**MELODY**
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Is "Jazz" Constructive or Destructive?

By Lloyd Loar, M. M.

WEBE REAL so much nowadays about what "jazz" is doing for us in a destructive way, it might be well to consider for a change one thing it is doing for us that is decidedly constructive. Mind you, we are not advocating it is destructive in any way, for we hold the opinion that music is the expression primarily of emotion and feeling; if the feeling be common or cheap, the music that expresses it will be likewise unworthy. Efforts don't produce causes; they are produced by them, and to correct a condition that seems wrong by attacking what the condition causes, rather than the condition itself, is a lack of moral logic that doesn't argue favorably for the success of the effort or idea behind it.

Then again, what is considered "good" or "bad" is so much a matter of tradition and opinion rather than fact, and time and use so often prove tradition and opinion to be wrong, that we cannot draw a straight line and say what is on this side is bad and what is on that side is good. We do know that if there is bad in anything there is also good and usually more than we see—or want to see.

It is no less so with jazz than with anything else.

What is Jazz?

Jazz itself is a rather indefinite term; it seems to apply to modern popular music that has in its rendition or arrangement something more than the average ‘customer’ who supports popular music has been used to—at least, not within the last few years. We might say it is more highly seasoned musical diet than the one from which brother ‘pro bono publico’ and sister ‘one-pipe’ were fed a few years ago. This extra seasoning may consist of more intricate or insistent rhythms, dashes of more brilliant time-color, or greater variety of harmonic material, but it’s still jazz, and the constructive effect ‘jazz’ has had—if you will take the popular music of several years ago and compare it with what we hear today—is decidedly noticeable.

Popular music used to present a very simple melody, three to five chord changes to accompany it throughout the whole piece, and bass notes on the strong beats with alternative "um-ta-tas" or the weak beats. The instrumentation of orchestras featuring this popular music was as simple as the structure of the music they played. One to three melody instruments usually playing in unison, a rather haphazard assortment of other instruments sufficient in number or capacity to fill in the aftertaste chords, and a drummer who need only start with the others and keep doing the same thing over and over in the same time, and the "two" ensemble was supposed to be complete and satisfactory.

Of course, there were exceptions to such music and orchestras; we may all be able to recall a few, but, generally speaking, orchestras formed to feature and play the popular music of that time made no effort to introduce variety of effects; all they wanted was the time with just sufficient accompaniment to support it.

But there’s a difference now—decidedly so! Melodies are more intricate and extended, the phrases which comprise the "time" are more independent and effective. Many of them have decided good "melodic lines"; judged solely as such, they compare favorably with melodies from our standard composers. They are apt to be more brief, less well-rounded out, and lacking in the subtleties of cleverly placed chords and accents which can lead so nicely to a masterly climax (possibly because they are too much tied up to the rhythmic pattern), but they are still good melodies, many of them at least. It’s true some of them are "borrowed" from wholly impeccable sources, but we refer more particularly to the comparatively original melodies.

The harmonic framework may use eighteen or twenty different chords, a popular number making its way through a half-dozen key changes in the course of its progress through several scores of measures. Rhythms are much more intricate, using every sort of pattern imaginable as long as the effect is clean-cut, and insistent. Instead of an accompanying chord, a greatly assorted mixture of inner voices have appeared, presenting counter-melodies that are fairly good counterpoint and furnishing interesting little figures of their own.

As for the orchestras that now feature popular music, in their search for new effects in time-color, even the boldest figures and the ballyard have been invaded, most of the more obviously effective members of the symphony orchestra have been assimilated, and instruments not now recognized by the symphonic composer or conductor have been used to effectively by jazz leaders and arrangers that the day is not far distant when these unregarded instruments will be included in the complete symphony orchestra—for instance, that piquant musical drum, the banjo.

Again we must call attention to the fact that we recognize and know of exceptions to the foregoing, both in popular music and orchestral presentations of it. Many numbers have been exceedingly successful (if we count substantial financial returns as success) that have had very simple melody and har-
Gossip Gathered by the Gadder

July! Practically the month of America's grand beginning in the history of the great world nation! And what if name the month does mark royalty in the provinces of Europe? For America it should stand as the month of months for two prime patriotic reasons.

First, it is the month which marks the rule of royalty and the starting out to test for ourselves the reign of Democracy.

It is the month that on its FOURTH DAY was begun at Philadelphia in 1776 the great move of the opening of the American Republic, on many other great movements which have now been playing for a full century and a half lacking only two years, and the finale of which is as yet far from being begun.

Second, fifty-six years later, in the same great day of the week, July 4th, 1832, the words of "The Countryman's Elbow" were written in Boston by the Rev. Samuel F. Smith, a man whose name is now all but forgotten by the present generation.

The "Glorious Fourth"—which is a very little known fact to those of posterity—openly celebrated with the same patriotic fervor yet with much less of "mush" red glare and blemish blazing in air—"will have dawned and set before this little memo-

sage of memory from Maccabees round us readers, but let us all stand at att-

ention with hats off wherever we hear "America" and "The Star Spangled Banner" sung or played.

(Continued on Page 59)
of inner, dom (explanation in next paragraph), from the effects of which some rudiments may never recover.

Perhaps the most noteworthy impression that Converse and Wilson give in is having put the best of themselves into every page. There is none of the padding and relaxation that we have become accustomed to in music specially composed for a film. No long drawn out tremolo or symphonic roll fills the interval in which the composer works line while waiting something to occur. It is truly worth pointing out that a composer who conscientiously applies himself to this sort of work is not as dependent upon himself for inspiration. The action of the picture itself furnishes its own ideas in an intrinsically unfolding panorama. It is hence apparent that the composer with the vital sense of musical creation in his soul has here an opportunity to bring forth a visible and illuminating photograph score which deserves high recognition.

Furthermore these two composers have obviously achieved the creation of an entire score in one musical idiom—a feat impossible in the assembled score, no matter how carefully the matching and selecting is done. I never realized how thoroughly inarticulate was the old patchwork method of cutt-

ing off one number at a certain cue to start in on the intro-

duction of the next until I listened to and heard these two scores (at different times, I should explain) stringing back and forth to exactly synchronize with the film action, and yet al-

ways blending in a homogenous unit. The form seemed more akin to the symphonic poem than to opera, which after all has always been admitted to be an unmusical harking of un-

compositional team-mates, vainly endeavoring to decide whether the music, the singing, the acting, the costume or the picture should predominate. In the photograph the elements are simplified, and their respective importance clearly de-

fined. The music unerringly subordinates to the pic-

ture, and created itself simply to reinforce it.

Now, boys and girls, what can we learn from these scores in preparing our own musical settings? Well, frankly, I don't know. As the presumably infallible conductor of a ro-

mum which prevents the voice crying in the wilderness and guides its weary footsteps home by the sorcery of the ruff, that is seemingly an infallible answer to any question I should ever ask myself in for it I will endeavor to explain why I make this

statement. The only way in which the organism may duplicate the merits of such a score is by an intelligent improvisation based on its own work. Any score organ which can successfully and continuously do this is too damn brilliant to get down to my level, and those words are not for him. The organist is to revert to the old method of assembling the score from here, there, higher, and further. RCT (the composer) has collected that had is capital letters be-

cause I explained to him that I considered it of a very important kind and he did not try to get a sense of value from the style to the extent of using these assembled numbers as a foundation rather than a finished product, and impressive trans-

lations and dramatic hits which will help to give the same effect.

Now the last thing I mean by that is to modulate from one number to the next a la rhapsody. Not by a long shot,

and then some. That went out when the organism of the First Methodist Church was fired from the Gen Theater after playing choral and voluntaries through a Vitascope thriller. While I do mean to improvise dramatically with a free use of scherzos, adagios, slow movements, etc., on the thematic material of the number you are using, and thus breaking up the set regularity of the stop-and-start-at-

beginning-of-next-number system. And this is just where an alert organism gets the help on his conferences of the orchestra, provided he does not go to extremes and simply improvise through a whole score, either once or twice when it occurs to him to see or remember something new. In short, I will say: And then I might add, unless you know how to do it. Display yourself, or you wouldn't read this scientifically intelligent column.

MELODY

S

COREING motion pictures for an orchestra of ten sonorous

proportions is in a sense a question of selection of a musical

theme to parallel the motif that predominates in the film.

Since the title of Albert E. Short, musical director of the Tivoli Theater in Chicago. As to the theme, Mr. Short

contains there are four that stand out conspicuously in the use of any

which is the choice of the music and its adoption to the varied needs of the picture.

In a proportion room which is turned off in one corner of

the Tivoli Theater, and long in advance of the public show-

ing of the film, Mr. Short scores his pictures. The film in its

entirety is shown over a complete orchestra in order that he

may determine the "big thrill" (the phrase is Mr. Short's'

that dominates the picture. It may come under any one of

the four classifications already referred to, according to Mr.

Short, and the choice of theme of the picture centers with

it. This theme is the music, the problem then being the

building up of a symphonic background for the picture.

"Every picture has a score that is strikingly different and possess

of its way through the story," said Mr. Short. "When

the musical setting is completed for the picture the score must

serve as an accompaniment to the patois that enfringe the talk throughout the story. There are four big themes under which pictures can be scored—love being the first, then the

gruesome, the pathetic, and the joyful—and the choice of one

means the use of music that is typical of the theme."

As love theme enables the conductor to use any one of

the old favorites that are always popular, including "You Truly," the "Swiss Miss" score, and "You Called Me" and countless others that can be drawn from grand opes, old-time songs and even comic opera display of ignorance.

"To select music of a gruesome character is not a light

and trying task, the best results can be obtained by the con-

ductor writing the music allowing the mood of the picture to dictate that he believes best fitted for the

score. There are numbers that can be used effectively, but

a versatile conductor can draw on his imagination and pen

a satisfactory assignment. As to a pathetic theme, there are a number of expressive parts such as the 'Sonata By Honore's' by Beethoven, 'Lobengina' by Liszt and

'Andante Cantabile' by Tchaikovsky. They are of the

type and character that is highly emotional and, further, there are many

who through familiarity with these numbers can better appre-

ciate the motifs that stands out in the film.

The joy theme gives the musical director an opportunity to utilize any number that is bright, happy and animated. In
developing such a theme one can draw upon immutable

works of the masters as well as from the contributions of modern day writers.

Decision having been made in the matter of a theme by the

conductor, Mr. Short indicated that the question next to be

solved is its embodiment in a musical way. The action

must be connected, eight bars of one number with another.

six of this, eleven of that, and on and on; all must be

assembled so that the entire symphonic organization plays the

picture working through the various movements and changes

with certainty and precision. Careful scoring is imperative;

there must be infinite care for details, with confidence and sub-

stance on the part of the conductor that are born from a thorough knowledge of the game of scoring.

A large library coupled with an extensive acquaintance

with music are the two requisites necessary to the musical

director who would successfully score motion pictures, and,

further, Mr. Short emphasizes the importance of imagina-

tion and sympathy with the mood of the picture. He pointed

out the value on the part of the conductor of being able to

write the "real music" if necessary to give continuity to the story.

The orchestra should play the climaxes and the super-

climax of the feature film," said Mr. Short. "The organ

should be incorporated by the orchestra. The organ is better

adapted for comedy and satire. For the news reel, the organ

is preferable because of the advantages afforded by the

brass and reed sections to play with striking effect the quick

changes that characterize the news reel.

Discussing the selection of an orchestra, Mr. Short pointed

out that he was governed largely by the aforementioned

themes of the feature film, which he said would persuade

the entire performance. He indicated that grand open

tures and solos, with musical comedy and popular song

sequences, gave the conductor a variety from which to make a choice.

"The men and women who go to the large moving picture

houses today know music," continued Mr. Short. "The movies have been a great factor in carrying out to all classes of society a better understanding and a finer sense of appreci-

ation of music. These men who understand the serious

music, but one cannot expect the young people who revel in

just when it is symphonically scored. They insist upon hav-

ing it because they enjoy it and it appeals to them. Rough

just as its followers, but they are not found in the big mov-

ing picture houses.

"Musical programs, above all else, should be clean and up-

lifting; variety should characterize all entertainment, and especially the music. Every motion picture house should be an influence for good in the community, and this applies to the music and every factor that enters into the performance. If the musical director in a movie house can arrange his pro-

grams so that men and women and children will go away im-

pressed with the beauty and some of the warmth, feeling and

power of music, he is fulfilling his mission."

Mr. Short was born in New York in 1891. Throughout his

life he has lived in a musical environment. His father, T. V. Short, for many years toured the New England states with Short's Band. Each of T. V. was one Alex Short, a ban-

churner who flourished more than a half-century ago in

Melbourne, Australia. Then on to the maternal side of the

mother of Albert was an accomplished pianist, and he has

two sisters, one a violinist and the other a pianist. His daugh-

ter, an eight-year old, is also in the band.

When a youngster in blue pants, Albert Short played cornet

solo with his father's band in Peru, Indiana, at 16 years of age, the boy was assistant conductor of Short's Band when it was a musical feature at the Pan Ameri-

can Exposition. Subsequently, young Short conducted his

father's band one season while on tour.

Mr. Short's oldest teacher has been his father, T. V. Short's

long years of service with the Old Regiment Band of New

York and his association with Pat O'Malley's, equally equating

him as an instructor, and the benefit of his long years of

service were placed at the disposal of his son. Moreover, Albert Short has enjoyed the confidence of Drummer Kvy,

serving with him one season playing solo cornet, and later

with Ballusses under whom he served as a solo cornetist.

In 1915 Mr. Short conducted the orchestra at the Strand

Theater in Indianapolis. Going to Chicago he became associa-

ted with Ernie Simmons who had charge of the orchestra

at the La Salle Hotel. During those years Short played solo cornet at Elberon, and traveled extensively in Chante-

try. As a composer, Mr. Short has written a number of popular

songs, his best known composition being "I'm Blinded Land." Other songs bearing his name are "Answer Me With A Kiss," "Maple Blues," "Waiting for the Balloon," "Sweet Baby" and "Drifting To You." He also directs the Tivoli Synoptics, a combination of popular song artists which has appeared in Chicago movie houses on various occasions, and in addition has produced a number of photograph records.
Using the Radio As a Radiator

SOUND'S far-fetched and funny as a caption, doesn't it? But, Mr. Reader, don't turn on your thought air-valve too quickly and turn this down as being a technical realism on hosting (something about which we probably don't know any more than yourself, if any), for it isn't. There are many more kinds of radiators than steam, hot-water and electric (not forgetting the atom), as listeners. According to the dictionary and not a faunus a radiator is anything which radiates something, and according to our way of thinking that word "something" might well include many other intangible quantities besides heat—say, for instance, light, sound, health or happiness. In this instance, however, the quantity radiated is education through school radio, and that doesn't make radio a radiator—what does it do?

The man who is responsible for all this radio-radiator rumbling is Mr. Harold Griser, director of the Vincent Lopez Dance Orchestra at the Hotel Statler in Buffalo, N. Y., who is radiating to his audience his happiness over a new use for radio, which he claims is of great practical aid in further extending his education as an up-to-date orchestra leader, a usage which he is sure will in the same way eventually become more extensive among leaders throughout the country.

Mr. Grifer is using a Federal six-tube broadcast listener's set to gain the latest arrangements and musical variations from the Hotel Pennsylvania Orchestra in New York City, which orchestra also is under the management of Vincent Lopez. He has, also used his set to keep in touch (or tune) with the latest vaudeville trends of the manager himself when any of these, during his stage engagements, are "put upon the air." In this manner Mr. Griser and his men are enabled to give the Buffalo public at the Hotel Statler the very latest things in the way of hits and new arrangements within twenty-four hours after they have been put on at the Hotel Pennsylvania in New York City.

It was some time ago that Mr. Griser went to Buffalo to assume charge of the Vincent Lopez Orchestra at the Statler, and at about that time he happened to listen-in on a receiving set of a friend. What a revelation! He hired Mr. Lopez in a new arrangement at the Hippodrome Theatre in New York City, and immediately the scheme was evolved and adopted. He conceived the idea of making it a regular stunt thus to obtain up-to-the-minute music from New York and then "radiate" it to the patrons of the Hotel Statler.

The idea was accomplished by Mr. Griser. He at once installed the six-tube set in his apartment on the fifteenth floor of the Statler, with antennas on the roof strong enough to capture radio waves coming from the Statler. The signal is carried through the hotel, and there are few if any orchestras which are not now under the control of the Statler. The Statler's radio equipment gives him a receiving range that picks up the West Coast and the Middle West with equal clearness, and there are few if any orchestras which are not under the Statler's control. The Statler's radio equipment gives him a receiving range that picks up the West Coast and the Middle West with equal clearness.

"Frequently," said Mr. Griser recently, "my entire orchestra listens to an organization playing in New York City, Chicago, Kansas City, San Francisco and many other cities. This method of watching the trend in orchestral music is extremely interesting as well as valuable. It not only enables us to keep up to the minute in music, but induces a better sense of discrimination between what is good and what is not good in an arrangement."

"Whenever I hear some part which is particularly good, especially in the work of certain player, I usually will get the name of the orchestra and send my own ensemble to listen-in for whatever information or inspiration can be derived from it."

All this has a meaning as broad as the broadcasting itself, it means keeping music-lovers in touch with the music of the modern—only not the patrons of the Hotel Statler whose numbers are into the thousands, but the hundreds of thousands comprising the great invisible audience, chiefly in the Middle West. At every evening, these music-loving people listen-in for the dinner and supper dance music played by Mr. Griser's Hotel Statler Orchestra, for this organization is on the radio nightly program of broadcasting station WGR in Buffalo.

\[\text{\footnotesize Wally Wop Wu CHINESE NOVELTY}\]

\[\text{\footnotesize \begin{align*}
\text{WALTER ROLFE} \\
\text{\hspace{1cm} PIANO}
\end{align*}\]
Music Mart Meanderings

THEODORE MORSE, the well-known composer of such old-time, popular song favorites as "Dear Old Girl," "Blue Bell," "Mother," and "Assistance," died at his home in New York City on Sunday evening, May 28th, at the age of fifty-three years. Just before his passing he listened to the Sunday evening concert at the Capitol Theatre and heard some of his own compositions.

Mr. Morse was one of the delegates who recently went to Washington, D.C., in personal protest against the passage of a bill permitting the free broadcasting of popular song compositions. Victor Herbert, who died on May 27th, was another member of the same delegation, but neither of these two men lived to witness the defeat of the bill against which they had protested.

Are the good old melodious songs coming back, at least for an occasional hearing? "After the Ball," "Always in the Way," "Break the News to Mother," "For Old Times' Sake," "Hello Central," "I've Tried So Hard to Forget You," "Just a Lonesome Heart," "South on the Oregon Trail," "At the End of the Road," "Goodnight, My Love," and "The Old Fashioned Way," are all old-time melodies by Charles K. Harris that were gladly listened to recently when this popular composer's publishers personally featured their combined choral arrangements in a medley sung out from Station WOR in Newark, N.J.

"The Fatal Wedding," "Two Little Girls in Blue," "Sweet Rosie O'Grady," "How many of the present day P. S. fans know these three old "standbys" that everybody was singing only a few years ago? These were seemingly forgotten by a revival of that sterling old melodrama, "The Fatal Wedding," which is being produced by Cyn Comfort, a man of producing at which this composer-producer is trying his hand. According to the newspapers, the songs and his production venture have "caught on."

And another of the good "old ones" that once rang through the country as a popular favorite was Harry Von Tilzer's "The Bird in the Gilded Cage," but when the gilding was all but worn off the cage bars. Probably acted by the memory of one of his former successes and the present trend of the public, which seems to be towards the old-time ballads, this prolific writer-composer has brought out "Little Maw Keen," away from the Flames. This number, which is written in the real old-fashioned style of his, and dropped the fox tails, looks as if it will please the fans, and, presumably, why Harry Von Tilzer's "Birdie" and "Cape" song was once a big rage.
They are "back numbers" in only one sense

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STATEMENT

nothing more than the name of a publisher, most likely to tell you they don't care "why" so long as they've got the hit. We would tell you that a man's fool to ask "why" after the kissing has been done.

What would the lyric writers do if girls didn't have eyes—dear eyes, clear eyes, black, brown, blue and true eyes; deepening eyes and sparkling eyes? In an instance of the last named, "There's a Yes in Your Eyes," a great Cliff Friend and Jos. H. S. S., in one of the handsomest dance hits of the season, and just because it's a real "dancer," James H. Remick & Company most likely are4 what's because "Yes, Yes" is a dancing success in orchestras leaders' eyes and the public's eyes.

Here's another "Eyes" number that leaders can successfully flirt with. In the lyric of this one, as a departure from the regulation eye-business, Grant Clarke and Edgar Leslie tell her right out the facts. "You'll Never Get to Heaven With These Eyes," presumably because they're so alluringly audacious. James V. Monroe then sets the telling to the afflating music; Clarke & Leslie, Inc. tell it publishingly to everybody; orchestra leaders timetly repeat it, and the publics are scrambling after the exciting musical morsel.

If anyone should ask you to give the name of the best number and biggest seller in the Leo Feist, Inc., catalog, you'd be hard pushed to it for an answer because "You Can't Go Wrong"—you know the rest of the Feist slogan. However, here are just a few picked hits or miss from a lot bunch: "When Lights Are Low," a waltz; "Longer A While," one of the boomer's booms itself; "Somewhere in the World," a ballad beauty that hits to the right off the road; "What Does the Purr of Cat Mean when She Says MEOW?" "Don't Mind the Rain" and "Mr. Radio Man."

Pick up this issue unless you're looking for a "nutty" number, but if you want a fresh number that'll put to the blind the freest frisks in the side-row of a circus, pop your peppers on "Hinky Dinky, Party Yoos." Everybody says it's a "nutty" song, and everybody's eager to crack it—"comedian." Underestimates, singing and dancing civilians. You can't say it without smiling, but when you hear its funny lyrics set to a snappy melody—Oh, Roy!—Jack Mills, Inc. cracks a grand one when it gave the musical public this nut to crack.

As an innovation for this column of "newsmakers," and because of the long, precious summer evenings ahead, here are a couple of records recently released by the Brunswick-Balke Com.
America As a Music Centre

By Francis W. Burby

In the early pioneering days of a new land, the Fad and Fad-Best music question is necessarily the most important one. For instance, this problem is always with us. Still, "as new as flies by bread alone." Masterlink said that he would sell his last loaf to buy harmonies for his soul—or words to that effect. The perfume of harmonies would not symbolize the eternal spirit of beauty, but in music they are universal appeal and more than words.

America stands pre-eminent in this regard. In ten thousand towns there are school bands, large and small, and devoted to this mistress of the fine arts. Everyone sings, everyone plays. And here are virtuosi and artists that will bear comparison with the whole world.

Some of us have not the time or patience to spend the long hours necessity, say for winning a Nobel prize. But we are in America that has not tried to express himself musically?

And when "the price" has been reasonably frequent and persistent, success has come. As Carlyle said: "Gracia is only great patience."

America and all the other singing business has had to come first. Music in the early days was considered a luxury which could wait. It has now become a necessity which is even directly concerned with all manner of work and business. It is recognized as a tonic and stimulant—even taking the place now in large measure of spirituous stimulants whose vibrations (used to) quiver on a lower plane.

To meet the wants of those who feel little desire for personal performance, wonderful human-like musical instruments have been invented, at first designed to substitute for but now considered worthy additions to the instruments of voice. Indeed, there are many who have been prompted to serious study by a taste acquired through a player-piano or phonograph rental.

And now, whereas among the eminent musicians is heard a note of disparagement of what they used to term "amateur music," for the preserving process has actually in many instances served to improve the music. It was not always thus; but now it is, especially when the only article result was a tedious look-rhythm, and then the best of the conceptions that "no mistakes were made."

Mistakes, however, are one of the hallmarks of "hand-made" work. We don't mind a few blunders in the "old masters, and we even look with some blunderism as enhancing their value--prudently pointing out, for instance, the cracks and noddlings in a rare old picture.
Gossip Gathered by the Gader

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Wherein is the necessity of expending huge sums of money to engage expert criminal diagnosticians—detectives, pathologists, psychiatrists, psychologists, or what other kind of "isto"—to find a motive and solve the inexplicable when it can be done off-hand with a word! As it was to be expected, and not disappointing expectations, the brutal murder of a young boy by two older ones has been laid at the door of jays by at least one despondent of prominence, and possibly others of whom the author of this column has not heard, but even in this ease upon what fact is such off-hand decision based, or by what mental torture is such "Watsonian" deduction made? Or, in the language of the more colloquial, "How do they get that way?"

We have neither time nor inclination to read in detail the meagre accounts of such crimes, but from the little which has been glanced at in the newspapers we can yet fail to find any mention made of music, jazz or otherwise, in connection with this crime. Upon what, then, is based the assertion! Our own "offhand" conclusion, jumped at the spur of the moment, is that in the mental make-up of the two youths in question there was not much chance for music of any kind entering as an influence for either good or bad. To us, these ministerial pronouncements are almost as inexplicable as was the crime.

Vincenzo Lopez, of New York orchestra fame, offers a new explanation as to the origin of the word "jain," declaring that it is believed to be a diminutive of the name Charles. According to the New York Evening Post Mr. Lopez is credited with saying:

"In Vicksburg, during the period when jay fogs was at the height of its popularity and the blues were rapidly gaining in favor, there was a colored drummer of rather unique ability whose name was Charles Washington, and as a very common custom in certain parts of the South he was called "Chale."

"Chale could not read music, but had a remarkable gift for "talking" and a marvelous sense of syncopated rhythm. It was a practice to repeat the title or chorus of popular selections, and because of the vocalizing in Chale's drumming he was called upon to do his best on the repeats. At the end of the first chorus the leader would call out:

"Now, Chale!"

"And Chale, in a small beginning it soon became a wide-spread habit to distinguish any form of exaggerated syncopa
tion as "Chale." It was immensely popular from the start, for it had an appeal to the physical unattainable by any other sort of music."
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A Tell-Tale Letter

Mr. J. J. Shropshire,

123 Main Street

Dear Mr. Shropshire,

I am sorry to say that I am unable to write any more letters for your young band. I have been asked to write for the boy's band of the nearby school, and I am unable to comply with your request. I hope you will understand.

Sincerely,

Albert York

Note the unusually large instrumentation as listed below. Each part is on a separate sheet, with double parts for trumpet, clarinet, alto, tenor, and trombone, as indicated.

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(The list of the above is given in the separate envelopes.)

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