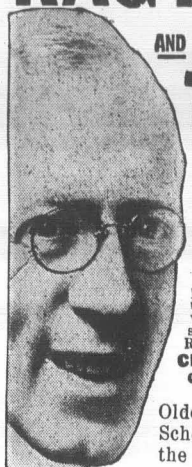
"Song Hits With Cupid Tunes" is the motto on the business stationery of Julian Pollock, music publisher of Chicago. If anyone doubts there being any "cupids" in the "windy city," they only have to look at the cut which is superimposed on the motto of Mr. Pollock's letter-heads. It's an orchestra of cute little cupids with a cupid conductor and every little cuss wearing only the dress-suit he was born in.

"That Cootie Crawl," musically scratched out by Chas. H. Booker and said to cause an irresistible dance itching in the feet, is a new fox trot novelty recently released by the Yancy & Booker Music Company of Memphis, Tenn.

Lee David, composer of "Moon River" (Forster), "Abie's Lullaby" (Berlin), "Where the Volga Flows" and "In the Middle of the Night" (Witmark), has musically contracted to hitch up exclusively with M. Witmark & Sons.

(Continued on Page 26)

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MELODY

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Volume 6

DECEMBER 1922

Number 12

Christmas is Coming

CHRISTMAS! Holy Day! Holiday! Jolly Day! Festoon with evergreen, wreath with holly and illumine with candles; chime out all untimely forebodings with time-honored carillons and merge the tuneless into the tuneful; change fractious complainings into friendly communings through the joyous caroling of happy voices. Christmas! Festival of Gladness! Ring it and sing it and fling it forth broadcast with the radio of Good Cheer!

The annual festival of giving (and being given) holiday reminders and mementos is approaching. As reasoning individuals how shall we approach this coming world-fest of music, "meat" and mirth? Shall we meet and greet it with the centuries-old spirit of "Peace On Earth, Good Will To Men!" making much of the one golden opportunity of the year in which to openly express the soul? Or pessimistically, grouchy and begrudgingly will we merely accept it in the wailing and mind-wrangling attitude of "what can't be cured must be endured," thereby losing a glorious chance for heart and soul expansion?

Forsooth, Brothers! To the junk heap with the "cured" and "endured" maxim! Let's chuck overboard all the old moss-covered, meaningless, soul-hampering proverbs of a dead age—the prosy platitudes that for generations have been fed to us as mental pap, and which by right should have been sunk in the sea of oblivion ages ago. We have outgrown brain clothes which never fitted! The thinking, well-poised men and women of today *knowingly* "endure" to better study an effective "cure" for existing conditions, realizing full well that nothing exists which "can't be cured" when it is treated in the medicative spirit of *fraternal interdependence*—all dependent on each, with none independent of all; each dependent on the other, yet all independent in themselves, and *all* making the universal *whole*! That may sound Utopian, yet down deep in our hearts we all feel that it can and ultimately will be attained, so why not begin the grand effort at attaining *now*—this very coming Christmas?

Let's declare an immediate soul armistice with ourselves, every mother's son and daughter of us. Let's cease to whine and worry over things that in the end may prove to have been mental bugaboos for the most part (some of them political bogies created solely as proselyting propaganda), while bearing in mind that not yet have we so fully recovered from the sense (not shell) shock of seeing great nations at grips with each others' throats that at times pigmies do not cast shadows as giants. With this thought in mind, let us take an optimistic, sort of "Christmassy," passing squint at the situation.

From time to time this ages-old world has been the recipient of many marvelous benefactions bestowed upon it by men of genius, glorious gifts that from constant use have now become so common that their magnitude is either forgotten or ignored and all sense of grateful appreciation seems lost. From pony-express to mail-train, to telegraph, to telephone, to wireless, to radio! Blinded by the brilliant light of accomplishment in the electric or electrified field, how many, or better, how few of us stop to think of the wondrous gifts that have been hung on the world's Christmas tree by such men as Morse, Field, Marconi, Bell, Tesla, Edison and others? Even the radio itself is becoming so common that we now give hardly a passing thought to the real meaning of this wonderful thing so recently bestowed upon us. And so it is with all the gifts from genius. We accept them, not graciously but half grudgingly, in the pessimistic spirit of "Huh, 'tisn't so much!"

Are we worrying so greatly over present civic, social or economic conditions that the coming Christmas will carry no meaning? Forget 'em! The fall elections, tariff, bonus, League, coal strike and other bothersome bones of contention, even if not permanently "cured," have been temporarily adjusted. True, that the adjustment may not be satisfactory to all minds, yet let us not forget that every adjusting approaches but nearer to the final curing when we shall have attained to fuller wisdom. It is true, too, that with many there may be a scarcity of coal for the coming holiday season. Again, let us not forget that in olden times the yuletide season meant the merry hewing, hauling and joyous burning of the yule logs for a celebration in full community spirit—and the people were happy. They "sawed wood and said nothing," but did not forget to SING while sawing.

Of a certainty, we cannot cure merely by growlingly enduring, but each and every one of us can help in the general adjusting by "Smilin' Through." So wake up, fellow folks, and give grows the go-by! Christmas is coming! the time when we let loose our souls and indulge in generous giving, the time when we throw pinching to the winds and think only of plenty for spending—the spending in chimes and carols, gifts and good cheer!

Christmas is coming—the yuletide, the joytide! Let's "Pack Up Our Troubles in Our Old Kit Bags and Smile, Smile, Smile," stretching out the smile through all the coming year. Let's forget that the government is going straight to the dogs under an administration of one political creed, straighter to the devil under that of another, or straighter than straight to the demdition bow-vows in either case, for

(Continued on Page 8)

Civic Music Association of Chicago

Interview with Supt. Herbert E. Hyde

By A. C. E. Schonemann

"GOOD music, plus Americanizing influence, has justified the work of the Civic Music Association of Chicago!" Such was the strong affirmation of Mr. Herbert E. Hyde, the superintendent of this Chicago association, in a recent interview with the writer.

To carry the influence of good music into the homes of the million people in Chicago might be considered something of a task when viewed from any angle, yet the Civic Music Association of Chicago not only has accepted the challenge to carry the message of good music to every fireside in the city, but it has responded in a measure and manner which amply justifies the effort thus far put forth, while proving conclusively that the highest ideals are within the realm of attainment when men and women band themselves together and strive continually to attain those ideals.

For nine years the Civic Music Association of Chicago has been sponsoring various musical entertainments. It has brought about the organization of countless children's choruses; year in and year out it has supplied artists' concerts free, and has given not only symphony orchestra concerts, but built up an orchestra wherein men and women can obtain symphonic orchestral routine and experience. The association with its various musical activities serves young and old and rich and poor alike; it furnishes children with musical training; from it the grown-ups develop a sense of appreciation of good music, and it offers an opportunity for advancement to any man or woman who would develop musically.

"We want to supply music for all the people of Chicago, and in order to accomplish fully such an undertaking we have carried our work into every section of the city," said Herbert E. Hyde, superintendent of the association. "We start our work in the fall, and it is not until the following June that our season closes.

"The season of the Civic Orchestra of Chicago, which is sponsored by the association, parallels that of the Chicago Symphony Orchestra. With such an arrangement we have the use of Orchestra Hall for our rehearsals, and the symphony library gratis; we also have the services of a number of the symphony men who have charge of our sectional rehearsals. The chorus work among the children starts in September and continues until June. The free artists' concerts start during the winter months and extend over until March."

The idea of music for the people in Chicago, according to Mr. Hyde, originated in the mind of E. B. DeGroot, who was identified with one of the Chicago park systems. Mr. DeGroot pointed out that the park systems had been utilized and developed to a point where every known activity had been encouraged except music. He contended that music was an unknown quantity in certain sections of the city.

The conclusions of Mr. DeGroot, or rather his suggestions, resulted in the formation of the Civic Music Association of Chicago, and with the encouragement and support of many wealthy and influential people in addition to many who are enthusiastic supporters and contributors to the work, the association has carried on its work for nine years, and in the nature and scope of its activities the Civic Music Association of Chicago is without a parallel in the United States.

"While the work of the association in the beginning was devoted largely to artists' concerts," said Mr. Hyde, "it has grown each year until now it is so diversified that its influence is carried to every section of the city. Men, women and children are given an opportunity to enjoy the work of individual

musical artists, also the Civic Orchestra, and in addition they can attend and the children participate in the choruses organized for the children.

"The artists' concerts are given gratuitously, the park buildings and public schools being generally utilized for this work. Many of the artists give their services without any compensation, although the association has provided an honorarium of \$10 for those contributing their services. During the season of 1921-22, free artists' concerts to the number of twenty-one were given in Chicago and its environs. Excellent programs were given, which were of such a variety and character as to be both entertaining and educational.

"The work among the children—the organization and development of children's choruses—has been one of the most interesting activities carried on by the association. The results of this work have been of such a nature as to be beyond human computation, but it may be said that this work has eradicated racial barriers in foreign districts. The children have been provided with excellent musical training, while parents have taken pride in the work and have enthusiastically supported the concerts."

Mr. Hyde pointed out that a feature of the concerts that have been given by the children's choruses is that the artist selected to take part in the concert is invariably of the nationality that predominates in the community where the concert is given. Another fact of more than ordinary interest is that all songs are sung in the English language, even though they are songs common to the people of the community.

During the last season, seventeen choruses were maintained under the auspices of the Civic Music Association of Chicago, the class instruction being provided without any expense to the children. An idea of the scope of this particular work may be obtained from the fact that 1,500 children were enrolled in the various choruses, and that each separate chorus rehearsed twice every week for a season extending over a period of ten months.

"Community singing has been encouraged by the association," continued Mr. Hyde, "and about 127 'sings' were given during the season of 1921-22 through arrangements made by the officers of the association. Various adult choruses have been sponsored and assisted by the association, one of the most notable being the Florence Nightingale Chorus, which has been recruited from the nurses of the Presbyterian Hospital of Chicago. Other choruses for adults and young people have been organized in park districts, in schools and suburban communities.

"During the season of 1920-21, the Civic Music Association of Chicago was responsible for 167 community 'sings' and the majority of this number were given in civic centers. For the downtown district of Chicago the Municipal Pier was used for community singing and nine meetings were held. One club working in conjunction with the association was responsible for thirty-three meetings.

"At various times in the past, public concerts have been given by different adult and children's choruses, and prominent artists have appeared on the programs as soloists. The programs for practically all of the concerts are made up of folk songs and selections from the great masters of music. The various choruses have not only brought young and old together, but they have developed a community spirit and a feeling of partnership in activities that are considered common to the community."

The Civic Orchestra of Chicago is one of the most interesting and unique orchestral organizations in the United States. According to Mr. Hyde it is without a parallel in that it accepts only talented men and women, and moreover trains them so that they will be able to fill positions in the best symphony organizations. The Civic Orchestra supplies the ground work, so essential to the training of any person who desires to qualify for a symphony orchestra—in a word, it is an orchestral school that serves as a feeder for symphony organizations. "The tradition that only musicians from the Old World were competent to fill the ranks of the big symphony orchestras of the United States, when a depletion in the ranks neces-

has numbered between sixty and eighty men and women. At the present time the waiting list numbers about 100 musicians, all of whom passed the preliminary examination which is given to every person who seeks a place in the orchestra.

"Ever since the orchestra was organized practically every department has been filled, the only exception in the beginning being the bassoon. This fact brought about the suggestion which was endorsed by Frederick Stock, conductor of the Chicago Symphony Orchestra and musical director of the Civic Orchestra, that every encouragement be given to men and women who were willing to study the bassoon, oboe, viola and string bass. The result was the scholarship plan, under which any man or woman who manifests a desire to master these instruments is provided with the instrument and the training necessary to attain perfection with sincere and conscientious practice."

Mr. Hyde stated that during the season of 1921-22 ten scholarships were awarded, the instruments being oboe, string bass, French horn, viola, clarinet and bassoon. This work is financed by the Civic Music League, an organization of women's clubs which works in conjunction with the Civic Music Association, and the money is loaned to the various musicians for the purchase of instruments and instruction, the latter being furnished by the members of the Chicago Symphony Orchestra.

During the season the Civic Orchestra assembles four times each week for rehearsals. The various sections—first violins, second violins, cellos, violas and other groups—assemble weekly, and work under the direction of the men occupying the principal chairs in the symphony orchestra. The work of rehearsing the entire orchestra is performed by Frederick Stock, Eric De Lamarter and George Dasch.

Orchestral programs are given monthly in Orchestra Hall, a nominal admission fee being charged. The concerts are given Sunday afternoon, the plan being to follow the Friday and Saturday concerts of the Chicago Symphony Orchestra and to provide musical programs for the large population that is in the down town district on Sunday afternoons.

Fourteen concerts were given during the last season, five of the number having been presented in the public schools. The final concert or annual festival is the climax of the season's work, the Civic Orchestra and children's choruses supplying the musical program at the festival.

"Since the Civic Orchestra was organized its ranks have been open to men and women," said Mr. Hyde. "During the three years that the orchestra has been in existence representatives of both sexes have been assigned to the big symphony orchestras in this country, and during the last season between sixteen and eighteen women were members of the organization.

"All members of the orchestra receive an honorarium of \$5 for every concert. The idea of compensating all musicians who in any way give their services to the Civic Music Association of Chicago, whether such service be in the orchestra or artists' concerts or as instructors of the choruses, has been carried out from the beginning. This has been due to the influence of Fannie Bloomfield Zeisler, one of Chicago's best known pianists who has been a member of the board of directors of the association and is an enthusiastic supporter of the work of the civic forces."

The success of the various activities sponsored by the Civic Music Association of Chicago has been due to the fact that the public spirited citizens of the city have supported the work, if one is to accept the opinion of Mr. Hyde. The list of subscribers now totals 1,038, and the association has an income of \$32,459. The work of arranging all the details incident to the concerts, rehearsals, finances and other matters is carried on by Mr. Hyde and his assistant, Werra Schuette, both of whom have been identified with the association for many years. Mrs. George B. Carpenter is honorary president of the



HERBERT E. HYDE, Supt. Civic Music Association of Chicago

sitated additional artists, has finally broken down, and the one factor that has had more than any other influence to bring this change is the Civic Orchestra of Chicago," asserted Mr. Hyde. "Since the Civic Orchestra was organized it has sent musicians of symphonic calibre to Minneapolis, Philadelphia, Cleveland and St. Louis, also to the Chicago Symphony Orchestra. These musicians have not only qualified, but are filling positions that have heretofore been occupied by imported men.

"When the Civic Orchestra was organized three years ago more than 300 men and women were examined for membership in the organization. From this number about seventy were accepted, and from the beginning the personnel of the orchestra

Interpretive Music for the Movies

By Joseph Fox

(From Jacobs' Orchestra-Band Monthlies)
No. 6—SYNCHRONIZING MUSIC AND PICTURE

LITTLE thought is given by the average picture fan to the importance of the man in the lamp house—that little steel-sheeted cubby hole from which the picture is projected, yet without this man's close co-operation the orchestra leader's efforts would be futile.

The leader spends hours choosing his program which, as has been explained, is timed to the fraction of a minute in a first class house. Then after Mr. Leader has rehearsed his score and everything is ready to go, the whole responsibility is suddenly shifted onto the shoulders of the operator. He can by the slightest change of speed either drag the music to a slow, painful dirge, or speed the picture up until each musical number will sound like a gallop. Of course this simile is somewhat stretched, but at any rate the man in the lamp house can certainly gum up any program.

Realizing the importance of perfect timing, the places that present pictures as nearly perfect as possible have gone deeply into the matter with the result that everything goes as smooth as silk, and the audience never even suspects that mechanics play such an important part in the ultimate effect.

No mere man has an absolutely perfect sense of time, so when the leader finds that he is near the end of a certain piece, and knows by the picture that he is not going to run out of his score before the scene will change, he gives the operator a signal by means of an electric bell and the scene lingers somewhat longer than usual. Conversely, if the picture threatens to drag, the bell speeds matters up a little, and so on. As the curtain falls on the fade-out it is the bell from the pit that times the occur-

rence, and as it rises on the last notes of the overture the bell again gives the signal. All is timed to the minute.

So much for the connection between the pit and the projection room. Now let us look into the workings of the business of giving cues between the leader and the side men.

In houses that do not really play the picture with strict fidelity the matter of giving cues causes no trouble whatsoever, for the very good reason that a certain number of pieces are played regardless of the scenes being shown. However, this method of providing picture music is rapidly becoming as extinct as that old timer called the dodo, so it is only with modern methods that we are interested just now. Different leaders have various methods and many signs—almost as many different signals in fact as the big league baseball batteries, and some of them equally as fantastic to the outsider. As a matter of plain fact some of the signs or signals used by some leaders are as puzzling to the men in the pit, as they would be to the rankest outsider. This is not exaggeration, for we have personally sat in more than one pit where our chief cause for gloom has been the circumstance that we were continually on edge trying to interpret the many strange and funny signs that Mr. Leader was trying to put over to the bunch. Goodness knows the poor musician has enough to occupy his brain when a difficult score is in front of him without the additional worry of trying to guess the meaning of certain arm wavings.

One of the best methods of giving signals from leader to men that has so far been devised is the light system. This is

simplicity itself, and is one of the surest methods by which a smooth and efficient cut may be made from piece to piece. A small, colored light is attached to the bottom of each player's music stand, and the leader by touching a button instantly conveys to his men the fact that a cut is due. In a certain house this system has been in vogue for some time, and the manner in which this orchestra puts the show over is wonderful. Never is there a sloppy, dragged-out cut with the first violin, or the trombone hanging onto a note after the others are all through. Everything moves like clock-work, and as a result the orchestra is highly esteemed by the picture fans.

Even when a film breaks, which is very seldom, the music goes on without a break, for the leader has provided for just such an occurrence. In another house—in fact, many other houses—when this lamentable accident occurs the same old piece is played over and over, and then when the picture comes back on the silver sheet the leader has perforce to play it all over again, thereby spoiling his program for the critical fan.

The finest picture and the best of music will absolutely fail in purpose unless the music and picture synchronize, and the importance of this phase of the game cannot be emphasized too strongly. Perfect smoothness must be the watchword of the picture-house manager and anything that tends to bring about this desirable condition should be pressed into service.

The art of playing the pictures perfectly is being studiously evolved by men who overlook no bet, no matter how small, and the man who would stay in

association and has been interested in its work since its formation.

Frederick A. Stock, conductor of the Chicago Symphony Orchestra, is an honorary vice-president of the association. He has given freely of his time and knowledge for the betterment of the Civic Orchestra. Mr. Stock receives no compensation for his services. At the conclusion of the last season when presented with a gift in the form of \$1,000 he returned the money with the suggestion that it be used as a nucleus for a fund to be designated as the "Civic Foundation for the Publication of American Compositions."

The idea that has dominated the work of the Civic Music Association of Chicago might be incorporated in the one word, "Americanization," for the association supplies instructors who teach the children in choruses the language and customs common to the American people. The association also provides musical entertainment for American people, and trains American musicians to be better musicians. Above all the association is striving to perpetuate in a musical way the ideals that are dear to every upright and conscientious American citizen.

izen, and in rendering this service the association is daily justifying its right to exist.

CHRISTMAS IS COMING

(Continued from Page 5)

not for a minute do any of us really believe it. Let's chuck up the old beliefs that make for selfishness and morbid self-centeredness. Let's believe that this old world is after all a good place in which to live, work and enjoy, and that it rapidly is coming into that clearer light of interdependence through which the long enduring will culminate in splendid curing.

Let's believe in America, in our fellow citizens as not all bad, and in ourselves. Let's believe in music as the rhythmic mainspring of life and living and make plenty of it, standard or popular or jazz or any kind, as long as it is melodic. For melody and mirth are allies, and with these two at the table of living old man misanthrope can find no seat at the board. In the spirit of music and "Peace On Earth, Good Will To Men!" MELODY wishes—To Everybody a Very Merry Christmas and To All a Happy New Year!

March of the Walking Dolls

GEORGE L. COBB

Moderato (Not too fast)

PIANO

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MELODY
Printed in U.S.A.

Musical score for page 10. The page contains seven systems of music. Each system consists of a piano accompaniment (left hand) and a melody line (right hand). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The piano accompaniment features various chords and arpeggios, while the melody line consists of eighth and sixteenth notes. Dynamics include *mf*, *fp*, and *ff*. There are first and second endings marked with '1' and '2'.

MELODY

Musical score for page 11. The page contains seven systems of music. The first system is labeled 'TRIO' and features a piano accompaniment (left hand) and a melody line (right hand). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The piano accompaniment features various chords and arpeggios, while the melody line consists of eighth and sixteenth notes. Dynamics include *ff* and *p*. There are first and second endings marked with '1' and '2'.

MELODY

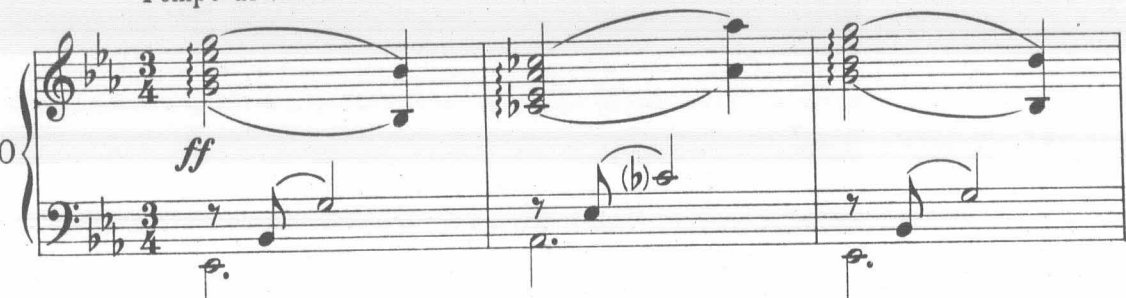
Swinging with Cupid

VALSE BALLET

FRANK E. HERSOM

Tempo di Valse

PIANO



Tranquillo

VALE



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Scherzo



MELODY

Tranquillo

mf a tempo

p.

f

rit.

mf a tempo

Brillante

mf

f

MELODY

f

ff

rit.

f

f

Animato

ff

f

Presto

f

CODA

D.C. Valse at

MELODY

Around the Sundial

CAPRICCIO

L.G. DEL CASTILLO

Allegretto Moderato

PIANO

MELODY

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Più mosso

f

L.H.

Tempo I

poco rit.

p

mf

f

p

MELODY

Più moto, leggiero

Musical score for "L'Allegretto" by Franz Schubert, Op. 125, No. 1. The score is in G major, 2/4 time, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked "Allegretto" and the dynamics range from "mf" to "f". The score ends with a "CODA" section marked "poco rit."

MELODY

Turkish Towel Rag

A RUB-DOWN

THOS. S. ALLEN

Composer of "By the Watermelon Vine"

The musical score is written for piano and features a variety of musical notations. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems, each with a treble and bass staff. The first system is marked 'PIANO' and includes a forte 'f' dynamic. The second system is marked 'mf' (mezzo-forte). The third system includes a 'L.H.' (Left Hand) marking. The fourth system includes a 'f' (forte) marking. The fifth system includes a 'ff' (fortissimo) marking. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece concludes with a final cadence in the fifth system.

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MELODY

MELODY

the van of the procession must be up and doing or soon find himself and his house relegated to the nickelodion class. The money in the picture-house business nowadays is being made by the house that gets a good price for admission and where the patron gets something for his money besides slap stick comedy and incidental music from a player-piano.

There is a certain house in the town where we sleep at nights that specializes in concerts between shows. Twice a day on week days, and for one hour each Sunday at noon, this organization of artists plays good music to music lovers. Here again time has been made to play an important part. In the beginning these concerts were played at divers hours. For instance, if the show happened to be ten reels of pictures instead of eight, the concert would be so much later. This system was found to be puzzling to the patrons, so now the show is so timed that people know that the concert will take place at four-thirty each afternoon, no matter the length of the picture, for the manager found out by experience that a fixed hour brought more business. These concerts are played to crowded houses, and the Sunday program is worthy of any musical organization.

In this theatre there is a large organ which plays both with and without the orchestra. Again the business of time enters into the scheme of affairs, for the orchestra does not play the entire picture through without a rest in this place. When the boys silently file down to the basement for a drag on a snipe, the organist takes up the cues just where the orchestra left off, thus preserving the original score in its entirety. In other houses the habit has been for the organist to open up everything attached to the organ, and with an entirely different change of tune and tempo advertise to the patrons the fact that the organ is on the job now all by itself. Such methods are bound to take the picture fan's attention from the picture, and even if this is done only for a moment the effect of perfect synchronization is impaired for the time being at least. When the orchestra first mentioned comes back again the music is picked up with the organ and there is no noticeable hitch in the musical program. Then when it comes the organist's turn to take the air he just slips off the bench in some soft passage and, like the Arab, "silently steals away" without his absence being marked by the average fan.

There is an old saying regarding the game of billiards to the effect that position is everything, which might be twisted a little and thus be applied to the picture business, i. e., time is everything. We have seen orchestras that were not good as a straight musical or-

ganization that could and did put the picture over with success, where other orchestras larger and better from a musical standpoint failed miserably. This was in each case due entirely to the circumstance that one leader realized the importance of time and the other didn't.

The average picture patron is not so much interested in the music that is being played as he is interested in how it is played. In other words, if *Parsifal* is played wonderfully by a wonderful orchestra in a picture that would be better fitted if "Turkey in the Straw" were played, the ordinary person comes to the conclusion that the orchestra is the cat's pajamas. Comparatively few people are familiar with the old masters, but almost everyone knows when a certain piece of music fits a scene. So the leader who desires to make a lasting hit with his audience must govern his actions accordingly.

Everyone knows how perfectly smooth a vaudeville performance goes. Act follows act with a precision that is amazing to the person who gives the matter a thought. This of course is because everything on the bill is timed to the minute and played accordingly. Well, the moving picture houses are gradually coming to the point where they find it necessary to go one step further. Instead of merely having, say six acts to put over, the average picture has some hundred or more distinct and separate scenes, each and every one a little act in itself, to time. This in turn means that minutes are not short enough for the man who desires to give the public the best, and now in the picture game seconds are counted as of the greatest importance. A second too late with a certain piece of music may spell the difference between a good and a poor effect. A crash, even a split second too late or too soon, sometimes means the difference between the climax of a great scene or downright burlesque, and the up-to-the-minute director knowing this works hard and faithfully to synchronize music and picture perfectly.

Synchronizing can be and is being done in the best houses, and the leader who holds fast to old fashioned ideas will find himself playing as a side man one of these fine days under the leadership of someone who is more progressive. The picture business has by no means gone the limit. No one can say with assurance that it is anywhere near as perfect as it will be, and as the pictures improve, so the music must keep pace if it is to be the best medium of interpretation.

Proof that this phase of the business is considered of the greatest importance is given by the actions of some of the greatest picture-house musical conductors.

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MELODY

HOLIDAY CHIMES

By Frederic W. Burry

A GAIN the festive season, when after long preparation and waiting through the first instalment of winter everybody celebrates—all creeds and none!

Everybody gets together! Everywhere the song in the air—music, bells, singing, ringing, rhyming, chiming—gladness the keynote! The one season when giving takes precedence, the undercurrent of human good-will breaking through predatory instincts proving that behind all veneer and pretense the eternal reality of life is love and joy.

And so the bells peal merrily. The atmosphere is vibrant with sounds, sweet and otherwise, and those who cannot create melody at least make a noise. For this is the holiday time when we defy the blasts of the winter solstice, or rather when our flesh and blood are braced to healthy action by the gales; the time when we shower beautiful offerings, when every selfish motive is forgotten, when hearts pour forth good wishes and smiles wreath their glory with every soul that partakes the chalice of cheerfulness.

This is the tonic that sends a renewed circulation over the corporeal circuit. That just now in this passing of 1922 gives renewed courage and hope, as we know we have at last escaped from a long time of phantom fear and imagined danger. At last the figure of prosperity presents itself on the horizon, and we know that our prolonged voyage with its hard labor is nearing the goal of success.

And so every soul breaks forth in melody. At last we are getting in tune. This is the day of a new birth of consciousness, when we are merry and wise. For Christmas is no longer a season of opiating pastimes that pall and merely drug the senses.

In music the sensuous find every solace and delight. The streams of life now flow with healing, sanity, and there is a dance of spiritual rapture as the celestial sensation of new birth breaks on the consciousness. In music, the seeker finds every satisfaction. Here we have in the symbol of beauty and fine art the gospel of good tidings. That makes one willing and desirous for further venture—chasing away all weariness, giving the mercurial racer renewed ambition to put forth a further honest effort to make good.

Christmas time, with its contagion of great joy, comes but "once a year," but its good news of sure promise and fulfillment, with its spirit of outpouring and divine prodigality, lends an influence of lasting vitality. This is the

(Continued on Page 24)

Harry Quinn Mills

Organist, Blue Mouse Photoplay Theatre, Portland, Ore.

By Maude Stolley McGill

READERS, meet Mr. Harry Quinn Mills! You look into a pair of frank, grey-blue eyes; feel the pressure of a friendly hand, and are able to say in all sincerity: "I am glad to meet you!"

Mr. Mills is organist at the *Blue Mouse*, one of the largest and finest photoplay theatres in Portland; one of the largest in size, and positively the finest in furnishings, artistic decoration and the musical excellence so imperative to the success of a high-class picture house.

The writer believes that in securing Mr. Mills' services as organist the management of this theatre has gained a musician who is thoroughly fitted to interpret the pictures—one who thinks that music is merely an aid in putting the picture over and should not predominate in any way. He also believes in playing, in so far as possible, music that people like to hear—tuneful and familiar, if it fits; if not, he improvises.

The subject of this sketch was born in Independence, Oregon, on December 16, 1896, when that town of self-reliant name was but a hamlet. His early years were spent according to the program usually followed by small boys: playing and eating; sleeping, then playing some more. This was varied by an occasional local storm until he was six, when he began the study of the piano under the careful instruction of his mother, who was a fine amateur pianist.

Like the world-run of kids he did not take his study very seriously; but, unlike the majority of little folks, there were times when he seemed positively to adhere to the piano stool and practice painstakingly until called away for the purpose of taking food or recreation. As he says of himself, he "liked to practice by fits and jerks."

As the boy grew in size and knowledge, his parents resolved to move to a larger place where Harry might enjoy greater advantages than were afforded in Independence. They decided that Salem, Oregon, should be the favored locality and made ready for the change. Salem was and is the capital of Oregon, and at that time numbered about nine thousand souls as its population. When friends of the Mills family learned of their intended departure an intimate lady friend raised her hands in horror, exclaiming—"Goodness, Mrs. Mills! are you going to take that boy to the city to raise him?"

Despite the lady friend's foreboding,

ings, however, the Mills family went on to Salem, and no ill came from it; rather, much good resulted, for Harry put in twelve years of study on piano and organ, including one year at the University of Oregon (Eugene) with Dr. Landsbury, present president of the State Federation of Music Teachers. While at Eugene the young man joined the college fraternity, Delta Tau Delta. In addition to his student duties, Harry played for dances and did a



HARRY QUINN MILLS

great deal of organ work in both Salem and Eugene. Only once in all this time did he suffer a change of heart regarding his choice of music as a profession, which was when he was in the High School at Salem. One day, when he had "got all fed up on music," he decided to give it up and go in for drawing and architecture. In fact, he started in on architecture, but music called to him with the voices of the air, the winds, the sun, the rain—even all of life itself! He went back and has never regretted the move, for, as he puts it, he is "all wrapped up in music." At the end of his twelve years' study in Oregon, our young musician went to Chicago and studied with Arthur Frazer—who, by the way, is an Oregon man.

Mr. Mills remained in Chicago until America entered the war, when he returned to Oregon and enlisted. He

was in the army fourteen months, nine months overseas, and was discharged in July, 1919, when he returned to the United States—to his family, and to the one and only girl. Realizing that he would be unable to live out his allotted three-score years and ten unless this same girl said "Yes," he asked her the age-old question. She evidently spoke the word he wished to hear, for they were married in October, 1919, and came right on to Portland.

For fully two months nothing with any salary attached to it appeared. Think of it! A bride, a bridegroom, a honeymoon—and no job! However, the smile never left his face. Each morning he left his apartment filled with optimism, cheerful in the belief that before the day was ended he would get an opportunity to show somebody, somewhere, what he could do with an organ. At last his chance came, and after a very short try-out he was engaged by the Jensen and Von Herberg interests, with whom he remained for two and one-half years, dividing the length of his engagement between three of their five houses—the Star, People's, and the Majestic.

When the Blue Mouse opened, the management, looking for the best in music, laid aside many applications for the position of organist and sought Mr. Mills, offering him a most inducing salary—more worthy of notice, when one considers the large salaries prevalent in the country west of the Rockies. At that, Mr. Mills is not drawing too much money, as his music is worth all he receives for it. Besides, he has a small reproduction of himself whom he wishes to bring up in the way he should go and incidentally, make into a musician—if the young man shows talent along that line.

Mr. Mills believes that picture organists have a greater opportunity now than ever before to educate people—not because of any prevailing highbrow ideas or with any desire to uplift the masses, but because of the present availability of the best of instruments and the best of music for their audiences. There is so little music written for the organ, and even of that small amount practically so little which is suitable for picture work, that consequently the organists must arrange fitting music for themselves. Out of this necessity the picture organists are creating an entirely new school of music—a blending of the classic and the popular that is bound to develop eventually into a school of its own, and which will, Mr. Mills believes, outlast any music yet created.

In closing this brief sketch, the writer wishes to say that Mr. Mills is one of the successful musicians so rarely found. First, he positively will not blow his

(Continued on Page 24)

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Melody and Music

By Frederic W. Barry

WHAT has melody to do with muscle, and what is muscle?

Muscle means power and capacity, and yet the word itself, *musculus*, also means a little mouse—suggestive of the inherent potency residing even in the weakest of creatures. For muscles are the organs of activity, to be made strong through exercise that a body of health may be built up to give expression to man's ideals of beauty and art.

Melody makes us think of vocal song, though among us moderns our music is largely instrumental. But the artist always endeavors to approach the singing tone as he plays his instrument. In the piano we have the most popular of all artificial machines for producing melody—in this country the "people's orchestra," recognized as a need in every home and so complete in itself that it requires no auxiliary, vocal or instrumental, as most other musical inventions do.

All will admit that muscle is necessary to manipulate musical instruments, which is at least one good reason why musicians should look after their health. Yet how many artists fail to do this! Possibly they so overtax the cranium and its contents with "ideas" that fatigue sets in and there is neither desire

nor strength for the practical work. Some composers cannot for sheer lack of physical energy perform their own works. Others are so lazy they have been known to do their writing in bed, letting the other fellow attend to the expression and interpretation thereof.

Perhaps it is unkind to use the word "lazy," for very often too much strain has been put upon the nerves and brain at the expense of the rest of the corporeal machinery. But we need health. For the music is going to be of a poor quality unless directed by a personality of brawn as well as brain, and there is no reason why both of these should not exist in the same individual. Interesting and productive exercise really makes for melody and for muscle. The body responds and reacts to movement. We are naturally inclined to make some sort of musical noise when we get around. Men sing and whistle at their work. Healthful activity finds immediate recognition in gladsome song.

Science nowadays defines all existence in terms of vibration. Sound covers up to a few thousand waves per second, but the etheric movements by no means stop there. Also, below the scale of sounds apprehended by the ear, we know the

forces of nature perform their undulations—underneath, above and beyond is everywhere movement, the electric currents never quiescent—and if we only keep ourselves in tune with it all, harmonizing ourselves with circumstances, there is that reposeful activity and active repose which finds outlet in the song and dance of joyful, healthful living.

We are told there is a mysterious ether penetrating all space and matter, infinitely more rigid than steel and (paradoxically) of limitless elasticity, from which all phenomena proceed—the Alpha and Omega of the objective universe.

Until recent days we only associated vibration with sound. Now science declares that all is vibration. By catching and harnessing these universal oscillations man is creating a wondrous variety of machinery that saves toil and ministers to sane and sound living. How connected, then, are all sciences, arts and industries—how necessary to each other!

The musician, sometimes deserving the epithet "unpractical," needs the aid of the mechanical arts before his "fine" arts can be broadcasted to the world. Think of the machinery employed in a modern theatre that the walls may respond to the vibrations of melody. Even the United States Bureau of Mines is now working toward the purification of the air in theatres and other places by experimenting with ozone.

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Melody stands as a symbol of the life on earth to be—well on the way and in considerable degree existent now, if we watch for and make ourselves receptive to vibrations of well-being and happiness that will thus come our way by the "law of attraction."

Everything is getting better all the time, and that is no empty, optimistic platitude. Happiness is a contagion. We catch what we prepare for. The echoes that come back to us are the responses to what we ourselves have sounded abroad.

Force and strength there is in plenty. Our part is not as of yore to engage in wasteful strife, but to make of life a glorious and beautiful battle—the dance and rebound of the gay atoms of love and laughter. For death is but a shadow, and life is the eternal, recurring reality.

HOLIDAY CHIMES

(Continued from Page 21)

"cheer up" season—the premier feast time, when every storehouse is opened that man may now enjoy the harvest gathered before, the fruits of past labors, and proves the eternal truth that the sun never ceases to shine. It is always there and here, and mother earth is a great tabernacle of conserved sunshine.

Music voices the deep down universal belief in all things of us children of the sun, scatters the congestion of doubt and erases the doctrine of pessimism. Music gives courage and power, which are the epitome of happiness. And we sing at this Christmas tide in strains of peace.

Not that we are in any weak or temporizing mood; but we see now that whatever opposing forces are necessary to existence may now engage in a beautiful battle, instead of the insensate strife of the jungle.

Music tempers human passion to the point of creative value; offering you a cup that cheers, with no dregs at the bottom; stimulating to life and effort, with a reaction of all-round, well-being. Therefore the gatherings at centres, religious, social, domestic, where melody holds sway and thoughts are exalted to circles of spiritual delight—when we know that life is truly worth while, that everything is getting better all the time and we have the privilege of improving the appearances.

It is not only a matter of art for art's sake. The study of music is nothing, if it does not yield a service toward furthering human destiny. To take up music too seriously is to miss its real meaning. Technique must be merged in artistry, the performer lose and forget self in the work. Thus, in place of

ennui and discomfort, is real pleasure born—a pleasure that ennobles, and conceives a new culture.

To give is to live. To please is to add a new beauty to the fine art of living. This is the activity of love in the real meaning of this creative word. Such are some vibrations given and suggested by the compliments broadcast at this season.

Holiday chimes ring their message of a certain hope, a sure promise of a good will; and if the world at present has only occasional breaks in the monotony of the daily grind, the hour is near when life on earth shall be one perpetual holiday, with labor quite freed from drudgery—every task a source of interest, its product a work of art.

HARRY QUINN MILLS

(Continued from Page 22)

own horn; second, any bit that he knows regarding some unusual effect or combination, he is willing and glad to pass on to some one less favored. He loves music so much that as far as possible he wants to disseminate the musical knowledge he has gained. The accompanying picture of the gentleman is a faithful likeness, although it cannot portray the play of his features when speaking, or reproduce the innate charm of his manner.

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GOSSIP GATHERED BY THE GADDER

HIDE your pessimistic hammer during the Christmas season. Stop knocking and hang up your stocking. You might get something unexpected in it in the way of good will if your friends don't see the generally expected hammer.

In a recent letter renewing her subscription to MELODY, Mrs. H. F. W. of Northville, N. Y., a "lone pianist in one of our movie theatres here for nearly four years," is eulogistic in praise of the help she receives from this magazine—"both in the music and the talks on music for movies." Referring to the serial "Lessons" by Maude Stolley McGill, our correspondent writes: "I am patiently awaiting the next lesson in this series. It seems to me as though it would give anyone who had never played the pictures a good idea of what to play." For ourselves, and in behalf of the author of the "Lessons" that were concluded in the November issue, MELODY extends sincere thanks to Mrs. W. for her unsolicited commendation.

Using present persistent endeavor along broad musical lines as a file to sharpen up its teeth and make it really cut, a certain dull old "saw" or maxim would read: "Too

many music cooks can't spoil the musical broth." If the paraphrase reads doubtfully, the following notes of widespread musical action and activities should "saw" the doubts.

A pretty big "sawing" comes from the National Bureau for the Advancement of Music (with headquarters at 105 West 40th Street in New York City), which is accomplishing such remarkable results that only the backward perspective of years can estimate the real value to this country. Beginning with January of 1921, and coming up to November of this year, the Bureau has received requests for help and advice from 610 dealers in music, 370 supervisors of music, 198 musical clubs, 127 editors, 125 community service music organizers, 92 teachers of music, 61 women's clubs, 53 libraries, 37 mayors, 16 chambers of commerce, 6 municipal music commissions and 5 civic music associations, a total of 1,700 applicants vitally interested in the music movement. Through these listed and other widely radiating channels the Bureau has inaugurated 93 Music Weeks, 405 Music Memory Contests, organized outdoor Christmas caroling in more than 600 various cities, and inspired music publicity in 1,456 different newspapers.

The literature issued by the Bureau embraces fifty-six pamphlet publications covering almost every line of public musical endeavor. A written request will bring a classified list of the Bureau's publications,

with a supplementary list of literature published by other organizations. Any or all of the pamphlets will be sent free of charge to anyone asking for them. The list alone is a valuable reference for all who are interested in music movements.

The National Council of Women (Inc.) of the United States is another organization that is doing some musical "sawing" by forming "The American Association of Lovers of Music." The purpose and aim of this body is to create a demand for *Home Music Circles, Bands for Boys, Amateur Orchestras and Choral Clubs*; also, "the establishment of relations between the City Council of the American Association of Lovers of Music and the motion picture houses, the labor organizations, the school board and the religious bodies of each city for the encouragement of the production and distribution of Film Symphonies, i. e., educational films of great beauty and human interest synchronized with the best music—films that would be worthy of presentation in every club, church and school of America. The aim of the National Council of Women is told in its slogan of "Making America Musical," and its avowed purpose is "Unity Through Music."

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INTERPRETIVE MUSIC FOR MOVIES

(Continued from Page 21)

tors in the country. Some of these men, who earn a salary that is staggering even in this day of easy money, spend days and even weeks in their efforts to provide the music that fits the picture. When experienced men such as these place so much stress on the matter there must be something to it, and anyone who has had the pleasure of sitting through a performance such as they give cannot but notice the smoothness apparent throughout the entire performance. From the rise of the curtain for the overture to the fall of the asbestos at the closing notes of the theme time is the predominating feature. Cuts are made with exactness, piece after piece is interwoven, while the patron sits wrapt in the harmonious whole.

I have sat in a theatre with friends where the musical program is always exceptionally good and made the following little test more than once. I have asked them after the performance if they could tell me when the orchestra

went out and on what part of the picture they came back, and at the theatre mentioned I have yet to have this question answered accurately. The orchestra comes and goes, the organ takes up the theme where the orchestra leaves it, the orchestra resumes the music with the organ upon its arrival in the pit and the audience, lulled by the very smoothness of it all, is not aware of the break. The business of playing pictures is getting more intricate every day, and no doubt there will be some startling innovations within the next few years. Perhaps in every little hamlet and village we shall sit and listen to the greatest orchestra in the country by means of the radio, but not just yet. In the meantime, and in between times, let's get together and do the best we can to postpone this evil day.

MUSIC MART MEANDERINGS

Continued from Page 4

What with Bryan and others who are out to oust old Darwin from his evolutionary perch, some of the motion pictures, more of the courts and most of the trolley cars

during rush-hours, we read and hear and see a lot in these days about "cave man stuff," yet nobody seems to have linked the aboriginal dweller in holes with music—that is, not until some Missouri musicians dug up the idea in St. Louis. Most likely the cave man had to do some lively fox trotting for "eats" and warmth, he surely was black (or well tanned), and probably at times was blue, which is the color in which these St. Louis people have painted him in "Cave Man Blues," a wonderful and novel fox trot song as new as the cave men were old. J. Wheeler, M. Wishnuff and Carl Zerse conceived this "blues" as a "cave man," and the Eureka Music Publishing Company are fox trotting him out in rhythmic measures and notes. The "Cave Man," conceivers and publisher are all from St. Louis.

Saying it with strings! Here's a featured bunch of recent featurings by feature orchestras. By the Vincent Lopez orchestra: "Where the Volga Flows," "Say It While Dancing," "All Over Nothing" (M. Witmark & Sons); "My Cuban Pearl," "Chinese Butterfly" (Ansonia Music Co.). By the Paul Specht orchestra: "Silver Stars," "Human Hearts," "Vamp Me," "This Afternoon" (Leo Feist, Inc.); "Let Me Waltz With You," "That Spirit Melody," "Dream of Romany," "Truly" (Irving Berlin, Inc.); "Don't Stop," "In Rose Time" (Shapiro, Bernstein & Co.); "Isle of Zorda" (S. C. Caine); "Nanook" (Cameo Music Co.); "How Long Must I Wait for You," "Hawaiian Nightingale" (Triangle Music Co.). By the Max Fisher orchestra: "Romany Love" (Sam Fox Publishing Co.).

"I Wish I Could Shimmy Like My Sister Kate" is one of the latest song releases by the Clarence Williams Music Company, a publishing firm of New York City that seems to be successfully catching on musically.

"My Sweetheart Is the Man in the Moon," "All Bound Round with a Woolen String," "The Bullfrog and the Coon," "Annie Rooney," "Say Au Revoir But Not Good-bye," "Comrades," "The Blue and the Gray" and "In the Gloaming"—do you remember them? They were revived recently at the Capitol Theatre in New York City by S. L. Rothafel as a prelude to "The Old Homestead" playing there. To further add to the atmosphere, the Capitol terpsichorean artists and corps de ballet revived some of the old dance figures that were popular during the period in which the play is supposed to be cast.

"Love of the Ages" is nowhere near as old as its title reads. In fact, it's a very new song in semi-classic style that has just been issued by H. J. Gott, music publisher of Chicago, and specially featured by Cyrena Van Gordon, prima donna contralto of the Chicago Grand Opera Association and a prominent concert singer. The lyric is by LeRoy C. Henderson, melodically set by

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"If Love Were All" there wouldn't be the least bit of use in talking, writing or singing about it. But it isn't all, for you have to catch and corral the "All" after the love chase starts. However, the "If Love Were All" number that we are writing about is a song that was "caught" in an inspirational chase by William Axt, the associate conductor at the Capitol Theatre in New York City, temporarily corralled there for two weeks as a popular feature, and finally corralled for publishing by Richmond-Robins, Inc.

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