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Music Mart Meanderings

BEGINNING way back with the famous garden scene in the opening act of *Zaenic Follies* wherein Eve warbled that little pippin ditty to Adam, and coming down to present times, apple songs and other fruit fancies always have won popularity. F'instance, a very popular one with the North during civil war times concerned a "Sour Apple Tree" and "Jeff Davis" in a hempen union; later on, when war had been superseded by love, everybody musically lolled and loafed "In the Shade of the Old Apple Tree" while the whole country was taking big song-bites at "A Little Peach in an Orchard Grew." More recently, came the extraordinary we-have-but-we-haven't contradiction which boomed a tropical fruit, and now comes the Sherwood Music Company with "Thanks! I Just Ate an Apple," which the Paul Whiteman Arcadia Orchestra of Providence, R. I., is feature-feeding to bushels of music-hungry people in that city. Al Mitchel, leader of the P. W. A. O. of P., reports that it's an "overnight catch," but we'd call it a wind-fall. Wonder when the odoriferous onion will get its song-innings?

"Mickey Donohue" is a whimsical little Irish waltz song that probably will stand alone, yet it wasn't concocted by one man alone. Five solid song-smiths—Irving and Jack Kauffman, Frank Williams, Frank Hughes and George B. McConnell—mixed musical minds muchly on "Mickey" for Mills—Jack, Inc. This firm pronounces the mixture a "natural" marked with the $ sign at birth.

"I Wish I Had You," "Thinkin'," "Love Ain't Blind No More" and "Mistreatin' Daddy" are reported as being three of the fastest sellers in the Rainbow Music Corporation's catalog, with "Do Doodle Oom" another blues pace-setter. Other rapid runners in this firm's blues races are "I Don't Love Nobody, So I Don't Have No Blues," a new number that has just been recorded by Ethel Finnie (Porter Grainger at the piano), and "Mistreatin' Blues" (recorded by Mamie Smith for the Okeh and by Bessie Smith for the Columbia).

"Thirty-first Street Blues," a new blues fox trot song that is being played by the Isham Jones and Vincent Lopez combinations, will be the first "plug" by the recently organized Joe Davis Music Company of New York City.

Incorporated in the first dance folio issued by Jack Mills, Inc., are some of this firm's most successful song hits of the past year, many of them carrying both words and music, an innovation in dance folios. Some of the thirty numbers included in the contents are "Just a Girl That Men Forget," "Mister Gallagher and Mr. Shean," "Love is Just a Flower," "House of David Blues," "Kiss Mama, Kiss Papa" and "Mad."

"Dear Little Boy of Mine," Ernest R. Ball's ballad that was written during the war, is to be used by the First National as the theme number of its film production of Booth Tarkington's story, "Boy of Mine," in which Ben Alexander is being starred. Mr. Ball has just returned from a successful vaudeville tour of six months in Great Britain, where his songs proved as big a success as in America. He is contemplat-

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Volume VIII FEBRUARY 1924 Number 2

Memories

"The Good There Is In Thinking Back"

There is none of us who has not memories of all sorts that have been long dormant (they are never dead), and whatever serves to bring up the best of these memories is *good*—whether it be "Maid of Athens" sung by a street singer, a tune from a street piano, a chord struck by an itinerant band, or some old melody sounded from the lips of a high-salaried vocalist. In the reprinted article appended below, which was entitled by its writer as "The Good There Is in Thinking Back" and which we have captioned as "Memories," this point of "good" is sharply and clearly brought out by the remarkable and inimitable conductor of the very popular "Whiting's Column," perhaps the most widely known and broadly read section of the *Boston Herald*. Here is Mr. Whiting's word picture:

BALANCED across a wagon was an old square piano—all but the legs. It needed no legs, for it rested on the sides of the wagon. In front a horse stood, his head drooping; for it is a rather dull life, wandering slowly from street to street and then standing still, then wandering along again. At the piano sat a negro, his overcoat collar turned up against the chilly wind. But there was no stiffness in his fingers, which were busy with the yellowed keys before him. And beside the wagon and piano, a megaphone in his hand, stood another negro. He was singing words that drew men and women to stop and listen: "Give, Oh Give Me Back My Heart!"

There is that in the voice of the negro which, at its best, grips the heart of those who hear. There is a warmth in it, an indefinable strain of sentiment, a reaching for remote memories, a link between now and long ago. There is vagueness and softness and appeal and reminiscence and lights turned low. And there is that in some songs which make the heart beat faster, and the eyes cloud over, and which thrusts stone buildings and pavements and crowds and all the material things at hand, far into the background. And there is a scene of mystic memory thrown across the world, and in it we for a moment dwell.

"Or, since that has left my breast, keep it now—and take the rest." So the old song runs, and so its notes came through the absurd modernism of the megaphone; but it did not seem absurd to the people who gathered and made a little crowd about these two negroes and their horse and wagon and old square piano. They saw no megaphone, no horse and wagon—they saw many things. Some saw an old sitting room with a haircloth sofa and faded pillows on it; and crayon portraits on the wall—not very clear, because the light was from a kerosene lamp, which was upon the top of the square piano. It was at the left of the player, and it stood on a braided mat. The mat had been made on a spool and four pins, by someone that not long ago was just a little girl who liked something to do on rainy days.

And some saw just a white farm house by the side of the road which crept up the long gradual hill. There was a piazza in front, with a woodbine climbing about it, and lilacs at the corner. It was a summer evening, and the window was open. Out through this came the soft and wavering tones of the singers, to the man who walked up the road.

Now the negro singers have begun another song: "Far o'er the mountain lingering falls the Southern moon." And again the singer and player and wagon and all that is about them fade, and the scene is a rowboat on a little pond, drifting in the calm of a June night. A young boy and girl are there, and she is singing.

And some of those who stood and listened to the singer had no such memories; for these songs were not of their time. What did they see? Something; something that jazz never pictured for them. They had no thought then for a cabaret or a dance in a hotel dining room, or a motor ride. There was no distant past of their own into which they could go, but there was the past of common humanity, and this was theirs as it is all the world's. For when memories are created, when sentiments are cherished, all the human race for all time to come catches some flavor of it.

When old tombs and old ruins are explored it is the common observation of surprise that the signs found point to a life of those folks, centuries ago, much like our own. Pompeii is dug up, uncovered and restored to some semblance of what it was before it was buried, and we seem amazed to find that there were details of life then very like those we know.

Nations rise and fall, civilizations flourish and pass, but the range of human emotions changes little. The innate need for religion, the love of one for another, the aspirations for success, the regrets for lost opportunities, the realization of individual responsibilities, the fear of disaster, the hope for better fortune, and the play of sentiment in the hearts of mankind—these are ancient and modern things.

There is that in some of the old songs that swings the pendulum in age-old rhythm. There is that in the human

(*Continued on Page 7*)

Playing Moving Pictures

An Interview with Harold M. Andersen, Organist, Chatham Theater, Chicago, Ill.

By A. C. E. Schonemann

THE inspiration that leads to a musical career is not often found in a drop-forging plant, but exceptions have a way of violating fixed forms and transgressing practices considered traditional, and a striking and interesting case in this connection is that of Harold M. Andersen, organist at the Chatham Theater, Chicago. It was the dogged persistence of an interested friend, and later the enthusiasm of young Andersen, then a boy in 'teens, that set into motion the forces that culminated in his study of the organ.

Throughout the years he has given to the study of music, Mr. Andersen has made sporadic invasions into other fields of endeavor. On sundry occasions he has served in a half-dozen or more clerical positions, but somehow office work lacked the appeal of music, and during the last ten years Andersen has assiduously applied himself to the study of piano and organ, at the same time playing in cabarets, dance halls and theaters.

For a time he studied with Frank Van Dusen of the American Conservatory, Chicago, and within the last few years he has carried on his studies of the organ with Arthur Dunham, organist for Sinai Temple. Andersen in the matter of study takes the position that perfection in any musical endeavor can only come by application, and that the musician who aspires to higher things can always profit by contact with other musicians.

When Mr. Andersen was eleven years of age he began the study of piano. The elder Andersen had purchased the instrument to enable his three daughters to take up the study of music. When a more than casual interest in music began to manifest itself in Andersen, Jr., every encouragement was given the boy.

It was about this time that Mr. Andersen met a timekeeper employed in a Chicago drop-forging plant, and the latter, sensing the musical proclivities of the boy, set about to help him. The master of time sheets and pay rolls was a musical enthusiast; with his limited knowledge of the piano he set about to instruct young Andersen, and what the former lacked in understanding of music was offset by a desire to make good on the part of the boy.

While Mr. Andersen was going to school he continued his musical studies, playing the piano for various school functions. After leaving school he devoted a part of his time to playing piano in several Chicago cafes and cabarets, going to the Trevis Inn in 1917 and continuing at that place until the United States entered the World War, when Andersen enlisted in the navy. While in the service he played saxophone in a navy band and piano in an orchestra, serving eleven months on a transport.

For the last few years Mr. Andersen has played the organ at several Chicago theaters, his first assignment being at the Leida Theater where he spent a year, and later at the Atlantic Theater where he played organ solos and the piano in the theater orchestra. He continued his work at the Roseland Theater, going later to the Woodlawn, one of the large moving picture houses of the southside where he was employed for more than six months. Recently he took up his work in the Chatham Theater.

The plan used by Mr. Andersen in playing pictures is that of acquiring a repertoire and then drawing upon it for music that parallels the action of the film. In view of this fact Mr. Andersen contends that the successful moving picture organist is always memorizing music and then utilizing this music, with other numbers already stored away in his mind, to supply the proper musical background for the pictures he must play.

"To properly play a picture the organist should endeavor to supply music that will fit the mood predominating in the film," said Mr. Andersen. "Every character that stands out in the picture has a musical motive back of it. The organist

HAROLD M. ANDERSEN

should draw on his knowledge of music to interpret the prominent characters.

"An organist can improvise for any striking situation or unusual condition; he can bring out a grimace by the proper use of the organ, and for a bit of humor or a grotesque piece of by-play the organ is without an equal. It is only in such cases that I favor improvising, because these instances call for musical treatment in proportion to the manner they inspire the organist. Playing extemporaneously day in and day out, however, carries an organist into a rut.

"Fundamentally, playing pictures begins with the organist's library, and then the next requisite is that he knows that library from beginning to end. Naturally, he must always be adding to his repertoire; changing conditions and personal likes and dislikes among the people who make up audiences make this imperative. If the organist has in his mind a variety of music—music that represents life and the factors that enter life—and if he can present them in a musical way as the scenes flash on the screen, there will be a freshness and spontaneity to his music that will appeal to and satisfy the most exacting and analytical men and women in the audience.

"Pictures invariably suggest the type of music required, and the organist who is versatile can turn back the pages of

(Continued on Page 8)

An Important Decision

BECAUSE of the long-time practice among music publishers of printing on sheet music a price substantially higher than the figure at which a piece was intended to be sold, for many years much confusion and dissatisfaction has prevailed in the trade. This culminated in a conference held in New York City on October 2nd, 1923, between Trade Commissioner Van Fleet and the representatives of music publishers who issue practically 95 per cent of the total output of sheet music in the country, at which it developed that the majority of the publishers apparently were in favor of abolishing the present practice and printing on each piece of music its traditional selling price. Under date of January 26, 1924, copies of the following letter and finding of the Federal Trade Commission were sent by Otis B. Johnson, secretary of the Commission, to the music publishers throughout the country.

LETTER

Dear Sirs:

In the matter of a trade practice submittal of the music publishers held in New York City, October 2, 1923, before Commissioner Van Fleet, you are advised that the Commission has approved the first resolution adopted by the industry at the conference. This resolution reads as follows:

'We believe the proper way of marking prices on music is to use the price at which it is expected the music will sell for at retail under conditions of normal competition.'

The Commission believes that the above resolution expresses the views of the trade, and desires that the trade set a time at which the terms of the resolution will be put in operation. When this date has been fixed I would appreciate notice of the fact.

An announcement as to the trade practice submittal will be made by the Commission on January 28, 1924. For your information I am enclosing herewith a copy of the publicity notice which will be issued on that date.

The announcement reads as follows:

Federal Trade Commission,
Washington.

The Federal Trade Commission issues the following statement with respect to the trade practice submittal held before Commissioner Van Fleet by the publishers of standard sheet music:

At the request of Mr. Alfred L. Smith, Secretary of the Music Publishers Association of the United States, a trade practice submittal was held with the Federal Trade Commission on October 2, 1923, for the purpose of giving those engaged in the industry an opportunity to express their views regarding the practice of marking musical publications at fictitious prices. The conference was held at the New York Office of the Commission and was attended by publishers representing 95 per cent of the total output of standard sheet music. There were also present a few publishers of popular music. The following were represented:

Fred Kraft—Edward Schuberth & Co., New York City.
Otto Jordan—Harms, Inc., New York City.
W. M. Bacon—White-Smith Music Publishing Co., Boston.
W. M. Gamble—Gamble Hinged Music Co., Chicago.
John Hanna—Enoch & Sons, New York City.
M. Keane—Boosey & Co., New York City.
C. C. Church—C. C. Church & Co., Hartford, Conn.
M. E. Tompkins—G. Schirmer, Inc., New York City.
H. W. Gray—H. W. Gray Co., New York City.
F. E. Bitner—Leo Feist, Inc., New York City.
Harold W. Robinson—B. F. Wood Music Co., Boston.
C. A. Woodman—Oliver Ditson & Co., Boston.
H. B. Crosby—Arthur P. Schmidt Co., Boston.
Clayton F. Summy—Clayton F. Summy Co., Chicago.
G. Fischer—J. Fischer & Brother, New York City.
W. Deane Preston, Jr.—B. F. Wood Music Co., Boston.
W. H. Witt—W. H. Witt Music Co., Pittsburgh.
E. C. Mills—Chairman, Music Publishers' Protective Association.
W. L. Coghill—John Church Co., New York City.
H. Engel—Richmond-Robbins, Inc., New York City.
Ben Bornstein—Ager, Yellen & Bornstein, New York City.
J. M. Priaulx—Charles H. Ditson Co., New York City.
E. T. Paull—E. T. Paull Music Co., New York City.
W. A. Walling—Evans Music Co., New York City & Boston.
R. L. Huntzinger—R. L. Huntzinger, New York City.
T. J. Donlan—National Association of Sheet Music Dealers, New York City.
Joseph M. Skilton—G. Schirmer, Inc., New York City.
Alfred L. Smith—Music Publishers' Association of the United States.
Theodore Presser—Theodore Presser Co., Philadelphia.
W. Kretschner—Carl Fischer, New York City.

The purpose of the meeting and the powers of the Commission were explained by Commissioner Van Fleet after which the discussion proceeded. A brief summary of the facts developed is as follows: It appears that for many years it has been the practice of the publishers to print sheet music at prices approximately one-third higher than the actual retail selling price. The practice arose from the custom of granting to music teachers a discount, usually one-third, from the price printed on the publication which was to compensate teachers for their time in selecting the music, etc. After a while teachers had their pupils request the discount and in a few years the public were getting the same discount, so that today the actual retail price of much of the music sold is substantially less than the printed price on the publication. As one of the publishers present expressed it, "the printing of a price on music from which to figure a discount is out of date and no longer serves any useful purpose, and no doubt opens up a way to the unscrupulous to charge a higher price to unsuspecting persons, than is contemplated by the publisher." It appears that the elimination of this practice has been the subject of discussion by the industry for some time. The music dealers and popular music publishers present also favored the discontinuance of the practice.

After discussing the subject and the details incidental to making a change in the practice, the publishers of standard sheet music unanimously adopted the following resolution:

"We believe the proper way of marking prices on music is to use the price at which it is expected the music will sell for at retail under conditions of normal competition."

The Federal Trade Commission approves the resolution as set out above, and believes that it expresses the views of the entire industry. The trade has been requested to fix a date at which the change shall be put in operation.

Memories

(Continued from Page 5)

heart which is always awakened by the same strains of harmony, by the same persuasions of melody. The futile songs that were sung yesterday are forgotten; the fine ones live on. In another generation there will be memories evoked by a few of the songs newly sung today; the rest will disappear. Age by age, generation by generation, we go on piling up memories and the ways to stir them.

Maybe when two negroes travel about a city's streets, stirring good memories with good songs, they are contributing to the stability of fine things. For any man or woman is the better for thinking back and retrieving from the deep treasury of time precious thoughts.

Honored By Declaration

THROUGH current reports in the music trade magazines it is learned that song leaders who were present at the Tenth Recreational Congress in recent convention at Springfield, Illinois, selected twenty American songs which were honored by declaring them folk songs—seemingly, a well-intentioned attempt at the impossible.

What makes a folk song? Is it made "on the spot" by simple declaration of a music congress in convention, an instantaneous creation similar to the making of knights by a bestowal of the accolade? Or are folk songs an inheritance by the people, a tradition held rather than a selection made? Folk songs and folk lore are legendary; stories told in song in the one case and by words in the other, and as a rule both are imbued with some national characteristic, event or feeling involving the whole (so-called) common people. Also as a rule, folk songs are descendant, coming down through generation after generation by long reiteration in singing. And even so, a reading of music history will show that very rarely (if ever) has any folk song been recognized as such during the life time of its originator, yet that is exactly what has happened with two of the twenty songs selected at the congress in Springfield and declared as folk songs.

These two specific songs are "There's a Long, Long Trail" and "Mother Machree." Both of them have strong characteristics of the traditional folk song, yet are not folk songs traditionally, simply by declaration. The first named song, written by a college boy who is still alive and only in his early 30's, because of being strongly imbued with a national feeling deeply rooted in our American consciousness through action of the world war, might easily become a folk song if time and people shall so adjudge.

It likewise is the same with the second one, which was first made nationally popular through its singing by Chauncy Olcott. Because of its plaintive, appealing melody and tender pathos of the words this song might already rank as a folk song without any ruling by the song leaders, although presumably neither composer nor author ever dreamed that it would attain such honor within twenty years after its publishing and while they were still living, yet here again enters the element of age and unconscious selection.

Probably there is no true lover of song-singing living today who would not wish to know that these two numbers will descend to posterity as folk songs, and if folk songs can be made by *viva voce* declaration of an assembly rather than become so through folk tradition, then there has been made a merited selection of two worthy songs, and the house of Witmark & Sons must share the honor as publishers of both of these now *modern* folk songs "Honored by Declaration."—*Editor.*

Playing Moving Pictures

Continued from Page 6

his memory and supply the music for every situation. Most organists prefer to play for dramatic pictures because it affords them an opportunity to work in musical shading and play up to a series of climaxes, and finally the big, dominating scene of the picture. The comedy picture is popular with the organist who revels in producing new and novel effects."

Mr. Andersen expressed his preference for comedy, arguing that the modern theater organ with its varied stops and extensive range with which the organist can play up to every scene of a comedy even to odd gestures, facial contortions and eccentric bodily gyrations.

Like many organists in moving picture houses, Mr. Andersen believes the possibilities of the organ in so far as its relation to pictures is concerned is unlimited. He is of the opinion that the serious works of the masters—the musical gems written by the men whose imperishable compositions for the organ have withstood the changes of time—will supplant the so-called "solos," many of which are parodies. Mr. Andersen would preserve the dignity and tradition of the organ so that in the modern moving picture house it will be regarded as the king of instruments.

Revival of the Waltz

By Frederic W. Burry

NOT that the waltz was ever dead, but for many years this form of poetic expression represented in popular fancy the summit of musical rhythm. Its undulating movement appealed to the emotions, its wave-like melody had a particularly dreamy flair to it.

And it is so still, only there is a special revival now. The revolutionary dances and tunes were nice for a change, but when they went too far the pendulum had to swing back again, for everything has a tendency at least to approach a balance or equilibrium. Now the pulses are vibrating more normal and healthful, for music and the dance are nothing if they do not aid in the all-round joy of sane living.

When the waltz came in about a century ago it was considered quite a daring innovation. However, no one could resist its romantic charm and it became the dance of the day; it came to stay, and musicians composed their works accordingly, for everything follows the dance.

Not all the music was suited to dancing, but it had the peculiar, three-four measure with the strong accent on the first beat, and let the melody be ever so simple the triple pulsation will do the work.

But the waltz compositions became in many cases less and less simple; so-called concert waltzes, brilliant waltzes, variations a la valse, etc., captured our ears, and while they certainly were not meant for our feet to keep time to them the electrons of the body performed their vortex gyrations with accelerated velocity.

So music and the dance are testimony to the eternal fact that life is built on a substratum of joy; that underneath mere appearances there is laughter and immortality, that music not merely lightens the load of experience but actually yields a renewal of positive power.

That is why musicians smile. They are genial. Some say they are not serious enough (except the professors, who often look as if they had given away all the music they ever possessed, keeping none for themselves). Some even say that musicians as a class lack intelligence. Musicians have not that greed for knowledge which too often leads to mental disaster, and bodily disease as well. Music is a balance.

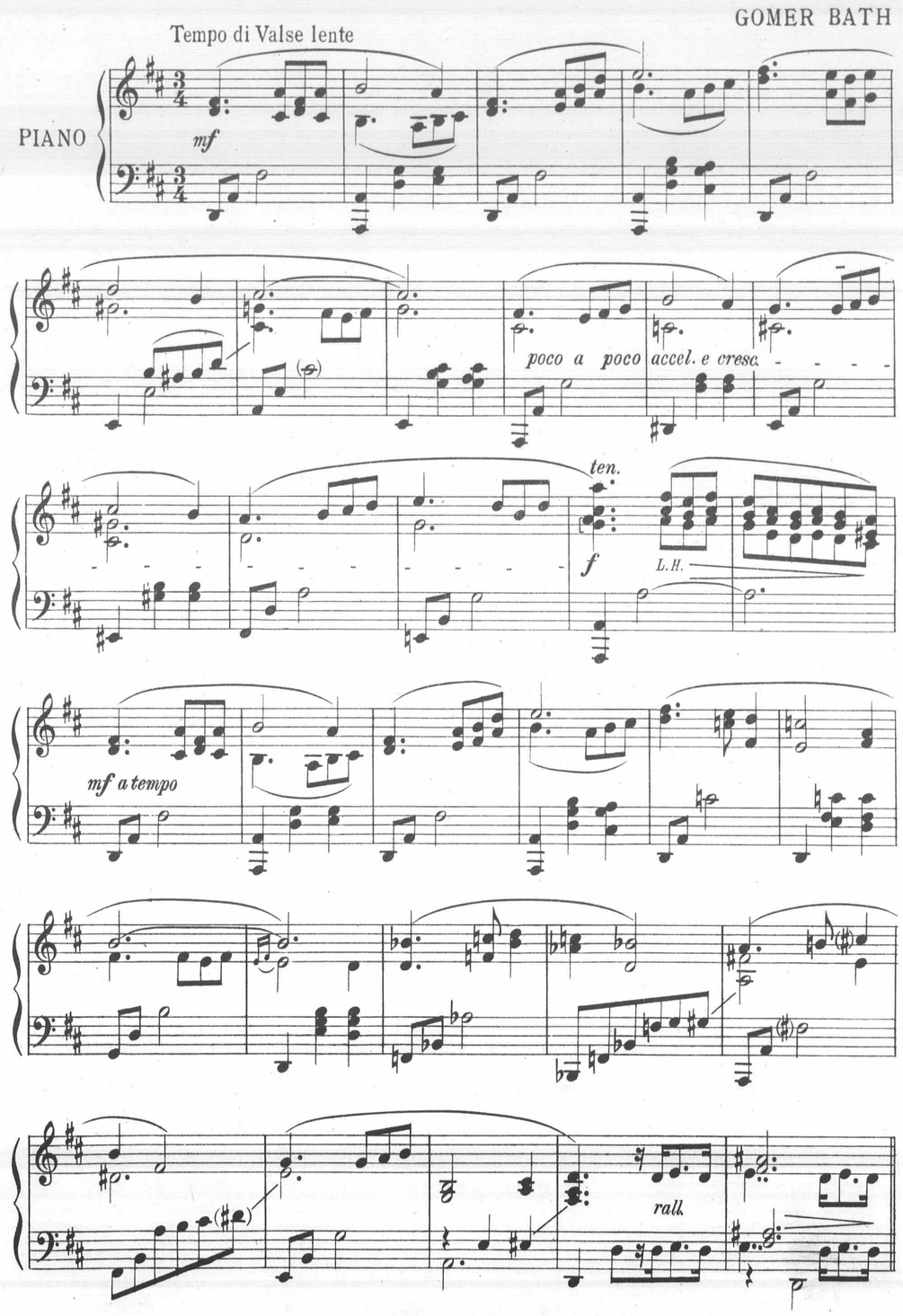
Yes, the waltz returns to increased favor again. Everything returns, though not in an exact cycle. The waltz will now be better than ever. It will partake something of the modern steps that partly displaced it for a while. If these were getting a little too "thick," the old-fashioned waltz was perhaps rather "thin." A combination will be fine, and "all's well that ends well."

There are only two kinds of time—two-four and three-four; the rest are compounds and even these could be reduced to a unity. As it takes three sounds to construct a chord, so does the triple time give a special interpretation and roundness to a tune. One can split each measure of a two-four pulse into the triplet of the waltz, making the six-eight compound a double waltz rhythm. Thus one often sees marked over a six-eight piece the direction, *a la valse.* Yes, everything depends on the accent, doesn't it?

And so we are going to get a waltz that will retain all the desirable features of the "new-fangled dances—those that behaved themselves and are now invited to stay. They will be woven into the new waltz, and altogether we shall have a figure of art and beauty.

Winged Hours

GOMER BATH



poco animato

p

cresc.

mf

p

poco rit.

Tempo I

MELODY

poco a poco accel. e cresc.

ten.

f

L.H.

mf a tempo

molto rall.

p morendo

pp

MELODY

Dream, Sweetheart, Dream.

Ballad.

Words by LEO J. CURLEY. Music by BERT L. FULTON.

Andante moderato

VOICE

PIANO

f

p

When o'er the dy - ing day the ev'- ning
The sil - v'ry moon is shin - ing all the

shad - ows fall, And fra - grant flow'rs are hon - ey sweet with
world's a - dream, And some lone bird is call - ing sweet and

MELODY

Published by Walter Jacobs, Boston, Mass.

dew, When one by one the twink - ling stars peep
low, It seems my heart is call - ing just the

out a - bove, Then turn my thoughts, O Heart's Be - loved to
same for you As if a - gain 'twould dear - est love be -

you. And half a - dream I fan - cy you are
stow. Then like an an - gel from a - bove you

nest - ling near, Your lips close to mine, cheeks a - glow, Your
come to me, As af - ter the night dawns the day, Your

MELODY

rit.

eyes beam-ing love like the stars a - bove, And your heart a - throbbing while I whis-per
soul speaks to mine dear, in love di - vine, When I take you in my arms and fond-ly

rit.

Refrain.

low. O, dream, sweet - - heart
say.

ff

dream of me, Close to my breast, while the night winds

soft - ly sigh My soul takes wing and love reigns king, When

MELODY

1.

you are nest-ling be - side me dear.

1.

ff

2.

D. S. dear. O,

2.

D. S.

poco rall.

say that you will e'er be true And

f

poco rall.

always dream of me, sweet - - heart, dream.

f *colla voce*

a tempo

MELODY

PIANO

JACOBS' INCIDENTAL MUSIC

SERIES C—Excerpts from SCHUMANN

(1) Sonata in D Minor (2) Why? (3) Santa Claus

Concert Edition

Themes Selected by HARRY NORTON

Adapted and Arranged by R. E. HILDRETH

1 Hurry

Allegro

last time only

2 Plaintive

Lento

rit.

a tempo

poco cresc.

e accel.

rit.

last time only

p a tempo

3 Mysterioso

Andante quasi Moderato

Spooks

ECCENTRIC NOVELTY

GEORGE L. COBB

Allegretto Moderato

PIANO

f

ff

ffz

R.H. *mf*

R.H.

mf

f

mf

f

mf

1 2

MELODY

f

ff

f

ff

f

ffz

ffz

ff

1 2

mf R.H.

R.H.

mf

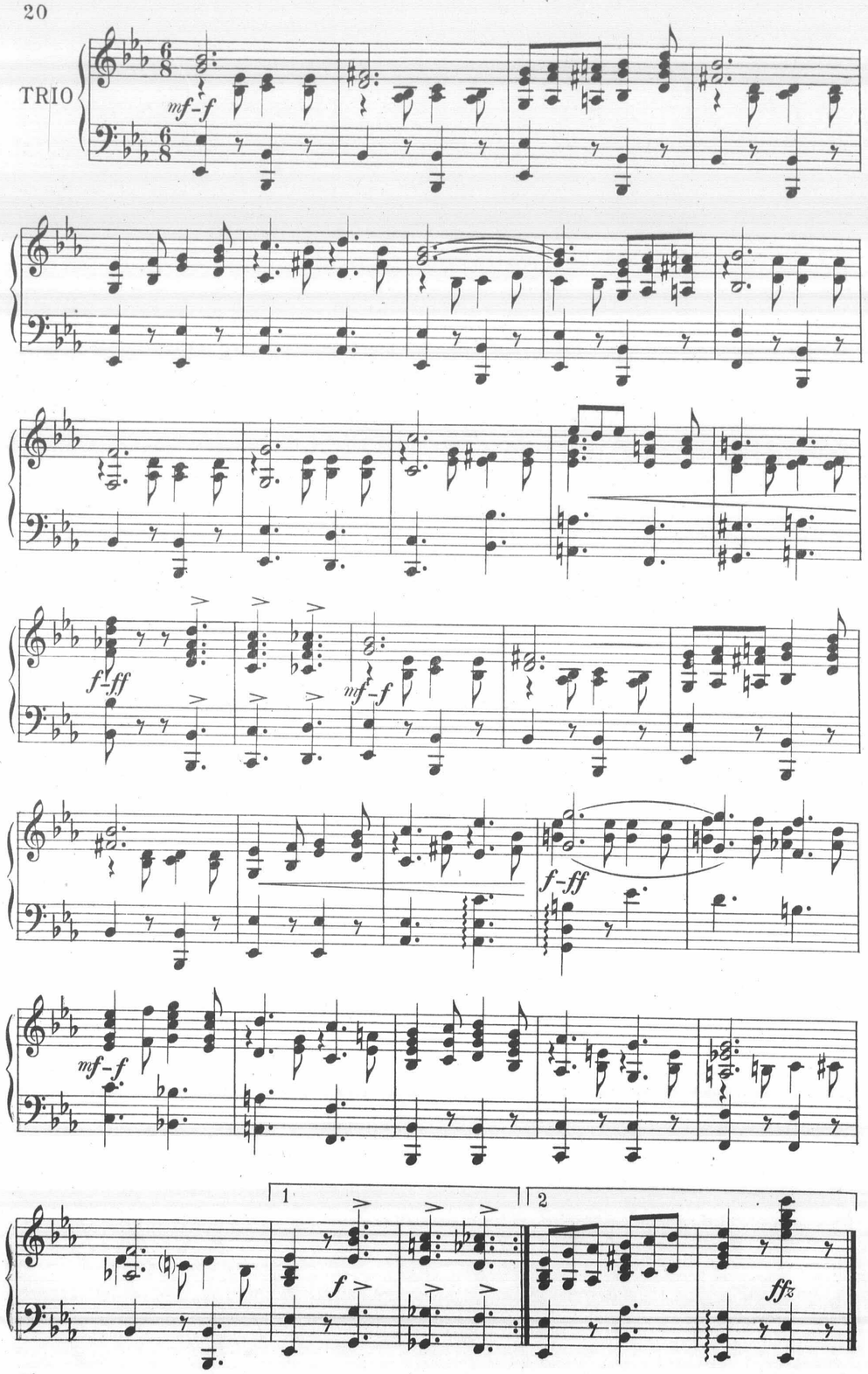
f

mf

f

ffz

MELODY



Must Film Music Be Relegated to the Background or Should It Be Featured?

By George Hahn

SHOULD good film music be prominent enough to be noticed and admired or should it be constantly in the background, never sharing attention with the story of the screen, never intruding, merely making itself felt rather than heard? Or should good music be featured in connection with films?

Filmdom is divided into two camps, one favoring the maximum of musical emphasis, the other favoring the subjection of music.

A certain orchestra director in a moving picture theatre was quoted as saying that he considers the music his organization renders as ideal only when the attention of no one in the audience is attracted to it and away from the action or story of the films.

Other directors let it be known that they do not wish the musical program to be overlooked, and project such sterling harmony into competition with the films that even when the picture does not live up to its advertising or advance notices the music pleases enough to ease disappointment in the films. Indeed, these directors say that when public interest in the films recently slumped slightly, it was the high-grade music that continued to fill the theatres.

Which side of the controversy is correct, logical or expedient? That which says film music should be consistently unobtrusive, or that side which insists that film music should not only keep step with the exigencies of the scenes on the screen but should do it so superbly that the music in itself is considerable of a drawing card? So far as we personally are concerned, we are willing to let anybody with a penchant for argument attempt to settle the matter. There is an abundance of opportunity for vocal pyrotechnics.

This is a free country, and musicians are permitted wide latitude in taking sides in a musical controversy. Differences of opinion help to make life interesting. Consequently, when a director or manager seizes upon his own opinion as unalterably correct, he is overlooking the important point that others are not in duty bound to accept his opinion as authoritative. And the same rule holds good regarding a writer.

Let us examine some of the contentions, pro and con, merely to weigh them and thus aid ourselves in arriving at a conclusion.

Whether film music should be entirely in the background or should be a virile part of screen presentation sometimes appears to depend upon the resources at hand in the music pit. The manager who lacks music which compares favorably with that of a rival house, or several rival houses, naturally hopes that music need not be more than a side issue. Whereas the manager with the crack musical team is anxious to have it show patrons that they get more for their admittance fee in his theatre than in others where the presentation of the films is done with less elaborate harmony. One sees, therefore, that the personal viewpoint oftentimes can be intertwined with commercial reasons.

The contention against over-emphasis of film music is based largely upon the premise that it is the story on the screen that justifies the moving picture theatre, and that the addition of music merely is to fill the void of an otherwise silent auditorium during such presentations, to offset the sepulchral monotony that would result, and to heighten the effect of various scenes through the accompaniment of music depicting the moods of the drama. No one can deny that this at least sounds logical, and as previously stated most of the directors who would go beyond it are those having the resources to do so.

The statement of the director who says he is gratified when an auditor tells him that he didn't notice the music, as indicating that the music filled its proper function of unobtrusiveness, cannot bear the spotlight of analysis, in the opinion of others. These say that the same thing can be said of music that is of such inferior quality that nobody is tempted to notice it.

There are some critics who declare that the maximum of musical resources is advisable in the film theatre, not so much as an accessory to the films as to provide additional numbers to the programme in which music is a feature. Their contention is that if music must be of dominating force in the moving picture theatre, let it dominate in a field of its own within such a theatre and not in connection with the film story itself. Most of the readers who are judge and jury in the controversy will agree that the foregoing sounds reasonable, and it would appear that some of the leading film theatres in the large cities follow this system.

Another point worth noting is that the theatre with the most elaborate musical accessories usually is in a position to exact top admittance prices. It costs money to provide music, but the interesting and vital part of the transaction to the theatre manager or proprietor is that the more elaborate the music the higher the price that can be charged at the box office. The big orchestra and enormous organ are well advertised, and in many cases a musical director with reputation is engaged to lend his prestige to the theatre. Large expense is entailed. The sale of tickets is not only increased, but also the price per ticket is enhanced, thus yielding, let us hope, a fat profit for the gentlemen of enterprise.

An Anniversary

THIRTY-ONE years as a writer of singable songs is surely an honorable record which would seem deserving of an honorary degree if there were any music institutions authorized to grant such, yet moving his publishing business into necessarily larger quarters was the only degree that the man holding this record awarded to himself in honor of his thirty-first anniversary. The man is Harry Von Tilzer, president of the Harry Von Tilzer Music Publishing Company that is now located at 1589 Broadway in New York City.

For three decades Harry Von Tilzer has held his place as one of the most fluent of our American popular song writers. During this long period of thirty years he has composed many songs, yet among the great host of the lovers of popular songs of today there probably are but few who know even title or tune of some of his earlier successes that once swept the country and many of which are now standard. However, thirty-two of those which still live have just been compiled into a collection which is finding a ready sale.

Some of the Von Tilzer songs that at the present time are being specially featured by noted performers are "Dear Old Lady," "School Time" and "The Little Wooden Whistle Wouldn't Whistle,'" the last named being one of the Sophie Tucker and Eva Tanguay hits. "Dear Old Lady" is being sung by such performers as Henry Burr, George McFarlane, Tom Smith, Irving Kaufman, Mabel McKinley, Sophie Tucker and Mabel Burke. Some of the well known orchestras and leaders that are using the number are Paul Specht's Hotel Alamac Orchestra, Yerke's Jazzarimba Orchestra, Benson's Orchestra of Chicago, The California Ramblers, Vincent Lopez, Isham Jones, Ray Miller and Frank Westphal.

In "When the Winds Blow North, I'm Going South," Ira Shuster (the writer of "You Know You Belong to Somebody Else") sure has the right idea of winter. Leo Feist, Inc., is the firm behind the publishing windvane.

The Lady of the Old School

By Strickland Gillian

SHE was clad in dove-gray—this little frail old bit of Dresden china. Her fragile, blue-veined hands were encased in silken gloves of a tint to match her frock, and there was white ruching at her throat.

She wore gold-bowed glasses of the quaint style of long ago, and her features were of the high-bred patrician mold one so loves to gaze upon while reflecting upon Then and Now.

She had come to the city from a quiet village, this sweet and unsophisticated lady of another generation, and James, the negro chauffeur, was commissioned to take her for a drive about the park. James was also instructed by the mistress of the house—who had an unbreakable social engagement for the morning—not to race the limousine about, but to drive slowly so as not to arouse the dear old soul's nervous fears and spoil her outing.

"Yas'm. Ah'll sho drive slow," James had earnestly assured his mistress. This gentle lady in gray reminded him of the word-pictures his own grandfather had given of his sweet befo'-the-wah mistress down in Virginny.

Scarcely had they half encircled the

(*Continued on Page 25*)

Are You A Music Teacher?

FOLLOWING, is an item that should be of interest to anyone who is a music teacher or who has aspirations to enter that field. The United States Civil Service Commission at Washington, D. C., announces an open competitive examination for a music teacher under conditions as follows:

Receipt of applications will close February 26. The examination is to fill a vacancy in the Indian Service for duty at Haskell Institute, Kansas, at an entrance salary of $760 a year, plus the increase of $20 a month granted by Congress, and vacancies in positions requiring similar qualifiations. In addition to the salary named above, appointees are also allowed furnished quarters, heat and light free of cost.

The duties are to organize and train mixed choruses, quartets and other musical organizations, and to give vocal lessons and instrumental lessons, particularly on the piano.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience.

Full information and application blanks may be obtained from the United

(*Continued on Page 25*)

GOSSIP GATHERED BY THE GADDER

MUSIC in its melody and harmony is the outward expression of that inner vibration of the divine in men which we term soul or spirit.—*Vinomver.*

The great law of the universe through which suns, worlds, planets and stars are upheld in space and move in smooth conjunction is that of vibration or rhythm, hence all life must be rhythmic or cease to exist. The law of music by which it lives, moves and has potentiality of appeal is also that of rhythm, and the newer and better form of jazz is undeniably rhythmical. Who, then, in this age or generation can say with authority whether our latest American music shall live or die? Futurity only can write the verdict.

Although not directly concerned with music, with the birth anniversary of the immortal Lincoln coming in this month the words spoken by Prof. Durham of Emory University in his oration delivered at the recent unveiling of the memorial to Gen. Robert E. Lee carved in the solid rock of Stone Mountain near Atlanta, Georgia, carry a vibration that should appeal as music to the heart of every true American. The orator's words were:

"I pause to quiet the high emotions which sweep the heart. I, a son and grandson of Confederate officers, with you in whose veins runs that heritage of flame, stand uncovered at the name of Lincoln. Let us

thank God that in the holy of holies of America's heart sleep such ashes; let us thank God that in the morning stars of the flag above us shines the gentle and immortal light of his soul. Son of the cabin, child of the wilderness—we salute you!"

The officers of the American Society of Composers, Authors and Publishers elected for the ensuing year are Gene Buck, president; Victor Herbert, vice president; Raymond Hubbell, treasurer, and Charles K. Harris, secretary.

Lacking only twenty-six days of having attained his ninetieth year, the Rev. Sabine Baring-Gould died at his home in North Devon, England, on January 2, 1924. He was well-known as an English theologian and writer on religious subjects; better known as an interesting novelist, and best known as the author of the hymn, "Onward Christian Soldiers," which was so martially and religiously set to music by Sir Arthur Sullivan of light opera fame.

Those who have ever stopped to listen to a carillon of bells in wild exuberance of sound strike the tonic of the scale, jump to the octave, run down the scale again note by note, then repeat the strain several times at one ringing, will appreciate this little story.

Three wealthy Irishmen of a certain Catholic parish, Messrs. Doolin, Dolan and O'Brien by names, were approached by the reverend father and asked to contribute one thousand dollars each to install a set of chimes in the church. It required some little urging on the part of the father to get the money, and it was only after being told that their names would descend to posterity by being repeated as the donors each time the bells rang that the money was forthcoming.

The bells were duly installed, and on the first Sunday morning of their ringing a very wrathful O'Brien appeared before the priest and demanded that his thousand dollars be returned.

"But why," asked the astounded father, "do you want your money back? The bells are wonderful. Didn't you hear them chiming beautifully?"

"Yis," said O'Brien, "Oi heard thim. Ivery bill was chasin' loike the divil up and down and down and up, ringing: Doolin-Dolan - Dolan - Doolin, Doolin - Dolan - Dolan-Doolin, but not a dom wurdd about O'Brien."

MUSIC MART MEANDERINGS

Continued from Page 4

ing a season of vaudeville here, in which he will specially feature his two ballads "Out There in the Sunshine with You" and "Ten Thousand Years from Now," and of course include such old favorites as "Mother Machree," "When Irish Eyes Are Smiling," and "Till the Sands of the Desert Grow Cold." It is undeniably true that "nothing succeeds like success," and don't forget that M. Witmark & Sons are the publishers back of the Ball successes.

"I'm Drifting Back to Dreamland" (a Florence Charlesworth, Charles Harrison and Jack Sadler song compilation) and "Sunshine of Mine" (by Jack Chapman, Harry Kelly and Art Beiner) are recorded as being one hundred-per-cent hits in Chicago. It is reported that the publisher of these successes, the Ted Browne Music Company, Inc., has sold the British rights to the "Drifting" number to the A. J. Stasney

Music Company (America and England), also the same rights for a number of years to the Ted Browne catalog.

"Don't Mind the Rain" (by Ned Miller and Chester Cohn, writers of "Why Should I Cry Over You"), "I'm All Broken Up Over You" (Lou Herscher and Joe Burke, writers of "Wake Up Little Girl"), "Kentucky" (an Isham Jones and Gus Kahn combination), and "No Means Yes" (Harlan Thompson and Harry Archer, writers of "I Love You") are a big quartet of songs recently released by Leo Feist, Inc.

"Sleep" and "The West, a Nest and You" are two song successes from the catalog of Sherman, Clay & Company which Stella Jelica will feature in recitals. Miss Jelica is a well-known Pacific Coast coloratura soprano, formerly with the San Carlo Opera Company, who has recently returned from Europe.

Talk about getting roses in winter from some summer climate by "lightning express"! "Heartbroken Rose," "Rose of Egypt" and "Sun-Kist Rose" were radio'd from New York to London in the latter part of December last by Paul Specht's Hotel Alamac Orchestra.

"The House that Blues Built," in strictly mercantile-commercial language the Melrose Bros. Music Company of Chicago, has a very popular catalog of blues numbers. Two recent additions are "Tin Roof Blues" (words by Walter Melrose) and "Sobbin' Blues" (words and music by Arthur Kassel and Victor Burton).

"Chicago Blues" carries a sub-title of "A Twentieth Century Chant," yet it is not by any means a T. C. "can't," for although only released less than a month already it has jumped into popular prominence. Paul Biese (of orchestra fame), James Altiere and S. Walter Williams in collaboration are the chanting progenitors and the Melody Music Company the publishing "chanters."

The facsimile of a music title-page occupying full-page space in the rotogravure picture section of the *New York Sunday Tribune* is some advertising, and that's what happened with the latest big hit song of Jolson, written by Al for Al and sung by Al in "Bombo." Who was the advertiser? Leave it to Leo Feist to feature anything at all worth featuring.

"Days of Yesterday" sings a strong hint in its title of something in the past, but this one is very much in the present. It's the song theme of the photoplay by that name, and is published by the Zipf Music Publishing Company.

"What Do You Do Sunday, Mary?" and a "Kiss in the Dark" doesn't concern anybody but the parties involved, yet these two Harms numbers are being given plenty of publicity in Providence by Paul Whiteman's Arcadia Orchestra of the Roger Williams city.

"Kitchen Stove" and "Sometime in Junetime" have a fascinating flair, speaking from the standpoint of spring lamb and peas and other delectable delicacies of summertime. Anyhow, the first one is a comedy song and the second a novelty fox trot number which Thomas Malie and Richard Finch have placed with Waterson, Berlin & Snyder.

"Dream Girl of Mine" is a new waltz song that might be termed a providential production, when you consider that it was composed by George C. Gunn to lyrics by Bessie Floyd Mason, is published by Henry J. Donavan and pronounced as its best seller by the Boston Store—the whole team, from composer to store, belonging in Providence, R. I.

"Turn on the Radio (And Listen-in on Your Home Town)" is a new song by Cliff Hess that has been purchased by Jack Mills, Inc. It is reported that this is to be the official song of radio broadcasting stations and will be used as an overture or opening song.

"Cover Me with Kisses" may sound a little shivery for certain seasons of the year as compared with woolen wraps, but as a new novelty fox trot number it's warm enough to warrant the publishers, Sherman, Clay & Company, to regard it as probably one of the biggest sellers of this year.

When nearly every band in Philadelphia's annual New Year's pageant known as the Mummers' Parade swung past the City Hall reviewing stand to the strains of Irving Berlin's "That Old Gang of Mine," it certainly didn't hurt the popularity of an already very popular number. People went home whistling the song, and dealers in records, rolls and sheet music declared it to be by far the most popular seller which has hit the city for some time. Lucky Berlin!

"Lonesome and Blue" is a hit by Edwin Tillman, a young writer of Appleton, Wisconsin, which is said to be going over big in that city. It is rumored that Tillman composed the song on a borrowed piano while delivering groceries for a local concern. That sure is a concentration of effort which proves you can't keep a good man on a grocery wagon, and Tillman is now head of the National Music Company in Milwaukee.

THE LADY OF THE OLD SCHOOL

(Continued from Page 22)

park than the gray-bonnet, with its under-rim of silvery hair, was stuck from the window, and a sharp voice cried:

"Say! you big hunk of anthracite, have you got bunions on your right foot? If you don't know how to jazz up this boat lemme at the wheel. I'll sure fricassee this macadam! I may be an old hayseed, but this ain't no funeral."

And James stepped on it.—[*The Flutist.*]

ARE YOU A MUSIC TEACHER?

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