Volume VIII, Number 8 AUGUST, 1924 Price 15 Cents

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

IN THIS ISSUE

MUSIC

PUBLISHED BY
WALTER JACOBS INC BOSTON MASS

STARMER

Printed in U. S. A

SUBSCRIPTION
$1.50 Per Year
CANADIAN - $1.75
FOREIGN - $2.00
SINGLE COPY .15

To Subscribers:
Remittances should be made by post office or express money order, registered letter or draft on New York.
When change of address is desired, the old address should be given as well as the new, and notice must be received at least two weeks previous to the publication date of the issue to be affected.

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A Monthly Magazine for Lovers of Popular Music

Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.

Myron V. Freese, Editor — Walter Jacobs, Manager

Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

Advertising Rates
On application a diagram showing the exact cost of all space will be forwarded promptly. Forms close the *10th. If proof is desired copy must be received not later than the *5th. Publication date, *18th.
**Of month preceding that of publication date.*

Volume VIII — AUGUST 1924 — Number 8

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

AT last my secret is out. I begin to understand why we prominent men in public life must be so secretive and scrupulous about our past life. The slightest slip, and we are undone. H. N. Brown of Baltimore, Maryland, in what seems to me an unnecessarily personal letter, says unfeelingly: "You speak in your first paragraph (the May issue) about the thrill of the 'Old Soak.' How do you know that an 'Old Soak' would be thrilled like that?" This is rough comment on my apparently innocent remark as to the emotions of the Old Soak on discovering a half pint in the Alcoholic Sahara of these Parched and United States. Well, I admit the indictment. Unburdening oneself of a guilty secret is sometimes a relief to the conscience. In my younger days I was, alas, too oft a frequenter of places existent at that time somewhat similar to the modern soda fountain, save for the substitution of mahogany for the marble counter, and with fly-specked but stirring works of art on the walls. Attendants dressed like the bus boys in Child's restaurants, served dark, lethal drinks. After "making the rounds," as the quaint saying went, I was wont to go home and sing the works of Palestrina and Cherubini, much to the mortification of my parents. But one day I went in town and heard a prominent concert organist play a whole program of Bach. I returned home, poured every drop down the sink, and since that day never a drop of the vile poison has passed my lips.

Organ Novelties with Slides

Mr. Brown is upset because I was unable to give Bush's address as a maker of slide novelties, so he has hastened to supply it. So with malice toward none and in fairness toward all, I herewith again give the following data of firms renting or selling organ novelties in Eastern territory:

Merit Slide Co., 230 Hurst Building, Buffalo, N. Y.
M. S. Bush, 52 W. Chippewa St., Buffalo, N. Y.
Standard Slide Corp., 209 W. 48th St., New York City.

I do not think there is very much I can add to what I said in the May issue with respect to novelties. I advise anyone intending to go into this sort of thing to use the special versions sent out by the popular song publishers, as discussed in the May issue, and to get some of these rented numbers, familiarity with which will constitute a course of instruction in how to make them. As I said in the discussion referred to, the original novelties are of two kinds, the demonstration form and the story form. In the former, imitations and effects predominate; in the latter, they are usually a valuable accessory. So, after having learned the tricks of writing such numbers by observing the way these slides are made, the wise thing to do is to experiment on your organ and find out just what imitations can be effectively interpolated. Inasmuch as Mr. Brown has taken me up on my rash promise to cover these effects if readers were interested, I append a short list of the more common ones. I frankly admit that my esthetic formula for producing one of these artistic masterpieces is to select a bunch of these effects, throw in a few topical songs for good measure, and mix them up in a simple story.

Male Quartet: Bass or Baritone solo; Vox Humana (effective only on unit organs where the stop is voiced with such effects in view).

Conversation: Vox Humana again, with flat of hand; in lower register for male voice; upper register for female voice.

Bag-pipes: Reeds and strings, empty fifth with grace note in left hand, finish with descending chromatics, closing swells at same time, to imitate bag emptying of wind.

Hand-organ: Gross Flute, Tibia, or Stopped Diapason, no tremulant; "Wearin' of the Green" or "Irish Washerwoman" with sour notes (augment the triad in left hand).

Storm: Thunder with Tympani or chromatic rumble with 16-foot Open Diapason; as storm mounts, add 16-foot Tuba; wind, with fast glissandos on 8-foot Flutes, opening swells toward top of glissandos; rain, with Keen Strings, flat of hand on lower register; for height of storm, of course, full organ with Crash Cymbal roll (or trill if you have Crash Cymbal stroke on pedal).

Music Box: Bells in upper register with Castanet roll for mechanism.

Calliope: Foundation Flutes and Diapasons without tremulant.

Parlor Organ: Eight-foot Strings and Vox Humana without tremulant or pedal; pump swell shoes rapidly.

Harmonica: Strings and thin reeds in upper register.

Fife and Drum Corps: Use with patrol effect. If no drums, use strings and thin reeds with flat of hand in lower register for Snare Drum, 16-foot Bourdon and Open Diapason, with flat of foot at bottom of pedals for Bass Drum. When needed, Kinura, Oboe and Keen Strings used as above will swell Snare Drum volume very effectively.

Train leaving: Several strokes of fire gong, descending slaps with flat of hand on lower register, full 8-foot Snare Drum, starting slowly with swells open, accelerating to fast strokes at bottom of keyboard while closing shutters; end with soft whistle.

Whistle: Augmented triad with second added; upper register, with flutes predominating for train, lower register, with reeds predominating for boat.

Bird and animal imitations will, of course, vary on different organs and can all be worked out individually with a little patience and observation, although many of them are not effective without the Kinura. In fact, I do not think stunts in general can be performed on a straight organ unless the specifications are drawn with a wealth of traps, keen strings and reeds characteristic of the unit theatre organ. I should be much interested to hear from readers on this point, particularly those who have tried to use effects on straight organs. It should be added that, when used in pictures,

the effects do not need to be as accurate, as they need only suggest the noise, synchronizing with the screen action in order to convey the intended impression.

An Association of Theatre Organists

Mr. Brown writes further: "Don't you think it would be a good plan if the theatre organists organized into an order similar to the American Guild of Organists? Many novel features could be devised, and it could be used as a clearing house for information on theatre work, and dispensing positions to its members. If it were properly organized it could be of immeasurable benefit. This is not a new idea, but to date no such organization has succeeded in spreading much beyond its original home. In 1921 the theatre organists of New York City organized what they called the Society of Theatre Organists, with examinations for admission modelled on the A. G. O. form, and with the hope of establishing a national association with chapters in other cities. The Society is still flourishing, but so far as I know has no other branches, such associations as the Los Angeles Organist's Club and the Philadelphia Fraternity of Theatre Organists being independent. The present President of the New York organization is Frank Stewart Adams of the Rialto Theatre, and anyone desiring information can reach him through *The American Organist*, 467 City Hall Station, New York City."

I am afraid that the obstacle to the growth and development of such organizations lies in the fact that there is not enough broad-minded co-operation among organists to make such a wide-spread plan feasible at present. I know that in Boston no such effort would be worth while, although the three societies I have mentioned in other cities all seem to be flourishing. For the present I am inclined to believe that there is more to be gained from columns like this, which really allow opportunity for a freer interchange of ideas than any other medium. And that naturally prompts me to say that the letters that I have received for this column, while interesting and numerous enough for me to feel that organists are taking an interest in it, have scarcely become enough of a deluge to make these pages as valuable as they might be, or to disprove my above attitude. It is my ideal to establish this column to the point where there will be a liberal enough exchange of ideas, opinions and suggestions, to make these pages of real value to all of us. If organists feel the need and value of such co-operation, there is no better way for them to show it than by writing to this department.

Identification of Musical Idioms

Last month I promised to go more exhaustively into the mechanical technique of cueing, the basis of which is the pigeon-holing of musical types for facile identification with their dramatic counterpart on the screen. In the May issue I suggested that the easiest way to handle this music for practical use was to divide it into folders, which in my own case numbered eleven, as follows: (1) Light, (2) Quiet, (3) Light Active, (4) Heavy, (5) Gruesome and Grotesque, (6) Martial, (7) Racial, (8) Popular Selections, (9) Popular Music, (10) Suites, (11) Overtures, Solo numbers, and Operatic selections. At that time I went more into detail as to these classifications, and mentioned a few minor subdivisions of popular music. In practice, 10 and 11 are too extensive to keep in folders, but are kept separate on shelves. These sim-

(*Continued on Page 8*)

More About Scoring for the Picture Plays

An Interview with H. Leopold Spitalny, Musical Director of McVicker's Theatre, Chicago

By A. C. E. Schonemann

"Popularize the classics and symphonize the jazz."

Thus did H. Leopold Spitalny epitomize after reviewing the factors that enter into scoring motion pictures and staging the weekly musical features at McVicker's Theater, Chicago. Spitalny does not allow his interest and enthusiasm to lag; he takes his work as musical director seriously, realizing that the likes and dislikes of 50,000 people must be met each week and that his zeal must be of the 100 per cent variety, if any measure of success is to be attained.

Spitalny has run the gauntlet in a musical way with his programs at McVicker's. He has presented a symphonic arrangement of "Turkey in the Straw" one week, with a "Chopiniana" overture the next, and later a concert arrangement of Sousa's "Stars and Stripes Forever" march.

The plan of playing "Light Cavalry," "Poet and Peasant," "William Tell" and on down through the list of standard overtures is what Spitalny calls "the deadly round of overtures" and he is opposed to it. Another negative in Spitalny's method of building up programs is the constant and at times flagrant use of Schubert's "Serenade," the Meditation from "Thais" and similar numbers for highly emotional, dramatic and love scenes.

Spitalny is not hidebound nor is he a devotee of things traditional when preparing his musical programs. He doesn't subordinate Beethoven for Irving Berlin any more than he gives Isham Jones' latest contribution to Tin Pan Alley precedence over Tschaikowsky. The fact of the matter is that Spitalny violates fixed forms and established rules when he believes he can entertain as well as educate the men, women and children that make up his audiences.

"One can't hurl Bach and Beethoven at the public every week and attain any degree of success in picture playing," said Spitalny. "The opposite is true, and it applies to jazz, folk songs or any other type of music. Between the extremes there is a happy medium and one must always strive for it.

"The average audience will accept some of Mozart and a bit of Brahms. A popular number can be utilized now and then, also a jazz selection if it be deftly handled. To play continually any one type of music becomes offensive, but if excerpts are assembled and finely balanced so as to comprise an interesting and entertaining musical background it is possible to play all of these musical forms.

"Numbers, like 'Spring Song,' 'Hearts and Flowers,' 'Narcissus,' and the Intermezzo from 'Cavalleria Rusticana' have been overplayed. It is not advisable to use music of this type unless the film expressly calls for it. There are cases where a specific number will be an integral part of the film, a notable instance being the use of the 'Humoresque' by Dvorak, in the film bearing that name.

"Another element to be considered is tempo. Changes should be frequent, otherwise the music will become monotonous. There must be diversity of musical expression. It is evident that the musical director must have a library complete in every detail. Further, he must know music and the characteristics peculiar to the peoples of all nations; he should be well read and follow the events of the day. Paramount to all he will find it to his advantage to study the public and analyze his audiences."

Mr. Spitalny scores his pictures by dictating all titles and high spots as the picture is shown in the projection room. These are labelled "title" and "descriptive." Later the orchestra parts are cued in, three men preparing the scores.

In assembling the music for a recent picture, "Code of the Sea," Mr. Spitalny worked in seventeen changes, some of the sub-headings being designated "symphonic," "tete-a-tete," "fiddlers," "baby dreams," "adieu," "storm" and "love song." In some cases song titles were inserted to parallel love themes; the storm music was drawn from a symphony, and semi-classical numbers were scattered through the score with the employment of occasional bits of original script to give variety and continuity to the entire musical setting.

"At all times the music should serve as a background to the picture," said Spitalny. "It must not detract from the interest in the picture and yet from a musical standpoint it should harmonize with the story in the film. The orchestra should play every climax and the super-climax. The organ can be used to fill in and the organist should utilize the same themes as employed by the orchestra.

H. Leopold Spitalny

"Most feature pictures are dominated by a big theme. It may be love, the sea, an historic or railroad subject or any one of a great number. The music should blend with the story and never transcend it in importance. Frequently there are strong characters that suggest special music, and while such call for music is of a specific type it is usually up to the director to draw on his imagination to handle such situations.

"A man who can arrange has an added advantage because he can incorporate his own ideas into his scores. Besides this, he can make arrangements to suit his orchestra, eliminating long drawn-out and tiresome passages, and write in what he believes is best fitted and likely to prove popular with his audience.

"The orchestra in the motion picture house must be a well-balanced organization. It is imperative that every number be played with finish and understanding, whether it be an overture, six bars from a syncopated song, or eight selected from a folk melody. The orchestra must entertain, but at the same time it should educate, so that the American people will develop a higher sense of appreciation and greater knowledge of music—music that inspires and uplifts and makes men and women better."

The story of H. Leopold Spitalny is an interesting and fascinating tale. It covers many years of preparatory work besides a subsequent training in the "University of Hard Knocks," where he served an exacting and trying apprenticeship. Mr. Spitalny spent most of those early years in Odessa, Russia, where he was born and raised.

"I took up the study of music when I was five," said Mr. Spitalny in discussing his early training, "my father serving as my instructor on the violin. For four years I was instructed in the rudiments of that instrument; later I went to the Odessa Conservatory, from which place I was graduated when I was fifteen."

In the years following, Mr. Spitalny was identified with the City Imperial Opera, the conductor being Pribeck. Most of this time he served without any remuneration, his only means of livelihood being funds derived from a class of pupils in harmony.

"In those days," said Spitalny, "the schools of music were maintained in Russia by the state; the aspiring musician was expected to put in his time in intensive preparation, and later to give up many years to obtain experience. Finally, after serving a strenuous term on probation he was supposed to be in a position to practice his profession. Such a system had its advantages in view of the fact that then the beginner had a better chance than he now has in the United States, because here he must either measure up to professional standards or experience great difficulty in finding a place."

It is interesting to note that Spitalny was a classmate of Mischa Elman for six years while studying in Odessa. Both young men were pupils of Alexander Fidlman, who since leaving Odessa has become identified with the Berlin Conservatory of Music. During a visitation of Sarasate to Odessa, Spitalny had an opportunity to meet the former, and afterwards study with him.

Later Spitalny went to Moscow, and while there the pograms and jeopardy in which the Jews were placed caused him and his brother, Philip, to set off for the United States, where they landed in 1907. Both boys went to Cleveland, where Philip is still engaged in music. H. Leopold devoted some time to making Edison records in the east, and finally became concertmeister of the orchestra that accompanied the Savage Opera Company to Cleveland.

The opportunity for Spitalny to prove his ability as a musician came when the conductor of "Madame Butterfly" became sick and the impresario called on the young concertmeister to direct the presentation of the opera. Spitalny, then a strippling of twenty-one, met the issue, took up the baton and made his debut as a conductor of grand opera in the Hippodrome Theater in Cleveland.

The years following were rich in experience for Spitalny. Two were spent conducting grand opera; later the opera company disbanded, and Spitalny organized a ten-piece orchestra which bore the appellation of the Little Symphony. It was quartered at the Rathskeller for four years, where Spitalny labored until his entry into the motion picture orchestra field.

When Mitch Marks opened the Alhambra in Cleveland he offered Spitalny an opportunity to take over the direction of the music, but the latter provided the orchestra and supervised its work. Later, when the Paramount people opened the Knickerbocker, Spitalny went into this house with seventeen men and it is a fact worthy of note that since that year—1913—Spitalny has been working under the Paramount banner.

For many years Spitalny gave up most of his time in Cleveland to picture scoring, and on various occasions he prepared elaborate musical arrangements for such pictures as "The Crusaders," "Carmen," "The Battle Cry of Peace," "The Woman God Forgot" and "War Brides." Later he arranged the musical settings for ten Paramount houses in Cleveland, and continued this work until 1922, when he went to Chicago at the time McVicker's Theater was opened, and since then he has supervised all of the musical features presented at this cinema palace.

Music Publishers and Radio Broadcasting

By Lloyd Loar

THE broad controversy between publishers and broadcasters over the question as to whether broadcasting stations should or should not pay royalties to music publishers whose copyrighted numbers are being broadcast, has many angles which a mere casual inspection fails to reveal. The writer himself has no personal connections with the matter which would tend to bias his view of either side of the argument. He has several music numbers that are published, but most of these are owned by the publishers, while those that are on a royalty basis are not of a type to be sought by broadcasters. It would seem, therefore, that he is in a position to view the entire question with that calmness and impartiality so desirable when searching for the basic truth it is necessary to recognize and identify, if finally we are to arrive at a fair and just solution of the whole problem.

The Case in Hypothesis

On one hand we have the broadcasters, who claim they receive nothing from the owners of receiving sets, and for whose benefit broadcasting stations are maintained. Furthermore, they claim that broadcast programs have an informative and educational value that should lift them out of the murkiness which is supposed to surround purely commercial enterprises. It is true that musical numbers are necessarily broadcast to give variety and zest to the whole, but pointing to the advertising given these numbers gratis, the broadcasters claim that the publishers should consider themselves lucky to receive so much of it without either effort or expense on their part.

On the other hand, the publishers claim that broadcasting copyrighted numbers really injures their sale. They point to the present copyright law as adequately covering the situation, and contend it is only right that what they lose in sales should at least be partially compensated for by the payment of royalties on all copyrighted numbers broadcast.

The Public Uninformed

An exchanging of opinions with many individuals, most of whom have either a business connection with some branch of the music industry or quite a complete understanding of it, reveals a surprising lack of sympathy on the part of this portion of the public with the position of the publishers. When this connection with or understanding of the needs of the allied music industries is considered, the attitude mentioned is hard to understand, and the opinion (when he has one) of the average individual who helps to constitute the great body of the public with no interest in music except as something to which to listen, can easily be imagined.

A significant fact is that of all who were questioned, those who seemed to think that broadcasters were in the right of it owned receiving sets, and were more interested in picking up excellent and varied programs than in abstract questions of right and wrong. Perhaps this fact influenced them—at least, it seems fair to assume that it did and does. The lack of complete information, a disinclination to look ahead, habits of thought that do not consider ultimate effects so much as the immediate ones—these must account for the rest of it. When the public has all the facts in any case and has been shown clearly what effect certain tendencies or actions will have, its opinion or decision is usually a just one.

Advertising Value of Radio

Let us first consider the claim that broadcasting copyrighted music advertises it and increases its salability. Whatever else advertising does, there is one thing it should do, and that is enhance or emphasize the attractiveness of the article advertised. When such article is a music composition, the way to do this is to make it sound well, and the better it is made to sound the more valuable will be the rendition as an advertisement.

"Sound" as a factor brings us into the realm of acoustics, and to the uninitiated, acoustics seem to be a very mysterious thing. The writer has done considerable research in acoustics, and it must be admitted that at times he views it very much as the witty old Frenchman did the ladies: "It takes so many years of study to thoroughly understand them, that by the time this desirable knowledge is completely acquired you are so old it doesn't make any difference."

In so far as acoustics apply to radio broadcasting and reception, however, the proposition is not very complicated. We all know how difficult it is to make an exactly perfect reproduction of anything. The general effect can be reproduced very effectively, but the minute details which make for a faithful reproduction are apparently impossible of exact duplication, and this whether we are considering handwriting, gossip, talking machines or radio.

It is easily comprehended how this must be so in radio when we consider how many changes music passes through between performer and audience. There is: (1) the microphone which is induced to vibrate by impacts from the sound waves from the performer; (2) this vibration affects the flow of an electric current; (3) the irregularities in this current flow are modified or amplified; (4) this corrected current flow induces radio waves to travel from the broadcasting station in every direction; (5) they are "picked up" by the loop or aerial of the receiving set and induce a very weak electric current with irregularities in its flow corresponding to those in the last current flow at the broadcasting station; (6) the receiving set amplifies or strengthens this weak current so that (7) its flow affects the attractive force of an electro-magnet; (8) this magnet attracts and releases a diaphragm in a corresponding way to the irregularities in its flow, causing the diaphragm to vibrate and (9) starting a soundwave in its immediate vicinity.

This is all very wonderful, but isn't it too much to expect that so delicate a thing as the effective interpretation of a musical composition—comprising as it does such intangible things as tone color, dynamics and phrasing—can go through nine mechanical changes and emerge the same as when it started? It seems an impossibility, and our opinion is that as far as we of this generation are concerned it will continue to be impossible, although we may look for great improvement from time to time.

It is true that many beautiful musical effects are obtained through receiving sets, but such are the exception rather than the rule, and when the other things which so vitally influence good radio reception are considered—static, temperature, weather, local conditions, etc.—it seems safe to say that when a composition is broadcast to the hundreds of thousands who may hear it, to 90% of them it will *not* be entirely attractive from a musical standpoint. When it is considered that an attractive or desirable number may be broadcast dozens of times night after night before it has even reached the majority of music counters that distribute it; that hundreds of thousands of radio fans may have heard it scores of times under extremely adverse conditions; that the American public is continually reaching out for something new, and tiring quickly of what it has had for awhile, it must be apparent that the very attractiveness of the number which should make the copyright protecting it a thing of value does just the opposite. The public is tired of that number before it has a chance to buy it.

In addition, when some radio fans who are musically inclined do hear a number that attracts them in spite of the handicaps under which it is heard, they look it up in various broadcast programs, "fish" around until they locate it, and keep this up until they have committed the tune to memory, or as much of it as they care about. It's true that the same thing is done with talking machine records, but the record has been paid for and the owner of the copyright receives a per cent of the price paid, so the situation is not the same.

Theoretically we must expect the sale of numbers often broadcast to fall off, and actually the experience of most publishers and composers bears this out in practice. So we must conclude that radio broadcasting does not desirably advertise copyrighted music. It does just the opposite, and instead of an asset, it constitutes a liability to the publisher and composer.

Broadcasting Does Advertise the Broadcasters

Now as to the broadcaster's claim that the nature of their business should exempt them from royalty payments. An inspection of the five hundred and some broadcasting stations listed reveals not one that isn't maintained for the returns it brings to the maintainer, and we mean very definitely—financial returns. This return may be indirect, but it is actually there or in prospect, or the broadcasting station wouldn't be. Manufacturers of radio apparati are interested in selling their product, and their product is of no value unless there are interesting programs to be received; manufacturers of musical instruments, by broadcasting concerts on their instruments, hope to create sales for them; newspapers consider that it increases their circulation and makes their advertising space more valuable, for not only do "fans" buy the paper to have handy the radio program, but a brief bit of interesting news coming in over a receiving set stimulates a desire to buy the paper next day and read about it in detail. In addition they sell broadcasting time to advertisers. Department stores not only sell radio apparati, but realize the value of keeping themselves alive in the public mind; when the public shops it goes to the store it thinks of most favorably, regardless of what induces this favorable opinion. It is the same with schools, colleges, etc. The publicity broadcasting gives them pays in larger enrollments and increase in prestige. All the concerns maintaining broadcasting stations realize the value of the most sought-after asset possible for modern business to possess—the good-will of the public, and one of their ways to annex it is through broadcasting good programs.

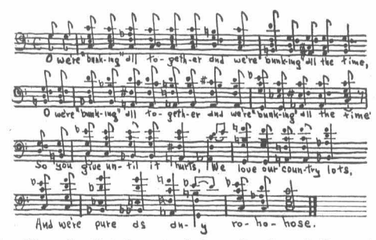
It would indeed be ideal if publishers, composers, and musicians could consider only the desirability of using their products to give pleasure and inspiration to everyone and at no cost. It would be equally idealistic if all manufacturers gave away their products; if department stores and schools could furnish us with clothing, food and education at no cost to us; if newspapers charged nothing for advertising or for the papers that contain it. I've no doubt that most of us would welcome a civilization that included such an arrangement, but at present it is too Utopian to consider—our social and economic structure is too imperfect to stand such a strain.

We must all have food, shelter and clothing for ourselves and for those dependent upon us. We must have protection and leisure to work through the many problems that confront us and which must be solved before the above ideal civilization can enfold us. Such a time undoubtedly is coming, but it cannot arrive until every individual is ready to do his own share gratis, and realizes the undesirability of seeking an unfair advantage over his fellows. At present some sort of protection is decidedly necessary against the chap who is too lazy to do his own share, or so mercenary that he begrudges you a fair return for your work and yet would use the product of it to add to what he receives for his own contribution to the publicity market-place.

Our present system of finance—the exchange of tangible or solidified credit for ideas or products, with copyright and patent laws to protect the ideas and the products—has been built up by society because time has shown the justness of giving this protection until future generations shall have found and revealed a better way.

We heard the same plea from movie producing companies and from earlier talking machine and reproducing device manufacturers that we now hear from broadcasters—"You've already received or will soon as much as your copyright entitles you to; why should we pay you more and jeopardize our business? We advertise your music for you and you get more profit than you otherwise would." But the talking machine people have been paying a nominal royalty for some time, and so far as we know none of them have gone into bankruptcy from such a drain on their resources, while very few publishers have retired on the fortunes amassed in this way.

Until broadcasters who make such altruistically non-commercial claims for broadcasting can thoroughly disassociate themselves from the benefits accruing to those who maintain such stations, it would seem most appropriate for them to assemble and indulge in a little "close"* harmony for some of their own programs—somewhat as follows:



(Note. We realize that the meter is lame, the rhyme halting and the originality non-existent, but so is the logic in the argument advanced by the broadcasters—and consistency is one of the jewels we love to wear.)

*Used in the Greek or Armenian shading—an antonym for "free and generous."

Just a friendly suggestion, of course. No one really insists on it.

Necessity of Paying a Fee

Some broadcasters point to the impossibility of collecting from their audiences, which really has nothing to do with it. If a copyright shouldn't protect, why refer to any other reason for not paying? It looks as though they thought it should protect but won't admit it, taking refuge behind the apparent impossibility of enforcing the law. If so, the less said about it the better for them.

If radio programs are to be interesting enough to the public to inspire enjoyment after curiosity and the joy of tinkering have been satisfied, ways will be devised so that the listening-in section of the public pays something—not only to composers and publishers, but to musicians and entertainers as well. Half-baked or well-scorched amateur offerings are no more interesting over the radio than at first-hand; they're less so actually. With a first-hand amateur performance there is first of all the certainty that it will be amateurish, then there's always a possibility of the performer stumbling and spread-eagling over the stage, splintering some wholly innocent fiddle in a spasmodically deadly grip, or in the stress of emotional excitement trying to blow a four line G on an E flat Saxophone. Anyhow, there are various things to take the mind off the painful sounds which usually (not always) come forth. When the amateur is broadcasting there is just the sound to entertain (?) us, and it is dealt out to us even less attractively than it was produced.

When the public realizes that excellent programs demand

the expenditure of money, they'll be willing to pay their share if it's equitably assessed and they get value received for it. Frank Patterson, in a recent issue of the *Musical Courier*, suggests that a tax be placed on tubes, which should work out very well. A tax on the receiving set might answer, or the price of radio apparatus could include enough extra to cover this expense. Probably the government will eventually have to regulate and control broadcasting stations and programs anyhow.

If it is right that owners of copyrights be paid for their use in broadcasting, a practical way will work itself out by which to collect from those who should pay. And for the life of me I can't see how publishers can be expected to donate one of their most valuable assets—their copyright protection—to cheapen what this copyright was designed to protect and give value to.

Future of American Music Involved

One of the things for which we as good Americans and desirable world citizens must plan and build is distinctive and worth-while American music. The time is coming when as a country we will make a significant contribution to world music, both in literature and performance. There is no reason why this contribution should not be the most noteworthy one that ever has been made, and if American music receives the aid and support from Americans it has the right to expect it *will* be.

The most important element of this contribution must be the work of the American composer, without which there can be no distinctively American music, and unless his (or her) work is encouraged and protected we must expect his struggles upward to be slow and painful. This encouragement need not be out of proportion to the merit of the work encouraged, but it should be fully as much as the work does deserve. For unless composers have freedom from financial worry, and leisure in which to write, they will not produce as much good music as they otherwise would; and unless this music is *published* and performed it will not be as excellent nor as varied as that sort of encouragement would cause it to be.

It is true that much of the good music written has been composed by men who were needy and uncomfortable, but even so it was not privation that made their music good—it was good in spite of it. Had their economic situation been pleasanter they could not only have written *more* music, they would probably have written *better* music.

He who writes nobly, finds it no inspiration to live on crusts, freeze in winter, roast in summer, be shabbily clad, give dull music lessons to duller pupils, saw out or pound out or blow out uninteresting tunes at so much per hour, or to subsist on bounty from others more fortunate but less worthy. When good music is written in spite of such conditions hampering the writer, it is because a noble spirit in conceiving it forgot discomfort—*not* because discomfort always begets nobility.

It is true that "you can't keep a good man down," that the luster of gold is not dimmed by being dragged through the mud, but why make Pegasus carry extra weight merely because he insists on flying in spite of it. How much more sensible to remove as many of his burdens as we can so that he will fly as high, as gracefully and as lightly as possible.

It is only through the *American publisher* that the *American composer* can accomplish much toward creating a worthwhile school of American music-writing. The publisher furnishes the business judgment the composer usually lacks; he assumes the risk and expense of publication and, if a reputable publisher, pays the composer fairly. He attends to the many details connected with presenting the number to the public, leaving the composer time to write more and, if the number is fairly successful, financially able to do so without the necessity of devoting his time and energy to a less inspired way of earning a living. It is true that occasionally a number will be very successful and the returns from it will seem excessive, but consider the scores of numbers in which the publisher shows faith by spending considerable on publication and distribution and that sink without a trace—a total loss with no insurance. Neither publishers nor composers are found in the ranks of the needlessly rich. Those who plan their activities to result solely in the accumulation of wealth are not attracted to the writing or publishing of music.

Even so admirable a musician and writer as our late Victor Herbert leaves an estate of no greater intrinsic value than that of the average successful, easy-going business man. But consider how much more richly he has endowed his country—the wealth of charming melody, the fineness of workmanship with which it is contrived and the inspiration it perpetuates and renews for us always.

All of us—business man, professional man and laboring man, as well as composer and publisher, have our contributions to make to society, and they're all important, even necessary. But should it be made more difficult for those endowed as Mr. Herbert was to give freely of what they can do best? Won't the loss to all of us be incomparably greater than the saving to a few broadcasting stations and the owners of receiving sets?

American music has made wonderful strides in the last dozen years or so, but the present movement to remove part of the copyright protection which has made most of this improvement possible seems absolutely deadly in its effect on further progress. Look ahead. Remember that what has been done is nothing to what can and will be done, and don't be a party to any attempt to partially destroy the slight protection society has contrived for originality, and the laws it has evolved to make it possible for creators of beauty to receive sufficient for their creations so that they may have opportunity to create more beauty for all of us to enjoy.

When society reaches the place where food, shelter and leisure can be had without the interference of a monetary medium of exchange we can dispense with this machinery for reimbursing writers and publishers without loss to ourselves, but not before.

The Photoplay Organist and Pianist

(*Continued from Page 4*)

ple divisions are accurate enough for efficient handling on the part of the organist, but they do not begin to indicate the more subtle characterizations.

There is a patented classified index now on the market, including, if I remember rightly, some eighty headings. This of course allows for the minutest shadings of character that will satisfy the individual whims of any leader, and if utilized would mean elaborate cross-indexing in which one piece might be entered in a half dozen places. I submit below a simpler list, which, excluding the racial divisions which are obvious to anyone, numbers twenty-four types. I think it will meet the strain of fitting practically any situation. As I stated in the last issue, I do not think it worth while to prepare an index along these lines, except for the practice of accustoming oneself to cataloging these types mentally, and learning to recognize them. With each subdivision I have coupled one representative number for comparison and identification.

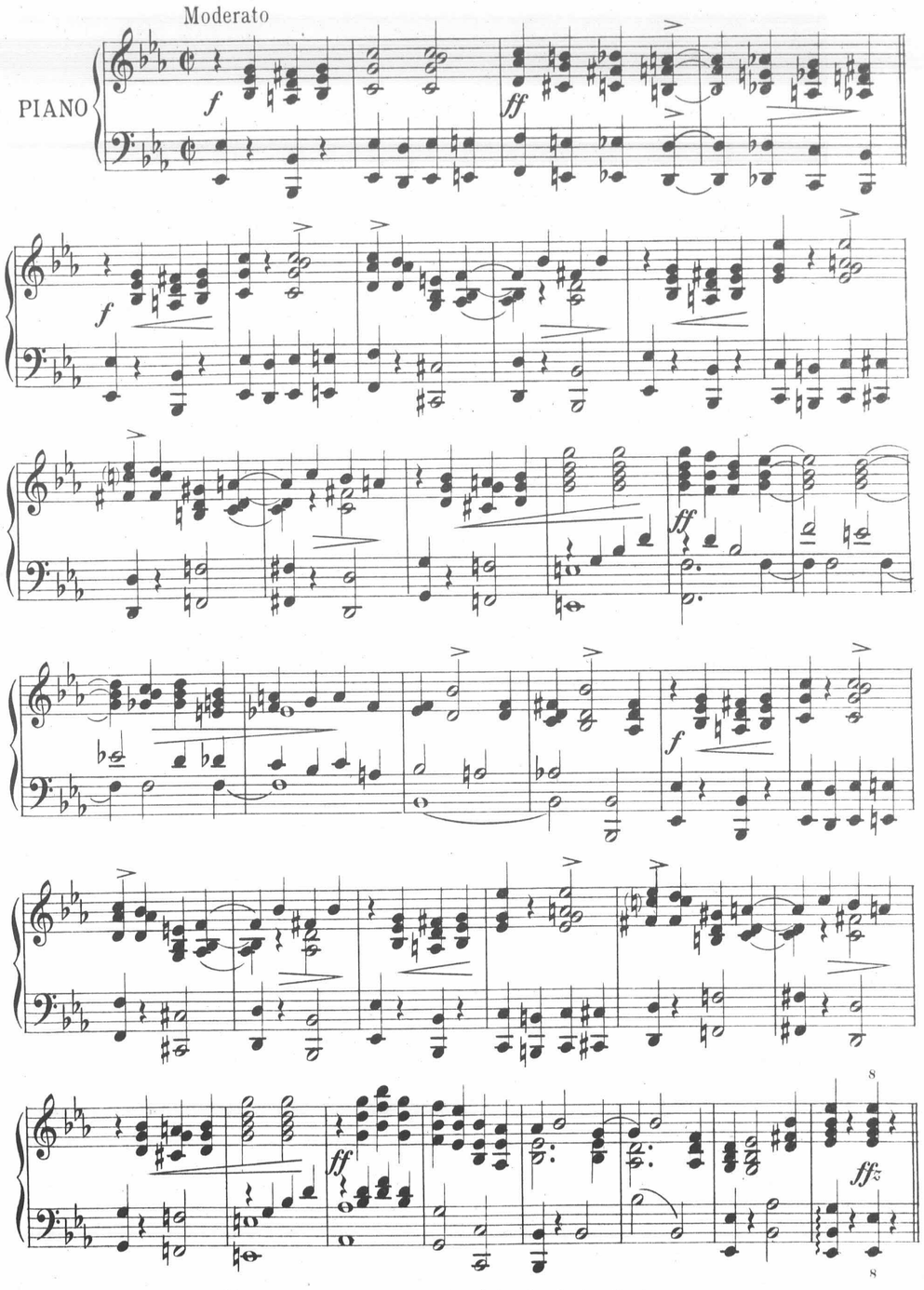
(*Continued on Page 21*)

Summer Furs

A Syncopated Classic

(SCARF DANCE-Chaminade)

GEORGE L. COBB



mf

f

ff

mf

f

f

ff

f

MELODY

ff

ff

TRIO

mf-f

p-mf

mf-f

f-ff *cresc.*

ff-fff

1

f-ff

fz

fz

2

f-ff

ffz

MELODY

Pour Yvonne

VALSE SENTIMENTALE

NORMAN LEIGH

Molto Moderato

PIANO

mp

Più mosso

L.H. *R.H.* *mf* *Ped.*

Tempo di Valzer

mp

poco cresc. *rit.* *carezzevole*

mp *a tempo*

Printed in U.S.A.

crescendo *rall.*

mf *a tempo* *rall.* *mf* *a tempo*

poco cresc.

rit. *mf* *a tempo*

crescendo

rall. *mf* *a tempo* *rall.*

Più mosso

f

ff

mf

1 2

mf *poco rall.* *mp poco meno mosso* *mp*

velato *velato*

MELODY

Tempo I

poco cresc. *rit.* *carezzevole*

mf *a tempo*

crescendo *rall.* *a tempo* *mf*

cresc. e accel. al fine *f*

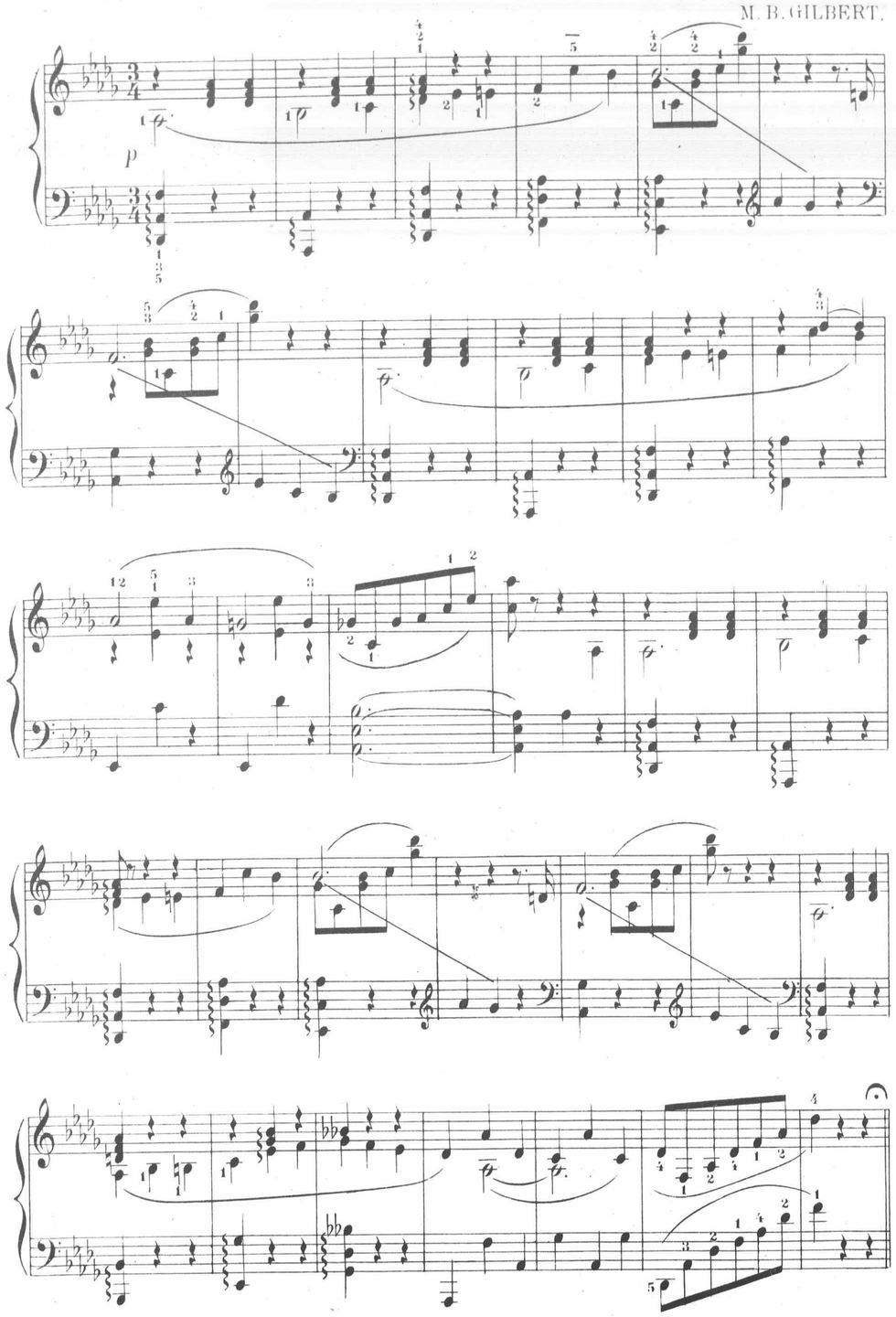
ff *fff*

8

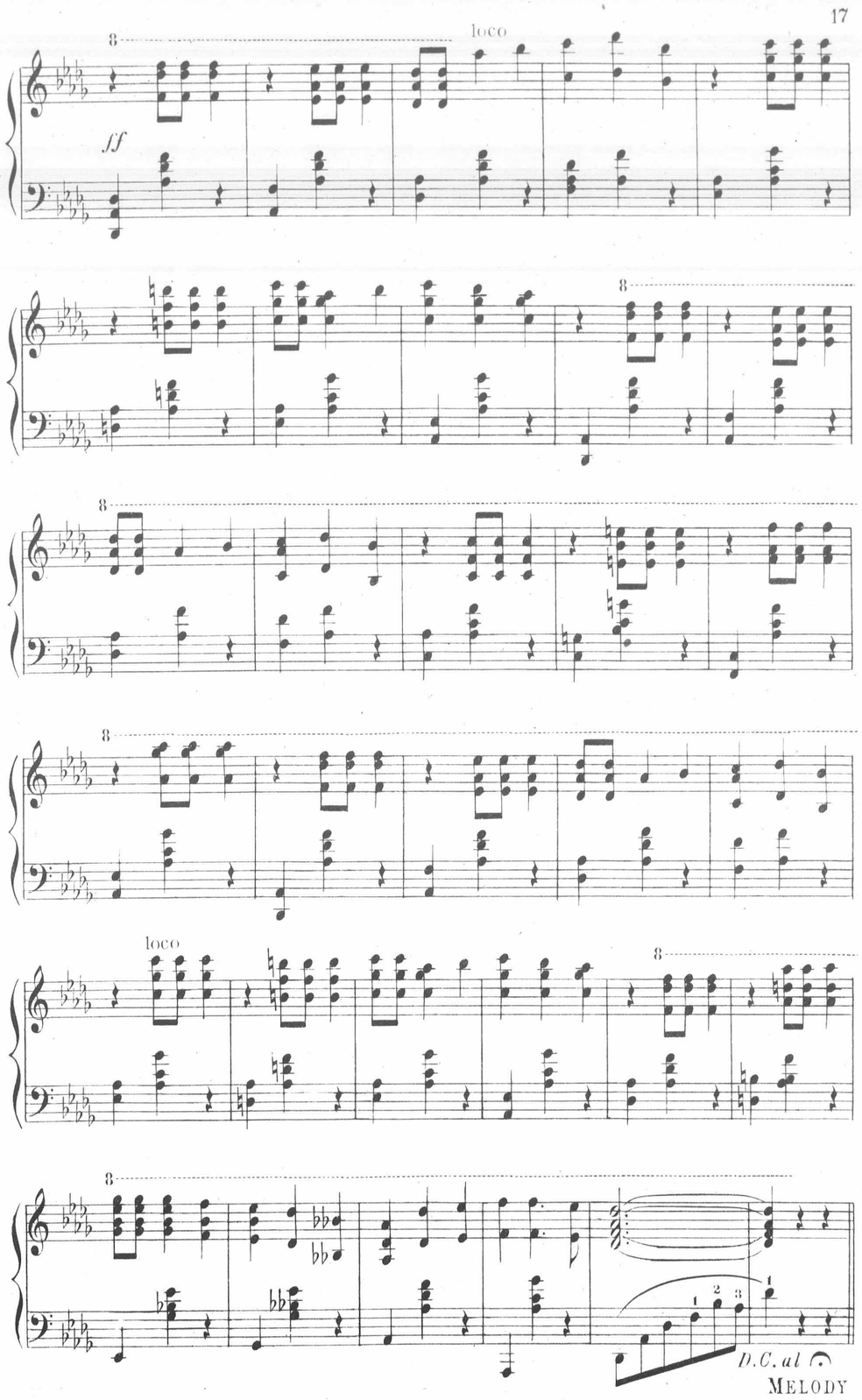
MELODY

WALTZ-CAPRICE.

M. B. GILBERT.



MELODY



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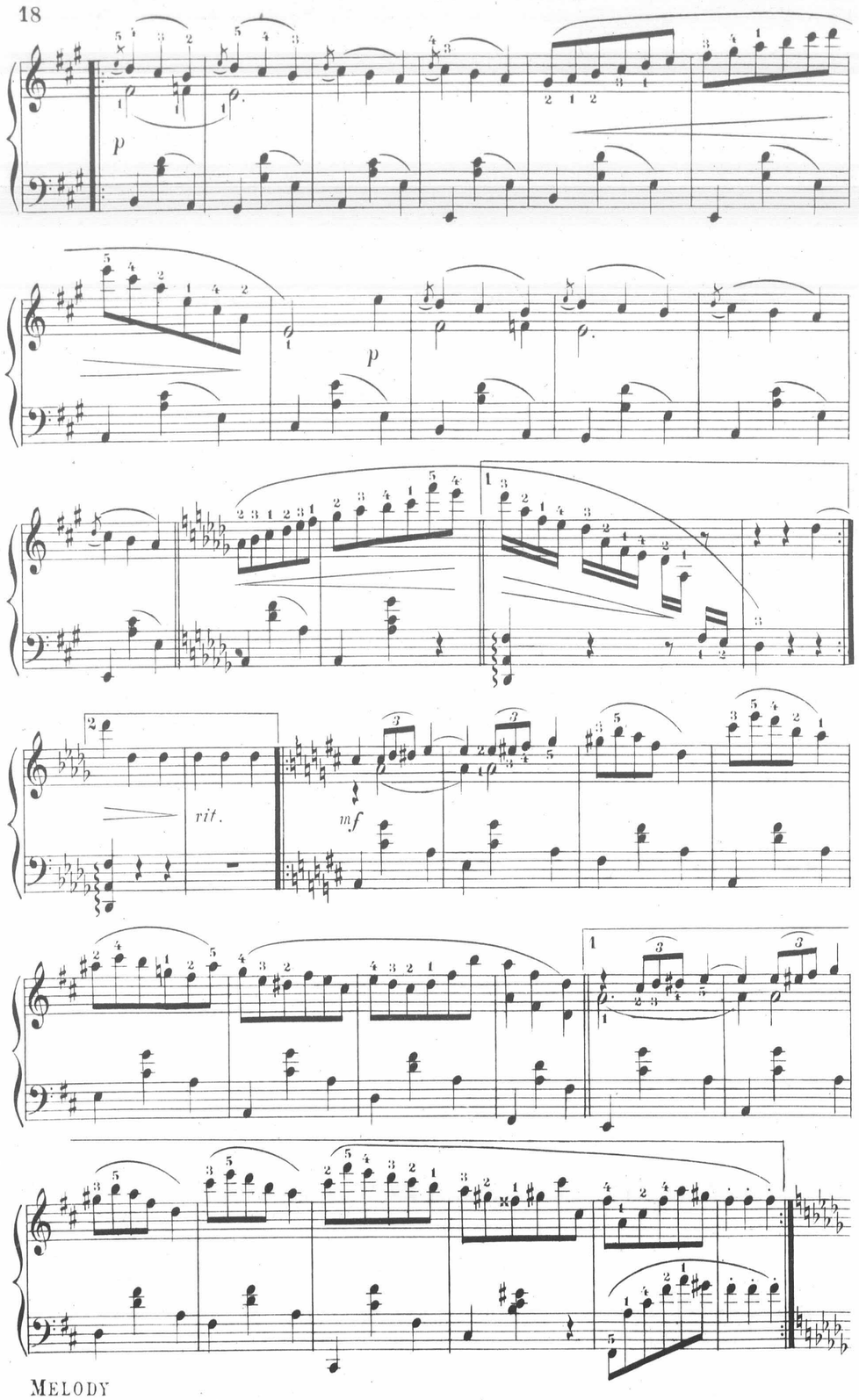

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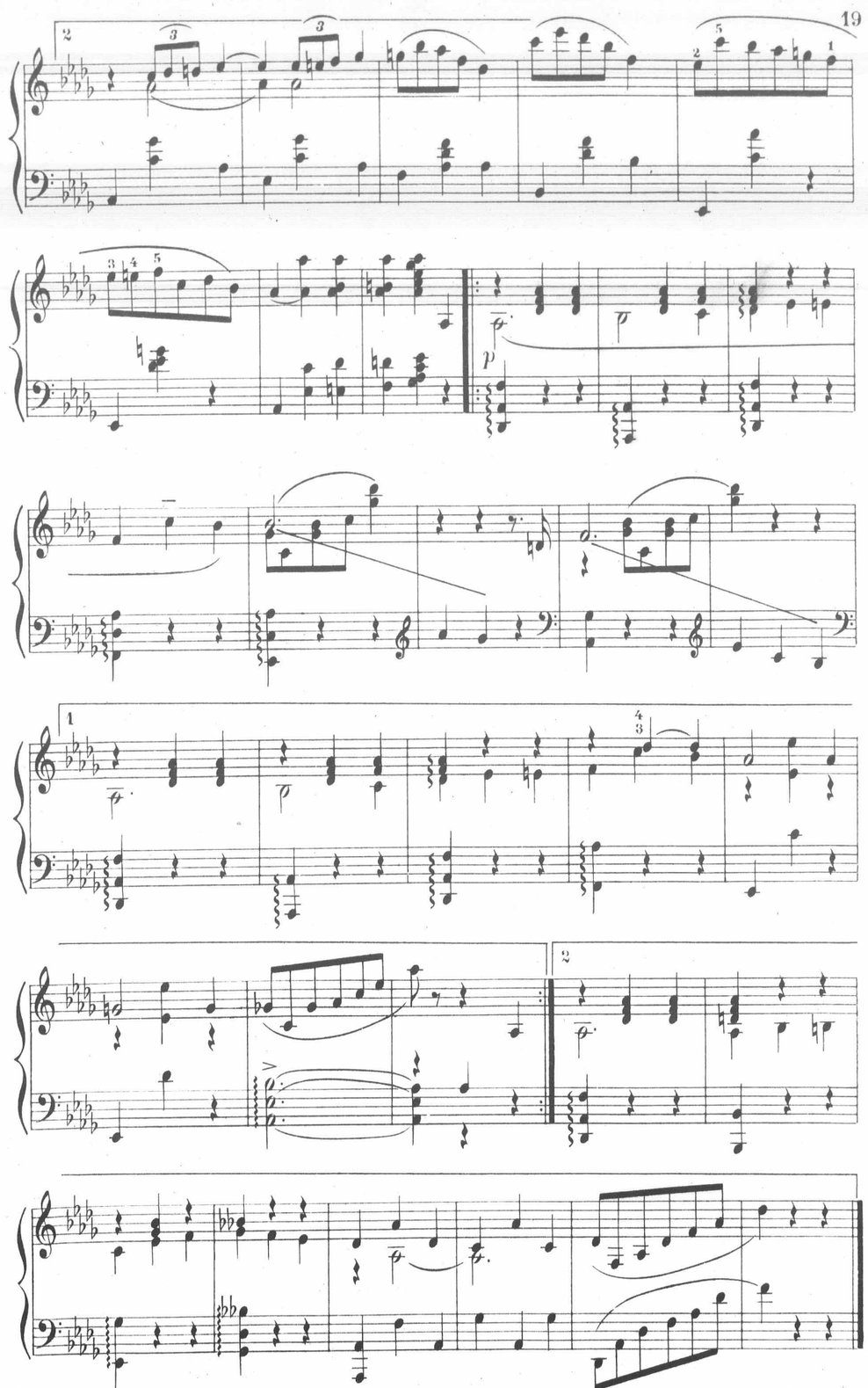
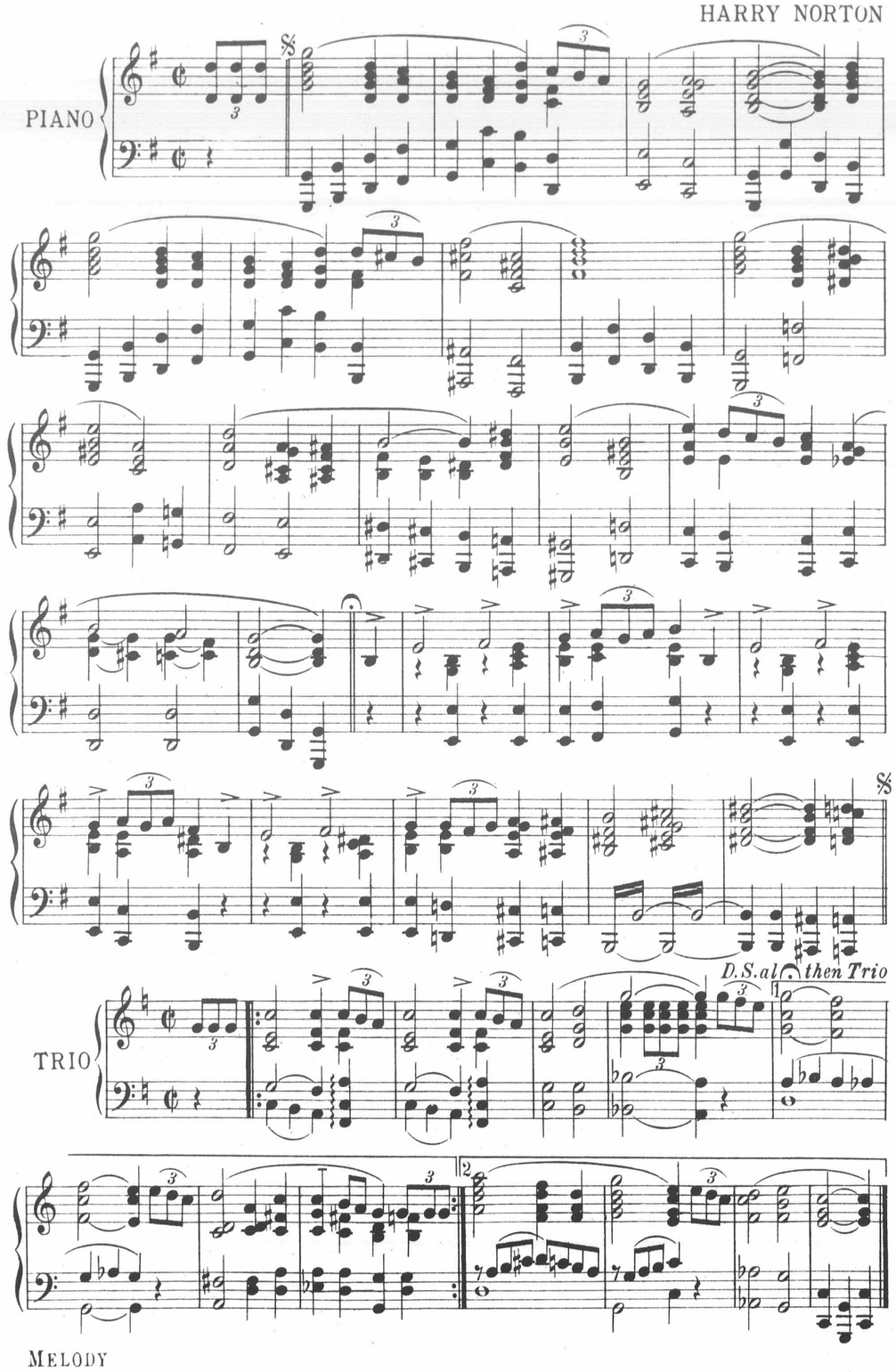


MELODY

No 12

Jacobs' Incidental Music
Marche Pomposo

HARRY NORTON



Continued from Page 8

I. LIGHT

1. Active. "Al Fresco" (Herbert).
2. Neutral. "Laces and Graces" (Bratton).
3. Pastoral. "In Arcady, No. 2" (Nevin).
4. Whimsical. "Carnaval Venetien, No. 1" (Burgmein).
5. Juvenile. "Danny and His Hobby Horse" (Pryor).

II. QUIET

1. Sentimental. "Melody in F" (Rubenstein).
2. Subdued. "Traumerei" (Schumann).
3. Pastoral. "In Arcady, No. 1" (Nevin).
4. Plaintive. "Chanson Triste" (Tschaikowsky).

III. EMOTIONAL

1. Subdued. "E-flat Romance" (Rubenstein).
2. Light. "Legende" (Friml).
3. Masculine. "Sigurd Jorsalfar, No. 1" (Grieg).
4. Heavy. "Cavatina" (Bohm).

IV. SPECIAL.

1. Hurry. "The Swallows" (Klein).
2. Agitato. "Orestes, No. 2" (Bendix).
3. Furioso. "Scotch Poem" (MacDowell).
4. Mysterioso. "Adagio Cantabile" (middle Section) (Strauss).
5. Gruesome. "Sigurd Jorsalfar, No. 2" (Grieg).
6. Grotesque. "Potato Bugs' Parade" (Cobb).
7. Martial. "Wedding of the Rose" (Jessel).
8. Classical. "Minuet" (Paderewski).
9. Religious. "Angelus" (Massenet).
10. Light Water. "Murmuring Zephyrs" (Jensen).
11. Heavy Water. "Rustle of Spring" (Sinding).

V. RACIAL

Irish, Scotch, Spanish, Italian, Russian, Oriental, Indian, and so forth.

The Perfect Cue Sheet

Last month I dilated to some extent on the use of themes and "breaking" the picture, making particular reference to the preparatory cue and the approximate cue. In respect to the latter, it should be borne in mind that the function of the cue sheet is not only to indicate music that fits the action of the picture, but also to prevent playing the same piece over and over when the action continues in the same character. Hence the approximate cue, which it is necessary to "spot" on the first show, in order not to be cajoled into dropping one piece like a hot potato for another one just like it.

The preparatory cue is a trickier customer to handle. In the case of a slow "fade-out," particularly if followed by a three or four-line title, the matter solves itself, but how about the change of action when it is necessary to make an instantaneous change? Let us consider the News Weekly to illustrate this point, as that is where its use is most needed. The Weekly does not, to be sure, give us changes of action, as there is always a long title between, but here the music should break sharply at the beginning of the title announcing the new subject, so the application is the same. Then, too, more alertness is necessary to catch the preparatory cue, for the action is not unwinding a story which will cut at a certain point in its development, but is showing a parade, a race, a fire or what not, in which one foot is very like the next. To be prepared for the change it is necessary to watch for some little detail of action, as when the flag in the parade reaches the line of a certain building, or the third man in the race gets to the tape, or the spectator with the umbrella reaches the edge of the picture. In the feature, it is a little easier. One knows that as the weary wanderer flings himself down by the road, at the instant that he scratches his left ear one must be ready to switch to "Little Mother o' Mine" at the flashback to the dear, little, spectacled old lady in the rocking-chair looking at Herbert's picture as she wonders what her peripatetic offspring is up to.

There is another phase of finding appropriate music, for which the cue sheet will give no help. That is in the many cases where the music itself changes character, and if interpolated in parts of the picture where the action calls for such a change, will fit as aptly as though written especially for the scene. It is of invaluable assistance to make a mental note of such numbers as the "Adagio Cantabile" by Strauss, in which there is an agitated mysterioso between two quiet emotional sections, or Borghilda's "Dream" from the "Sigurd Jorsalfar" suite by Grieg, in which a gruesome mysterioso works up to a sudden agitated crashing climax which cuts off abruptly to a plaintive ending, or the "F Minor Romance" by Tschaikowsky, in which a quiet emotional theme merges into a nervous agitated middle section mounting to a similar climax cut off to return to the first theme. There are many of these numbers which, when mentally pigeon-holed, enable the organist to give a more artistic performance than to use the cue sheet formula of a dramatic andante, followed by a hurry followed by a plaintive. Utilizing the same idea further, it is sometimes possible to use overtures and operatic selections in the same way, altering them slightly to conform to the convolutions of the film. It is sometimes phenomenal what a perfect fit will result from the more or less accidental choice of a long dramatic number, which seems as though it might bear a general resemblance in contour to the screen action.

Using "Effects" in the Picture

It has long been a discussed point as to just how closely the organist should follow the action in the film. Realists and the impressionists have been fighting it out from their two intrenched camps ever since I can remember, and neither force seems to make any impression on the convictions of the other. Nevertheless, the theoretically perfect accompaniment makes concessions to both sides. It is, for example, wrong *never* to imitate a dog bark. It is equally wrong *always* to imitate a dog bark. Now I am not speaking of comedies, in which comedy effects are naturally appropriate. If the comedian falls downstairs we have no artistic compunctions about falling downstairs with him on the organ. But if the feeble old father should fall downstairs in the feature picture, I don't believe any one will dispute me if I contend that it would be inappropriate to use a glissando and a cymbal crash.

Adopt a happy medium; use imitations and effects in the dramatic picture only when it has some importance in advancing the plot. For example, if a burglar whistles to his companion that the coast is clear, it is putting undue emphasis on the interpretation to stop the music and favor the audience with a shrill peep on the piccolo. But if the whistle startles someone inside the house to sudden wakefulness, then the imitation and following pause is essential in vivifying the action for the audience. Then there are many cases in which the noise indicated on the screen is of enough importance to be indicated in the musical accompaniment, but should not call for a cessation of the number being played. In the majority of cases, slicing off the music to interpolate a whistle or a train-chug or a telephone bell is more apt to betoken lack of skill or poor taste on the part of the performer, than a nice sense of discrimination as to just how much the sound should be stressed. Except when the sound has an acute emotional effect of surprise, fright or some other reaction causing a temporary paralysis of action on the players, it is obviously better taste to have pre-arranged the registration so that it may be worked into the music without disturbance of the latter.

To my mind it is much better to leave imitations out altogether, unless they can be performed smoothly and realistically. A carolling bird that sounds like a peanut whistle with tonsilitis is more apt to detract from the picture than to add to it, as witness the small boy in the front row who once heard me miscast a baby pig as a grunter instead of a squealer, and sniffed contemptuously: "He don't know nuthin' about a pig!" It ruined my evening, but helped me to learn the valuable lesson that no matter how indifferent and calloused an audience may seem to the music, there are always critics to catch you up on your imperfections where you least suspect it, and the truest tribute you may have is when your musical setting blends in with the picture so perfectly that the audience remains oblivious of it!

Silv'ry Moon

By Frederic W. Burry

IF we associate music with the sunshine, it has also been the custom to compare its eurythmics with the radiance of the moon. Cold science is apt to look upon the moon as something dead, roaming round the earth by the mere force of the latter's attraction and having no inherent life of its own.

But science is largely speculative. Some have even declared modern so-called science to be quite bankrupt—though real science, which means knowledge, dealing with facts, must be founded on the truth.

The musician, however, like all artists, lives and works within the Arcadian realm of fancy, the creative imagination which fortunately is not walled in by the mandates of dogmatic materialism. And musicians, with the lovers, have always had a special worship for Luna, which has led spiteful people to cast unkind remarks concerning the sanity of these devotees of the moon.

Nevertheless, the moon and its influence is clearly marked. Is not the moon a great rhythmic force? Is it not the regulator of nature's periodical tidal fluctuations? Poets have always given homage to the moon, and music is the language of love and worship.

Shine on, O Moon! They say your radiance is but a reflection; that the sun is the real thing and you merely a relic, dead and on the way to dissolution. But you are with us still, and though your light is declared to be phantasmal it is bright enough to help lovers on their way, and the musicians could not get along without you.

Sweet illusions, that give color to the prosaic events! Speaking of a better time to come, when work and life will be redeemed from all this strife!

The daily grind and toil is made bearable by the prospect of rest and recreation, of the peace and beauty afforded by the moon and the sheltering nighttime. "Art's sacred flowers" blossom forth in the pale light of the silv'ry moon.

In the stilly night, we are told, the great realm of the subconscious is more awake than ever. Mystic vibrations are in creative activity, and those who have ears to hear can even "hear the grass grow."

Music, the language of art, gives a new meaning to night and its sister, death. Music is the messenger of resurrection, for it is the bearer of love and compassion.

Only the outside surface of things is hard—the necessary shell or crust—but the deeper verities keep breaking through. The poets and musicians know—and all those who seek and desire. After the heat of the day comes the softer vibrations of the evening time.

We always associate the moon with music, and so we have our barcarolles and nocturnes, valses and reveries, to be played by the pale light of the silv'ry moon—reflected on dancing waters, among cascades and whispering winds; Moontime is for music that is dreamy, for gentle pulsations; for the kind of real creative vigor that goes with reserve and control.

The silv'ry moon gives promise and surety to those who will quietly persist in their faith that beneath the too-often blustering activities of the daytime, shielded from garish rays, evolution is constant and none the less potent because working behind the scenes of the outward show. "All the world's a stage," and the performance is interesting.

Music and all arts flourish in the light of the silv'ry moon, when nature's oscillations swing in relaxed vortices; when the electronic whirls rotate in gentle cycles.

Music is in the air at moontime. You catch its contagion.

Melody is borne on the waves that radiate from the silv'ry moon.

The materialist says facts are stubborn things and that the moon is an old, dead body roaming without aim or purpose round the earth.

However, artists fortunately are not limited by cold facts. For, recognizing that all is change, they are devotees at the shrine of immortal youth, and youth believes in romance, imagination. And out of the ideals, new worlds are born.

No, hope is no mere idle delusion. It is creative. Even if beauty is only a veneer it is constantly renewed; always, the within breaking and shining outward—the surface that pictures the ever new reality behind the scenes.

"Tell Me You'll Forgive Me," a song with a good lyric set to a dreamy, flowing melody, has scored a publishing record of six editions in six months. Probably much of this popularity is due to the singing-writer of the song himself, Ray Hibbeler, who began broadcasting it last winter. Anyway, it's a present craze of fans as sent out by other popular broadcasters, is being used in vaudeville acts and by orchestras, and has been released by the mechanicals. Another Hibbeler hit is "Lost-My-Baby Blues," a melodious fox trot song that also got its start by radio. The Garrick Music Sales of Chicago are publishers of both.

"Red Hot Mamma" is the red-hot title of a peppy fox trot song which is said to be doing some of the liveliest stepping of the season. She seems to have stepped right down off the press of the Rainbow Music Corporation of New York as another one of this concern's big "blues" successes.

Music Mart Meanderings

"(Sister Hasn't Got a Chance) Since Mother Bobbed Her Hair." We knew 'twould happen; we knew that eventually some one of the bobbed-hair fraternity would bob up in halves, quarters and eighths (notes and not hair, which has no regulation bob length); we knew she would, she did, and here she is—a bobbed-haired "Mother" who doesn't hesitate to put the bug on her daughter. Harry Von Tilzer, in collusion (we mean collaboration) with Blanche Franklyn and Nat Vincent, are the musical tonsorialists who did the bobbing and reports say that with its catchy lines and lilt it's a fine bobbed-job. Some of the big ones who are stage exploiting "mother's" triumph and "sister's" chagrin are Sophie Tucker, Patricola, Chester Fredericks, Van & Schenck and Healy & Cross.

"Lady of My Cigarette" (a Merle Kendrick fox trot with an unusually attractive rhythm), "Oh-My-Yes" (comedy song by Ernest Goldman and Phil Ponce) and "About a Girl" (being used by many vaudeville acts) are three numbers from the Phil Ponce Publications catalog that are being exploited in a summer campaign.

College songs and children's songs, home songs and folk songs, love songs and Southern songs, and divers other songs of all kinds make up the selected list included in the new Irving Berlin, Inc. book, "World's Favorite Songs." Just the thing to put in the grip and carry where you go when you go for the outing—whether for a day, a week or a month.

"I Can't Get Nobody to Love," lament Sam Coslow and Al Jolson in their latest song collaboration which is reported as having drawn the biggest advance sum paid in some time to songsmiths. That's the financial side of it, but the funny side is that this "Nobody to Love" business was written at Atlantic City during the holidays, where and when there generally are—well, the two collaborators must have secreted themselves deeper than clams at highwater, which is some deep. Shapiro, Bernstein & Co. probably are not echoing the sentiment of the title, because they got the number for publication.

"Mother" is the latest song number added to the catalog of Forster Music Publisher, Inc. It was written by Ambrose Wyrick, a well-known tenor singer of Richmond, Ind., and head of the Wyrick Music Publishers, and an interesting and pretty little story is attached to its writing. While sitting alone one evening in his hotel room, wearied with the exhaustion and tediousness of the day's efforts in making vocal record tests, Mr. Wyrick suddenly felt a deep longing for the sympathy and consolation of his dear old mother, who two years previously had taken that "forward step which oftimes is erroneously called death." When he aroused himself from his reverie he discovered that his song, "Mother," had been written.

There are a lot of midsummer evenings yet left on this year's calendar, and of course you possess a talking machine of some sort. For the benefit of the "meanderers" through this column who don't own a listening-in "set," or perhaps can't get in touch with one that somebody else owns, and stretching last month's innovation a little further, we are printing herewith the official list of the Brunswick-Balke August releases. A record made recently by Charles Harrison and Elliott Shaw that we don't find in the list, and one which you don't want to miss, is "Tell Me You'll Forgive Me," a waltz ballad by Ray Hibbeler. Mr. Hibbeler is himself a singer, and head of the Garrick Music Sales, the firm that publishes the number. Here's the list:

Record 15079: *Sactergjentens Sondag* (The Chalet Girl's Sunday), Jorgen Moe-Ole Bull. *Synnoves Sang* (Synnoves Song), Bjornson-Kjerulf, sung in Norwegian by *Karin Branzell.*

15080: *At Night*, Engel-Rachmaninoff. *Tell me why* (Pourquoi?), Tschaikowsky; piano accompaniment by Frederic Persson; violin obligato by Frederic Fradkin; tenor with piano and violin; *Mario Chamlee.*

15081: Music Box (Op. 32), Liadou. *Playera* (Spanish Dance, Op. 5), Granados; pianoforte solo; *Leopold Godowsky.*

5199: *Break o' day*, O'Reilly-Sanderson. *Carmena Waltz*, Walton-Wilson; soprano with orchestra; *Virginia Rea.*

5200: *Day By Day The Manna Fell*, Conder-Gottschalk. *Eternal Mind The Potter Is.* Dayton-Spohr; baritone with orchestra; *Lloyd Simonson.*

25018: *An Irish Melody* (Londonderry Air), Bridge. *Molly on the Shore* (An Irish Reel), Grainger; string quartet; *New York String Quartet.*

2644: *American Republic March*, Thiele. *Gate City March*, Weldon; *Walter B. Rodgers and His Band.*

2645: *My Lord's Going To Move This Wicked Race* (Negro Spiritual). *Golden Slipper* (Negro Spiritual); mixed voices; *Dixie Jubilee Singers.*

2646: *Dog On The Piano* (fox trot), Shapiro. *Mahsi* (fox trot), Alford; for dancing; *Isham Jones Orchestra.*

2647: *Moonlight Memories* (fox trot), Rose-Terriss. *Chimes Blues* (fox trot), Rose-Johnson-Stafford; for dancing; *Herb Wiedoeft's Cinderella Roof Orchestra.*

2648: *Barb Wire Blues* (fox trot), Trumbauer. *You Ain't Got Nothin' I Want* (fox

trot), McKenzie-Slevin; for dancing; *Mound City Blue Blowers.*

2649: *Mexicali Rose* (waltz), Stone-Tenney; with vocal duet. *I Miss You Most At Gloaming* (waltz), Nobles-Harrison-Rose; for dancing; *Castlewood Marimba Band.*

2650: *Mandalay,* Lyman-Arnheim-Freed. *Who Wants A Bad Little Boy,* Fisher-Burke; comedian with orchestra; *Al Jolson with Abe Lyman's California Orchestra.*

2651: *I Can't Get The One I Want,* Handman-Rose-Ruby. *There'll Be Some Changes Made,* Higgins-Overstreet; comedienne with orchestra; *Marion Harris.*

2652: *Hard-Hearted Hannah,* Hellen-Bigelow-Bates. *The Grass Is Always Greener,* Egan-Whiting; comedienne with orchestra; *Margaret Young.*

2653: *Morning (Won't You Come 'Round),* Silver. *Where The Dreamy Wabash Flows,* Friend-Baer; vocal arrangement by Arthur Johnston; vocal trio with orchestra; *Keller Sisters and Lynch.*

2654: *Oh-My-Yes,* Austead. *The Big Butter And Egg Man,* Friend-Santley; tenor and baritone with orchestra; *Billy Jones and Ernest Hare.*

2655: *Elder Low-Down At A Camp Meeting,* Easton. *If I Can't Come In Please Don't Let Nobody Come Out,* Harrington; comedienne and comedian; *Cora Green and Ham Tree Harrington.*

2639: *Jealous* (fox trot), Malie-Finch-Little; vocal chorus by Charles Kaley. *If You Do What You Do* (fox trot), for dancing; *Abe Lyman's California Orchestra.*

2640: *I Want To Be Happy* (fox trot), from "No, No, Nanette," Caesar-Youmans. *No, No, Nanette Medley* (fox trot), introducing "You Can Dance With Any Girl At All," "Tea For Two," and "Where Has My Hubby Gone Blues"; Caesar-Youmans; piano passages by Phil Ohman; for dancing; *Carl Fenton's Orchestra.*

2641: *Ray And His Little Chevrolet* (fox trot), Stanley-Baskette; vocal chorus; *Bennie Krueger's Orchestra. Forsaken Blues* (fox trot), from "Topsy And Eva," Rose-Straight; for dancing; *Gene Rodemich's Orchestra.*

2642: *Maytime* (fox trot), De Sylva-Rose. *June Night* (fox trot), Friend-Baer; for dancing; *Bennie Krueger's Orchestra.*

2643: *Sally Lou* (fox trot), Frey-Field-Meskill. *I Can't Get The One I Want* (fox trot), Rose-Ruby-Handman; for dancing; *Ray Miller And His Orchestra.*

"Adoring You," "In a Big Glass Cage" and "All Pepped Up" are three of the "catchy" ones in the summer show of the Ziegfeld Follies, at the New Amsterdam Theatre in New York City, that Leo Feist, Inc., are publishing. Will Rogers, Tom Lewis, Lupino Lane, the Glorified Girls and the Tiller Girls are some of the headliners of the show who are putting over these and other numbers. The Feist firm also report that its famous "Doodle-Doo-Doo" song is still doodle-doing strong. Shifting from publishers to polities, as an opening gun at the recent D. C. in N. Y. C., it's a wonder that some facetious filibuster didn't spring some sort of a parody on the "Doodle-Doo" number as a singing slogan—say, What MeAdoo'll Do'll Do!

Rhythm

By William J. Morgan

THE first and most essential requirement of a good musician is a well developed and trained sense of rhythm. What Mozart said still holds good, that "without rhythm there is nothing."

Rhythm, that attribute which is so vital to music and musicians in general, is the regular recurring accents which stamps the individuality of a composition such as a waltz, mazurka, a pompous and dignified march, military patrol or any of the numberless varied forms of moods which are at the artist's command. All the characteristics of a composition are revealed in its rhythm and to a surprisingly large degree affects the interpretation.

For one to be possessed of a natural, inborn rhythmical instinct is fortunate indeed, but by conscientious study and practice it can be cultivated to a high degree even with meagre talent. In order to learn to play rhythmically the student must positively count time aloud, as merely guessing at the duration of the notes will surely lead to failure. A very good help for one who desires to improve his rhythmical qualities is to use the imagination towards accomplishing this purpose. Take some simple march melody. Recall to mind some scene in which soldiers played a prominent part, particularly if they were on the march. Picture their perfect alignment, the unity of motion, then strike the keys full, with sufficient force to bring out the resonant qualities of the instrument, and note the results. By this simple preparation you will have absorbed enough of the atmosphere of the tune to infuse into it new effects which will be immediately noted by yourself and your auditors. This same procedure can be followed no matter what you play. If dance music is your diversion, try to recall pleasant associations at the dance—the general feeling of happiness and the effect on your playing will at once manifest itself.

"Love Came Calling" (a love song) and "Moon Dream Shore" (Japanese melody) are two new Sam Fox ballads that Miss Marjorie Moody (well-known concert soprano) will include in her repertoire as soloist for the Sousa Band during its eleven weeks at Willow Grove.

WHY A MOVIE ORGANIST GETS NERVOUS

Usherette, leaning over rail: "Lady wantsa know wassa name that piece." Problem: To keep on playing, and inform her in a subdued whisper that it is the Procession of the Sirdar from Caucasian Sketches by M. Ippolitow-Iwanoff.—*F. P. A., in New York World.*

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Printed in U. S. A.