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Volume VIII

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Number 5

What Music Means to Uncle Silas

By Z. Porter Wright

"WELL," said Uncle Silas as he settled in the easy chair in my little private sanctum, "of all the abused, maltreated gods and goddesses, poor Euterpe gets the hardest treatment and the least sympathy in this day of jazz, high-pressure advertising and high-paid super-orchestras. What folks don't do to music in the name of art and nobody's name at all, is almost too much for me to stand or understand."

"Did you ever stop to think just what a lot of different things music can mean in these strenuous, syncopated days?"

"Yes, yes, go on," I murmured, realizing that I was slated for another lecture-interview, and confident that Uncle Silas would "go on" regardless of my wishes. So I settled back while Uncle Silas "went on"—or rather, kept on going; I do not wish to imply that he even slowed down for my answer to his question, which was asked merely so he could answer it for me. Without even a drag on his pipe, he continued:

"To many folks, music is a nice parlor accomplishment to show off before company. Some people choose to learn sleight-of-hand tricks; some memorize a couple of funny stories; others whistle through their noses or make their ears wiggle, but on the whole, as a parlor stunt, music seems to be the hardest worked of any."

"Some people think that music is an art to be exhibited by artists in the concert hall like curiosities are displayed in a museum, to be admired by the discriminating in much the same manner. The more curious the music and the less the folks know about it, the more they think they are supposed to rave about it."

"Then again, for some society folks music is an interesting affectation that affords the élite an opportunity to foregather around high-priced but scanty portions of tea and cakes, to dispense high-brow and very un-scanty talk in a shameless effort to make each other believe they have succeeded in adapting jazz minds to classic music. Such folks never stop to think that the first requisite of the classic or the true artist is sincerity."

"I just met Johnny Jenkins on the way to take his piano lesson. To look at his countenance was like getting a shot of lemon juice in the eye. To Johnny music is nothing but plain, every-day drudgery. Papa and mama expect to make a Paderewski of Johnny, but like most parents who picked out high-priced teachers, high-priced instruments and high-flown careers for their children, they have only succeeded in putting the music study of their offspring in about the same class

with filling the wood box. The weekly trip to the teacher is welcomed with as much glee as an interview with the dentist."

"This particular crime is the result of a vague sort of idea that music is a difficult attainment to be gained only after many years of tedious, uninteresting practice and study, with no particular enjoyment offered except at the end of the journey, and no greater reward than the renown of press-agented virtuosity. There are some artists, I'll admit, who substantiate this theory, but darned if I know whether such virtuosoistic egotists learned to play good so they can get their names in the paper or get their names printed because they learned to play good."

"Well, that's the gloomy side. There aren't so many of those folks, but they have done a lot of harm to us folks who love music and prefer to use our own private ideas of music instead of following the ideas of the critics and the members of the *Morning Musical*. At heart 99 9/10 per cent of us are genuine music lovers: artists, amateurs, student-beginners—just people who love music for the sake of music. You know what I mean. We learn to play because we want to make music; study and practice are not drudge tasks—we enjoy them. Whether we learn how to play a lot or a little, we like nothing better than to pour out our souls in melody, no matter what our instrument or where we are. We play or sing because we have music thoughts to express."

"Your true music lover may like to play before a multitude, but he also loves to seek out a quiet corner by himself. When he plays, he plays for the joy of playing; his music is always with him. It is part of him, and from the time he first starts to learn to play or sing until he dies the joy of music is always his inspiration. Maybe he just whistles; maybe he is a trained artist. The amount of talent he has doesn't make any difference to him in his enjoyment of his music."

"He takes his music with him wherever he goes, and wherever he goes he's a better man. He likes us better; we like him better; he gets more out of life and gives more. I love to hear his husky voice in a melody that may have more spirit and joy than tune—not because I couldn't appreciate better singing, or couldn't sing better myself for that matter, but because I know just how that man feels as he sings. I know the effect of the song on his mood and on his soul, and I know the results that will show in his relations with his fellowmen, not to mention his wife and family."

"One reason why Rotary Clubs and such do so much good is because they make the men call each other by their first

names and *sing together*—I don't know which is more important. I do know that any stenographer will tell you that her boss is in better humor, does more work and gets more work out of the force on the afternoon he comes back from the Kiwanis Club.

"That's one reason every wife loves to have her husband belong to a luncheon club, in spite of the reminiscent smell of Camel incense mixed with the haunting aroma of ancient pipes and questionable Havanas that hubby brings home. My neighbor's little girl says she can tell when daddy has been to the club because he is so good natured and smells like the dickens! And the chances are he is a trifle hoarse from the last few attacks on the high notes in 'Lize Jane' or 'Love's Old Sweet Song.'"

"Music means more to us than we realize—and it's not concert music at \$5.00 a seat I'm talking about. Most of us can't or don't want to pay the \$5.00, but we all love music and we're not only finding it out, and finding out what it means to us, but we're getting over being timid about making music ourselves."

Uncle Silas stopped to light his cold pipe. "Splendid," said I, taking advantage of the intermission. "But, what may I ask, started the fountain of eloquence?"

"This," said the old man, holding up a handful of National Music Week literature.

"I'm strong for the work being done by the National Bureau for the Advancement of Music. I never had much use for the average bureau except the one I use to find my collar button under. But Mr. C. M. Tremaine and his organization seem to me to be doing something worth while. By the time we begin to feel the real effects of the Music Bureau's work this will be a different sort of country to live in."

"Take the National Music Week Movement, for instance. During the recent Music Week more folks got real thrills of the non-intoxicating kind than ever before in the country's history. In one city alone—Boston—the observance of Music Week, with thousands and thousands of Boston inhabitants participating and many thousands more listening, the popu-

lation was united and stirred in one great festival of harmony—a remarkable demonstration of what music can do to unite the hearts and efforts of people who are anything but united ordinarily. I can't think of anything else that would stir up and unify Boston folks in such a remarkable way, unless it would be a world series between the Braves and the Red Sox.

"Boston is just one example of many instances—though a particularly outstanding one I'll admit. All over the land our sterling fellow citizens are finding out that it isn't altogether the income tax burden that is the matter with the voting and non-voting public. We've suffered too much from listening to the other fellow sing, and all these years we have kept our own music bottled up inside of us, never realizing that we could open up our throats and make our own harmony."

"Did you ever stop to think of it—every one of us *knows*, but few have *admitted* that we like to make our music for ourselves once in a while. There are times when I like my singing better than McCormack's."

"Whether you are artist or layman; whether you sing or merely try to; whether you toot a horn in the band or play a saxophone alone in your attic; whether your instrument is a pipe organ or a mouth organ, ukulele or flute you know the thrill and inspiration that comes to you through the music that you yourself produce."

"And you can put it in the paper and tell 'em I said so," concluded Uncle Silas, borrowing my last match to relight his very cold and unaromatic pipe. "Tell 'em that if they would teach more music and less sex in the schools the wedding business would steady up a little, we would all be happier, and in the long run we would be better off and all kinds of business would have to prosper."

Uncle Silas isn't his name, but he is an uncle—and a typical hard-headed American retired business man. His viewpoint may not be exactly that of the schooled musical mind, but it strikes me as one of the most satisfactory arguments I have ever heard for the supporters of the movement for "More music for and by the people."

Irene Juno, Photoplay Organist

IF there are any MELODY readers who can look upon the face smiling out at them from the accompanying portrait and not feel an almost irresistible impulse to smile back at the original, they've either got a chronic grouch or temporary gastric trouble. It is an infectious smile that is at once sensed as not being made for either stage or camera expressing, but as the real disposition inside smiling from the outside, for this smile's in the eyes as well as on the lips. The original of the picture and possessor of the smile is Miss Irene Juno, who really is a progressed product of the movies—that is, the lady began playing the movies before those days had gone by when for a nickel we were given a one or two-reel film, with a singer and piano for the music end, and from that time she has kept pace with the picture procession and its marvelous musical progression up to the very minute of the modern.

Miss Juno first studied music in Ithaca, N. Y., played in the orchestras as they came along and developed with the



more pretentious pictures; next took up directing as the big vaudeville road shows began to be organized, and for two seasons was featured on "big time" as the only woman-leader of an orchestra playing with big musical comedies. She studied organ with Dr. J. Fowler Richardson of London (England) and New York City; also had the benefit of instructions received from Ernest Moller, mechanical expert in building and caring for organs, and the nephew of M. P. Moller, organ builder in Hagerstown, Maryland.

At the time when L. J. Chamberlain installed the Moller organs in the houses of his Pennsylvania circuit, Miss Juno was with him as a featured organist, and created for herself a big reputation in that section for two and one-half years. She was next engaged for solo organ playing at Crandall's Strand Theatre in Cumberland, Maryland, remaining there for one year and then returning to Washington two years ago. Since then she has progressed steadily

(Continued on Page 22)

And Now Try Your Hand at Prologue Production

By Joseph Fox

From Jacobs' Orchestra Monthly and Cadenza

AND now we have with us the picture prologue—something else for the picture house leader to worry over, for worry it surely is in most cases. But we must take things as they come, and he who would stay in the race must perforce keep the spikes on his running shoes sharp. In the case of the theatre orchestra leader the spikes that help him hold his place in the face of stiff opposition are brainy thoughts, executed with dots on a staff that represent musical sounds.

Of course it goes without saying that every leader has some idea as to what constitutes a prologue, but now that so many big pictures are being produced it becomes imperative that leaders and musicians who aspire to lofty places should grasp the fundamental principles of prologue authorship.

Generally speaking, a picture prologue is music and acting staged just before the picture is screened. The idea is to get the observer's mind in tune with the plot about to be unfolded on the silver sheet. At first perusal this no doubt seems to be quite an easy matter, and one might be tempted to dismiss the thought with the remark that any old music which lends itself to the subject about to be presented will do. Such, however, is far from the truth, and the musician who approaches the task of putting together a prologue with this thought had far better save himself the little time and trouble that he will put into such efforts.

The prologue has been quite some time coming into its rightful place in the picture world, and this for two reasons. The first reason, that of expense, is still with us, but the second, the inability of the average picture-house leader to put over a real prologue, has in a measure been overcome. In a great many cases leaders in various houses, sensing the possibilities of the prologue as a music booster of the first water, have taken the time and trouble to look at every big production with an eye to the possibilities it offers for a real musical prologue. Then again, many ideas are contained in the press sheets that come with all pictures. A thought or a suggestion is all that is needed by the skilled man upon which to hang the complete act. The skeleton is the idea, and the fabric is the music and actions that are wrapped around the skeleton.

Now, the musician who has in the past few years devoted his energy and brain to the selection of music that really interprets the pictures he is playing has by far the better chance to produce a prologue that really means something. So here is where the man who became converted to the idea of the close connection between music and the screen, has his inning.

Naturally, there will be many who will take just the same views on the subject of prologues as they did on interpretive music, but we are inclined to believe that their numbers will be in the vast minority. Experience teaches, and blind indeed is the man who cannot sense the trend of public opinion as regards pictures and music at this stage of the game. Why, even out in the "sticks" musicians who cannot manage to see and hear what the other fellows in the big houses are doing are bending every effort to provide music that means something more than a pleasant noise.

Away up in the country, a hundred miles from a large city, we found a wonderful little theatre not so long ago. This place is modern in every respect, and by that we mean that its projection, lighting and picture presentation would be a credit to any house. And the MUSIC?—You would be surprised. While it is of course impossible to have an orchestra in a place with such a limited population—a little

under twenty-five hundred—nevertheless, the organist knows his business and the instrument provided for him is one of the finest makes.

This organist not only provides real interpretive music, but he helps to formulate the prologues that are put on at his house from time to time. When we were there "School Days" was being played, and as the curtain rose a quartet of boys dressed in rural style were singing the song by that name. At the sides of the stage, recesses in the walls were slowly lighted up until the little old red school-house could be seen away off in the distance among the trees and flowers. When the song ended and the curtain dropped, every middle-aged person had been carried back to the days that we are always apt to look back upon as the happiest of our whole lives. In other words, the audience had been thrown into its most receptive mood.

This organist *never* plays music out of keeping with the subject in hand, and as the program is changed much oftener than in larger places, he finds that thematic music cue sheets are of incalculable value to him. Without such aids he would never be able to provide the atmospheric music that always obtains at this house.

As practically every known producing company releases its pictures through companies that supply these thematic music cue sheets with each picture, every leader should avail himself of the opportunity thus offered to keep in touch with the many ways in which music helps to provide atmosphere. We have seen pictures presented in some of the big first run houses where these aids were utilized that were put over in a manner which was truly marvelous.

To get back to our subject of prologues. We take it for granted that every musician who plays pictures for a living is interested as to whether the picture "goes over" or not. Such being the case, every picture player will be vitally concerned where the prologue is employed. If you are one of the old-fashioned sort who still believe that pictures do NOT depend in a great measure upon the sort of music that accompanies them, pray do not wade through the remainder of this article, else you will finally lay it one side with the remark, "Piffle!"

The prologue is the natural evolution of the idea that has gained such a stronghold in the brains of those who know, to wit; it prepares the audience for that which is about to be shown on the screen. Every effort that puts the observer's mind in sympathy with the subject about to be presented is well worth the trouble and time that may be thus spent. As a matter of straightforward fact, the prologue has put over many a picture that otherwise would have fallen as flat as a fallen arch. Maybe by detailing an actual prologue that we saw and heard, our idea on this subject may be somewhat clarified.

The picture was "Scaramouche" (a wonderful picture, by the way), and the prologue as worked out by Mr. Struble of the Blue Mouse Theatre of Portland, Oregon, was certainly an eye-opener in the way of demonstrating just what may be accomplished along this line. The whole prologue occupied but nine minutes, for it was used merely to give an atmospheric setting to the story about to follow, and the audience must not become restless. The stage was dimly lighted and the characters in costume had but a few lines. The action was taken from the play, and the song used was written by the orchestra leader, Jerry Reid. After one had seen the beginning of the duel the lights were switched off for a moment; then came the fall of the body, and then light, with the victim lying dead. This was most impressive

and brought down the house. When the picture was screened we all knew something of what was to follow, and our interest was awakened to the point where we would not have left our seat until the end for anything.

That is real prologue stuff. Just a taste or a bit of atmosphere, if you will; just that artistic touch which makes the events about to follow seem part and parcel of reality. You know that the real success of any picture lies in ability to create an illusion of actuality, and the prologue is but a means to this end. It matters not how much money may be spent in putting on a prologue if the touch of realism and timeliness is not there. A few wisps of straw and someone in overalls may be so handled "to create a rural atmosphere, where possibly a whole barnyard, with chickens and other appurtenances of the farm, would not convince. It is the subtle, almost indefinable impression that certain compositions and settings bring to us that makes for the success of the prologue. Once get into the matter of creating atmosphere with music, and you have the secret of prologue making.

Naturally, every picture does not offer good possibilities for a prologue. This is as it should be, for where there are hundreds of pictures coming out all the time it will readily

be seen that the time and expense connected with the properly conducted prologue could not always be spared. But there are some pictures that fairly cry aloud for a proper introduction, and it is from this class of material that the prologue-maker selects the pictures that give promise of the greatest success. Some pictures themselves carry a few hundred feet of prologue, and this in itself is proof that the brains of the industry believe that some sort of foreword or action, as the case may be, enhances the production in the eyes of the public.

One word of caution here. Do not put on a prologue unless you are sure that it will be effective. A poor prologue that smacks of amateurism is far better forgotten ere the optics of the critical picture public are focused upon it. It is so easy to step from the sublime to the ridiculous.

The largest theatres in the country are going in for this prologue stunt pretty strong at this time of writing, so it seems to us the other fellows will find something in this line that they can handle to their advantage. Use a snatch of music here, and a little bit of theme there, and before you know it you will be able to construct a prologue that will compare with any of them. But be sure that you have atmosphere.

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

MR. Theodore Johnson of LaCrosse, Wisconsin, to whose letter I made reference in the last issue, overwhelms the conductor of this column (who is noted for his modesty) with embarrassment and confusion. He apparently looks on the column with the same emotions as the shipwrecked mariner sighting the sail on the horizon, the Old Soak discovering a half pint in this (theoretically) parched and weary land, or, as Mr. Johnson puts it, "It comes as a shining star on a black night." After further laudatory remarks Mr. Johnson comes right to the bat with a suggestion on style which he offers in fair exchange for a query that is discussed below. It is one of the many details on organ technique which go to make the organist's work distinctive, yet I have no doubt that it will come as a fresh idea to many.

LEFT-HAND COUNTERPOINT

It is one of the several variations on contrapuntal work in the left hand, consisting, in Mr. Johnson's words, of "playing a counter melody or alto part with the thumb of the left hand on a manual below that on which the melody is played." I apologize to the writer for substituting the word "left" for "right." While his idea is clearly to play the counterpoint with the thumb of the right hand, I should like to take the liberty of suggesting that this is a more valuable device when played with the left hand, simply for reasons of practicability and utility. In the first place it is only in very simple melodies that the thumb is unnecessary to finger the right-hand part, whereas on the other hand, or rather literally with the other hand, it is usually practicable to play the accompanying chords with the left hand while holding down a note on the manual below with the thumb. Secondly, the counterpoint or "tenor" part is, as its name implies, properly placed in the tenor register, hence if played with the right hand sticks out too prominently in the upper register.

If I have misconstrued Mr. Johnson's idea and he has something else in mind, I beg to apologize and ask him to write again on the matter. There are of course several varieties of counterpoint, including the obligato above the melody, and there are obviously times when it is appropriate and fitting to play a contrapuntal note with the right hand. But as a general rule for ordinary use the counterpoint will naturally find its place in the left hand. On the unit organ this

can generally be done with second touch, thus dispensing with the third manual, and that is in fact one reason why unit organ builders omit the third manual on all but the largest installations. Of course the easiest way to bring out a counterpoint, aside from taking over the chords with the right hand and playing the counter melody alone with the left hand on a pungent registration, is to play the counterpoint legato and the accompanying chords staccato, all with the left hand, taking care to set a registration that is heavy enough to bring out the counterpoint and yet is neutral sufficiently to keep the chords subdued when played staccato. By neutral I mean with reeds and mutations used very sparingly or not at all.

ORGAN NOVELTIES

The query referred to above is: "What are some of the stunts, novelties, call them what you will, that the big organists used to delight their audiences with, and which consequently have a tendency to cause a bulge in the pay check?" The writer has in mind not only the novelty solos, but also the tricks that are used in interpreting cartoons and comedies, which is obviously a pretty large order to be filled in a few paragraphs. So far as effects generally go, there is little but experience and practice that can point the way, although some of the books that have been published on theatre organ work attempt to show the mechanics of the different imitations, particularly the sounds of animals and birds. It is rather an exhaustive treatise to attempt to cover in so short an article as this, but if I find that readers are interested I will attempt to make a list at a later date. The Boston Music Co. publishes a booklet by Edith Lang and George West called "Musical Accompaniment to Motion Pictures" that gives a partial list of these effects.

Novelty solos, however, I can cover pretty thoroughly in a few lines. The situation, so far as it affects the small town organist, is not as complicated as in the larger cities, as he has no orchestra to compete with. Thus for solo work he has available all the orchestral overtures and stock solos that the metropolitan organist cannot use. He is therefore able to cultivate poise and gain showmanship and experience by giving his audience all the tried and true favorites from "William Tell" to "The Evolution of Dixie" before he begins to experiment with the trick stuff at all. Of course, the back-

bone of the latter is slides. At the risk of offending the cultured ladies, gentlemen and children upon whom, in the last analysis, I am dependent for my bread, butter and beer, I am sadly compelled to state that the average motion picture patron is little better than a moron. Therefore it is incumbent upon the organist who would entertain him to give him funny pictures or a simple story in monosyllabic English for him to fasten his elemental mind upon.

Solos with slides mean that the organist must now call upon the popular music publishers for assistance. In many theatres it is probable that the illustrated verse and chorus slides will be sufficient, particularly if the audience can be induced to "join in the chorus, everybody"; but if these are not enough, several firms, notably Shapiro, Bernstein & Co., 47th and Broadway; Leo Feist, Inc., Feist Building; and Ager, Yellen and Bornstein, 1595 Broadway, all of New York City, put out what they call special organist's versions with parody choruses and catch lines interpolating other tunes, which make a very successful stunt.

Aside from these, slide novelties consist principally of two classes—demonstration numbers which are composed mainly of imitations and effects, and the story form, which is a matter of concocting a simple yarn strung together with popular songs, the words of which furnish the point to the story, with a few effects and imitations thrown in. To give an illustration, consider one of the commonest forms, called "The Memory Test," which would run something like this: "How many of you still remember the popular tunes of last year? You lonesome swains, for instance, should be saddened by the strains of—[play chorus of *My Sweetie Went Away*]. Now, if you're really lonesome, this one should suit you—[*I Love Me*]. If you feel as though I had been playing until—[*Three O'Clock in the Morning*—have patience, for—[*Morning Will Come*]. And so forth, and so forth, ad nauseum.

Naturally it takes experience and ingenuity to write these numbers month after month. Most of the best known men such as Minor, Murtagh, Barrie, Crawford, Geis and so on write their own, but it is also possible to buy or rent such slides from any one of several firms who are making a business of catering to this demand, generally renting them for ten or fifteen dollars a week, the price varying with the size and standing of the theatre. Around New York there are at least three firms making these slide numbers regularly. The Merit Slide Co., 230 Hurst Building, Buffalo, N. Y., makes very good numbers, and two others doing the same thing are the Standard Slide Corporation in New York City, and Bush in Buffalo, whose complete address I do not have at hand.

The straight numbers can also be dressed up with slides and special effects to make them more effective. To give a few instances, "William Tell" takes kindly to special storm and light effects, the "Anvil Chorus" needs a couple lusty friends of the organist hammering anvils offstage with the electrician supplying the light flashes, "The Evolution of Dixie" needs slides telling the different periods. Musical comedy or operatic selections are improved with slides announcing the titles of the different numbers. "In a Clock Store" or "In the Bird Store" needs offstage assistance with bells and bird whistles respectively, and so on. Effective numbers can be staged with organ accompaniment to Victrola or Ampico solos, which the local music dealer will furnish for the benefit of the advertising he gets. A favorite "solo" is to take a tune and remodel it as different composers might have written it, or as it would be played in different countries or different periods. As you do this sort of thing assuredly new ideas will keep coming to you.

CLASSIFYING YOUR MUSIC

I am in receipt of a letter from Glenn W. Ashley of the Crandall Theatres of Washington, in which he endeavored to tempt me into becoming a sort of walking encyclopedia and

glossary of theatre music. Nevertheless, he pertinently hits the nail on the head when he says:

"Most organists of short experience are constantly facing the necessity of substituting numbers for those on cue sheets, either because they haven't the one called for, or don't want to repeat it, or find it unsuitable for the situation. Most of such organists are not equipped by memory or experience well enough to make a really right selection. I have often been plagued by hearing a sickly sweet reverie during a dramatic scene, or a fox trot theme used for a heavy drama.

"My suggestion is to devote part of your space for a few issues to a grouping of given music suitable for given situations. Perhaps this seems a hopeless task for your column, because it involves the individual conception of music values so closely. But I believe that ignorance is responsible for the mis-application of music, and your column is intended to be educational. For instance, an article one month on the Western play would set some players thinking, as many of them put all Western plays in one class and treat 'The Virginian' as lightly as the wildest thriller. Similarly, music that by its pastoral character would suit a pastoral love story is often made to serve a love tale in society or royal life."

Mr. Ashley is no doubt aware that this is a large order. A number which on paper would seem to fit practically identical scenes in two different pictures might be inappropriate in either or both of them by reason of the atmosphere of treatment. There are, on the other hand, certain fundamental difficulties that beset many organists who seem deficient in a sense of psychological values, and there are no doubt a few generalizations that are applicable.

To begin with, I think any organist who does not classify his music by its moods is overlooking a bet. To find what you want at any time, and furthermore to know that in your various folders is the kind of music you want, is a big step toward being able to fit a picture.

My own classifications, which have finally reached their present state after many experimental groupings, are:

(1) *Light Active* (including fast intermezzos and hurries), (2) *Light*—quiet intermezzos, waltzes and so on, (3) *Quiet*—ballads, religious, love themes, etc. (4) *Heavy*—including dramatic tensions and agitated, (5) *Grotesque and Grottesque*—a very valuable classification including all 6-8 minor intermezzos, mysterious and such things as "In the Hall of the Mountain King," "The Potato Bug's Parade" and "Funeral March of a Marionette"; (6) *Martial*—including all 4-4 marches, processions and patrols and, lastly, (7) *Racial*—Oriental, Indian, Spanish, Irish and so on.

In addition to these the popular music is all separate, divided by Selections, Foxtrots, Waltzes, Onesteps, and various special and racial groups such as Oriental, Southern, Irish, Unloved, Old Folks and so forth. The Suites, perhaps the most valuable part of the repertoire, are all separate, as are the Overtures and solo numbers.

Once this is done, it is only a matter of stimulating your imagination to catch the mood of the picture as a whole and also the detailed situations. To take a recent illustration: "The Marriage Circle" may be ruined by too heavy music, as it is treated with a whimsical touch throughout, notwithstanding that some of the situations by themselves are heavily dramatic. One the other hand it is equally inappropriate to use Southern popular songs of the "Dixie" or "Mammy" type with pictures of Southern Colonial atmosphere, in which such thing as gavottes, minuets and stately dignified intermezzos are more in keeping. The cue sheets, while many times giving unsuitable music, are on the whole valuable for reasons which I set forth in the March issue. I am afraid that in many cases laziness rather than ignorance is responsible for slack cueing. In a later issue I intend to write more fully of the intricacies of cueing features. My parting shot for the present is simply—Let Your Conscience Be Your Guide.

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It sure is some musical gallop from men
and horses to fairies, but "Fairies Are Call-
ing You" is the new pickaninny ballad by
the composer of "Give a Man a Horse He
Can Ride," Geoffrey O'Hara, who is noth-
ing if not broadly versatile.

The End of Fictitious Price Marking

FOR some time past an open topic
of discussion has been the long
prevailing custom of printing fic-
titious prices on publications—that is,
printing on a piece of sheet music a
price higher than the actual figure at
which it really was intended to be sold
and then fixing a scale of prices for
dealers, teachers and retail buyers, with
perhaps none of the scale being very
rigidly adhered to in all cases. It has
been a point of contention that this
practice was a disturbing element
among the trade; that printing on a
piece of sheet music say 60c, when
knowing it would be sold at 40c, not
only caused confusion and dissatisfac-
tion to dealers, but afforded opportuni-
ty for a bit of graft on the part of un-
scrupulous teachers by enabling them
to buy at a lower price and then sell to
their pupils at the higher marked price,
thus exacting a commission all unknown
to the pupil.

The contention culminated in a con-
ference held in New York City on Oc-
tober 2, 1923, between the music pub-
lishers and Commissioner Van Fleet of
the Federal Trade Commission, and the
matter has been finally adjusted as per
the appended resolutions which were
adopted by the Music Publishers' Asso-
ciation of the United States at a meet-
ing held on March 20, 1924. The pass-
ing of these resolutions (appended
below) shows that a majority of the pub-
lishers were in favor of printing the net
price on sheet music and allowing no
discounts. Following are the minutes
of the proceedings at the last meeting:

Minutes of the proceedings of a meeting
of the Music Publishers' Association of the
United States held at the Hotel Astor, New
York City at 2 P. M., Thursday, March 20,
1924, pursuant to notice.

Representatives of the following firms
were in attendance:

Estate of Hamilton	H. W. Gray Co.
S. Gordon	C. H. Ditson & Co.
Oliver Ditson & Co.	Boston Music Co.
Edward Schuberth	G. Schirmer & Co.
& Co.	Clayton F. Summy Co.
Gamble-Hinged Co.	B. F. Wood Music Co.
John Church Co.	Carl Fisher, Inc.
Enoch & Sons	Composers Music Corp.
Bosworth & Co.	J. W. Jenkins' Music
Boosey & Co.	Co.
Hinds, Hayden &	Arthur P. Schmidt
Eldredge, Inc.	M. Witmark & Sons
White-Smith Co.	W. A. Pond Co.

The President announced that the meet-
ing was called for the purpose of discussing
ways and means of putting into effect the
new policy of price marking in accordance
with the understanding with the Federal
Trade Commission, and asked the Execu-
tive Secretary to assume the chair during
the discussion.

The meeting voted fourteen to eight that
the best way of re-marking music already
in stock of publishers is either to re-stamp
a specific price or a specific rate of dis-
count. The alternative method, which was

voted down, was to re-mark the price, "Sub-
ject to discount at retail."

The following resolution, by J. T. Roach,
seconded by Walter Fischer, was adopted
without dissenting vote:

WHEREAS the Music Publishers' Asso-
ciation of the United States has gone on re-
cord as favoring a policy on the part of its
individual members of printing on music
the price at which it is expected to retail
under conditions of normal competition
and

WHEREAS on October 2nd last the Music
Publishers' Association of the United
States submitted to the Federal Trade
Commission as the recommendation of its
united membership a statement outlining
such a procedure and

WHEREAS the Federal Trade Commission
has agreed to this procedure as a good
and proper practice,

THEREFORE, be it Resolved that the
Music Publishers' Association of the
United States at the Meeting assembled
on this 20th day of March, 1924, thor-
oughly endorses and approves this practice and
urges its members to put it into effect on
or before June 1st, 1924.

AND to observe absolutely and unequiv-
ocally the new practice in spirit as well as
in letter.

A communication was read from the
National Association of Sheet Music Deal-
ers, stating that that Association approves
and concurs in the recommendation of this
Association at the hearing before the Fed-
eral Trade Commission on October 2, 1923.

ALFRED L. SMITH,
Executive Secretary.

"Teacher discounts," says *Sheet Mu-
sic Trade News*, "have always been a
more or less vexing problem to the re-
tailers of standard sheet music. For the
most part, dealers have of late re-
frained from granting teachers any spe-
cial discounts not given other customers.
However, with the introduction of the
new net, no discount, price marking
system by the Music Publishers' Asso-
ciation of the United States, in accord-
ance with the recent Federal Trade
Commission suggestion, this matter is
again likely to come up. In the article
here published, Mr. Council, the well
known Dallas, Tex., dealer, takes a firm
stand that under no condition should
the dealers allow teachers any discount
when the new price marking system
goes into effect. He gives some inter-
esting reasons why such a policy would
have a very bad effect upon the retail
music trade, and points back at the bad
conditions that once existed when teach-
ers were permitted as much as one-half
off."

Mr. Council's article referred to in
the above paragraph is pertinent at this
time and follows:

Here are a few thoughts on a par-
ticular important topic—viz., the pro-
posed net, no discount, marking of sheet
music and books. First of all I wish to
go on record as being absolutely in fa-
vor of marking all sheet music absolute.

(Continued on Page 21)

Dance of the Satyrs

GEORGE L. COBB

Allegro

PIANO

Allegretto Moderato

sempre staccato

cresc.

f

cresc.

f

ff

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MELODY

f
cresc.
rit.
ff
mf
sempre staccato
cresc.
f
mf

MELODY

cresc.
f
ff
dolce
p
poco a poco cresc.
p
f
p
poco rit.

D.S. al 
MELODY

Valse Apache

Allegretto

R.S. STOUGHTON

Musical score for page 12 of "Valse Apache". The score is in 3/4 time and consists of six systems of piano accompaniment. The first system is marked *mp* and *mf*. The second system is marked *Meno mosso* and *p*. The third system is marked *Valse Moderato* and *mf*. The remaining three systems continue the *Valse Moderato* section.

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Musical score for page 13 of "Valse Apache". The score continues from page 12 and consists of seven systems of piano accompaniment. The first system is marked *Più mosso*. The second system is marked *f*, *ff*, and *f*. The third system is marked *ff* and *f*. The fourth system is marked *ff* and *f*. The fifth system is marked *ff* and *f*. The sixth system is marked *ff* and *f*. The seventh system is marked *rall*.

MELODY

14 Valse Moderato

mf

Lento con moto

f

rall

ff

rall

MELODY

Valse Moderato

15

mf

Allegretto

mp

Meno mosso

p

accel.

f

R.H.

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Cabaret Capers

PARISIAN MARCH

THOS. S. ALLEN

PIANO

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MELODY

Musical score for page 18, featuring six systems of piano accompaniment in G major and 3/4 time. The notation includes various chords, arpeggios, and melodic lines in both treble and bass staves. The key signature has one sharp (F#).

MELODY

JACOBS' INCIDENTAL MUSIC

No 6

Agitato

For General Use

HARRY NORTON

Allegro

PIANO

Musical score for page 19, titled "Agitato" by Harry Norton. It features eight systems of piano accompaniment in G major and 3/4 time. The tempo is marked "Allegro". The notation includes various chords, arpeggios, and melodic lines in both treble and bass staves. The key signature has one sharp (F#).

MELODY

JACOBS' INCIDENTAL MUSIC

Love Theme

HARRY NORTON

Andante con espressivo

PIANO

MELODY

D.C. al.

Maniac Whim of Musicians

ONE of the most convenient phrases with which a writer may dodge verity and indulge in verisimilitude is "It is said." This handy little phrase subterfuge enables a chronicler to write half-truths or wholly untruths concerning one who is dead and can't refute, and so get by with a cock-and-bull story as "historic fact." Here are a few interesting pointers about long dead musicians who, if the items are true, must have been fit subjects for maniac asylums, but note that all are preluded with the phrase.

It is said that:

Chopin "talked" to his piano whenever he was melancholy and thought more of his cat and man-servant than he did of his intimate friends. He had a superstitious dread of the figure seven, and never would live in a house of that number nor start upon a journey on that date.

Vladimir de Pachman, the greatest living piano interpreter of Chopin today, also talks to himself and to his audience while playing a concert. He generally kicks or punches the piano stool before beginning to play, and performs other monkey-shines equally crazy.

Haydn, when in composing mood, arrayed himself at daybreak in full court costume—sword, wig, lace ruff and silver shoe buckles, and said he never could write so well as when wearing on his finger a massive diamond ring presented him by the Emperor of Austria. He played practical "jokes" that today would get him practically confined, such as when singing in the church choir one night he cut off the queue of another chorister's wig and got himself expelled from the choir.

Handel often wept copiously over his own music when composing it. This today would pass as a super-exhibition of ego-mania. Smith, his copyist, was said to be the only man who could read Handel's manuscript.

Gluck had his servants carry his piano out on the lawn in fair weather, claiming that his finest inspirations came to him in the bright sunshine. Several bottles of champagne always were placed conveniently near the piano, however, but it is hardly likely that his servant "piano movers" ever drew any muscular "inspiration" from the Gluck fount.

Schubert was completely controlled by a state of unnatural nervous excitement that lasted until the composing fever had passed—his features working convulsively, his eyes flashing and limbs twitching. Fortunately, there is no trace of these nerve convulsions in the smooth melodic flowing of his wonderful "Serenade."

Meyerbeer might have been called a "storm maniac" when composing. His happiest inspirations are said to have come to him when the lightning flashed, thunder crashed, winds howled and roared, rain dashed in deluging sheets against the window panes of his studio and nature was raising Cain generally. Some verification of this may be found in the sombre music of his *Les Huguenots*.

Liszt smoked huge black cigars constantly while working, which was not so bad as a mania, albeit perhaps a little expensive. Probably the most disagreeable phase of it (to others) was his walking up and down the studio, muttering to himself and emitting great volumes of smoke when giving lessons. The chronicler of this story fails to say whether he "passed 'em" round or not.

Wagner had his tomb erected in his garden so that he might visit it at any moment of day or night and meditate. If this was mania, its worst phase was insisting that all his guests should visit the sepulchre, and at the dinner table delighting to descant upon death.

The End of Fictitious Price Marking

Continued from Page 8

ly net, at one-third off the present marking price, except where such a procedure would end in odd cents, and then I would make it the next multiple of five above that figure. All editions such as Schirmer Library, Wood Edition, Schmidt Educational Series and Boston Music Company editions, 20 per cent off the present marked price with the same exception as above—that the figures should always terminate in a multiple of five. All collections, theoretical and foreign works, always net, as marked, with an additional discount of 10 per cent to all established colleges

where the accounts are carried in the name of the college and where the college stands responsible for obligations.

One of the publishers has suggested to me that he thinks the teachers are entitled to an extra discount. I wish to most emphatically disagree with his opinion, for immediately we resort to this we will go back thirty years in the music business. In the early 90's all sheet music was sold at the marked price. Then some enterprising dealer began giving the teachers 20 per cent off, and immediately the teachers began sending pupils to the stores, stipulating

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the price for which goods should be sold to the pupils. This discount was increased to one-third to the teachers and 20 per cent to the public, with absolutely the same result.

Later, the rate was made one-half off to the teachers and one-third to the public, with the same result, and finally about 1893 or 1894 J. W. Pepper came out with a full page ad in the "Ladies' Home Journal" with a flat one-half off to everybody, and from that time until three or four years ago the sheet music business was in the most disastrous condition of any business in America.

Thanks to the war, this condition was obliterated and the music business put on a paying basis. If we are to resort to special discounts to teachers again, we shall go through another siege of this same kind.

There is not a sheet music man in America who hasn't had hundreds of people juggle the truth, stating that they were entitled to teachers' rates when we knew that they were not, and

Irene Juno, Photoplay Organist

Continued from page 4

onward, until today she stands at the head of the picture-playing profession as a woman organist and musician.

The secret of all this accomplishing (outside the preliminary hard work of strenuous application and study of course) evidently is that of constantly "catering," according to the lady herself who states:

"In building the score for a picture story I always use music which appeals to the general public, for *I would rather hear an audience pat its feet and whistle the popular airs than cough and squirm through a dry classic*. Personally speaking, however, I find cue sheets to be of little aid. I would rather get a press sheet from the manager and then work out the story in my own way. Regarding 'request' numbers, and we have plenty of them in our theatre, I always try to work them into a program as soon as possible after they have been received at the organ."

And there you have the big "secret," which after all is really an *open* one to musicians possessing the prescience and intuition displayed by Miss Juno, and that is—please the people if you would place yourself high in any public profession. This astute woman musician continues:

"A goodly amount of improvising is necessary to good picture playing, especially so in weaving smoothly together the different music numbers used. Picture audiences of today are demanding more and more from organists and musicians, and a constant study of your public, united with the equally constant formulating of new ideas, is necessary

if we make an absolute net, no discount price to everybody it is not only going to be helpful to the music business but to public morals in general, making the general public observe that important Commandment, "Thou Shalt Not Lie."

One of the other dealers has suggested that teachers with fifty pupils should be allowed the same rate as a college. Immediately this idea is promulgated, there wouldn't be a teacher in America with less than fifty pupils, for at best the partitions between their imagination and the eternal varieties are very flimsy, and it would not take a great strain for them to write on their orders that they had fifty or more pupils, and were entitled to the extra 10 per cent.

If the dealers and the publishers wish to specially reward the more important teachers with the extra discount, why not inform them personally that if their bill is paid in full on or before the 10th of the month following date of purchase, they will be allowed an extra 10 per cent as a cash discount?

if one would be successful in playing the pictures. I always try to keep one jump ahead of my work."

Keeping "ahead of my work" sounds simple as told by Miss Juno, but it surely can't be much of a sinecure (high-word for "cinch") to find time to compose a number of organ novelties (that have been used with great success in recitals) on top of that "one jump." Furthermore, from a bunch of newspaper clippings at hand it is quite obvious that the lady does not "play" at playing the pictures or make merely a pastime of music, but approaches her work seriously and earnestly and *accomplishes*.

Everyone knows that it isn't always polite and proper to play upon another person's name (either man or woman), and that sometimes it is decidedly risky to try and draw a parallel therefrom. Anyone can take a chance, however, so here goes for both play and parallel. Juno (the spouse of Jupiter) was queen of the gods on Mount Olympus; Iris (goddess of the rainbow) was Juno's messenger, and Irene Juno has proved herself to be a queen of women organists on the Olympic heights of organ music for the pictures. So much for the play, and as for the parallel: readers may look deeply into the iris of each of those smiling eyes in the portrait, compare the beautiful light colors of the rainbow mentally with the wonderful play of sounds evolved from a great organ under the manipulation of a master (practically, tonal colors), remember that a master organist is one of music's swiftest messengers to the soul—then make deductions for themselves.

A Classified List of PRACTICAL PIANO PUBLICATIONS

FOR THE
PHOTO PLAY and other PROFESSIONAL PIANISTS

STANDARD MARCHES	Odalisque	Grey	INSTRUMENTAL ONE-STEPS	INTERMEZZOS
A. Frangosa (2/4)	Corta	Gordon	Alhambra	Cobb
American Ace (6/8)	Hildreth	Byn	Bohunkus	Cobb
Assembly (6/8)	Eno	Hildreth	Cane Rush	Grey
At the Wedding (6/8)	Young	Smith	Dixie Doin's	Cobb
Aviator (6/8)	Pulton	Greene	Feeding the Kitty	Cobb
Bostonian (6/8)	Kenneth	Allen	Ger-Ja-Nee	Weiht
Brass Buttons (6/8)	Joy	Solaret	Here's How	Cobb
Cradle of Liberty (6/8)	Abt	Allen	Kiddle Land	Weiht
Down the Pike (6/8)	Weiht	Allen	Knock-Knees	Cobb
Elopement (6/8)	Abt	Pomeroy	Levee Land	Cobb
Excursion Party (6/8)	Abt	Rolle	Looking 'Em Over	Rolle
Garland (4/4)	Boehnlein	Farrand	One-oni	Powers
Gay Gallant (6/8)	Rolle	Taubert	Parisian Parade	Florin
Get-Away (6/8)	Cobb	Allen	Some Shape	Cobb
Gossips (6/8)	Rolle	Hildreth	Stepping the Scale	Clark
Guardsman (2/4)	Allen	Allen	That Tawny Turk	Cobb
Horse Marines (6/8)	Allen	Allen	Treat 'Em Rough	Cobb
Idolizers (6/8)	Cobb	Allen	U and I	Cobb
Indomitable (6/8)	Pulton	Arnold	Umpah! Umpah!	Cobb
In High Society (6/8)	Holst			
Jolly Companions (6/8)	Slevens			
Jolly New Yorker (6/8)	Weiht			
Knights and Ladies of Honor	Eno			
K. of P. (6/8)	Williams			
L. A. W. (6/8)	Ossman			
Marconigram (6/8)	Allen			
Men of Harvard (4/4)	Grey			
Merry Monarch (6/8)	Hildreth			
Military Hero (6/8)	Kenneth			
Monstrat Vian (6/8)	Joy			
New Arrival (6/8)	Brazil			
Periscope (6/8)	Allen			
Prince of India (4/4)	Farrand			
Social Lion (6/8)	Hildreth			
Sporty Maid (6/8)	Rolle			
Starry Jack (6/8)	Hildreth			
Step Lively (6/8)	Allen			
Tiptopper (4/4)	Cobb			
True Blue (6/8)	Kenneth			
Under Palm and Pine (6/8)	Kenneth			
Victorious Harvard (6/8)	Wood			
Virgin Islands (4/4)	Adams			
Watch Hill (6/8)	Kenneth			
WALTZES	At the Matinee	Howe	At the Matinee	Howe
Aurora	Kellogg		Aurora	Kellogg
Barbary	Cobb		Barbary	Cobb
Barcelona Beauties	Hildreth		Barcelona Beauties	Hildreth
Beauty's Dream	Keith		Beauty's Dream	Keith
Breath o' June	Hamilton		Breath o' June	Hamilton
Buds and Blossoms	Cobb		Buds and Blossoms	Cobb
Call of the Woods	Allen		Call of the Woods	Allen
Chain of Daisies	Weiht		Chain of Daisies	Weiht
Cupid's Glimpse	Eno		Cupid's Glimpse	Eno
Daughter of the Sea	Heinzman		Daughter of the Sea	Heinzman
Dream Castle	Clayton		Dream Castle	Clayton
Dream Thoughts	Arnold		Dream Thoughts	Arnold
Dreamer	Keith		Dreamer	Keith
Fair Confidantes	McVeigh		Fair Confidantes	McVeigh
Fleur d'Amour	Cobb		Fleur d'Amour	Cobb
Forever	Onofri		Forever	Onofri
Heart Murmurs	Rolle		Heart Murmurs	Rolle
Hearts Adrift	Ingraham		Hearts Adrift	Ingraham
Isle of Pines	Grey		Isle of Pines	Grey
Jewels Rare	Silverwood		Jewels Rare	Silverwood
Kismet Waltz	Abt		Kismet Waltz	Abt
La Danseuse	Cobb		La Danseuse	Cobb
Ladder of Love	Cobb		Ladder of Love	Cobb
Lady of the Lake	Cobb		Lady of the Lake	Cobb
Love's Cares	Hildreth		Love's Cares	Hildreth
Luella Waltz	Weiht		Luella Waltz	Weiht
Merry Madness	Allen		Merry Madness	Allen
Mona Lisa	Cobb		Mona Lisa	Cobb
Muses	Onofri		Muses	Onofri
'Neath the Stars	Hildreth		'Neath the Stars	Hildreth
FOX TROTS and BLUES	Amonestra	Clark	Amonestra	Clark
Bermuda Blues	Clements		Bermuda Blues	Clements
Bone-Head Blues	Gordon		Bone-Head Blues	Gordon
Calcutta	Cobb		Calcutta	Cobb
Campanella's Echoes	Frazee		Campanella's Echoes	Frazee
East 'Em Alive	Taylor		East 'Em Alive	Taylor
Eskimo Shivers	Hersom		Eskimo Shivers	Hersom
Frangipani	Cobb		Frangipani	Cobb
'Funnies'-Trot	Smith		'Funnies'-Trot	Smith
Fussin' Around	Isel		Fussin' Around	Isel
Georgia Rainbow	Gordon		Georgia Rainbow	Gordon
Gob Ashore	Leigh		Gob Ashore	Leigh
Hang-Over Blues	Gordon		Hang-Over Blues	Gordon
Hey Babe	Alford		Hey Babe	Alford
Hi Ho Hum	Isel		Hi Ho Hum	Isel
Hippo Hop	Wilson		Hippo Hop	Wilson
Hop-Scotch	Cobb		Hop-Scotch	Cobb
Irish Confetti	Cobb		Irish Confetti	Cobb
Iroquois	Castle		Iroquois	Castle
Javanola	Cobb		Javanola	Cobb
Joy-Boy	Weiht		Joy-Boy	Weiht
Kangaroo Kanter	Morse		Kangaroo Kanter	Morse
Ken-Tue-See	Weiht		Ken-Tue-See	Weiht
King Reynard	O'Connor		King Reynard	O'Connor
K'-Choo!!!	Lais		K'-Choo!!!	Lais
Nautical Tangle	Cobb		Nautical Tangle	Cobb
Powder and Perfume	Devine		Powder and Perfume	Devine
Rabbit's Foot	Cobb		Rabbit's Foot	Cobb
Say When!	Cobb		Say When!	Cobb
Slim Pickin's	Isel		Slim Pickin's	Isel
Stop It!	Cobb		Stop It!	Cobb
Water Wagon Blues	Cobb		Water Wagon Blues	Cobb
What Next!	Cobb		What Next!	Cobb
Yip! Yip! Yip!	Isel		Yip! Yip! Yip!	Isel
You Win	Frazee		You Win	Frazee
CHARACTERISTIC MARCHES	African Smile	Eno	African Smile	Eno
Bean Club Musings	Eno		Bean Club Musings	Eno
Bucking Broncho	Hellard		Bucking Broncho	Hellard
Dixie Twilight	Johnson		Dixie Twilight	Johnson
Fun in a Barber Shop	Winne		Fun in a Barber Shop	Winne
Kentucky Wedding Knot	Turrier		Kentucky Wedding Knot	Turrier
Laughing Sam	Bushnell		Laughing Sam	Bushnell
On Desert Sands	Allen		On Desert Sands	Allen
Paprika	Friedman		Paprika	Friedman
Pokey Pete	Lerman		Pokey Pete	Lerman
Singapore Susan	Grey		Singapore Susan	Grey
Sissy Giggles	Howe		Sissy Giggles	Howe
Soap Bubbles	Allen		Soap Bubbles	Allen
Spuds	O'Connor		Spuds	O'Connor
Virginia Creeper	Davis		Virginia Creeper	Davis
Viscayan Belle	Eno		Viscayan Belle	Eno
White Crow	Eno		White Crow	Eno
Zamparito	Lake		Zamparito	Lake
RAGS	Aggravation	Cobb	Aggravation	Cobb
All-of-a-Twist	Hersom		All-of-a-Twist	Hersom
Cracked Ice	Cobb		Cracked Ice	Cobb
Dust 'Em Off	Cobb		Dust 'Em Off	Cobb
Lazy Luke	Philpot		Lazy Luke	Philpot
Meeter	Morse		Meeter	Morse
Persian Lamb	Wentrich		Persian Lamb	Wentrich
Pussy Foot	Hoffman		Pussy Foot	Hoffman
Sandy River	Allen		Sandy River	Allen
Rubber Plant	Frank		Rubber Plant	Frank
Russian Pony	Ramsay		Russian Pony	Ramsay
Turkish Towel	Allen		Turkish Towel	Allen
SCHOTTISCHES and CAPRICES	Among the Flowers	Eno	Among the Flowers	Eno
Barn Dance	West		Barn Dance	West
Dainty Damsel	Onofri		Dainty Damsel	Onofri
Dance of the Daffodils	Islerwood		Dance of the Daffodils	Islerwood
Dance of the Morning Glories	Wegman		Dance of the Morning Glories	Wegman
Dance of the Pussy Willows	Wegman		Dance of the Pussy Willows	Wegman
Dancing Goddess	Hildreth		Dancing Goddess	Hildreth
Fanchette	Hildreth		Fanchette	Hildreth
Four Little Pipers	O'Connor		Four Little Pipers	O'Connor
Frog Frolics	Hildreth		Frog Frolics	Hildreth
Hey! Mister Joshua	Keith		Hey! Mister Joshua	Keith
Jack-in-the-Box	Allen		Jack-in-the-Box	Allen
Pixies	Farrand		Pixies	Farrand
Red Ear	Morse		Red Ear	Morse
Southern Pastimes	Wheeler		Southern Pastimes	Wheeler
Sun-Rays	Morse		Sun-Rays	Morse
Sunset Frolics	Gilder		Sunset Frolics	Gilder
Venetian Beauty	Rolle		Venetian Beauty	Rolle
GALOPS	Ringmaster	Whiting	Ringmaster	Whiting
Saddle Back	Allen		Saddle Back	Allen
Whip and Spur	Allen		Whip and Spur	Allen
With the Wind	Hildreth		With the Wind	Hildreth
NOVELETTES	Drift-Wood	Cobb	Drift-Wood	Cobb
Fancies	Cobb		Fancies	Cobb
Hindoo Amber	Smith		Hindoo Amber	Smith
June Moon	Fenton		June Moon	Fenton
Rainbow	Fenton		Rainbow	Fenton
Star-Dust	Hildreth		Star-Dust	Hildreth
Two Lovers	Flath		Two Lovers	Flath
TOPE POEMS and REVERIES	Beautiful Visions	Strong	Beautiful Visions	Strong
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Golden Dawn	Cobb		Golden Dawn	Cobb
On the Sky Line	Rolle		On the Sky Line	Rolle
Shepherd Lullaby	Holst		Shepherd Lullaby	Holst

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A "NOISE COURT," which is destined to take care of the over-zealous musicians whose efforts range from playing jazz phonograph records at nocturnal hours to the ambitious and aspiring saxophonist who works off surplus energy at low twelve, has been established in Chicago. The patron saint of this court is none other than Health Commissioner Bundeson, who has launched a campaign against noise, claiming that a necessary din and the countless hourly assaults upon the peace and quiet of Chicagoans is productive of grave nervous disorders, and, further, if eliminated, may add several years to the life of every individual.

The culprits violating Bundeson's new edict may be fined; a good excuse may bring freedom, while extreme cases will lead to psychopathic examination. To epitomize, Bundeson is carrying on against persistent and dynamic self-expression which he contends "may affect the brain in such a way as to cause giddiness, dizziness and nausea."

The offending classes, according to Bundeson, include "the saxophone player who begins his concert at a time when people should be sleeping; the ragtime player who

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feels it necessary to keep the world awake; the phonograph player who makes himself a nuisance late at night; the radio fan who turns on the new horn at an unseemly hour; early morning street-car gongs; the annoying locomotive whistle, and the automobile horn which screeches for the best girl to hurry."

The health commissioner is not anti-music; fact of the matter is, he has sponsored a saxophone sextet in the health department which rehearses at intervals on the roof of the county building; but he has set out to war on the noise-bugs, believing that they and their efforts in self-expression may shorten lives, ruin tempers and break up happy homes.

GOSSIP GATHERED BY THE GADDER

MYTHICAL Maia—daughter of Atlas and mother of Mercury—one the bearer-up by his shoulders of the world, the other, winged messenger to Jupiter, who ruled the world—gives the present month its name. Many and varied are the wild-growing floral wonders that are to be gathered during other months of the year, but May, called the "Flowery Month" by Milton, is universally accepted as the month for gathering the most beautiful of nature's wild flowers. This year, more beautiful by far than the wild blooms of May were the music blossoms gathered by a vastly greater number of people than ever before, due to the unusually general and simultaneous observance of Music Week throughout America.

This year witnessed Boston's first official Music Week: a whole week of music! Unbounded, unrestricted and unbiased by any lines or race, creed or color; unhampered by form, even jazz being unexcluded! Music everywhere, indoors and outdoors; in schools, colleges, clubs, hospitals, institutions (remedial and penal), hotels, theatres, halls, studios, parks, and by associations and communities! Music made by everybody, adult and juvenile; by amateur, semi-professional and full professional musicians! Literally and actually a whole week of Music For the People and By the People! May Music Week soon be formally established as an annual national festival—an Annual Tonal Blossoming for Universal Gathering!

Louis A. Hirsch died of pneumonia at the Knickerbocker Hospital in New York City on Tuesday night, May 13th, following an illness of some six months. Mr. Hirsch was a most prolific and successful composer of music for stage productions; collaborator on six "Follies" scores, and composer of many song hits. Some of the best known musical things with which he had been connected were: "Whirl of Society," "Merry Whirl," "The O'Brien Girl," "Going Up," "Beautiful One," "Mary," "Round the May," "He Came from Milwaukee," "Rainbow Girl" and "Grass Widow." His musical education was obtained in Germany and New York City, and he was forty-two years old at the time of his death.

She doesn't come direct from the Orient, but she's got here at last. The "she" in this case is "Miss Mah Jong," a new Chinese musical comedy by George Stoddard, Harry Cort and A. Baldwin Sloane, which soon will be placed in rehearsal by a prominent New York producer. A well-known singing comedienne will have the title role, and M. Witmark & Sons will handle the publishing.

This time, the Broadway Music Corporation of New York City is publishing in double time: "It's Any Old Time at All" and "It's About Time You Forgot All the Others." The first named is a waltz ballad, the second a fox trot ballad. Both are to be specially featured by the firm, and both are expected to make time in popularity.

Jack Robbins (of Richmond-Robbins, Inc., music publishers in New York City) and Abe Meyers (secretary to Hugo Riesenfeld of the Rivoli and Rialto Theatres in New York) are off on a two weeks' pleasure trip to Bermuda. Either "Corralled on a Coral Reef" or "Lolling Among the Lilies" would make a corking good title for a new popular song, and how about an "Onion Blues"?

A Selected List of the Standard Piano Publications

of
Walter Jacobs, Inc.

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*Ah Sin, Eccentric Novelty.....	Walter Rolfe	*League of Nations, March (4/4).....	Joseph P. Wagner
*Ambassador, March (4/4).....	E. E. Bagley	*Lisette, Entr'acte.....	Norman Leigh
*Belles of Seville, Valse Characteristique.....	J. Bodewalt Lampe	*Little Coquette, Morceau Characteristique.....	P. Hans Flath
*Blithesome Strains, Waltz.....	Gerald Frazee	*Love Notes, Valse.....	Frank E. Hersom
*Blue Sunshine, Waltz.....	George L. Cobb	*Love Tyrant, Waltz.....	Berniane G. Clements
*Brokenhearted Sparrow, A Pathetic Appeal.....	Theo. Bendix	*Magpie and the Parrot, Humoresque.....	Theo. Bendix
From the SUITE "A Love Episode in Birdland".....		From the SUITE "A Love Episode in Birdland".....	
*Butterflies, Morceau Mignon.....	Berniane G. Clements	*Magnificent, March (4/4).....	H. J. Crosby
*Castilian Beauty, Spanish Serenade.....	Gerald Frazee	*Ma Mie, Chanson d'Amour.....	Norman Leigh
*Cheops, Egyptian Intermezzo.....	George L. Cobb	*Mandarin, Novelty One-Step.....	Norman Leigh
*Chirpers, Morceau Characteristique.....	Chas. Frank	*Meditation and Chansonette.....	Norman Leigh
*Chow Mein, A Chinese Episode.....	Frank E. Hersom	*Memories of Home, Reverie.....	Elizabeth Strong
*Columbia's Call, March (6/8).....	Bob Wyman	*Merry Lark, A Joyous Flight.....	Theo. Bendix
*Crystal Currents, Waltz.....	Walter Rolfe	From the SUITE "A Love Episode in Birdland".....	
*Cupid Astray, Waltz.....	Walter Rolfe	*Wi Amada, Danza de la Manola.....	Norman Leigh
*Dance of the Skeletons, Descriptive.....	Thos. S. Allen	*Midsummer Fancies, Valse Novelette.....	Frank H. Grey
*Delectation, Valse.....	Walter Rolfe	*Mildly Dainty, Intermezzo Gavotte.....	Gerald Frazee
*Dixie Rube, Characteristic March.....	Thos. S. Allen	*Miml, Danse des Grisettes.....	Norman Leigh
*Dolores, March (4/4).....	Neil Moret	*Moonbeams, Novelette.....	George L. Cobb
*Dreamily Drifting, Waltz.....	Walter Rolfe	*Moonlight Wooling, Valse d'Amour.....	Berniane G. Clements
*Dream Kisses, Waltz.....	Walter Rolfe	*My Senorita, A Moonlight Serenade.....	Frank E. Hersom
*Dream Memories, Waltz.....	Walter Rolfe	*Musidora, Idyl d'Amour.....	Norman Leigh
*Dream of Spring, Morceau Characteristique.....	P. Hans Flath	*Myriad Dancer, Valse Ballet.....	Thos. S. Allen
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*Ebbing Tide, Valse Lente.....	Walter Rolfe	*National Emblem, March (4/4).....	E. E. Bagley
*Enchanted Moments, Idyl d'Amour.....	Berniane G. Clements	*N-C-1, March (6/8).....	P. E. Bigelow
*Expectancy, Novelette.....	Norman Leigh	*Nymphs of the Nile, Air de Ballet.....	Frank E. Hersom
*Fairy Filtrations, Danco Caprice.....	Victor G. Boehnlein	*Our Director, March (6/8).....	H. J. Crosby
*Fighting Strength, March (6/8).....	Thos. S. Allen	*Pastorale Ecossaise.....	Frank E. Hersom
*Fire-Fly and the Star, Scene de Ballet.....	Norman Leigh	*Perfume of the Violet, Waltz.....	Walter Rolfe
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*Flower of Night, Waltz.....	Norman Leigh	*Raid, Valse Exotique.....	Walter Rolfe
*For Her, Romance.....	Norman Leigh	*Saïda, Valse Exotique (Springdiana).....	Norman Leigh
*For the Flag, March (4/4).....	J. Bodewalt Lampe	*Scandinavian Dance, (Springdiana).....	Norman Leigh
*Four Little Blackberries, Schottische.....	Lawrence B. O'Connor	*Shahrazad, Persian Dance.....	R. S. Stoughton
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*Grandfather's Clock, Descriptive.....	Louis G. Castle	*Sleepy Hollow, Idyl.....	Thos. S. Allen
*Hawaiian Sunset, Waltz.....	George L. Cobb	*Smiles and Frowns, Valse.....	Walter Rolfe
*Home, Sweet Home, Medley "Goodnight" Waltz.....	R. E. Hildreth	*Spring Zephyrs, Novelette.....	L. G. del Castillo
*Idle Hours, Waltz.....	Carl Paige Wood	*Stand By! March (6/8).....	Gerald Frazee
*In Bagdad, Morceau Orientale.....	Norman Leigh	*Summer Dream, Morceau Characteristique.....	P. Hans Flath
*In Dreamy Delia, A Fairy Fantasy.....	Walter Rolfe	*Temple Dancer, Valse Orientale.....	Norman Leigh
*Intermezzo Irlandais.....	Norman Leigh	*Tendre Amour, Serenade.....	Berniane G. Clements
*In the Bazaar, Morceau Orientale.....	Frank E. Hersom	*Three Nymphs, Danco Classique.....	George L. Cobb
*In the Sheikh's Tent, Oriental Dance.....	Ernest Smith	*Under the Spell, Waltz.....	Thos. S. Allen
*Iron Trail, March (6/8).....	Arthur C. Morse	*Woodland Fancies, Intermezzo Characteristique.....	Berniane G. Clements
*Jacqueline, Valse.....	James C. Osborne	*Young April, Novelette.....	George L. Cobb
*Jazzin' the Chimes.....	R. E. Hildreth		
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MELODY

"THERE'S a Bend at the End of the Swanee," "In the Old Arm Chair," "Sweet Baby," "A Voice with a Smile" and "Bring Back My Dear Old Pal" (new) are five numbers from the catalog of Breaux & Tobias on which this firm will concentrate during the coming summer. The new "Pal" song is a new waltz ballad by Henry Tobias, one of the youngest song writers now before the public and the younger brother of Charles Tobias, the junior member of the firm, who has assumed the entire management of the business since the retirement of Louis Breaux from the concern.

"Who Wants a Bad Little Boy?" is the question that every over-voiced mama generally asks her own *enfant terrible*, with a follow-up tale about witches, bears or a bogey-man that want and will grab naughty boys. Mamas sometimes make mistakes, however, for in the instance of this tuneless little imp there weren't any old hags or wild animals, while the bogey-man proved to be a big firm of publisher-men that wanted this particular B. L. B. so bad that it couldn't grab the song quick enough. Joe Burke and Mark Fisher are sponsors for this "bad little boy," and the firm that grabbed him is Leo Feist, Inc., the concern feeling sure that in this little musical "male-factor" it has discerned a national hit that everybody will be grabbing.

Irving ("Hey-Hey") Mills, as the popular executive of Jack Mills, Inc., is now known to thousands of people, is rapidly coming to the front ("top") would be a better word) as an aerial entertainer—not as a trapeze acrobat, a parachute jumper, a steeplejack climber or any such airy stunt-doers, but as a singer of songs in a little radio room. For the past several weeks Mr. Mills, who is said to possess a "crooning blues" voice that admirably registers in broadcasting, has been programmed at almost every important station within a two-hundred-mile radius of New York City, the hundreds of encomiums nightly received from admiring fans attesting to his popularity. What with the head of the business walking with his head in the air over his approaching mari-

Music Mart Meanderings

tal happiness, and the executive of the concern "fanning" the air with his voice, the name of Mills might be said to be getting some "aerialistic."

"Neath the Wabash Moon" is a new college-song hit that most likely will soon make a bid for popular favor through mechanical music reproducers. Here is the story of the "Wabash Moon" with the reason why it probably will soon "full" in the sky of the mechanicals. The number is a ballad fox trot with music by Herbert B. Keller and lyrics by J. Paul Fogarty, both "grads" from the well-known Culver Military Academy in Culver, Indiana. It has been received by the student body and alumni of the Academy as its big song hit; introduces effectively in the chorus Paul Dresser's old-time hit, "On the Banks of the Wabash"; makes a snappy fox trot as an instrumental number; has been sent for mechanical reproduction by Kenneth Geissler (an under-grad at the Academy) to his dad in New York City, Arthur D. Geissler, who is president of the New York and Chicago Talking Machine Companies (big Victor wholesalers). It is published by Richmond-Robbins, Inc.

"I'm Gonna Bring My Girl a Watermelon Tonight" is the famous fruit song that for some time past has been bringing juicy hunks of mystery to everybody all up and down the professional song road as to who "done grow de melliin." The professional copies of its first appearing were stamped with the imprint: "Words and Music by Dan Spain, Published by the Conrose Publishing Co.," and a few prominent acts here and there bit boldly into the song-melon. It proved to be a nice "ripe" one, for almost over night there sprung up a hankering for this big green-red fruit that may leave the famous smaller, yellow-skinned variety in the lurch as a seller.

The melon-mystery is now disclosed, however, Billy Rose and Con Conrad proving

to have been the "growers" masquerading under the nom de plume of Dan Spain, while a garden combination of the first and last names of the two writers was the whence of the non-traceable publishers. Everyone now can vocally bite into and musically masticate this watermelon song with dead surety of its brand and growth. M. Witmark & Sons, who, although white, evidently know the difference in the dark between a melon and a pumpkin, are the fortunate handlers of the melon crop.

The date has been divulged. The prospective groom, Jack Mills, of Jack Mills, Inc., announces that the wedding bells will ring for himself and Miss Estelle Hager, the prospective bride, on Sunday, June 22d, in New York City.

The clear cerulean hue of the sky that usually is looked for in May, so far this month has been mostly minus, yet even though for the most part the blue-tinted skies have been hidden behind clouds George W. Thomas & Company have no cause either to look or feel blue when the total sales (music and mechanicals) of "Shorty George Blues" and "Up Country Blues," two of the leading numbers in this firm's catalog, are reported as having topped the six-figure mark. The London representative of the Thomas firm also reports the two songs as being prime favorites in the English metropolis.

"Girl Shy" might stand for the mental make-up of a male guy who is some shy where girls are concerned, or it might mean that the same guy was left alone because there was a girl shy in the party, yet neither one of the two cases fits in with this particular "Girl Shy" because she's a tie-up with Harold Lloyd's big feature film. It's a new ballad in fox trot rhythm written around the picture, with music by Elizabeth Church Merrill and lyrics by Charles K. Harris. Another new song by Mr. Harris (also a case of girl shy?) is "No One to Kiss You Good Night"; that is, he calls it a song, but in reality it is a heart story told in tonal recitation. Of course Charles K. is the publisher of both these girl shy songs, which are now ready for the dealers.

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