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- | | | | | |
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Music Mart Meanderings

YES, it's got into music, and "Since Ma Is Playing Mah Jong" has got into the big-time acts in vaudeville. It's the newest comedy song of M. Witmark & Sons that is being featured by such individuals and teams as Belle Baker, Frank Devoe, Rae Samuels, Constance Evans, George Wilson, Stillwell & Fraser, Thomas & Harris, Davis & Hoppe, and Leona Hall's Revue.

Who said it wasn't time for blue birds? The Clarence Williams catalog has a "Blue Bird Blues" already recorded by the Victor and scheduled for early release on most of the mechanicals. It's the same with "West Indies Blues" from the same house that also is said to be a "bird."

The latest comedy song which has gained a wide-spread popularity almost over night (pussy cat time) wants to know "What Does the Pussy Cat Mean when She Says Me-ow?" The one who can answer that also can tell why after its first broadcasting it is being sung and whistled broadcast. No, you can't find out anything from publisher or composer, because at present their identity is as much hidden as that of a cat in the dark, which is some hidden. Off-hand, we'd say it depended on the inflection of the "Me-ow," which with this cat seems to have a musical "purr."

"Promise Me Everything, Never Get Anything Blues," as first recorded by Gus Van of the Van & Schenck combination for the Columbia New Process discs, gives good promise of going over big. The title is misleading, however, for you do get De Koven's famous old song of "Oh Promise Me" interpolated by him in his opera, "Robin Hood," which is introduced in this new song, and that's something. Billy Murray and Aileen Stanley made the Victor record, Margaret Young sang it for the Brunswick, and the A. J. Stasney Music Company are staking anything and everything on its proving to be one of their big publications.

"Someday," "Sweetheart" and "Mobile Blues" are present catalog feature numbers of Melrose Bros., music publishers of Chicago. This firm is making arrangements to open a New York office in the near future.

What are "International Song Favorites"? Jack Mills, Inc., consider them to be such songs as "O Sole Mio," "Aloa Oe," "Elli Elli," "La Golandrina," "Song of India," "Souvenir," "Cielito Lindo," "Humoresque," "Good-bye" and others, which have been included in the new Mills edition of International Song Favorites.

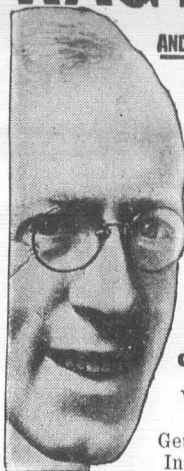
Here's a hot one—"Hot Toes, Hot Feet, Hot Shoes." It came welling up from the collaborating fount of Norman Vause and Henry Welling, and has been accepted by the Harry Von Tilzer Music Publishing Company. It hasn't a darn thing to do with corns or bunions, but is said to be all to the corn and some bun that's started off at a hot pace. It was served up in manuscript form to Roscoe Ails and Kate Pullman of the Roscoe Ails Revue, who are serving it hot in their act.

"Radio Girls," "Turn on Your Radio," "Listen in Virginia," "Twilight on the

(Continued on Page 22)

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Volume VIII

MARCH 1924

Number 3

Professional Musicians and Radio Operating

Boston Union Puts Ban On Free Broadcasting

CONTINGENT upon the rapidity with which radio broadcasting is asserting its place in music economics, a pertinent point has been slowly and steadily forcing itself upon the attention of professional musicians everywhere. The point in question, and one perhaps wholly unforeseen before radio began to prove itself a practical factor in musical entertainment instead of a toy for amusement, is purely a commercial one which bears on the economic effect of the playing by professionals of programs that are broadcasted free. This point now has assumed such proportions that the American Federation of Musicians and its local divisions are making a determined effort to end the practice of playing for radio, at least not without proper compensation.

NEW LAW OF BOSTON UNION

Following the action of the Chicago Union, which forbids any of its members to play for any radio performance, the Boston body has also issued its fiat. Up to the moment of this present action by their Local, Union musicians of Greater Boston have been gratuitously entertaining untold numbers of listeners-in at the radio, but the ultimatum has gone forth that hereafter all Union players must receive compensation for their work. As a consequence, the new law that is now embodied in the Constitution and By-laws of the Boston Musicians' Protective Association may result in all managements of hotels, ballrooms and other places (wherein concerts played by members of the Boston Union have been broadcasted free) being called upon hereafter to pay perhaps double or treble the wage of these musician players. Relative to this action taken by the Boston Local, the *Boston Post* of March 31st printed:

Similar action has been taken in other cities, and it has been rumored for some weeks past that the majority of the unions throughout the country would probably await some action by their national convention in May for radio legislation and guidance. It became known yesterday, however, that the Boston local had already acted upon the matter and was preparing to enforce regulations that members of the executive board deem necessary to protect the interests of its members.

COMPLAINT OF ABUSES

The decisive action here in Boston was brought about through complaints made by members alleging that some of them are being overworked, while others are losing contract jobs as the result of broadcasting tactics being pursued in some instances, where union

musicians are being used on one job to keep other union members idle.

According to a member of the executive board, it is alleged that recently a hotel of this city broadcasted a concert from its ball room to furnish music for a dance at Brighton. He admitted that while this is not a general practice, it has been occurring to such an extent that the local found it necessary to adopt these measures for the protection of its members.

This matter of paying musicians for broadcasting work will, it is said, be one of the most important matters to come before the national convention, which will open at Colorado Springs on May 2. The Boston local will be represented at this convention by Carl Gardner, president; William Barrington Sargent and Thomas H. Finigan, executive board members.

A WORLD SITUATION

There is no dodging the fact that the entire music world is affected by the present radio situation. Some of those who have studied into the matter claim that eventually thousands of professional musicians will be out of employment if the present practice is persisted in of broadcasting music free by radio. Moreover, in so far as we know, the radio as yet does not pay fees to musician performers, amateur or professional.

It was printed in the theatrical paper, *Variety*, that at a recent Fritz Kreisler concert in Boston the advance sale of tickets had passed the \$3,000 mark when someone persuaded Mr. Kreisler to permit the broadcasting of the concert. This of course was duly announced by the public press, with the almost immediate result that out of the \$3,000 advance sale of tickets \$1,500 worth was cancelled, people who thus cancelled their orders evidently preferring to remain at home and listen-in at the radio without cost of tickets. If all that be true, as *Variety* states, then small wonder indeed that professional instrumentalists have cause to be disturbed over the present situation. And would it not be the same with vocalists?

The *Boston Post* in a recent issue likewise stated that, after paying \$2,000 a day in salaries to the 90 instrumentalists and other attaches of the Sousa Band, the net profits to his famous organization from a tour of thirty-three consecutive weeks was \$120,000. Again the question arises: What would have been the result to the great bandmaster and his artist musicians if the majority of ticket purchasers had remained at home and relied upon the radio for hearing the concerts?

The Story of Ben Bernie

By A. C. E. Schonemann

BEN BERNIE admits having two ambitions in life—one being the development to perfection plus (if such a condition is possible) of the syncopated band which bears his name, the other to master the intricacies and mysteries of that popular pastime, golf. That Bernie has attained the first in a great measure I think even his contemporaries will admit, while as for the second it can be said to his credit that he is one of the most rabid fans that ever dug up a green.

The facts set forth herewith were given out by Bernie during the course of an eighteen-hole contest, the principals being Bernie and Ted Lewis whose jazzical clowns, two-gallon hat and funereal alpaca are familiar to theatergoers and syncopation fans. Fortunately, at least for the writer, the aforementioned contest was staged in Bernie's dressing rooms while he was playing a vaudeville engagement in Chicago. As to the outcome, well that's another story, as Mr. Dooley would say, and this is the story of Ben Bernie:

Ben Bernie was born in Bayonne, N. J. His father was a blacksmith, and though lacking in knowledge of musical subjects was imbued with the spirit of sagacity to the extent that when young Bernie's mischievous appetite went unsatisfied and his facetious nature threatened the peace and harmony of the fireside the head of the family sentenced—the word is Bernie's—the boy to an extended course of violin instruction.

Bernie, then a boy of seven, accepted paternal judgment and went about the study of the violin, the pedagogue of the instrument in his case being a disciple of Paganini who drove an auto truck by day and ministered to the wants of ambitious students of the violin by night. Bernie, and it may be interesting to note here that Ben Bernie is a nom de plume, his real patronymic being Boris Anzele, divided his time between studying music and attending the common schools. When he was thirteen he went to New York College where he continued his studies with Frank Woelber, who taught him harmony, theory and counterpoint in addition to violin.

At the age of fifteen young Bernie made his debut in Carnegie Hall, the outstanding feature of the recital, at least as far as Bernie was concerned, was the snapping of two strings. Thus forced to draw on his resourcefulness Bernie met the emergency and played the program despite the recalcitrant strings, both of which insisted upon dropping down a half tone during the remainder of the concert. Then came a break in Bernie's musical career, during which he took up the study of civil engineering in the Cooper Union Institute. Later, however, he reverted to music and staged a minstrel show for the school with which he was identified.

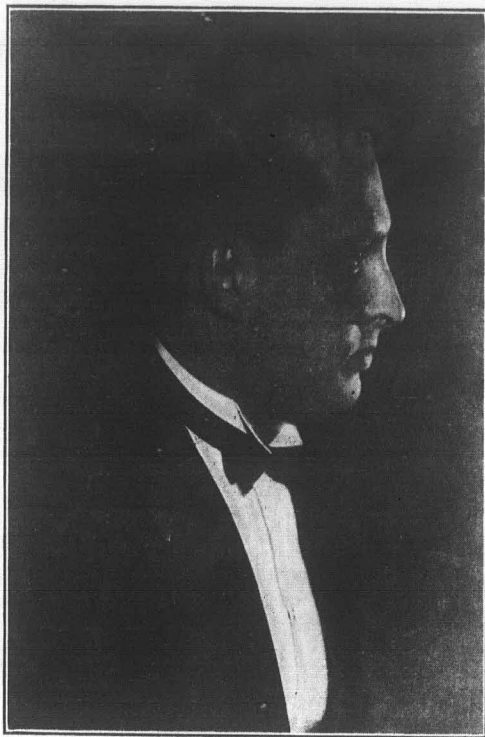
In the years following Bernie devoted some time to playing the piano in Marcus Loew's Gem Theater at Twenty-third Street and Sixth Avenue, New York. Subsequently, he became identified with a trio which seems to have outlived its usefulness as far as vaudeville was concerned after one week of service.

B. Bernie then turned to the violin. He went on the road playing an engagement which extended over ten weeks, during which time he visited many of the cities and towns on the Marcus Loew circuit. He still nursed one of his earliest ambitions, which was, briefly, to become a formidable competitor of Heifetz, Kreisler, et al., and to justify his claim to be in the running he wore a flowing tie and his brow was topped off by an imposing mane. His repertoire ranged from Bruch's Concerto to Vieuxtemps' Ziegnerweisen.

Bernie's career as a violinist in the varieties extended over six years. He finally teamed up with Phil Baker, and gave

up the idea of a career in so far as hoping to become a violin virtuoso was concerned, confining his efforts to fiddling, with a humorous monologue added for variety. Later he did a single for five years, during which time he visited every state.

In 1921 Bernie accepted a position as musical director at Reisenweber's Cafe, New York. It was here that he worked out a plan to organize a jazz band, and later carried out suc-



BEN BERNIE

cessfully his ideas in forming a musical unit which has for nearly three years been known as the Ben Bernie Orchestra.

"In scoring popular numbers for orchestra there are many factors that contribute to the successful presentation of a song," said Bernie. "I have always been partial to three-part harmony. By this I mean one instrument carrying the melody, supported by two other instruments. Such an arrangement is most effective for legato numbers where a sort of subdued rhythm predominates. A fine line should be drawn in handling dreamy waltzes and fox trots where harmony plays such an important part. The opposite is true in working out the 'blue' numbers, where the song is given on the basis of every man for himself so long as he doesn't destroy the work of his fellow-musicians."

"Team work counts in the orchestra just as it does in a football game or any highly specialized business. Every man in the orchestra may have an idea that can be used effectively in presenting a number. It is impossible to determine just what characteristics or high spots in a song can be utilized to a good advantage until it has been played over a half dozen times. Some songs seem to possess a certain quality that just naturally goes over; others must grow into popular favor, and then there are many that don't go over and no amount of work will make them hits."

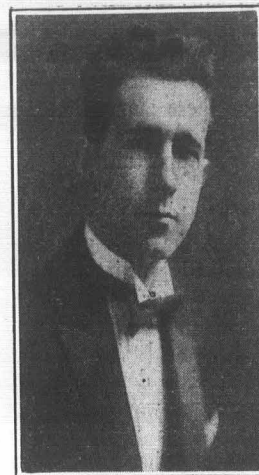
(Continued on Page 21)

Department for Photoplay Organists and Pianists

Conducted by Lloyd G. del Castillo

With this issue of MELODY there comes to its publishers the double pleasure of introducing to subscribers for the magazine, Mr. Lloyd G. del Castillo as conductor of a new department which this little editorial note precedes, while at the same time presenting the first appearance of the department itself. As a contributing editor to *The American Organist*, as a man with no small experience in orchestra and band directing and a photoplay organist,

and as a composer of meritorious numbers that have place in the catalogs of Walter Jacobs, Inc., and other publishers, the name of Mr. del Castillo should carry assurance to the readers that MELODY has spared no possible efforts in securing the best man available to place at the head of this department. His latest composition published by Walter Jacobs, Inc., appeared in the December (1922) issue of the magazine.



The music career of Mr. del Castillo began as an undergraduate at Harvard University when he conducted that institution's fifty-piece orchestra for two years; was secretary of the *Harvard Musical Review*, and director-composer for the Pi Eta Club shows. Following his graduation in 1914 with honors in music, he had been on the road for two years as a musical director when he was attracted by the looming possibilities for artistic achievement in the musical accompaniments to motion pictures. Since then he has been constantly affiliated with various houses as organist or musical director, with the single exception of a year and a half when he was bandmaster of the 302d F. A. Band with the A. E. F. He is now principal organist at the New Fenway Theatre in Boston, one of the newest of the 700 houses forming the Famous Players chain of theatres.

MELODY considers itself fortunate in having been able to secure, for the benefit of its reading constituency, a man of Mr. del Castillo's recognized abilities to conduct this new department—a department which not only is unique among music journals, but which provides a long desired medium for the open discussion and exchanging of ideas among theatre organists and pianists throughout the country. Pleasant and hearty greetings to Mr. Lloyd G. del Castillo!—M. V. F.

THERE are today something like 20,000 movie theatres in the United States. Of these houses it is safe to say that a clear majority use only pianists or organists to accompany the pictures, most of them prevented by their hours of employment and, in many cases, their isolated location in small towns, from knowing anything of the specialized technique of their professions save what they can pick up. It is with some idea of helping these folk that this department is instituted. I do not mean that the organists in the larger cities need be neglected. Even the best men in the business will cease to be the best when they begin to believe they have nothing left to learn. But it is true that they have greater facilities for improving their work than the rest. They are more in touch with their colleagues, the music publishers, the trade journals and sources of information generally.

Organ and piano technique in the theatre is characterised by three major functions—style, repertoire and interpretation (i. e., picture fitting). Each of these presents its own problems, varying in different localities but fundamentally identical. It will be the aim of this department, therefore, to endeavor to throw light thereon by discussion, symposium, questions and answers, and outside contributions. Solo numbers, slides, novelties, prologues, organ specifications, use of soloists and other subjects of interest will also be taken up. All questions addressed to the department will be answered, and, if of sufficient importance, discussed at length. Letters will be reprinted in full or in part, according to the value of the material.

The central idea of the whole department will be to weld together this large family of theatre organists and pianists, so that they may discuss each other's problems and difficulties and have the advantage of each other's ideas. We hope to conduct the column like an open forum, and perhaps fix on some subject for each succeeding issue for discussion. While we will not hesitate to give credit where it is due for achievements and ideas, yet we feel that biographical sketches and cuts can more appropriately be used in other columns of MELODY, and that this department can more profitably be confined to discussion of actual problems of performance.

Unquestionably, the outstanding problem of the theatre organist and pianist (this must stop; hereafter the pianists may consider themselves included in the word organist) is the actual fitting of pictures. Now the only proper way to fit a picture is to preview it, but obviously that is out of the question for the rank and file of organists. Furthermore, a preview would be of limited value to most organists who had not been trained by experience as orchestral conductors to know how to cue a picture. Such organists, therefore, provided they are not too lazy to lay out music for a picture (of this, more later), must depend on the published cue sheets.

Cue sheets are far from ideal, for reasons which I shall explain presently, but so far they are the best prop upon which the organist can lean; not to depend on them is to remain entirely unprepared, and will result in "dribbling" through a picture. Personally, I think that dribbling is the most annoying habit an organist can develop. It reduces his playing to a dead level of monotony. It stultifies his own sense of dramatic imagination and fitness until he might just as well be replaced by a mechanical roll-playing instrument. Improvising is excellent when properly done in its place; but its place is those dramatic passages in a picture which no written music will properly synchronise. Adherence to the cue sheet, on the other hand, develops the organist's repertoire and reading ability at the same time. It gets him into the habit of dividing a picture by its moods and changes of atmosphere and action, and breaking the music with those changes. It shows him how themes should be used, how music is classified by mood, and how pictures are timed.

The objections to cue sheets are two. The first is that cue sheets are made primarily for orchestra leaders, who are limited to a set rotation of numbers. They are therefore less flexible than they need be for the organist's use. By that I mean that the organist is at liberty to use three or four themes for different characters, to improvise when the action requires, and to repeat numbers out of turn and use snatches of them for flashbacks. So far he can adapt the cue sheet to his own uses.

The second objection is more serious. It is that certain of the cue sheets are made up simply as mediums for the exploitation of one publisher or another, and do not constitute honest efforts to fit the picture. All the advice that can be given the organist on this score is to learn to discriminate between these and the admirable work of men like Bradford and Rapee. And even then the poorer type is far from valueless. It will indicate approximately the type of music to be used, and the spots in the picture requiring special music, such as dance scenes, fights, and so on.

Clearly the argument balances in favor of the cue sheet—with reservations. The only distinction that is apparent is that some players will be more dependent on it than others. But even the best men may at times get valuable suggestions from it, and the beginner will find it invaluable for its hints on fitting, and its suggestions for repertoire.

Modern Arrangers Are Synthetic Composers

By George Hahn

THE modern arranger is a synthetic composer. Time was when he was a dealer in simple wares. He had a "system" which made no subtle demands upon his intellect and which did not assume that audiences were ever to grow critical. Hence, among the musical intelligentsia, the ill-sounding sobriquet of "kapellmeister music" gained currency.

But the changing panorama of time has affected the rhythmic nuances of the arranging proletariat and it is now necessary to be a regular composer with an ability to cook up fluent ideas to tack to the original composition.

The days when all that an orchestra arrangement of popular or semi-popular numbers had to consist of was the melody given to the first violin and first cornet, the remaining instruments bending the knee to a commonplace accompaniment without especial interest to players and of no compelling interest to the public, is not very far in the past. It did not take much time or effort to produce such arrangements. They became "standardized" long before the word became identified with modern industrial practice.

The most pronounced apostasy that the embryonic arranger of a past day permitted himself was to give the flute florid gyrations once in a while. Some arrangers did it often, so that flutists developed a hectic dislike toward them, not thinking it fair to be forced to play three times as many notes as the first fiddler.

The so-called 'cello obligato came into popularity gradually. This device, forming more or less poignantly a counter theme in the tenor, got to be identified with the 'cello, but as the counter theme was always cued to other instruments, its honeyed intervals were rarely missing when such a number was played by combinations not having the 'cello.

The obligato allowed the arranger to extend his own originality and individuality into the arrangement. Those who could write fetching obligatos gained in reputation. Some of them overdid it, writing an obligato into nearly every bar, thus destroying opportunity for contrast and making a sort of two-part harmony with an accompaniment, of the entire piece. The artistic arrangers, however, did not overload with obligatos—they made them infrequent enough to be effective.

The saxophones began to be impressed into some orchestras and especially dance orchestras, creating new difficulties but adding to the artistic possibilities. Separate parts for the saxophones did not exist at first, and the alto sax was played from the 'cello obligato parts, as every musician knows. This was done by reading in the treble clef and blowing an octave lower, changing keys according to easily learned rules. But the B-flat instruments had no such luck, and transposition was necessary.

After the saxophones got into general use and demands developed for arrangements with real parts for these instruments, the arrangers naturally had to meet the demands. How efficiently they have done so is known to every performer of popular orchestra music, publishers of which were quicker to feel the public pulse than those specializing in more sedate

music. In fact, popular music can well be taken as a model in the publication of saxophone parts, as these instruments usually are given either the melody or a specially assigned part, two staves being used, the player using either at his pleasure.

It was but a small step from this to the more ornate parts given to these instruments in the specially prepared scores which have become so popular in the repertory of top-notch orchestras and which most of the public hear through phonograph records. Right here is where popular arranging has taken a big step forward, for some of these more elaborate scores have been printed, giving many first class organizations away from the metropolitan centers an opportunity to see how it is done.

Naturally, this rapid development of the arranger's art as applied to popular music has caused the old-style, one-track kind of arranging to be side-tracked by virtually all orchestra publishers, at least to a greater or less degree. There has been an astonishing advance all along the line, and stilted arrangements are not wanted because both orchestra players and the public have been educated to demand more. A good number with a stilted arrangement would have its chances for success greatly lessened, while a poor number with a good orchestra arrangement always has at least a chance.

The business of "filling in" by various instruments, which began during the World War, has likewise instituted a new style in popular music as played by our orchestras. Like nearly everything else that is new, it was at first sadly abused and was one of the prime causes for the unchained jazz lightning that struck so many organizations during the war, due to the fact that four or five instruments would attempt to "fill in" at the same time, without regard to harmony, nor would the one player care what the other was doing. The result was a mixture that unquestionably was the nation's first taste of so-called jazz. Able musicians quickly took hold of this situation and soon the "filling in" began to be tamed down to one instrument at a time, until today we have it really being done artistically and according to rule. This is also a reason why the erstwhile blatant jazz has given way to smoothly-flowing, beautifully voiced harmony and rhythm. It was the arrangers and directors who took the raw jazz as it came from New Orleans and changed it into the aristocratic variety that we have today. If jazz was the essence of the noise we experienced in some popular types of music four or five years ago, then we have very little jazz left, as it can be proved with anyone's ears that noise minus reason is virtually absent in our good orchestras of today.

To arrange music in the modern popular manner requires a species of composing superimposed upon the original composition as produced by the writer of the melody and harmony. There are so many gewgaws affixed to modern orchestrations of popular music that the erstwhile twixt-dawn-and-dusk arrangements are distinctly passé. These new kinds of arrangements require thought and inventive skill and they have become so elaborate that one is forced to wonder whether further development is possible, and if it comes what direction it will take.—From *Jacobs' Orchestra Monthly*.

From the way in which it seems to stick to everyone in memory and musical liking it isn't at all derogatory to call "Linger Awhile" a "sticky" song that lingers a lot longer than a while. It's a Leo Feist, Inc., number with a good lyric set to a melody not easily forgotten that backs up the Feist slogan of "You Can't go Wrong with Any Feist Song." Also, when used as a dance

number it has a rhythm that impels. Others of this firm's numbers that are "Feisting" fast are "No Means Yes" (a fox trot by Harlan Thomson and Harry Archer), "Half Past Ten" (Sop-Tim-Bom) (Chinese novelty waltz by Neil Moret of old "Hiawatha" fame), "Eileen" (fox trot with sparkling Irish melody by Victor Arden), "That Lullaby Strain" (fox trot by

Art Kassel and Vic Berton), "Before You Go" (fox trot with a snappy dance tune by M. and John Schoenberger and Abe Lyman), "My Sweetie's Sweeter Than That" (a "Yum-Yum" fox trot by Koehler, Murphy and Florito), and "Somewhere in the World" (a John McCormack ballad by Nat D. Ayer and arranged as a fox trot). Again the slogan?

The American Broadcast

MARCH

GEORGE L. COBB

PIANO

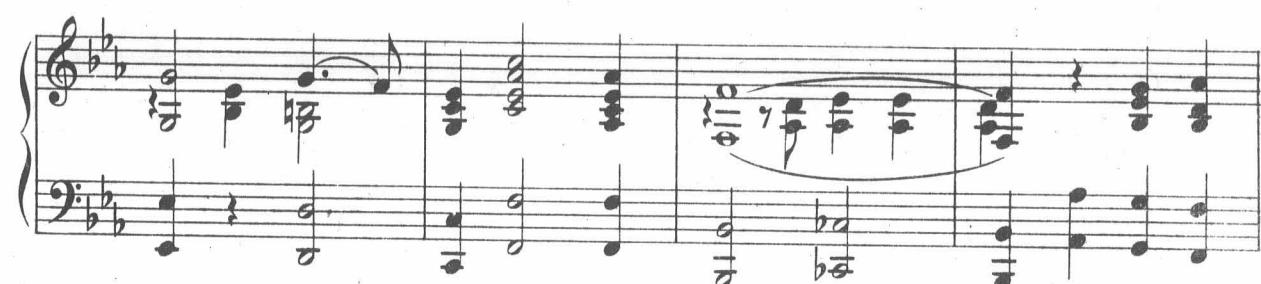
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MELODY



MELODY



MELODY

Three Little Words

"I Love You"

Words by
M. E. ROURKE

Music by
FRANK H. GREY

Moderato

PIANO *ff*

poco rit. *molto rall.*

What is the se - cret of sun - shine and show - ers, What is the se - cret of
There in my heart you have tak - en your place, Queen by the pow'r of your

p colla voce

blos - soms and flowers, What are the words of the songs of the birds,
beau - ty and grace, Won by those three lit - tle, wee lit - tle words,

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Dar - ling of mine, al - ways three lit - tle words.
Heard in the songs of the dear lit - tle birds.

Whis - pered at eve - ning and mur - mered at morn,
Now you are mine, dar - ling, dear - est and best,

Borne by the wind through the wave of the corn, Sung by the moun - tain to
Safe in my arms ev - er - more you may rest, Hear - ing each day from a

skies that are blue, Three lit - tle words, dar - ling, "I love you!"
heart fond and true, Three lit - tle words, dar - ling, "I love you!"

p poco rall.

MELODY

Moderato

One lit - tle, two lit - tle, three lit - tle words

Set to the mu - sic of birds,

Droned by the bee as it buz - zes a - long,

Woo - ing the rose with its song. Just

molto rall.

MELODY

three lit - tle words that for - ev - er are new

ff a tempo

When said by hearts that are true; One lit - tle, two lit - tle,

più lento

three lit - tle words, "I love you"

molto rall.

2. "I love you"

colla voce *molto rall.* *fff* *fff*

MELODY

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SERIES D—Excerpts from GRIEG

(1) A Ride at Night (2) At Thy Feet (3) Watchman's Song

Concert
EditionThemes Selected by
HARRY NORTONAdapted and Arranged by
R. E. HILDRETH

1
Hurry

Presto

f

cresc.

last time only

ff

2
Dramatic
Tension

Andante con appassionato

p

Bass pizz.

MELODY

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molto rall.

un poco agitato

mf

cresc.

Bass pizz.

poco rit.

mf molto rall.

D.C. al.

3
Gruesome
Mysterious

Grave

mf

rall.

a tempo

p a tempo

quasi agitato

f

poco rit.

D.C. al.

MELODY

Zoraida

Danse Egyptienne

R.S. STOUGHTON

PIANO Moderato

f *L.H.*

The piano introduction begins with a series of chords in the left hand, marked with a forte (f) dynamic and labeled 'L.H.'. The tempo is marked 'Moderato'.

The first system of piano accompaniment features a melody in the right hand and a supporting bass line in the left hand. The dynamic is marked *mf*.

The second system continues the piano accompaniment with a steady melody in the right hand and a rhythmic bass line in the left hand.

The third system of piano accompaniment shows the continuation of the musical themes established in the previous systems.

The fourth system of piano accompaniment features a more complex melodic line in the right hand.

The fifth system of piano accompaniment includes a first ending bracket labeled '1' and a second ending bracket labeled '2'.

MELODY

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(Last time 8va ad lib.)

f *ff*

The first system of piano accompaniment on page 19 begins with a forte (f) and fortissimo (ff) dynamic. It includes a melodic line in the right hand and a bass line in the left hand.

The second system of piano accompaniment continues the musical themes from the first system.

The third system of piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

The fourth system of piano accompaniment continues the musical themes from the previous systems.

The fifth system of piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

The sixth system of piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

MELODY

MELODY

MELODY

Music and Its Sanity

By Frederic W. Burry

MUSIC expresses the spirit of the age, and every era has its passing fashions, customs, habits—all of which in due time and term are outgrown, as everything is subject to the eternal law of change. Everywhere we see the reign of periodicity; the opposition of forces, come and go, action and reaction, and music is pre-eminently the language of this cyclic principle of rhythm.

For the last few years we have been living in a state of hysteria—wars, prohibitions, restrictions, fanatical theories and crazy panaceas—truly, a mad world!

A saner attitude is now appearing on the mental horizon. The pendulum of fate got caught somewhere in the branches of the cosmic events. Something static in the aethers tied up the natural steady flux of the life forces, with naturally the consequent stagnation and congestion and the aftermath of disease.

But things are now showing signs of balance and equilibrium; fears, suspicions, frantic remedies, cures that are worse than the disease, are being relegated. Why, our physiological circulation got into an impossible temper. Our psychology became akin to sheer lunacy.

Singers were styled great because of their inability to carry a tune—their alleged dramatic ability being considered to more than offset their deficiency in melody. The distinct aria was called plebian. Let us have something more theatric, more unreal—infinite music, futuristic, vague!

And the dances! Let them be more bizarre, grotesque, unrhythmical—even as the music was minus melody! Let the people spend hours, days and nights in everlasting antics midst sounds discordant, until the tensioned nerves fairly cry out with pain!

But there is now, thank goodness, discerned a release from all this strain. The screams are deescalating; the

movements and various visible and audible vibrations are approximating a sane poise.

Some say it was all because they took away beer! Well, causes are not so easily discovered, still, there are limits to everything! And despite all the dire prophecies of further disasters and cataclysms, everyone can now see a decided tendency to a more normal condition in the affairs of living—as also in the realm of art.

Yes, we have no hankering after strange cacophonies today! We are tired of morbid amusements, enervating deliriums and mere effervescing thrills. Caviar and champagne are not sufficient nourishment. There must be something to chew.

Music that racks already tautened nerves is surely unhealthy, to say the least. It is what gives pleasure that makes for life and beauty, peace and sanity.

There have been monstrosities in the kingdom of music. True melody is not exotic; it does not give you an opium dream. On the contrary, melody makes for the life more abundant and transcends "art for art's sake," for real art is a means for some inspiring and practical end. Melody is divinely utilitarian!

This age calls for a practical psychology, with fine arts that will aid towards the goal of a righteous living on earth; a life perhaps not quite empty of all pain, but at least a life of hope, courage, freedom and power.

We are learning to harness the fugitive life forces. We are measuring things, and though we are by no means tied to hard-and-fast laws, music must bend to discipline and follow the rules of the road. Whatever developments of melody and harmony the future may bring must all be in line of evolution. We stand on the shoulders of our forbears. We rear the new structures on the foundations of the past.

What is worth while is immortal—beyond the fictions of time and space; the master is a citizen of the world and is born of the eternal.

Music is the supreme expression of genius. It is the crown of art. Life is motion—vibration. The industrial arts have their great inventors; we give due homage to the captains in the fields of industry, the kings who work in the mechanical arts. However, we speak of music and its sisters in the beautiful as the fine arts.

Music stands at the summit of all expression—the interpreter of life, speaking one international language. From centre to circumference its influence is felt. It is divine motion—emotion!

Let melody be sane and healthy. The nations that grow sing sweet songs that live on and on. They break forth into melodies that are deep soul throbbings. The themes are of universal significance, appealing to the sacred heart of all humanity.

ARE ANIMALS MUSICAL?

The turkey piled the drumsticks, while
The puppy took the bones;
The bullfrog played an instrument
That gave the lowest tones.

The elephant could trumpet, and
The fiddler was a crab;
The Katy-did a song and dance
Upon a graveyard slab.

The inch-worm counted measures, while
The woodwind turned the leaves;
The quail, he had to whistle, for
Those mocking-birds are thieves.

The yellow-jacket's organ point
Was rather sharp and thin;
The kitten brought an article
To string the violin.

The cow tossed off a solo, for
No one could low so well;
Her horn was blew and tipped with brass;
She also rang the bell.

The bee could play upon the comb;
They wished he hadn't come
For all the music that he knew
Was simply "Hum, Sweet Hum."

—Exchange.

The Story of Ben Bernie

Continued from Page 6

The instrumentation of the Ben Bernie Orchestra includes three saxophones, bass horn, two trumpets, trombone, two pianos, banjo, violin and drums. One of the reasons for the success of the orchestra, according to Mr. Bernie, is the fact that the Bernie unit has remained intact almost from the day the men assembled for the first time.

Discussing the subject of instrumentation, Bernie pointed out that the modern dance orchestra had been standardized to the point where the saxophone, cornet, trombone, banjo, piano, violin and drums were essential as a basis, because these instruments in solo work, in groups or collectively, were accepted and approved by the American public.

"The saxophone is the musical find of the century," said Bernie. "It combines the mellow tones of a viola and 'cello. The possibilities of the sax are unlimited and its position is secure for all time. True, the saxophone has been abused in some organizations and the instrument is misunderstood, but the sax is destined to occupy an important place in the dance orchestra of tomorrow."

Bernie and his orchestra have been dividing their time for several years in touring the country, playing on several vaudeville circuits and producing Vocalion phonograph records. Recently, he and his men began publishing a monthly four-page leaflet under the title of "Sharps and Flats." The paper is devoted to the activities of the Bernie Orchestra; it is published en route and contains interesting information regarding the men of the Bernie organization.

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MUSIC MART MEANDERINGS

Continued from Page 4

Nile, "In a Caravan," "Immigration Rose," "Nobody's Sweetheart," "Lots o' Mama," "Railroad Man" and "Out Where the Blue Begins" are some of the Jack Mills numbers included in "Radio Girls," a new revue which recently opened at the Moulin Rouge in New York City.

"Out of Sight Out of Mind" (sentimental ballad with words by Harry Owens and music by Vincent Rose), and "Ozark Blues" (words and music by Fred Rose), are two new Sherman, Clay & Co. numbers that give promise of being anything but what is described in the first title. Neither is "Sleep," this firm's big outstanding number up-to-date, doing much sleeping.

"What'll I Do?" and "Lazy" are two typical phrases or phrases that hit almost everybody about this sarsaparilla and sulphur time of the year. They also are the titles of two new songs by Irving Berlin of Irving Berlin, Inc., that this firm have just brought out and which seem timely, apt, pat or something like that when it is considered that the head-liner of the firm has not penned a "popular" for more than two years. "What'll I Do?" did a feature position on a program at the Capitol Theatre in New York forty-eight hours after it was issued and did it big.

"Hussey Sings 'Hula Lou'" is a "Hussey" headline in *The Music Trade Review* which gives prominence to a popular performer, Jimmy Hussey of the Ziegfeld Folies now on tour. The "Hula Lou" of the headline is a new Ager, Yellen & Bornstein

song that Jimmie is featuring in the show—the fourth production that's doing the same kind of feature "Hula-Lou-ing." The other three are George White's "Scandals," "Innocent Eyes" (a new Chicago production), "Artists and Models" (at the Winter Garden in New York), and the "Passing Show" (on the road).

If someone would compile a booklet of performers who have turned publishers, under title of—say, "From Vaudeville Circuits to Publishing Circles"—it would make interesting reading. The latest to enter the field are Vic and Jack Lauria, well-known for many years on the Orpheum circuits, who have incorporated under the name of the Biltmore Music Company, with offices in New York City. The new firm is concentrating at present on "Sweet California" and "When You Say Good-bye." Both of these songs are being featured by Arthur Lange's orchestra, the California Ramblers and others.

If Bill the Bard ("Shake," old top!) were living right now, instead of putting his famous rose and name query he might ask, "What's in a sneeze? A snort by any other name would sneeze the same." Some people sneeze a sneeze that sounds like yelling for the "ketchup"; others seem to holler for "hash," and some explode a question that sounds like "hoochoo"? The sneeze this item's sneezing over, however, carries the genuine label that reminds of a Chink feed—"If You'll Ker-Ker-Chouey Me" (Then I'll Ker-Ker-Chouey You). Phil Ponce, Henry Welling and Rollie Lockard first sneezed the sneeze, the Phil Ponce publishing house let it loose, and it has sneezed big over the radio. Although not exactly a

Beethoven sonata, it is said to be a sneezing so-nor-ter.

Following initial productions in vaudeville acts and successful preliminary trials by leading orchestras, "Counting the Days," "Arizona Stars," "Hasta-Manana" (Until Tomorrow), and "Hula Hula Dream Girl" are special numbers from the catalog of Jerome H. Remick & Company that have been selected by this firm as leaders in its spring campaign drive. Back of these, however, as a sort of allied reserve musical corps in the campaign will be "Where the Lazy Daisies Grow," "I Wonder Who's Dancing with You Tonight," "If You'll Come Back," "Watching the Moon Rise," "Twilight Rose" and "My Fair Lady." Here's a little story that's appearing in the Remick catalog:

"Somebody's Wrong" and "You Can't Make a Fool Out of Me" ("First, Last and Always," "So I Took the Fifty Thousand Dollars," and "Steppin' Out" to the "Dreamy Melody" of "Bring Back that Old-Fashioned Waltz" hiked it to "Louisiana" with something "Nearer and Dearer" in my pocket, and laughed as I loafed "Beside a Babbling Brook" with "My Pillow and Me."

"My Own Home Town Girl," "You're Gonna Lose Me" and "A Broken Toy" are numbers now being worked up by the new firm of Mason & Bush, New York City, and feature numbers of Mal Hallett's Orchestra at the Roseland Gardens, the Georgians' Orchestra, Kenneth Field's Orchestra at the Silver Slipper, and others. Individually, the new publishing firm consists of Jack W. Mason and Charles K. Bush, collaborators on many successful scores for vaudeville musical acts.

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GOSSIP GATHERED BY THE GADDER

NOT to suggest anything, but isn't it about time for our jazziest jazzers to spring a "Teapot Dome Blues," or a one-step-two-step fox trot side-step under title of—say, "The Piercest Fall Since Adam Fell"?

The convicts have an orchestra

'Tis as bad as it can be;
They're all familiar with the bars,
But cannot get the key.

—Sheet Music News.

"No one shall read common prayer, keep Christmas or Saints' days, make mince pies, dance, play cards, or play on any instrument of music excepting the drum, trumpet and jew's-harp."

Now don't faint or fall in a fit, ye pickers of banjos and players of saxophones, slide trombones, xylophones and other such ungodly implements of sound, for the paragraph above quoted is not another proposed amendment to our already over-amended Constitution. It's only Article (or number) VII of the old Connecticut Blue Laws that, in so far as we know, never has been rescinded.

But suppose that some strongly organized body of people with fanatical tendencies should succeed in having that old blue thing resurrected and put into nationwide enforcement! As a "blues"—Good Jazz, what a wow! It probably isn't at all likely,

but just suppose for a moment that such a thing should happen—what would happen? It is to shudder!

Apropos to the recent decision of New York theatre managers to shut down upon all free passes or "dead-head" tickets, except in the case of press representatives and a few other such instances, a little "Epic of Deadheadism" contributed to an old issue (1917) of the *New York Sun* by Kit Clarke is interesting. Here's how Mr. Clarke saw one free-pass fiend dead-headed to the street:

"Some forty years ago, when I was manager of Haverly's Minstrels, the company gave an entertainment in Mark Twain's early home, Hannibal, in old 'Mizzoura.' I stood at the entrance taking tickets when a man undertook to go by me in a rather 'don't-care-a cuss' sort of manner.

"Ticket, please," I suggested in my always polite and refined manner.

"That's my ticket," quietly returned the man, and as I extended my hand to accept the ticket I refused to accept it, for it was a nice, big six-shooter that he was handling in a very sassy manner.

"That's good," I said, and he walked in. "Shortly afterward, an unassuming little man came up to me and rather modestly inquired if I would extend the courtesy of free admission to the sheriff.

"Yes," I answered, "of course." Then I related to him the incident of the revolver.

"Where's the man?" he asked.

"I pointed him out, and the sheriff exclaimed:

"What! him?"

"In about two seconds the before mentioned six-shooter with its owner flew past me like a streak of lightning, with the fine,

right fist of the sheriff securely attached to the back of the gun-man's neck. When the fist let go, Mr. Man was in the middle of the muddiest street you ever saw. In those days the mud in the streets of Hannibal was famous for its richness and depth and adhesive qualities."

"Comic cartoons," says *Sheet Music*, "are exerting an ever-growing span of influence upon the music of the day, and this has become recognized to an extent where publishers are seeking tie-ups with newspaper artists. The wise cracks appearing in Tad's famous creation, 'Indoor Sports,' have served as an incentive to a number of song hits, chief among which is 'Bananas.'

"The leading cartoon song, whose success has had much to do with the increasing vogue of this type of music, is 'Barney Google.' Others, originating from the thoughts expressed in comic strips, include 'When It's Night Time in Italy It's Wednesday Over Here,' 'That's a Lot of Bunk,' 'Oh Sister Ain't That Hot,' and 'Mama Loves Papa.' The free advertising given songs through newspaper cartoons makes it very desirable for publishers to link up with cartoonists, and a number of the former have admitted that they are negotiating with such end in view."

Probably the first printed reference to the phonograph in serious poetry occurs in a verse cryptic in wording yet not at all confusing in context as to its meaning, written by Rudyard Kipling and published in 1918, and reading as follows:

Witnessed the magic coffer stocked
With convoluted runes,
Wherein the very voice is locked
And linked to circling tunes.

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The Saving Grace

By Frederic W. Burry

HUMOR! Music is the language of humor. It is to laugh! For comedy and tragedy are simply points of view. What is your present mood?

Take the Irish, for instance. This is in no disrespect and we trust that we do not seem personal. Or, if you like, take any race that seems to run to extremes—any but our own, for we are touchy on this point—don't they weep or laugh over the same thing according to the state of their diaphragm? And isn't the best comedian the one who has seen the most trouble? Or, perhaps he doesn't see it. Rather does he transmute it—turning failure into success, obstacles into stepping stones.

Thus there are tears of joy, as well as the hysterical laughter over calamities, and music is the divine vibration that transfuses all in a golden, mean temperament. Music, the language of laughter! For 'tis joy that is eternal—sorrow, the shadow of necessary background. Thus we speak of necessary evils, which seems like a contradiction of terms, as that which is necessary can hardly be evil.

But then, life is full of paradoxes, contraries, inconsistencies. We must not take it too seriously for our health's sake, as that demands the right circulation and movement. Keep in tune with the Infinite—the rhythmic pendulum of a positive mental attitude.

Yes, yes! That is the temperance and moderation which all will admit to be the proper normal condition. But there must be the exceptions, if only to prove the rule. Even nature is not all tranquillity. By no means! With her thunders and earthquakes, showers and cyclones.

And there is where youth enters in. It craves for excitement—even war rather than everlasting calm, or deadness as youth calls it. And work? They say it is a deliberate contrivance on the part of our rulers to make Sunday so dull that we are only too glad to get to hard labor on Monday.

Music is the language of optimism and of hope. Those who try to rationalize it, and with discordant cacophony depict a pessimistic outlook, defeat their own ends by the distortion. For the art of music will not yield its vibrations to any but a sane and healthy impulse. Music is the language of healing, but without melody it is not music for music consists of sweet sounds. All art must be beautiful.

Music, then, is an influence. Anyone who has allowed himself to be taken off his balance can soon be set right by the magic spell of music. Only lend your ear and have faith! Then smiles

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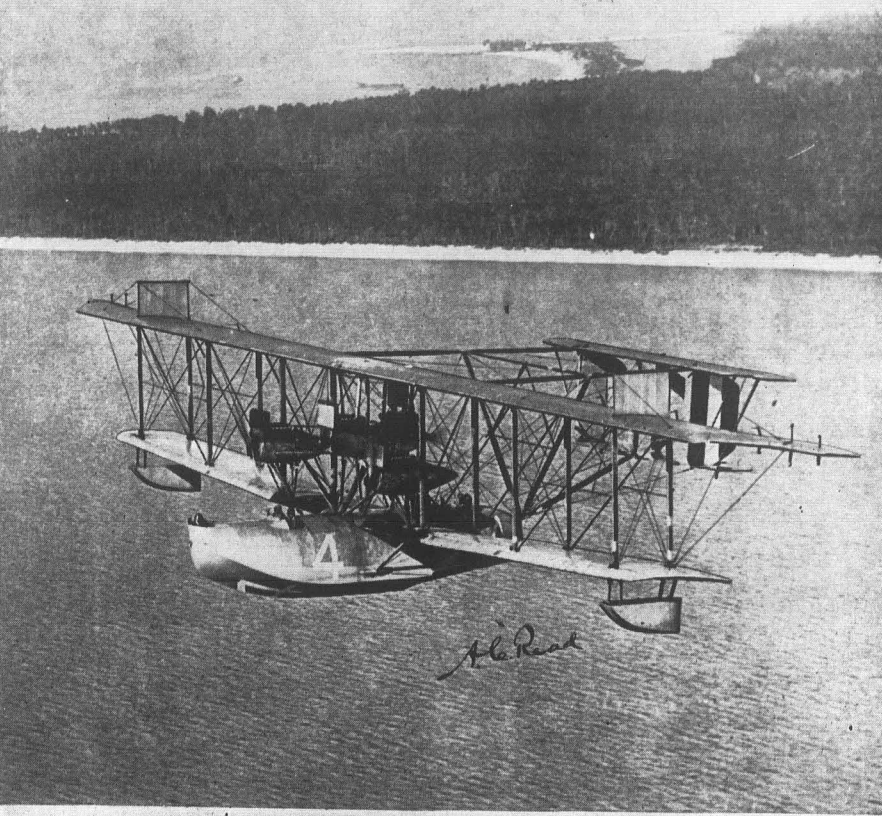
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