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Music Mart Meanderings

O give those who agitate the ivories digitally or "digitate" the celluloids with agility a "look in," and not have popular songs always "hog" the whole of Music Mart space in this magazine, here are a few popular piano numbers from the complete and very versatile catalog of Jack Mills, Inc.

Beginning with Zez Confrey's "Kitten on the Keys," which for popular life bids fair to make the proverbial "nine lives" look like ninety-nine lies, we find by this same composer "Coaxing the Piano," "You Tell 'em, Ivories," "Say, Pet," "Poor Butter-Milk" and "Greenwich Witch." Then there are "Symphanola" and "Cho-Piano," two clever and unique numbers by Harry Lange, a recording artist and pianist with Paul Whiteman's orchestra; "Tickles" and "Foolin' Around" by Henry W. Ross, pianist by appointment to His Royal Highness the Prince of Wales; "Syncopatin' the Scales" and "Bitter Sweet" by Arthur Schutt, pianist with Paul Specht's orchestra; "Piano Mania," a riot in pianistic prodigality by Wm. Faziolo, pianist with Ray Miller's orchestra, and many more. Edith Althoff, Ed. Claypoole, Bert Dixon, George Fairman, Donald Heywood, Chas. Huerter, Billy James, Harry Jentes, Scott Joplin, Alberto Kollman, "Vee" Lawnhurst, J. F. McHugh, Chris. Smith and Howard D. Squires are other composers who have contributed to this creme de la creme catalog.

"When Hearts Are Young" they are very susceptible to "hits"—school boy and girl hits, home hits, love hits and such. Running true to rule, "When Hearts Are Young," the song interpolated in "Lady in Ermine" by Sigmund Romberg, is making a music hit with all who hear it, whether young or old. But don't forget that when hearts are young musically they never grow old.

"Just One More Dance" is said to give indications of dancing successfully into popularity with the public many more times than "just one more." It's a fox trot song that originally was introduced by Brooke Johns, and L. B. Curtis, successor to Van Alstyne & Curtis, is the publisher.

Jack Mills, Inc., has added to its professional department a pianist of no slight pianistic ability. He is Milt Feiber of the well-known vaudeville team. Jess and Milt Feiber.

"Caroline" and "Buddy" are a pretty pair musically that are being theatre "organisted," dance-listed and "radio-isted" through the Northwest. The lady-song's full name is "Caroline in the Morning," and both she and "Buddy" are publishingly "paternal-isted" by the Jerome H. Remick Comrany.

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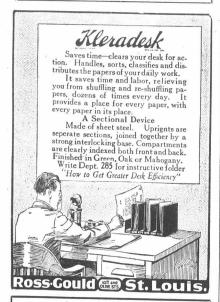
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"No suh! yo' may not believe mah, but a coal black mammy done pushed de nash'nal anthum right slap off'n de program. She shore did, an' heah's how cum." Of course that wasn't really said, but the thing actually happened in Cleveland, Ohio, and following is the "how cum" of it. At the recent opening of the new Keith's Palace Theatre, the newest vaudeville house in that city, "The Star Spangled Banner" was scheduled as the overture number, but to get the big crowd from the attractive lobby and lounges and into its seats before the first curtain, Mr. E. F. Albee passed the word to the orchestra leader to play something popular. For something popular Mr. Leader selected from the catalog of Leo Feist, Inc. "A Coal Black Mammy," a number which went over so big that it has been used as the overture ever since.

The "Black Mammy" song, with "Toot, Toot, Tootsie," "Why Should I Cry Over You," "Lovely Lucerne," "Three O'Clock in the Morning," "Swanee River Moon," "All for the Love of Mike," "Hot Lips," "Tricks," "Stumbling," "Wake Up, Little Girl," "Georgia" and "Virginia Blues" were among the big Feist sellers for the year 1922. Some of the songs that are expected to run big during the present year are Zez Confrey's "Dumbell," Byron Gay's "Vamp Me," and "Japanese Moon," "Flower of Araby," "All Muddled Up," "Apple Sauce," "Peggy, Dear" and "I'll Give You Back Your Kisses." Some of the successful musical shows of which the Feist firm publishes the scores are "Blossom Time," "Tangerine," "Sue, Dear" (Frank Gray's initial effort) and "Up She Goes."

One of the mysterious readings on many post-cards recently received by music dealers everywhere was this: "The Fuzzy Wuzzy Bird can't fly, so he sits all day in the Alfalula Tree on the Isle of Bunkahunkaboo." This cryptic card was followed by more cards which did not say whether the mysterious F. W. B. belonged to the penguin, pee-wee, pelican or pidgiewinkus breed, but all hinted vaguely at some discovery of an ornithological order. It all turned out to be a clever ruse of "musicological" order that focused attention on "The Fuzzy Wuzzy Bird"—the brand-newest number to foxtrot, not fly, from the covert of Forster, Music Publisher, Inc. But whether a flying fewl or trotting fox, with a fantastic lyric set to a dance-lilting melody it is not at all likely that this number will roost "all day" among the "Alfalula." Rather is it more liable to drop slam-bang right into the 'populalula" pocket of the public.

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Volume 7

FEBRUARY 1923

Number 2

The Nut

By George Hahn

HE gent whose melodies are played and jazzed over the continent had just tucked his toes into his twin bed; his wife had already begun the nightly snooze in the other twin bed. Before retiring she had politely requested that hubby cease tinkering with the piano keyboard "so late at night." Hubby had grunted a formal assent, but continued manhandling the music box as if he were tuning it. An hour later he ceased and slunk off to bed. As stated, he had just draped his weary frame with the covers when he had another Idea.

His toes under the covers began beating time. His mind was tuned to some new melody which insisted on dispelling any inclination to sleep.

"By golly, that's a pippin," mused the tunesmith. "Guess I gotta get up again and put it down on paper so's not to forget it by morning. Lost a bunch of good melodies and harmony ideas by not getting 'em down when I had 'em. Ah well, here goes.'

Up he arose and hobbled out of bed. It was dark and he bumped against the other half of the twin sleeping plant occupied by his better half. The wife was never too soundly asleep not to awaken, when the melody urge seized her worse half at midnight. She awakened with a start and instinctively grasped the situation. "Thought it was a burglar," she intoned in irritated accents. "But it's you again! Getting up in the middle of the night and waking me up!"

"Got an idea and gotta get it down right away," apologized dad, for in a crib nearby slept—more or less—a young hopeful. "Can't take chances on losing another crackerjack tune and then wishing next day I had exercised more

"Funny you get all the good ones when you ought to be asleep," was the wifely come-back. "If you had to get up in the middle of the night to fix the furnace you'd howl like the

"S'more important than furnaces," quoth hubby as he left the room.

"Click!" went the electric light, and a moment later the piano wailed softly.

Wife thought it time to arise and confront the New Idea with some sense. Her filmy night gown gave her the appearance of a ghost as she trod to the spot where her pajama'd

music fiend was bending over the keyboard. "Stop it at once," she commanded. "This is no time to be pestering that poor piano. You tickle those ivories in the daytime after this. If you absolutely must catch your alleged fleeting brain babies at night, get 'em down on paper with-

out the aid of the music box. The people in the other flat will think we are crazy when they hear that stuff after midnight."

Hubby registered artistic indignation, musicianly disgust and pained surprise.

"I never yet saw you object to sharing any of the shekels that come in as a result of this midnight raving, so why interfere with the source of supply," he blustered. "Go back to bed and let me alone so's I can grab this melody before she

disappears—' "Wow! Wow!" from the bedroom.

"See, now you've awakened Jimmie," expostulated wifey. "Maybe he also has a musical idea," hubby facetiously hrust at the boss of the house at midnight. "Maybe he can help me out with this one.'

"Oh, you're a nut!" "Yes, I'm nutty, all right. So nutty that my stuff gets into print and my wife kinda likes it. Case of Mr. and Mrs. Nut and the little Nut all talking at once after midnight."

The wife hurried to the crib of the diminutive Nut and forgot about the elder Nut for a few minutes. Meanwhile Daddy Nut manipulated a lead pencil and "landed" the supposedly good points of the new idea so that it would keep without teasing his memory. Then, the little Nut pacified, Mrs. Nut went back under the covers and Mr. Nut did the

Next morning the melody shark inspected the midnightborn tune and made no comment whatsoever. His wife inquired solicitously about the Grand New Idea and received non-committal answers.

"That new one evidently was not as good as you thought it was," she suggested.

"Well, I'm not gonna push it very hard," was his vocal reservation in carefully selected and diplomatic terms. "It's all right up to a certain point, but no use expecting 'em all to be good.

"You won't get another good one until about midnight tonight, I guess," responded the experienced wife as she fed oatmeal into the youngster sitting on the high chair

"Can't say; have to take 'em as they come." The next time another Grand Idea took possession of hubby's music-racked brain was just before lunch that same day. Food was on the table and the call to partake of it had

gone forth. "Can't come right now," hurriedly sputtered harassed hubby. "I've a whale of an Idea and if I wait until after I eat I'll lose it."

"Thought so,' indulgently commented the wife. "You

By A. C. E. Schonemann

F Paul Whiteman had followed parental desire he prob- Francisco and from that city it ramified to every part of the ably would be a mining engineer today. As it is Whiteman has attained a measure of success with his orchestra that has given him a place among the foremost exponents of syncopated music in the United States.

The story of Whiteman's success is not only interesting from the standpoint of being typical of many men who have made good in this country by sheer tenacity but there is a sort of fascination about his musical career, and especially his rise from a humble viola player in the San Francisco Symphony Orchestra to an enviable position among musicians who popularize polyphonic music.

Whiteman has been a sort of apostle of syncopation; he has given to popular music the highly specialized arrangement and with it has come musical shading, tonal effects and synchronism to the 'nth degree. Paramount to all he has injected his own ideas into his arrangements and they appeal to all classes of people because they represent the thoughts and emotions of people

"No one can tell what the future will bring but what we present to the public will be just what the public desires," said Whiteman to the writer. "After all, we serve the people and in making up programs we must be governed by the demands of the people and not the musicians, a group of critics, nor any one class of society.

"I have been criticized for making a popular arrangement of 'The Song of India' by Rimsky-Korsakow but I'll venture the assertion that a greater number of people have become familiar with the music of that particular song through that arrangement than if it had never been made. Today there are many people who recognize this song because it was arranged and presented in a manner that appealed." Jazz, according to Whiteman, came originally from San

always get your ideas at the wrong time. Why not coach the idea-dispensing apparatus to keep better hours?"

Hubby to the piano, the wife to the table. She had a good appetite and threatened to cure him of his evil habits by eating most of the available food before the New Idea was completely born. She succeeded in her determination, and when hubby "had it all down"-not the food, but the Idea on paper—he casually noted the absence of the large portion of food to which he thought a genius was entitled.

"Looks like you think a Nut doesn't need much to eat," he said as he introduced himself to the table.

"A squirrel doesn't; I don't know about a Nut." "Here's where this artistic life—this artistic temperament—and an unsympathetic frau don't agree," expostulated the melody man. "No wonder so many stage folk and musicians have smashed-up homes."

"Yes, they all ought to live in boarding houses, where they couldn't use the piano after 9 p. m.," came from the causticminded helpmate.

were restaurants in town and perhaps a bum meal at home didn't mean starvation.

Next day, downtown, he was talking to a friend when he suddenly thought of a New Idea. It came upon him suddenly, like a pain in the abdomen or a cinder in the eye. His end of the animated conversation began to lapse and he started down the street as if looking for somebody. He failed to give intelligent answers to questions, hurriedly put, as to whether he was ill.

country. "Then came the 'blues' from the south and especially New Orleans," continued Whiteman. "The 'blues' were the product of the colored jazz bands and their style of music and the method of its interpretation by the southern darkies was carried to every part of the country.'

Whiteman's ascendancy among dispensers of popular music began soon after the armistice was signed in 1918. The germ that led to his success was his presentation of original arrangements of popular numbers in which he incorporated his own ideas. Whiteman in the meantime had left the San Francisco Symphony Orchestra, where he had been playing viola for about four years. With Ferdinand Grofe, who occupied second chair in the symphony orchestra, Whiteman set out in a new field of endeavor. Briefly, it was to supply orchestra music according to his own standards and with his own methods of interpretation predominating.

Whiteman started with a small combination which consisted of violin, banjo, trumpet, piano, bass saxophone and drums. The instrumentation was not what one would consider new or novel, but it was the man and the method back of the man that won for the orchestra its name. To these two factors one can attribute a large part of the success attained by Paul Whiteman. Of secondary importance is the fact that Whiteman has had the support of his men. Today he has with him three men—Henry Busse, trumpet, Michael Pingatore, banjo, and Ferdinand Grofe-who have served with him from the beginning, and the majority of the fifteen men in his orchestra have been with him three years or more.

Speaking on the subject of instrumentation and the use of the large orchestra for playing popular music Mr. Whiteman said: "The king of jazz instruments is the cornet and next in importance is the trombone and then the clarinet.

"Ah well, s'long," from his friend. But inwardly the friend opined: "Guess that bird's a Nut, all right."

The musician hurried to a place where he could jot down a few notes and then felt relieved.

The same thing happened later in the day. Also next day. And likewise the following day. He was eternally bothered by something over which he had no control. The reputation grew that he was unbalanced mentally. His friends remained friendly but became exceedingly critical. And so on.

This is the fate that usually overtakes composers. But whenever the Nut sent his brain meanderings to his publisher he got quite a welcome. Rival composers, who appeared more sane to their friends and wives, who exercised more "system" and "judgment" in their methods, wondered why the Nut got by with the public and the publishers.

One day he wrote a song and called it "The Nut" and became famous and rich. The idea came to him one bleak day at 2.30 a. m. His wife, at the time, objected to such "nutty doings" and his young hopeful chimed in touching But the musical person mentally commented that there did his best to drive the muse away. But the Great Idea was safely recorded despite difficulties.

Now when wifey and Nut, Jr., drive around the city parks in an expensive limousine of an afternoon the erstwhile midnight boss never returns the car to the garage without a mental purr along lines something like this:

"Mighty glad I am—and so is or will be little Jimmy that we didn't break up the Great Nut Idea one early morn." "My wife was the making of me," the composer confided to his publisher. "She called me a Nut."

Whiteman was born and raised in Denver and when a youngster he took up the study of viola. In his 'teens he served in the viola section of the Denver Symphony Orchestra. Although it was the desire of his parents that he become a mine engineer Whiteman indicated that he took to music and drifted from one job to another until he found his niche.

man, Jr., should take to music.

A combination of circumstances led to Whiteman's break into the orchestral game in 1918. The factors that contributed to his turning away from the traditions of the profession "Mr. Grofe prepares most of our arrangements and I shout out suggestions to him," continued Whiteman. "Two in that year were the blunt statement directed at him on one occasion when he was informed that "he couldn't fake," further, his firm belief that what popular music needed was originality and not faking, uniqueness of interpretation instead of stereotyped presentations, and above all the punch and variety that are inherent features of American life.

"I had studied with Max Bendix," said Whiteman, "and at various times I played in the Fairmont Hotel in San Francisco where we had six men; also in Tate's with a similar combination. It was here that I was fired because I was told I couldn't fake. I had been a member of the Minetti String Quartet and had served four years as principal viola in the San Francisco Symphony Orchestra.

"Ferdie Grofe left the symphony orchestra and came with me. We worked along definite lines. Prior to that time the men in dance and cabaret orchestras accepted orchestrations and used them as they were written. Special arrangements were unknown and the idea of a man making up his own arrangements with originality and the unusual holding first place had never been tried. With the use of my ideas and by collaborating with Grofe a new type of arrangement came into existence and we have used it ever since.'

Whiteman emphasized the fact that diversity of effects, combined with musical coloring and the knack to know what people enjoy in a musical way, were essential in turning out the best scores. When one considers that the orchestra of Mr. Whiteman numbers fifteen men and that of this number there are probably a half dozen who play instruments that total two score and five it is evident that the field for variety in music for Whiteman and his men is almost unlimited.

Paul Whiteman directs his own orchestra at the Palais Royal in New York City. He manages a number of orchestras in that city and directs the affairs of a half dozen or more road organizations. He has been playing at the Palais Royal for three years and his contract extends over five.

Whiteman has ambitions, one of his most cherished being a desire to continue his work along lines that will make popular music popular and in all that that adjective implies Further, he would inject into his music the dynamic force, unending variety and multiplicity of ideas that are qualities in the life of the American people.

When asked for an opinion regarding the future of syncopated music Whiteman chuckled, threw up his hands and replied: "Who knows? There are always changing conditions to consider and above all there is the question of what people want." Whiteman carried this thought of public taste further when he responded to the question as to the influence that had contributed most to his success, when he replied tersely: "I have always endeavored to play what the public esired and in such a manner that it would satisfy."

Whiteman is young in years—only thirty-two—but he is old in the experience of entertaining people. The fact that he is directing the affairs of a score or more of orchestras, filling a five-year contract in one of New York's best known houses of entertainment, and has turned out countless phonograph records, one of the number, "Three O'clock in the Morning," the sale of which has advanced into the millionsis conclusive proof of his success.



it possesses a good, clear tone and one can always hear it in

the orchestra. The violin is handicapped in a way in playing

for dances because it does not have the carrying power of the

saxophone, but it does, however, add to the beauty of the

presentation of most numbers. It is difficult to predict what

the future will bring in the way of combinations because the

larger the combination the more difficult it is to maintain

proper rhythm. The latest acquisition to the Whiteman

orchestra is two horns and I believe they will add materially

other men-Clark and Gorman-do some arranging, and with

this trio we build up our orchestrations. We utilize musical

to the success of our work.

PAUL WHITEMAN

ideas and features in our arrangements and work out our interpretation of every number, using whatever effects and combinations we think best fitted for the presentation.'

Turning to the subject of popular song writers Whiteman spoke favorably of the work of Irving Berlin and pointed out that Berlin was not only original in his musical ideas but that he was a thinker and a conscientious worker. Whiteman spoke enthusiastically of the peculiar rhythm written into "Stumbling" by Zez Confrey and indicated that an vriters were trying to imitate it

Mr. Whiteman stated that two of his favorite composers were Charles Wakefield Cadman and Edward A. MacDowell. He expressed the opinion that the music of these two men was American in every respect; that it carried a musical message that was understood and appreciated by the American people.

Referring to his career as a musician Whiteman indicated that he "sort of grew into music, stuck to it and worked along using my own ideas." Music has ever been a part of his life

Interpretive Music for the Movies

By Joseph Fox

(From Jacobs' Orchestra-Band Monthlies)

No 8-POPULAR PICTURE MUSIC

T HAS long been a much mooted question, discussed among musicians who play pictures for a living, regarding the place (if any) of the so-called popular piece of music on the picture program.

There is not the least shadow of a doubt in the writer's mind that the popular musical hit of the hour is deserving of a very prominent place on every pictorial program, for some of these worthy compositions epitomize the very spirit of the modern drama. Of course there are still plenty of old fogies regular music, fitting the picture quite cleverly, and this was who are just breaking into the moving picture business to one time when a lone instrument had it over the orchestra like whom the very suggestion of jazz in connection with their work is distasteful. But the fact remains that the modern picure leader, alive to the fitness of things as they are, allows no lished by the various music houses all the time that there is silly ideas of this nature to interfere with his sense of interpretive fitness.

Although some may decry it as a lamentable state of affairs, the truth of the matter is that your average American is just full of pep and jazz. He or she is up and doing every waking moment of their lives, and they demand that their amusement shall be in a measure cut after the same pattern. They do not want to sit in a gloomy picture house and listen for an hour or so to a bunch of musicians playing classics, written by masters of say three decades ago. Not on your life! Admitting that these old fellows knew all there was-I say "was" advisedly—to know about the composition of music, they did not have to compose music to fit pictures for, so far as we have been able to learn, there were no pictures to

Now, mind you, I don't say that Schubert and Wagner and all those other old, long-haired boys didn't write wonderful stuff. But I do say that lots of our living composers write stuff today that is often far better suited to a great many scenes in our modern film productions, and I am substantiated in this statement by some of the best picture leaders in the game of playing suitable picture music.

The leader who crowds his program full of old masterpieces is literally giving the public too much of a good thing. Comparatively few people have a very extensive knowledge of the "deep stuff," while on the other hand everyone knows the latest song hit almost as soon as it comes out. The radio, the phonograph and the home piano is responsible for this, and, in a smaller way, the picture orchestra.

The moving picture has risen to its present place in the business world largely because it is the main amusement of the American public. When this is taken into due consideration it will readily be seen that the music which accompanies the flickering scenes must be entertaining. If this is not the case, then the performance must of a necessity be boresome, and if anyone can fit a modern picture with an entire score of old music from the bygone days he is a marvel, in a class all by his lonesome. I have seen this little stunt tried, but the man who used to pull it off doesn't conduct at that theatre now. Another fellow, with ideas more in keeping with the times, waves the stick in that place and has for many moons past. This person loses no chance to play the hit of the moment. In fact, he goes a little further and features such hits between shows. An easel at each side of the asbestos curtain supports a neat card upon which the title of the number appears, and the hard-working noise producers in the pit never fail to receive a heart-warming round of applause for this portion of their daily grind.

We happened into a theatre recently where an old-

fashioned leader held sway. Such a thing as playing the picture apparently never entered into this bird's scheme of life, for his program and the picture had about as close a relationship as a man in fish-and-soup clothes digging a ditch. The orchestra played well enough, but oh gosh! how monotonous after the first half hour. I'm sure everyone was as glad as I was, when the boys filed downstairs for a few moments of pinochle. The organist in this place gave us some

There are so many thousand good numbers being pubno excuse for any leader who does not keep his library up to date. Lots of these popular numbers are sent gratis in order to introduce them to the public, so the matter of expense does not qualify as an objection to their use.

As we have pointed out in a previous article, folios containing dozens of comparatively light numbers and selections are published by Walter Jacobs, Inc., and in this connection we would like to draw attention to the list of music on pages 26 and 27 of the August issue which this house handles in their jobbing department.

A glance through the numbers listed in this issue under the heading of "Movie Music of Merit" will convince even the most skeptical that the light, popular class of music is coming into its own, for here we find music of the very best so arranged that it may be played by small combinations. This list contains music by such noted composers as Grieg, Liszt, Moszkowski, Brahms, Chopin, Verdi and a host of other notables so arranged that the peculiar requirements of the picture business have been brought to the front, thus enabling the clever picture leader to give his public good music and yet interpret the picture.

Practically every picture, no matter how heavy, has its comedy touches as well as its highlights, and it is often by means of these seemingly irrelevant touches that the deeper phases of the play are accentuated. How successful these lighter touches are depends in a great number of instances upon the man who selects the accompanying music. If he has not the knack of choosing the proper music the scene will fail utterly to impress, for it is the rapid change from tears

to laughter that makes all great dramas. A certain arrangement of notes and rests will make the average person laugh, just as surely as words printed in certain sequence will stir the risibles into action. No one will deny the fact that there is clown music which makes us laugh, just as surely as there is sad music that depresses us. One can't feel sad when listening to "In Bugdom," "Fun in a Barber Shop, ''* "Reckless Rastus, ''* "Tickle Your Toes.'* and works of a like nature, any more than one can laugh when the strains of "Kamennoi-Ostrow," "Salut d'Amour," "Angelus," or "Berceuse" from Jocelyn are played, and yet we hear leaders trying to accomplish absurdities.

It is absolute folly for a leader with a small organization to try and put over a big heavy overture that calls for at least twenty-five pieces. It can't be done. There are literally thousands of compositions that will answer the same purpose better if a little judgment is exercised in careful selection, plus a few moments' thought on the subject.

Reiteration in music becomes a deadly monotony, and

Valse Courante

NORMAN LEIGH













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A Marionette's Romance



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The Whirling Dervish Dance Characteristique





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this is in turn fatal from the standpoint of entertainment. People demand variation. Just because "Dance of the Lunatics ** happens to make a hit in a certain scene, do not use it at every opportunity. "Funny Fellow" will in all probability prove to be quite an agreeable substitute, along with a few dozen other numbers written along somewhat similar lines. All Spanish scenes need not to be shown to the music of "La Paloma," any more than all Oriental scenes need be accompanied by "In a Tea Garden." There are innumerable other compositions which answer the purpose equally well, in addition to adding variety to the program.

This habit of playing a certain piece for every scene of a certain type was indulged in by a certain leader who directed in the orchestra of which we were a member some time ago. His favorite number for a theme happened to be "A Little Love, a Little Kiss," and in pictures of love interest this fine little ditty was played slow, fast, p, pp, ppp, and all other modulations including fff. The manager of the house stood for this for quite some time, and then he kicked over the traces. Patrons of the house began asking him if that was the only good number the leader happened to have in his library. One day the leader came down stairs between shows, and there pinned on the door of his little room was a note, reading: "For Heaven's sake ditch the love theme." It was ditched, pronto, and its soft dulcet tones were heard no more —at least not while we played there.

The ideal musical offering is the one that caters to the general public, and that is the mixed program-not too light, except in the case of the frank comedy, and not too heavy, except in the case of the very heavy drama. Little snatches of opera here and a latest popular hit there makes for a musi

cal entertainment that is hard to equal.

There are many screen offerings that have no purpose in life but to amuse, and there is a lot of music that is written for precisely the same purpose. Then we have dramas that are made for the sole purpose of bringing out the highlights of some one phase of life. For this type of picture play we have stacks of music that seem to have been written to fit that same little part of life. All the leader needs to interpret this particular phase is an extensive library and a trained sense of fitness. The former may be purchased, but the latter requisite comes through experience only.

The average picture orchestra is quite a strain on the purse strings of the owner, and it is only fair to him that he should receive fair value for his money. When the leader fails to put the picture over, due to lack of music or lack of sense, the owner is being cheated, for by aid of the orchestra he is supposed to be able to command more remuneration per seat. People will pay a little extra when they know that they are going to see or hear something a little out of the ordinary routine, and the owner of the house that is paying musicians a good salary, rightfully expects some better than mediocre throws the pie, play something absurd, and so on. It can music from the men in the pit. When this is not forthcom-

ing, he soon finds himself in financial difficulties, and then the musicians find themselves out of employment.

Feature the orchestra by all means, but do not lose sight of the fact that the picture is the thing. The orchestra is merely a means towards this end. Bill the music in big letters if you will, for this certainly pulls big for the good of the house, but do not allow the orchestra to dominate the screen. Concerts are becoming more popular all the time, and this is the time when the musicians should be featured. But when the house is darkened again the music is, or should be, subservient to the screen offering. Violation of this rule will spell disaster to the picture orchestra business.

A large organization can play music that the small orchestra cannot touch, but the small combination can and should at all times play stuff that does not call for instrumen-

ation that it does not possess.

This is where the popular numbers can be used to great advantage. The hit of the day will often go over bigger when played by a small but efficient bunch than does the great overture played by, say fifty men, in an ordinary manner. It is all in the way it is offered to the people. We know dozens of people who never heard "Hungarian Dance No. 2," or if they did would not recognize it, but we do not know anyone who has not heard "Stumbling" or other numbers of the latest dance hits. Music dealers sell hundreds of copies of this sort of music to one of the classics, so why not fall in step, and build up a reputation along this line. Far better to be noted as the orchestra that plays the best popular music in town, than known as the bunch that plays the classic types of music pretty fair.

In case that the above might be taken in the wrong spirit, I will condense my opinions to the following. Interpret the picture by means of any and all music that fits, but do not give preference to the so-called classics just because some musical authority has placed his or her stamp of approval upon certain types of music

The piece of music that haunts the brain, that is played everywhere, by everyone, is far more apt to fit a picture of our modern life than music that was composed years ago by

men who lived in another era.

Fox trots, such as we know, were written only when the dance of that name was originated by the Castles. "Blues" were not generally known until the lazy, eccentric steps of the "Frisco Shuffle," and other such oddities were adapted from the underworld dances. So why not interpret such scenes with fitting music played as the up-to-the-minute dance orchestra plays them?

When the hero makes a sensational rescue give the audience a rousing number that makes the pulse pound. When the heroine almost dies (of course she never really does) give the listeners music that grips the heart. When the comedian and is being done by the best in the business. Bury your little pet aversions, and join the procession of those who are putting every effort into the business of fitting the pictures.

*Published by Walter Jacobs, Inc.

POSTAGE STAMP COMPOSERS

O say that any musician was a "postage stamp composer" might convey an impression that he was a cheap one, if you didn't know that some of the greater ones are being perpetuated in a new series of music stamps issued by Austria. Following is an account of the series as given in the New York Times: ·

Some of the most artistic postage stamps to come from Europe is a series of what may be called "music" stamps, issued by

There are seven values, each bearing the head of an eminent Austrian composer, these latest Austrian stamps are veritable

among whom is Beethoven, who although a gems of art. Most of the American dealers native of Bonn, Germany, spent most of his time in Vienna and did the greater part of his musical work there.

The pictures follow a chronological sequence in respect to values. The oldest of this famous group of seven, Haydn, is on the 21/2 crown value. Mozart appears on the 5 crown, Beethoven on the 71/2 crown, Schubert on the 10 crown, Anton Bruckner on the 25 crown, Johann Strauss, the younger, on the 50 crown and Hugo Wolf on the 100 crown stamp, the highest value in the set.

Wolf was a well-known songwriter who died about twenty years ago. Bruckner, who died in 1896, was a composer of many symphonies and for years was the organist at

As specimens of beautiful engravings

were ignorant of their issue until recently. It is understood that they were printed as charity stamps and, although available for postage, are being sold, according to a Paris dealer, at ten times their face value, the excess being used for some charitable pur

The face value of the seven stamps is 200 crowns, or kronen, so that buyers at the Vienna post office pay 2,000 crowns for the set, which, at the present exchange, represents from 25 to 30 cents in United States currency.

The stamps bear no names. The portraits of the musicians form the chief feature in the design, being in a large oval in the center surrounded by artistic scrolls, with "Oesterreich" in the top panel and the value in the lower panel.

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By Frederic W. Burry

solved shall be better than ever before. whole creation moves. Without too many tears or overmuch repentance concerning past performances we have said good-bye to the old year and all that it contained, and we now march on with the new, equipped with some courage and power gained from experience.

Conventions and fashions come and go, recur and return, but always in a on every hand, and even if some are nenew guise. Time never actually re- glected or ignored nature is lavishpeats itself. There is progress ever. there are more to follow. We turn to music and find in melody the of all sufficient recreation.

Music is the art that gives lasting color to life's events. Its records are graven on imperishable palimpsest. Fadeless the vibrations continue, transcending change and decay.

Melody is woven in the very depths

T the beginning of the New Year faith that in spite of transitory appearwe started once more a new cycle ances affirms belief in what poets call of circumstances that all have re- the divine events towards which the

> When the soul of man gives expression to melody all nature responds. He discovers that the atmosphere all around is rustling with waves of rhythmic vibration. And now, if one will only take a step or two forward, conditions group themselves in accordance with one's desire; opportunities present themselves

potent source of complete delight. With recreation. He is not in a hurry. His changes with conservative principles; its aid we shall engage in the various efficiency is elastic. Music affords the duties of the passing days. It shall be relaxation that not only yields mental a fount of inspiration for us-toward and physical relief, but makes for a prosperity—as well as a solace and joy steadiness of purpose and a concentration of energy that will lead to successful ends. Music transforms our present experiences into divine events, for the art lover perceives beauty everywhere. The veneer has only to be washed off what science calls exfoliation.

Music! the interpreter that reconof being-delicate, but of eternal dura-ciles all things, disclosing the great tion. The forms change, but song is immortal. It is the spirit of man seeking the goals we have been striving for. scious memory. And every personal exexpression, the utterance of an inherent Music! that calms the feverish striving, perience is an added quota to this uni-

thus making for sane and beautful living. Let the spirit of melody enter into all the activities of the daily life, not merely for the occasional treats when one forgets work and its worries. Let music lighten the burdens and chase away care by its magic power of actual corporeal strengthening.

Melody is a physiological as well as a spiritual force. The two are one. Through its initial pleasing stimulation it makes for the free and healthful circulation of life's currents. New resolutions are made easy of attainment where reigns the spirit of melody. Music tempers the strenuous life that too often defeats its own ends. What's your hurry? Watch your step! Yes, we resolve to do better; the same old things, per-The real business man has time for haps, only in a different way; radical revolutionary, but concessional—even conventional.

Music never dies. Is there anything else that retains its youth in like manner? Only the sister arts. The same old vet new melodies are sung. We draw our inspirations from the immortals, the masters, changing a modulation or a cadence according to the passing fashion—and "passing" is right.

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MUSIC LL great cosmopolitan cities that teem with humanity have their in-dividually peculiar day and night phases of living, and to catch and depict these varying phases in vivid word portrayal makes a more interesting and virile human document than any fictitious "Abraham Nights" ever written. The

versal storehouse of supply, open freely to all who make demand, responsive to desire. We get what we look for, what we prepare for, what we expect.

Music is beautiful, and an end in itself-"art for art's sake," so say the enthusiasts. Yet it is more than that. Otherwise, we could hardly spare the time it requires of us if it were not also a veritable dynamic force to roll the world along. Niagara is beautiful as a spectacle, but still more wondrous as a source of power.

Today we think in terms of forcelife force. We want all things to contribute to an increase of health, sanity and prosperity in every sense. Melody makes for this stimulus for melody is circulation and vibration which we are now told is the whole of life and heal-

With the incantation of music's magic charms shall our new resolutions be consecrated, and the new year be made truly happy and successful.

business life, social life, night life and under-word life of London, Paris, Berlin, Chicago, New York and others-all of these phases many times have been virilely pictured in words by wordmasters, yet how many have ever attempted to tone-paint them in music? The attempt to thus musically paint his own city has been made by a New York composer in a series of piano tone pictures, which are described in Sheet Music News as follows:

It has been for many years the big ambition of many artists to catch the real spirit of New York City, with its great immensities and surging polyglot population. Many have tried it, yet none successfully, because they were only interested in the superficial and for got or were incapable of creating in color, music or words its emotional side. It can be correctly said that one of the nearest approaches to a reflection of the human side of New York City is the series of five piano solos by Emerson Whithorne.

Of the series, the one called "Times Square" seems easily the best, for it represents that riotous mart of pleasure and of folly at its best. Flashing colors, sounds of ribaldry and mirth, are intermingled with occasional snatches of the tunes of the day: "La Veeda," "Alice Blue Gown," "Whose Baby Are You," and the "Love Nest."

Next is "Pell Street," that catches the

shambling Chinese in his happiest mood. This number describes an old Chinaman who sits in a smokey haze, swaying with the rocking of his bow and playing a strangely appealing melody on his single-stringed fiddle.

The "Chimes of St. Patrick's" paraphrases the tumultuous chiming of bells in the twin steeples of this famous old New York church, while a great organ intones the solemn *Dies Irae*, "On the Ferry" and "A Greenwich Village Tragedy'' complete the series.

AXEL CHRISTENSEN RECORDS

PIANO records for the phonograph are not always as satisfactory as one would wish and they are exceedingly hard to make. Every once in a while a good one comes along though, and such a one is "Teasing the Classics," composed and played by Axel Christensen on a Paramount record. On the reverse side of this record will be found a pianologue entitled "The Girl I Kissed on the Stairs," played and recited by Axel Christensen, which was one of his big numbers at the time he appeared in vaudeville.

The sale of this record during the first month was so big that Christensen has signed a contract to make records of 12 more of his musical monologs and two piano compositions for the New York Recording Laboratories, which make the Paramount and Puritan records.

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hallo" of the playing-hunters was sounded, thing but "All Muddled Up."

"Brer" Fox wasn't "in" at the broadcast- the Thirty-ninth Street Theatre in New ing "hunt" in which his own numbers fig- York City. As this song is the only one ured as the musical "brush" as he had to used in the play, it probably means an unleave Los Angeles before the first "view asual boost in popularity that will be any-

but he listened in at San Francisco and "The landlord's laugh was ready chorus," heard the "invisible chase" sweep by wrote genial "Bobby" Burns a very long through the air in the night. It really was time ago, but what would be have written

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followed him by radio. with the bootleggers is most assuredly an triumphant toot? It is to wonder!

a double hearing, for at the royal send- about the incident a few weeks ago? After off given him before the train pulled out those fifteen boats liquor-laden with \$7,000, of Los Angeles by the Wiedoeft players, 000 worth of the stuff slipped quietly by they played the same program that later New York's "dry navy" that was "dry" docked with a disabled boiler, did convivial Getting muddled up with bootleggers is celebrants of the New Year in "Gotham" anything but an unusual situation in these join the laughter of many landlords until it times, but to be all muddled up in a tie-up swelled into a "ready chorus"—a sort of

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unusually unusual situation that might demand an official investigation, if it were some as a new fox trot from the pen of not in every way constitutional. It also is Ross Gorman, well-known saxophonist and Muddled Up" is Percy Wenrich's newest Richmond-Robbins, Inc. Co-writers on the on the prohibition act and now running at ter of "Baby Blue Eyes").

"Some Lonesome Night" isn't a bit lone song were Jules Buffano (pianist with Paul

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GOSSIP GATHERED BY THE GADDER

E may be wrong, yet even if from only the melodic point of view wo somehow have a hunch that cooing à la Coué beats cawing like a crow. Try it before you guy it!

We also have a sneaking idea there's more music in two whoops than in ten whines, and that whistling puts a pleasanter pucker on the lips than does humming dismal dirges through 'em. Watch your embouchure!

Let us not forget that February brings with it two notable birth anniversaries of musical as well as national linking-that of George Washington on the twenty-second (191 years ago), and of Abraham Lincoln on the twelfth (114 years ago). The music descending to us from those periods as being closely linked with these two greatest of all great Americans is that of "Yankee Doodle" with Washington, and "The Battle Hymn of the Republic" with Lincoln; the first air linking us with the struggle for a great Union, the second one with its pres-

Just a single line in an old-time popular ditty would furnish complete lyrics for an entire song (verses and chorus) that might most fittingly be sung by the bunch of "disreputables" which Editor William Arms Fisher of the Oliver Ditson Company so appropriately termed "musical moonshiners." The line of the song is "They're after me, they're after me," and "they" (reputable publishers, protective associations, commissions and bureaus) are indeed "after" these fake publishers. To paraphrase a familiar line from the well-known poem of the late James Whitcomb Riley: "An' the music uns 'll git you if you don't watch out." And they sure will!

The latest body to take up the "fight-to-afinish" against the shyster-song-swindlingsharks is the Better Business Bureau of the Music Industries Chamber of Commerce, which inaugurated its campaign by compiling a blacklist of suspects and at the start listing in the information files of the Bureau ninety-seven names of persons suspected of being gougers under the guise of genuine publishers. Through the efforts of the Bureau one of these fake-frauds was recentmusical, as in the present instance "All Victor recording artist, and put out by ly corralled by the post office authorities at Toledo, Ohio. He was tried and found guilty of using Uncle Sam's mails to de-"The Bootleggers," a farce comedy based Biese's orchestra) and Walter Hirsch (wri-fraud, and sentenced to serve three and one-half years in the Federal prison at Atlanta, Georgia. The jailed swindler is Charles Smith, a negro who utilized two big cities for working his scheme, using his own name in Toledo (his home city) and a fictitious one in St. Louis. But they got him! In sentencing Smith the judge said:

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"You're just a plain liar, Charlie, and I sen- it is small wonder that John Wanamaker betence you to three and one-half years in Atlanta."

Dr. Anselm Goetzel, a prominent Hungarian composer who for many years made New York City his place of residence, died at Barcelona, Spain, in January. Some of the successful productions of which he was the composer were "Aphrodite," "The Royal Vagabond" and "The Rose Girl."

With the passing of John Wanamaker on December 12, 1922, in the eighty-fifth year of his life, music has lost a generous patron and the music world loses a valuable ally.

Born on July 11th, 1838, John Wanamaker began work at the age of fourteen in his father's brick yard, and very shortly thereafter entered an old Philadelphia book store as an errand boy. Later he went into a retail clothing house, yet even while there, edited, published and sold a small newspaper called "Everybody's Journal." However, the literary inclination for a time gave way to the commercial instinct that resulted in organizing the clothing store of Wanamaker & Brown in 1858, which eventually evolved into the two present great Wanamaker establishments. But the literary bent reasserting itself led to the alloting of splendid space in both stores to the big book departments, and for a time to the publishing of "Book News," a monthly

ine devoted to books and literature

came a protagonist in the latter field and the scientific men connected with the Johns inaugurated notable campaigns to advance Hopkins University have given a clean bill its cause. Among some of the big things of health to tobacco. It also may be combe accomplished in music for the benefit of forting to know that Mario, one of the others were the organizing and financing of greatest Italian operatic tenors who ever a young men's orchestra in the Bethany sang in this country, was an incessant Presbyterian Church at Philadelphia, the smoker of the blackest cigars. Also, that inaugurating of daily free concerts for the Sir Charles Santley, the famous English

an investigation of more than three years public in his great department stores in baritone who recently died of old age, made

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BENEFITS FROM THE RADIO

By William J. Morgan

O we fully realize what the radio means to music, and really appreciate its benefits to the future? The broadcasting of musical programs by radio stations is going to prove a most beneficial contribution to musical art by acquainting the public with both standard and popular compositions—more so than any previous inventions, including the phonograph and player piano.

There are thousands of people who were disinterested in music (or at best took only slight interest), and mainly from being in circumstances whereby they could neither hear nor play it, who are now becoming enthusiastic about the broadcasted musical proderived from the expediture of a few dollars for installing a receiving set is proving the big factor in developing the radio, while at the same time creating music-radio "fans." Many of these fans are becoming absorbed in music as never before, and gradually will desire to make their own musical performances, thus making more business for the music teachers, the publishers, and manufacturers of musical instruments.

Aside from these benefits, the musician also can improve himself materialA PICTURE "POLICY"

OW many organists in picture houses are what might be called "good policies"; that is, physically speaking, what corporeal valuation can be placed on a motion-picture organist or pianist—on head (brain), fingers, hands, arms, legs and feet? A recent newspaper item presents a novel idea in theatrical insurance and puts a new light on the value of a musician to the owners of the theatre where he is employed. The item in question appeared in the Boston Traveler of January 4, and might furnish an example for other theatre owners, only—all movie musicians are *not* Martels. Here is the picture policy and premium.

An organist who drives his own big motor car, and is insured for \$500,000! Quite different from the prevalent conception of a about the broadcasted musical programs and taking pleasure in music as never before. The fact that so much entertainment and instruction can be ous organist at Gordon's new Capitol Theatre on Commonwealth avenue, is an unusual man in many ways.

> ly by taking up radio. The method of broadcasting reproduces with finesse such essentials of interpretation as dynamics, accentuation, rhythm, etc., and this in so remarkable a manner that much benefit can be derived by listening to other performers play. Also, rendering these musical programs will call for well-equipped and learned musicians, and give employment to many sending out these programs.

For although, as his career as a soloist and orchestra leader indicates, he is one of the fastest sight readers of music in the country. Martel, when presiding at the great organ at the Capitol, uses no music, but plays entirely from memory. Nor does he follow any set score. But seated there before the organ he lets the changing scenes of the motion picture sway him into different moods, for each of which he finds an answering theme from among the thousands

stored in his memory.

It is his task not only to interpret in terms of music the kaleidoscopic changes of scene, action and mood shown on the screen, but to so do it that the members of the audience, for the most part untrained in music, shall understand, and by understanding take a keener enjoyment in what their eyes witness.

To be able to flit from theme to theme at a fraction of a second's notice requires extraordinary ability, but to be able to so do this that you can aid others in interpreting an acted scene requires genius, a genius possessed to such an extent by Mr. Martel that not only does he receive the highest salary of any photoplay organist in the country, but the Gordon circuit has recently insured him against illness, accident or other cause which might prevent him from fulfilling his contract, to the extent of \$500,-

Martel was born in Lowell. He studied in Boston under John Orth, and later completed his studies abroad in Germany, France and Italy. Some time ago he achieved a notable triumph on Broadway, when Nathan H. Gordon, who holds the exclusive contract for his service for a period of years, loaned him to Hugo Reisenfeld to appear at the Rialto Theatre.

So great was the sensation his playing created on Broadway that he received a flattering offer to remain there, but he declined in order to return to the Gordon circuit.

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*Bostonian, The	Waltz	Novelette †Golden Dawn	Valse Hesitation *Javanola
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