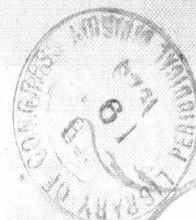


FEB -9 1925



MELODY

for the
Photoplay Musician and
the Musical Home



JANUARY, 1925

Volume IX, No. 1

IN THIS ISSUE

"Static and Code" --- The First Number of

"DEMENTIA AMERICANA"

A Super-Syncopated Suite by George L. Cobb, Composer of "Peter Gink"

"SENSATIONS AND COMMON SENSE"

An Article Every Musician and Music Lover Should Read

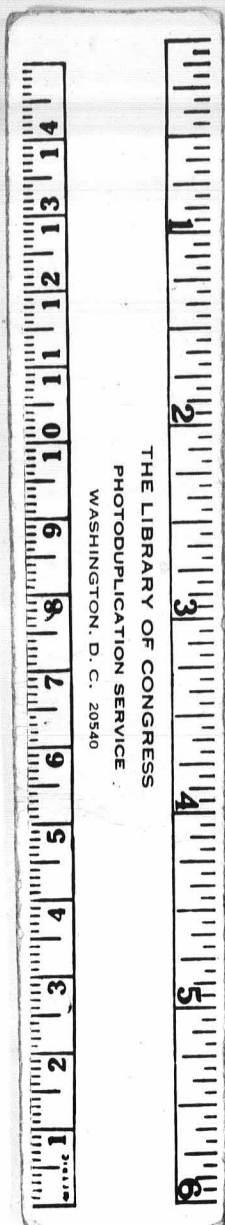
OTHER JANUARY FEATURES INCLUDE

Articles: "The Photoplay Organist and Pianist;" an Interview with Harry Norton; "The Elevator Shaft," etc.

Music: "Slumber Boat" (Barcarolle); "Flower Girl" (the first of "Three Sketches from Old Mexico"); "Vim and Vigor" (A snappy March with an unusual trio.)

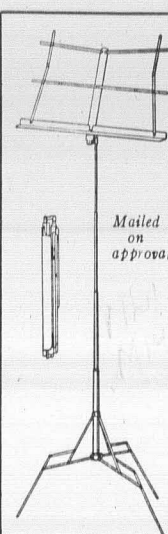
Published by
WALTER JACOBS, Inc.
BOSTON, MASS.

15 cents
\$1.50 per year
Canada \$1.75; Foreign \$2.00



The Oettinger Music Stand

The Ultimate Music Stand. Opens to 54 inches, closes to 10½ inches. All in one—nothing to take apart or knock down. Opens easily and quickly—no "puzzle" complications. Rigid, strong, light. No screws or catches. Seamless brass tubing. No rusting, heavily nickel plated. Packed in a heavy water-proof pocket case.



Opens and closes like an Umbrella

Price, \$3.50

APPROVAL COUPON

OETTINGER PRODUCTS

218 Tremont Street, Boston, Mass., U. S. A.

Please send me an Oettinger Music Stand on approval. J.O.M.

Name.....
Street.....
Town.....
State.....
My Dealer's Name.....

HOW TO "Fill In" Improvise Arrange Harmonize

Check Instrument YOU play and send for FREE Demonstration. TEACHERS send card for liberal Proposition to Teach the W. C. S. at your own Studio.

WEIDT'S CHORD SYSTEM

Dept. 350 87 Court St. Newark, N. J.

LEARN TO TUNE PIANOS

AT HOME DURING SPARE TIME

EXCEPTIONAL OPPORTUNITIES awaiting the trained Piano Technician. Short hours, pleasant surroundings. Unexcelled Field, makes this an ideal profession. With our TUNE-A-PHONE, Action Model, tools, charts, simplified lessons and analysis of Business Advertising you can learn quickly and easily and be prepared to make big money. Low tuition. Easy terms. Diploma granted. Established 1898. MONEY BACK GUARANTEE. Amazing surprise in our free book, "Winning Independence." Write for it today. NILES BRYANT SCHOOL OF PIANO TUNING 63 Bryant Building Augusta, Michigan

We feel that our Course of Sight Reading of Music

will help you. If you have a permanent address we will send it. TRY IT before you buy it. Write to MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC Box 134, Chillicothe, Ohio

REPRESENTATIVES WANTED

To represent the NEW MELODY and Jacobs' Band and Orchestra Magazines in your city. If you can, we've a proposition for you, provided no one has been appointed in your territory.

THE JACOBS MUSIC MAGAZINES, 8 Bosworth Street, Boston, Mass.

Melody for January

VOLUME IX Copyright 1925 by Walter Jacobs, Inc. NUMBER 1

A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by WALTER JACOBS, INC., BOSTON, MASS. Subscription Price, \$1.50 per year; Canada, \$1.75; Foreign, \$2.00. Single copy, 15 cents.

Entered as second class matter at the post office at Boston, Massachusetts, under the Act of March 3, 1879.

Articles in This Issue

[Page 3] SENSATIONS AND COMMON SENSE. Read this carefully. It is important to you and the things you care for. Then take advantage of the editorial invitation to say what you think about it.

[Page 4] IF YOU WERE EDITOR OF MELODY. Pay particular attention to this announcement; it will interest you and help both of us.

[Page 5] A CHAT WITH THE DEAN OF BOSTON ORGANISTS. Some things a member of our staff learned from and about the oldest (in point of service) of Boston theatre organists.

[Page 6] THE PHOTOPLAY ORGANIST AND PIANIST. Mr. L. G. del Castillo confides in us and tells us a few of the opinions some of you express to him. He also gives organ players some good points with which to start off 1925.

[Page 7] POPULAR MUSIC REFLECTS AMERICAN LIFE. Mr. Schonemann, our Chicago correspondent, tells us about Mr. Gauthier's ideas on modern dance music. (Gauthier is director of Whiteman's Collegians.)

[Page 8] ONCE OVERS. Interesting information and opinions from wherever we can get them. In terse paragraphs for your convenience.

[Page 21] GOSSIP OF THE GADDER. Interesting things gathered here and there by our official musical "gossip and gadder," Myron V. Freese.

[Page 22] THE ELEVATOR SHAFT. Dinny, the agreeably interesting conductor of the office elevator and the Elevator Shaft column, gives us some of his reactions to Don Marquis, the Boston Symphony Orchestra conductor, modern music, and other things.

[Page 24] BURY'S CORNER. Pertinent, eloquent thoughts about things musical, by Frederick W. Burry. Philosophy, theories, and comment.

[Page 26] INTRODUCING THE BRICKYARD. Warm up your roasting oven, and bake a brick or two for us. Let him who is not without aim heave the first brick.

[Page 26] RECORD REACTIONS by A. Loudspeaker. We haven't found out whether A stands for Anonymous or Automatic, but anyhow, Bro. Loudspeaker gives us his opinion of some of the new fox-trot and waltz records.

Music in This Issue

[Page 9] SLEEPER BOAT—L. G. del Castillo. A very effective barcarole. The melody has character and is well supported by a colorful accompaniment mostly in barcarole figure and supplying effective harmony changes and counter-melodies in the modern style. The second strain is in direct contrast to the first and last, and should be so emphasized in the playing. Mr. del Castillo, the composer, is the capable conductor of the theatre-organist department in MELODY. Sleeper Boat should be an effective organ number.

[Page 10] STATIC AND CODE—George L. Cobb. The first number in the new suite, *Dementia Americana*, by this well-known writer. The eccentric and pleasing melody, the restless harmony and the quickly moving staccato rhythm give this number pleasing originality and decided character. For all its brilliant effectiveness, it is not very difficult to play.

[Page 15] VIM AND VIGOR—Gerald F. Frazer. A striking march of welcome simplicity. The melody is tuneful and robust, and the rhythm contagious and interesting. The third strain in B flat major is very effective. Even the inexperienced player should have no trouble presenting this number satisfactorily.

[Page 18] FLOWER GIRL—Cady C. Kenney. The first of a group of "Three Scenes From Old Mexico" by a new writer of much promise. The rhythm figures in the accompaniment are characteristically Spanish, and with the typical beauty of the melody and composition, makes a characteristic and pleasing number. In playing this piece, mark the rhythm strongly; don't hurry too much, and emphasize the contrast between the second strain in A major and the first and third strains in A minor.

Question and Answer Dept.

WITH our next issue (February), we will start the Question and Answer Department. It will be made as helpful to our subscribers as possible. If there is anything you want to know, ask us. We leave it to your judgment not to expect us to answer questions that should properly go to Dorothy Dix, your family lawyer or the station information clerk. And please don't get this new department confused with The Brickyard.

WANTED MUSICIANS

A Leader who can Arrange and Compose

How often do you see such an advertisement and wish you could qualify for the position? We teach arranging, practically, rapidly and successfully. Three trial lessons free. To the earnest student of music this course will show how to rise rapidly in his profession and increase his income.

I am the Originator of the "Home Study Method of Practical Sight Writing, Harmony and Composition," and the only school or individual that has ever dared to offer and give three trial lessons free and convince the applicant that he can and will succeed before he is asked to pay deposit, or in any way bind himself by contract. My great success during the past 23 years has naturally attracted imitators (?) but none of them have ever dared to prove their claims by giving trial lessons free (as I do) before demanding pay, or binding the pupil in a contract.

"We Have No Failures"

Because our trial lessons enable us to pick our pupils. It is much fairer and better for both sides to have a genuine "test" before entering upon a work of such great importance.

We do not demand pay in advance because we don't want your enrollment until we know and you are convinced that you can succeed with our help. If you are actually convinced, you will lose no time in paying. Write today for the trial lessons and proof.

WILCOX SCHOOL OF COMPOSITION

Box B, 225 Fifth Ave., New York C. W. Wilcox, Director

JUST PUBLISHED

GORDON'S LOOSE LEAF MOTION PICTURE COLLECTION

Incidental Music by Walter C. Simon. Arranged for piano or organ with original organ marks adapted to the Wurlitzer and other Photo-Play organs.

In Two Volumes, Price 65 cents each, postpaid

VOLUME I VOLUME II
1. Apollo 2. Bury 11. Apollo 12. Bury
3. Bury 4. Bury 13. Apollo 14. Bury
5. Apollo 6. Bury 15. Apollo 16. Bury
7. Apollo 8. Bury 17. Apollo 18. Bury
9. Apollo 10. Bury 19. Apollo 20. Bury
21. Apollo 22. Bury 23. Apollo 24. Bury
25. Apollo 26. Bury 27. Apollo 28. Bury
29. Apollo 30. Bury 31. Apollo 32. Bury
33. Apollo 34. Bury 35. Apollo 36. Bury
37. Apollo 38. Bury 39. Apollo 40. Bury
41. Apollo 42. Bury 43. Apollo 44. Bury
45. Apollo 46. Bury 47. Apollo 48. Bury
49. Apollo 50. Bury 51. Apollo 52. Bury
53. Apollo 54. Bury 55. Apollo 56. Bury
57. Apollo 58. Bury 59. Apollo 60. Bury
61. Apollo 62. Bury 63. Apollo 64. Bury
65. Apollo 66. Bury 67. Apollo 68. Bury
69. Apollo 70. Bury 71. Apollo 72. Bury
73. Apollo 74. Bury 75. Apollo 76. Bury
77. Apollo 78. Bury 79. Apollo 80. Bury
81. Apollo 82. Bury 83. Apollo 84. Bury
85. Apollo 86. Bury 87. Apollo 88. Bury
89. Apollo 90. Bury 91. Apollo 92. Bury
93. Apollo 94. Bury 95. Apollo 96. Bury
97. Apollo 98. Bury 99. Apollo 100. Bury

Gordon's Motion Picture Collection

BY SOL F. LEVY

In Two Volumes, Price 50 cents each, postpaid

Volume I contains music for Nineteen Common Types of Pictures, consisting of from five to eight characteristic themes for each. Volume II contains music for Miscellaneous Scenes and Effects, also National Airs—13 selections.

HAMILTON S. GORDON 141 West 36th Street New York, N. Y.

LEARN PIANO TUNING

Musicians: Learn Piano Tuning, also Player and Electric-Player Repairing in seven weeks.

Double your income by tuning pianos in your spare time

Write for full particulars and special offer to musicians

Musical Education not Necessary

POLK SCHOOL OF PIANO TUNING

ESTABLISHED 1900

BOX 49, VALPARAISO, IND. MENTION J.O.M.

Let us do your MUSIC PRINTING AND ENGRAVING

We revise MSS. (when desired), engrave music plates, design titles, secure copyright and print any size edition of Music or Books (by any process). Get our prices first. Write today.

WHITE-SMITH MUSIC PUBLISHING CO.

40-44 Winchester St., Boston, Mass.

"SYNCOPE THE CHRISTENSEN WAY"

JAZZ Axel Christensen's Instruction Books for Piano. Book 1: How to "Jazz-up" any tune, chord work, etc. Book 2: Arranging for jazz with bass melody, new breaks, fills, etc. Either book sent for \$2, or both for \$3. Circular sent free. TEACHERS WANTED to open schools in cities where we are not already represented.

CHRISTENSEN SCHOOL OF POPULAR MUSIC. Suite 6, 20 E. Jackson Blvd. Chicago, Illinois

A New Ballad Sensation
By the Co-Writer of "The World Is Waiting For The Sunrise"

Moon Dream Shore

—Pronounced the Logical Successor—

All the world will soon be fox-trotting to this enchanting melody.

First introduced by Vincent Lopez and his Hotel Pennsylvania Orchestra with phenomenal success

Your New Dance Hits for the New Year
All Arrangements by Zamecnik

Indian Dawn

Fox Trot by J.S. Zamecnik
An Indian Melody Creation

Special Price Orchestrations 35¢ each
3 for \$1.00 Postpaid

Indian Dawn
Predicted to become the season's sensation.

BY THE MISSISSIPPI
The New Dreamy Moonlight Waltz Hit
by Tilden Davis

FREE
Send for Thematic Catalog of Popular Hits Just Issued

Sam Fox Pub. Co.
The Arcade Cleveland, O. 158-160 W. 45th St. New York, N.Y.



THE SUPREME MUSICAL INSTRUMENT

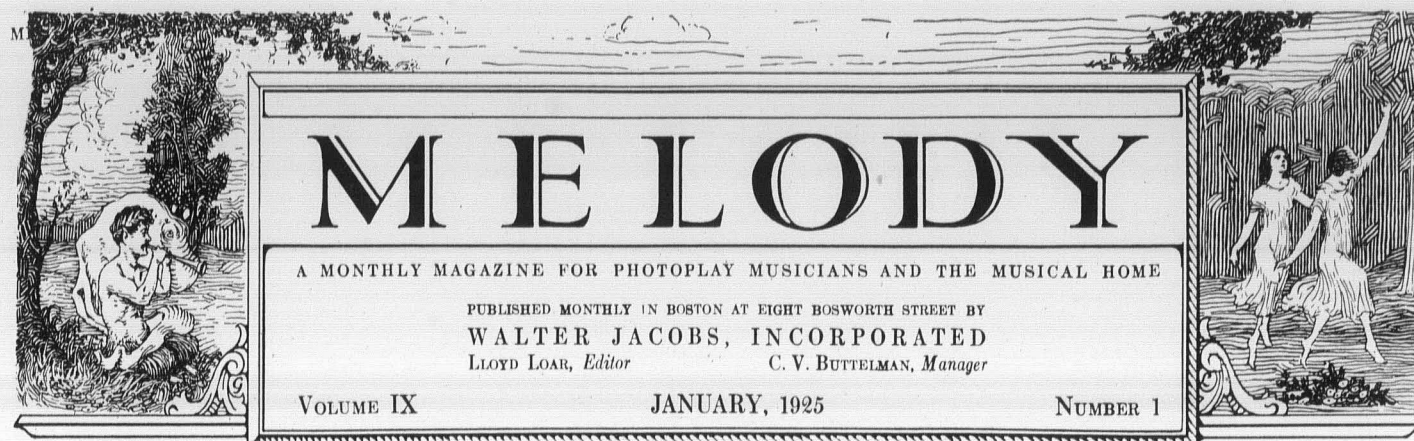
Inspiration was the earliest mission of the organ. Skillful builders gave it a sonorous majesty of tone befitting the dignity and reverence of great cathedrals. Others, following after, gave it a wider range. They added lighter and more delicate tones. They endowed it with the powers of great symphonic orchestras, made of it many instruments in one, able to render lilting melody or solemn recessional with equal grace and fluency. Because of these qualities the organ today is esteemed not only in the house of worship but wherever people gather for fellowship and the delights of music. In the home, the theatre, the concert hall, the club and the hotel, it holds a place unrivalled by any other instrument.

Confidence in the organ builder is the first step toward selecting a pipe organ for any purpose. Each Estey Pipe Organ is designed and built for its place and its use by a house which has been making organs for seventy-five years.

Estey Organ Company, Brattleboro, Vermont

© E. O. C. '24

© 18650595



Sensations and Common Sense

MUST Pay Millions for Music." "Copyright Statute Is Big Gold Mine For Composers." "No Way Yet Found To Stop Great Source of Revenue."

The above headlines in a recent issue of the *Boston Post* (December 16, 1924) surely sound as though something had been slipped over on an unsuspecting public. The ever Quick-To-The-Rescue *Post*, alert to the interests of that public, and with possibly a dearth of sensation-producing news for that edition, hops blithely into the breach and informs everybody, in several columns of rather unrestrained eloquence, just what they are up against.

No one can say that the public shouldn't be interested, nor that the news value of the article itself is in any way meagre, but we must insist that the emphasis is misplaced throughout the whole article and that the aspect of the situation which will ultimately be of most importance to the public is not even hinted at.

Briefly, the thing to which they allude is the fact that the Supreme Court has recently decided the Copyright law means what it says instead of something else; that when a writer, composer, or publisher produces and copyrights a musical composition of any sort, it is really his or their property as long as the copyright is in force — as was originally intended when the law was passed. If any other concern uses this copyrighted property to further its interests in any way, it must pay for such use.

If the law itself were unreasonable or the fees assessed excessive, there would be reason for all the excitement, but the law is not unreasonable; neither are the fees excessive. The excitement *should* have been caused by gratification over the fact that the American publisher may receive adequate enough protection so that he can afford to encourage the American composer to write worthily and voluminously.

No one will deny the importance of creative musical work in our social, economic and artistic life, nor its potency in helping to make a nation great and successful, and its people happy, tolerant, and wise — worthy citizens of such a nation.

It is true that when the present copyright law was passed, the numerous mechanical reproducing devices which are now a part of our every-day life were unthought of. It was then merely a question of engraving and printing the music, selling it and accepting the resulting profit or loss with equanimity. Even then music publishers and writers were not among the ranks of the so-called predatory rich. Those whose idea of success has for its kernel the accumulation of wealth or power are not attracted to the writing or publishing of music. The profits from such enterprises have never been more than would be expected from any other business of like volume; they have usually been less.

Big Figures Versus Hard Facts in the Copyright Discussion

Copyright owners formerly depended on the sale of sheet music for their income, but since the public has been so thoroughly saturated with various sorts of reproducing devices like talking machines, player-pianos, and especially the radio, sales of sheet music have declined enormously. To partially offset this, fees were asked from the reproducers for copyrighted numbers recorded or broadcast, and the Supreme Court has upheld this understanding of publishers' rights under the copyright law.

WHAT IT REALLY MEANS

But let us use the *Post's* own figures, and see how serious it is or is not. Theatres are assessed ten cents per seat *per year*; if you go to the theatre 120 times per year (more than you *can* go, probably) you'll be paying a trifle over three cents yearly to the publishers and writers of the music you hear, or about 3/100 of a cent for each performance. The individual contribution through radio, cafes, dance-halls, talking machines, etc., will be just about as huge. Actually the individual will probably pay nothing, as the corporations behind each of these devices can well afford to absorb this fee. Talking-machine records have for some time been paying a cent or two royalty on each copyrighted number, but numbers *not* copyrighted are *not* sold for that much less.

Now according to the *Post* article, in time this "enormous" melon will amount to about \$4,000,000.00 a year, which would be divided among 442 composers and 42 publishing houses. In another place in the article it is estimated

WHAT IS YOUR OPINION?

THE attitude toward musicians and composers, on the part of those who constitute the unformed public is much more important than most of us realize. Unless the question of musicians' and composers' rights is presented to the public in such a way as to bring about a well-balanced view of the whole question, the results, so far as American music generally may be affected, are apt to be regrettably destructive.

Whether you agree with the sense of this article or not, you are invited to write us; if you think our premise is untenable and our logic faulty, say so and say why; if you think that the facts and our deductions warrant our feeling in this matter, tell us and add any of your own opinions that occur to you as needing expression.

We want to do our part to stimulate active and thoughtful interest in this subject which is so vitally important to all musicians and laymen, and gladly open our columns for a general discussion.

that the probable sale of a successful song has shrunk from about 2,000,000 copies to 500,000 — a decline of 75%.

We are allowed to infer in this *Post* article that the copyright owners seek these newly assessed fees to replace the loss of income through shrinkage in sales of sheet music, and that they may have a partial claim to them for that reason.

Without assuming any responsibility for the accuracy of the *Post's* figures, let us carry them out to their logical conclusion and see what they tell us. \$4,000,000.00 seems like a lot of money, but if it is to replace 75% of the lost income from as large and important a national business as writing and publishing music, it is not very much, even though the *Post* is correct in its assumption that copyright owners may sometime get it. If \$4,000,000.00 represents 75%, then the total annual business in its prime was about \$5,333,333.33, surely not a very large volume for a business as extensive as this one is. If we allow for the fact that copyright owners may have other sources of income, and say that the \$4,000,000.00 melon replaces 50% of the vanished business instead of 75%, we still have only a total volume of \$8,000,000.00 annually.

Publishing music is almost as uncertain as gambling, and it is much more complicated. Music engraving and printing are costly; so is paper. Some publishers have 200 or more people on their payroll. Hundreds of thousands of dollars will be tied up in plates and editions that are worth little or nothing. Yet it is not the fault of the publisher. No one can predict whether a number is going to return a profit. But if the publisher is to continue in business, he must continue to publish and hope that the successful numbers will carry the burden of the unsuccessful ones, despite the fact that since that time mentioned by the *Post* when a successful number might have sold 2,000,000 copies, the cost of publishing music has increased in some cases as much as 300%.

Then it must be remembered that by the time this somewhat chimerical melon is divided among all the copyright owners who would participate, there wouldn't be much for any one of them.

Of course the above figures are not correct; the total volume of business from writing and publishing music has been much more than \$8,000,000.00 annually, or the business could not have even half way supported a part of those engaged in it.

One conclusion that is correct is that if this \$4,000,000.00 melon ever does materialize, it will fall a long ways short of replacing the income lost through the use of copyright owner's property by those against whom the fee is assessed.

Time has shown that the profits of the most

economically conducted publishing houses in their palmiest days were not excessive. So where is the excess in this added source of revenue when it falls so far short of the shrinkage caused by those from whom the fee is to be collected? It must be remembered that this fee is not assessed against the public; it is assessed against individuals or corporations who use the property of the composer or publisher in such a way as to add to their own revenue while decreasing the market value of the property so used. Nothing unfair about that, is there? The accusation of excess reminds us of the attitude of Mr. Henry Peck (Hen Peck for short), who, when asked by the doctor if he ever dissipated to excess, replied timidly that he "sometimes chewed a little gum."

As for the composer—only a few of them are financially successful and these find their term of financial success limited to a few short years. So much so, that most of them have to depend on some better paid activity to give them the means of livelihood. Instead of seeking to curtail what little income they do enjoy from copyright protection, it surely is wiser to at least keep that income where it has been, and increase it if possible so they'll have more leisure and independence to devote to more and better writing.

FINANCIAL GAIN LEAST IMPORTANT

Of course the most important thing is not that music publishers make a profit, however many of the vast army of American workers depend on them for a livelihood. The important thing is that American creative musical talent be encouraged all that is possible, but without adequate copyright protection giving the copyright owner some control over and income from his property for a term of years, the American composer will not be able to write extensively or worthily. And unless he or she can do this, the future of the worthwhile elements of American life are hardly bright.

Commercial success, physical comfort and individual achievement in the world of business are only important to the extent that they give opportunity for the development of finer things, and nurture and protect the arts that adorn them. The man who said, "If I can write the songs of a nation I care not who makes its laws" or words to that effect, wasn't talking wildly. He realized the importance of music in the developing of a great people.

A MISTAKE

We must correct a very inaccurate statement in the *Post* article. It is true that the *Post* waives responsibility for this statement, but only a total ignorance of the copyright law about which the article was written would have permitted such a statement to appear—even in the guise of a "so-and-so said it." We refer to the statement that old familiar songs are being re-copyrighted, and that even the patrons or patronesses of a subscription charity dance can be forced to buy a license before they can close their social hop with the ever-recurring "Home, Sweet Home," a la waltz.

"Home, Sweet Home," "Suwanee River," and any number on which the copyright has expired, is open to the whole world in the form in which it was originally published, and there's no way a fee could be levied for its use in that form. If some one rewrites it, makes a special arrangement of it, or does something else to it that has merit and originality, so that this new effect is eligible to copyright protection, the arrangement copyrighted is the property of the copyright owner, and he has a right to be paid for its use. And why not?

If anyone wishes to avoid this fee while using the number in question in a way that would be subject to fee, the original song is always available; but if the new arrangement

is more effective and desirable and if the public prefers to hear it or dance to it, why not pay the one who owns it for the privilege of using it? Especially when the payment is such a trifle.

AMERICA LAGS BEHIND OTHER COUNTRIES

Even with the added protection given copyright owners under this Supreme Court decision, we in this country are far behind other civilized countries in the support and encouragement given our native creative talent. These other countries know that it pays, that it is an investment in national prestige and advancement which returns enormously on the initial investment. Some of us in these United States can't see as plainly nor as far as they can; that's all there is to it.

Radio manufacturers and broadcasters, talking-machine companies, piano-player recording companies, all depend for their very existence on music that is published. It pays good dividends to theatre and cafe owners also. Your favorite movie house isn't necessarily the one that screens the highest priced pictures alone; it's apt to be the one where the pictures are reasonably good, and where you hear the best music. If copyright owners are not to be given a reasonable return for the merchandising of their property, *what* or *who* is to supply the music of the future for the broadcasters, recording companies and theatre and cafe owners, with which to regale their patrons?

Radio in particular has developed into an enormous business, fourth or fifth in volume when compared with all other industries, and it's a highly prosperous business. The amount of radio advertising is second only to automobile advertising; the radio companies make money, or they wouldn't have it to spend in such large chunks, for national advertising of the first class costs a lot. Neither would they continue

to spend it in this way unless the returns were proportionate. Understand we're glad this so; when they give good value and reasonable service for the money received, they're entitled to make money, and lots of it. They'll continue to make just as much money as their business methods entitle them to, and they'll be able to keep it just as long as they live up to the best ideals of modern American business.

But they can afford to pay for the property they use, and without crippling their growth at any point. Actually it encourages this growth. The radio business has reached its present mammoth dimensions in a few short years, partly because musicians contributed their services, and the music used was used without the payment of a fee. But no one could expect this situation to continue indefinitely. Performers are demanding and receiving adequate fees for their work, and music copyright owners have taken steps to solve their angle of the problem. The short-sightedness that would insist that these performers and copyright owners were not entitled to pay for their services or the use of their property is so nearly absolute, that by comparison, the man who killed the well-known goose that laid the more-or-less golden eggs could have foretold President Coolidge's election during Noah's house-boat party on the Ark.

We refuse to be convinced that there are not enough fair-minded, far-seeing, thoroughly able men in the radio business to ultimately handle the matter in a clear and constructive way.

In the meantime our editorial pen will have less of the urge given by impatience and more of the surge given by the admiration constructive activity calls forth, if future seekers for sensation will place the emphasis in their news where it belongs; and depend for the necessary (?) sensationalism on the revealing of a constructive movement, rather than the imagining of a destructive one.

If you were the Editor—

MANY TIMES I catch myself saying, "If I were in So-and-so's shoes, there are some things that would be different!" Maybe "things would be different." On the other hand, maybe So-and-so's shoes would stand me where my viewpoint would be so different, I'd find I wouldn't want to do what I thought I would, after all. As it is, "So-and-so" seldom, if ever, has a chance to decide whether what I would do is worth doing or not because it isn't my common habit to tell the other fellow what "I would do if I were you."

* * * *

Some of my "I would do's" were rather trivial. When I was nine years old, I thought that when I grew up, my children should never be spanked. When I was nineteen, I thought if I were ever afflicted with any offspring, they'd just naturally get the everlasting daylight walloped out of them, if they didn't behave better than some I knew.

So you see a few years and a changed viewpoint do make a difference. But not all the "if I were you" ideas are worthless or even trivial. The trouble is if we do speak about 'em, it's usually to almost anybody except "So-and-so"—the party most interested—and the good and bad ideas alike die a-borning.

* * * *

It is really our wish and intention to plan and conduct MELODY for the benefit of its readers. We know if we can do this, the benefit to us will be all we're right to expect. In other words, the editor's conception of his job is to make MELODY just what the majority of his readers want it to be. So as you read this new magazine, with all its opportunities for growth and constructive influence, consider which of your pet theories or cherished ideas you would use to mould MELODY—if you were its editor. Then write me a letter telling me about it. I may not agree with you, but I'll promise you an open mind, and endeavor to get your viewpoint.

* * * *

I'm so much in earnest about this, and it seems so important to me, that for the best letter telling me *what the writer would do if he were the editor of MELODY*, I'll give the ten best dollars I have. Give your reasons; write as convincingly, plainly, eloquently, humorously or bluntly, as you wish. But be serious about it, and whether I agree with you or not, the letter received before March 1, 1925, that contains the best constructive suggestions and reasons for same, makes me poorer in cash ten dollars, and richer enough in thought and ideas to be worth many times ten dollars in point of service to you.

LOYD LOAR, Editor.

The Dean of Boston Organists

AN INTERVIEW WITH
HARRY NORTON

In Which Are Divulged Some
Interesting Facts and
Opinions

By GEORGE ALLAIRE FISHER

SOME way or other you expect a Dean to be a dignified old gentleman with white whiskers, but we make our readers acquainted with one in this issue who seems entirely lacking in the matter of age, and who will probably never accumulate enough white whiskers to interest the most enthusiastic "beaver" hunter that ever dropped an H. He has some dignity, however, but not too much.

This youthful Dean is Harry Norton, the able organist at the Washington Theatre, Boston, and known to many MELODY readers through his capable contributions to our columns in the past. His more than twenty years of service (he started when quite young) exceeds noticeably that of any other Boston theatre organist, and gives him undisputed possession of the title, Dean of Boston Theatre Organists.

Norton is a mighty likeable and interesting fellow. His long term of service gives him a wealth of experiences to look back upon, as well as a host of constructive ideas to use in the present and future. Moreover, he can tell about them in an exceedingly interesting way. A most pleasant little visit I recently had with Norton was made particularly entertaining because of this, and consequently furnishes the material for this article.

"When I started my motion picture work," he says, "pianist and drummer were depended upon to furnish all the incidental music for the whole show. The drummer didn't drum much, but he had to be pretty clever with coconut shells, blank cartridges and all the rest of such accessories so that he could have the horses noisily gallop up at the right time to save the heroine, make the villain's 'shooting iron' sound more dangerous than it looked, give a lonesome sound to the wind that blew around the old home when the hard-hearted landlord turned the old folks out, and all the rest at that time considered necessary in a properly conducted movie house.

"I think organs began to come into Boston theatres about twelve years ago, and I believe the first theatre organ was installed by a suburban theatre owner who secured it second-hand from some church. Of course it wasn't long after that until they became the accepted and expected thing, and now all the best theatres have them, and very good ones at that. A first-class modern theatre organ is a pretty fine instrument, more quickly responsive and light of touch than even a good piano."

I asked Norton if he could tell why the theatre organ doesn't always blend well with the orchestra when they're being used together.

"I think it's partly because the modern theatre organ is so highly individualized in tone color, and partly because the organist may be too fond of using 'mixture and mutation stops' when playing with the orchestra. The tone produced by these stops is so different in character from orchestra tone that it often actually sounds out of tune with some instrument or instruments in the orchestra. Then the tone from the bass pipes answers very slowly, and often the organist doesn't allow for this and play them enough ahead of time so that his bass is on the beat with the orchestra bass. It's bad enough to neglect this when playing alone, but it's particularly bad when playing with orchestra."

"A theatre organist has much more to look out for in this respect and many others than a church organist. He has to play all kinds of music; he has to emphasize the rhythm in his numbers; he should be able to follow smoothly his cue-sheet and improvise appropriately whenever necessary."



This picture, says the MELODY artist, is not supposed to flatter Harry Norton, by the way, is composer of the series of 24 dramatic numbers known as "Jaquo's Incidental Music," and widely used by motion picture organists, pianists and orchestras.

A CLIPPING from a recent paper informs us that women organists who have been playing for services in some of the neighboring state institutions have been awarded by the Supreme Court the usual retirement pension given state employees.

We showed the clipping to Harry Norton, and he immediately agreed that the idea should be extended to theatre organists.

Harry suggests that after a certain number of years service—say twenty to fifty—the theatre management could retire the organist on half pay, with a permanent lease on a seat in the theatre as far away as possible from the organ. There would be justice in basing pension eligibility on the number and kind of pictures viewed and played. The following is Harry's suggestion for a scale of points, with possibly 2500 points necessary to secure a pension:

100 news reels.....	10 points
5 "meller-drammers".....	10 points
10 animated cartoons.....	10 points
100 good comedies.....	10 points
10 poor comedies.....	10 points
1 average comedy.....	10 points
150 travel pictures.....	10 points
6 sex six-reelers.....	10 points
3 fillums about the west where "men is men" with "strong empty faces in the great open places".....	10 points
150 assorted sea, desert, snow, and smoky-city surrounded romances.....	10 points

"Then every time the organist sees a Charley Chaplin picture he loses ten points. Anyhow, you get the idea, I'm sure," said Harry.

The theatre organist is a fairly hard-working fellow; he adds a lot to the *joie de vivre*, so we ought to show our appreciation in some way, we agree emphatically.

"I've noticed, too, that theatre organ playing has had a marked influence on church organ playing. Church organists hear some attractive number played on a theatre organ; they like and secure it and it appears as a voluntary or postlude in their church service. Consequently church organ music has much more of an appeal than it used to have." (Norton began as a church organist when he was just a fair-sized boy, so he knows something about it.)

He also incidentally mentioned that he used to make his own cue-sheets eighteen years ago, because he found how necessary something of the sort was. The carefully prepared cue-sheet he maintains to be a necessity if the theatre organist is to help put a picture over right from its first screening in his theatre.

"To establish himself as a successful theatre organist," said Norton, "a man must do many things. He must first of all take his work seriously. He must remember that he has under his control more distinct varieties of musical effects than are possible to any other musician. He must have a good library of organ numbers, being alert enough to pounce on them wherever he can find them, and be able, in addition, to adapt them to his needs. He must be conscientious enough to make sure he has selected the most suitable number for every bit of action he's to intensify—not using the first one that occurs to him but searching until he finds one that is satisfactory. He should be able to improvise, using many styles of improvisation and selecting the one each time that fits. A bit of experience will give him a picture sense that enables him to anticipate a change before it comes, smoothly fit his music to the picture, and if he's a reasonably good organist to start with, there's no reason why he won't be successful in theatre work."

Norton has some interesting ideas about the future of movie music. He thinks that before long, through radio experimenting, a satisfactory synchronization of speech and music with picture will be worked out with a sort of key or record along the edge of the film. A selenium cell will be used, the feeble initial vibrations amplified by tubes, and finally given to the audience through a loud speaker, both dialogue and incidental music being supplied in this way.

Nothing is impossible, and this is even probable, but by that time Norton may be tired of being just a Dean and prefer to stay home and experiment (yes, he's a radio fan) with his 36-tube, super-extra-neutro-hetro-dyne receiving set. (By then there'll likely be something of the sort on the market.) Our private opinion is that it will be a long, long time before mechanical reproduction of incidental music will displace theatre organists of Norton's calibre.

Oh yes, I learned what his pet peeve is. It's the gum-chewing individual who apparently in a moment of awe at the picture or music drops the lower jaw on the upper chest and allows the well-worn Spearmint to amble out into the aisle where the organist's feet can pick it up and so become entirely too adhesive to secure the best results in organ pedaling.

Perhaps it will be news to you that chewing-gum finds its way occasionally into theatre aisles and makes trouble for the organist. Certainly it will surprise you as much as it did us to learn that *Bostonians* would disregard "established custom" and throw gum on the theatre floor instead of carefully sticking it in the recognized and proper place on the under side of the seat.

Anyway, Norton's peeve is well-founded, and just to be on the safe side, in the future when attending an organ-equipped movie, we'll park our gum out on the curbstone.

SANTA CLAUS has been good to me through the agency of the U. S. mails. I have several little Christmas presents of various flavors knocking about the desk. The first exhibit is from Mr. Fred J. Stearns of Roxbury, Mass., with whom I am obliged to submerge my modesty in quoting:

"I am a humble semi-organist, at present playing a wheezy little flivver in the suburbs, but I find the work interests me considerably, and I hope in time to work into the Big League. By chance I came upon the October issue of MELODY the other day, and I want to say that I think your column is a positive inspiration. . . . If I had known of the existence of such a column before, which could give me so many new ideas in my work to think out for myself and experiment with, I would have been a subscriber long ago. The arrangement and treatment of the subject matter makes me wish I could have followed your writings from the start, and I wonder if it would be an imposition to ask you how long your column has been running, and give in a general way the subjects you have taken up."

THE COLUMN PASSES IN REVIEW

It would take a hard-shelled cynic to refuse a request like that; being a soft-hearted sentimentalist myself, I jump to reply. This column first saw the light of day ten months ago, in the March issue, and I can most easily review the subject matter by simply quoting the subheads, as they appear in each issue.

March: The Cue Sheet Argument, Pro and Con.

April: Organ Music for the Theatre. Buying Music in Small Towns. Spanish and other Racial Music. Playing the News Reels. The Daily Change Houses.

May: Left-Hand Counterpoint. Organ Novelties. Classifying Your Music.

June: Original Scores for the Films. Converse and Wilson as Movie Composers. The Dramatic Pause.

July: More Remarks on Classifying Music. The Technique of Cueing Pictures. The Use of Themes. "Breaking" the Music.

August: Organ Novelties with Slides. Effects and Imitations. An Association of Theatre Organists. Identification of Musical Idioms. The Perfect Cue Sheet. Using Effects in the Picture.

September: The Eastman Theatre, Rochester. The Estey Luminous Console. For the Exclusive Benefit of Puffed Up Theatre Organists.

October-November: Matching Titles. Cueing Comedies. The Psychology of the Audience. Subjective and Objective Films.

December: An A-B-C of Organ Construction. Tone Classification. Unit vs. Straight Organs.

EVERY KNOCK IS A BOOST

There are two sides to every picture. Looking at it from a prejudiced point of view I might define them as the right side and the wrong side, now being exhibited in the order named. At any rate I believe that every man should have his day in court, and that living would be a dull affair if it were all sunshine. However, although I print the following, I do not wish to be understood as being in unqualified agreement with it. I withhold the name, because publishing it with the letter might be construed as a cheap revenge, but if the author wishes the identification, I shall be glad to give it at his request in the next issue. Read and weep:

"Where do you get your stuff, anyway? I have been using your column to wrap up packages, because I thought it might protect them to have a lining of hot air, but I find they get so inflated, they won't hold together any more. If the editor is willing to publish your stuff, why it's his own business, but I get good and sick of seeing the same great I AM stuff month

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

after-month. Anybody would think you were the only organist who ever had any ideas. I can show you plenty of organists who have been using the same ideas that you make such a holler about being the original Edison of, and don't think they've got to ballyhoo it all over the country.

"I have been playing organs in theatres as long as you have and maybe longer, and I never had any trouble in getting jobs either, but I never had to go around plugging my name in print everywhere I could get it in to do it. If an organist can deliver the goods he doesn't have to go round talking about it all the time."

There is more of the same, but I believe that I have presented the gentleman's point of view fairly and impartially. It may be said on his behalf that he no doubt has a personal grievance. Any other hypothesis not involving confinement in an institution is incredible, although I may be slightly biased on this point. Seriously, however, I make no pretense of conducting any sort of Universal Panacea for organists, but simply of furnishing a medium for interchange of ideas in the profession. If most of the ideas appear to be my own, it is simply because I neglect to mention that they are mostly ideas in use by many of the metropolitan organists but not necessarily known to everyone, and because the lack of verbosity in correspondents prevents a freer diffusion of authorship in this open forum.

MORE ON MATCHING TITLES

I am in receipt of the following letter from Mr. H. St. John Naftel of the Capitol Theatre, Winnipeg, Canada, in amplification of the remarks in the October issue of MELODY on matching titles:

"I have followed your articles in MELODY with interest, as I think one cannot get too much information as to what our brother organists are doing and how they do it.

"My object in writing you at this time is in connection with your last article on 'Matching Titles' in which your correspondent asks if it is general. I of course can only give you my own ideas on this subject, which of course may not be worth much anyhow, but here goes!

"I consider that this method is only really excusable when it has absolute bearing on the scene in question, both as regards title and also as regards the significance of the music. For instance, take Bradford's cue for Harold Lloyd's 'Hot Water' where he uses 'Stumbling' for the scene where Lloyd is struggling with parcels; this of course is not actually 'matching' titles, but the title of the number matches the action, and this is where I think the use of the method is legitimate. Also the number is well known. If the number is not well known, it is useless to do this, as you truly remark, the results being only a lot of 'vapid nothings.' Now, for the last cue of the same comedy, Bradford uses 'Home Sweet Home,' because the girl happens to show the motto on the screen, but I did not use this, as I did not think it made a 'good ending.' I used instead the chorus of 'Mama Loves Papa,' which seemed to me better. After all it is a matter of taste, I suppose.

"Well, I think you will say this is enough egotism on my part, so will close by saying that I do not think that titles should be matched for the sake of the title alone, only when the title and music both apply, and then practically only in comedy pictures."

WHEN TO MATCH

Mr. Naftel's letter is, to my mind, particularly to the point because he gives concrete examples. It is always easier to apply generalities in order to criticize the other fellow's playing rather than your own, but specific instances like this give point to the matter, if only to the extent of feeding one's self esteem with the modest thought: "Well, he must have been a cab driver to use that number. Now I used such-and-such a number, and I'll tell the world that was a real fit." Well, of course it all depends on what kind of a fit you refer to.

The use of "Stumbling" in Lloyd's "Hot Water," referred to by Mr. Naftel, suggests a similar expedient in Lloyd's older picture "Girl Shy," in which "You Tell Her, I Stutter," then at the height of its popularity, provided an ideal example of this sort of synchronizing. Numerous instances come to mind and are constantly suggesting themselves in farce and slapstick comedy, but I believe that when Mr. Naftel limits this process to comedy pictures he has in mind only popular music as his medium. Even then I think there are exceptions, as such tunes as "Spain," "Memory Lane," "In Maytime," "Once in a Blue Moon," and "A Kiss in the Dark" often provide excellent material in serious drama, musical comedy music furnishing the most prolific source for such use.

But there is, I think, a broader legitimate use to which the process of matching titles may be applied. It is only necessary to name a few pieces which are applicable in this sense, for the point to become obvious. Mendelssohn's "Spring Song," Grieg's "Morning Mood," Liszt's "Dream of Love" and Nevin's "Gondoliers" are all purely instrumental numbers well enough known by their titles to be effectively matched with analogous film. And it is even more to the point when we select well-known songs and arias, such as the "Toreador Song," "My Heart at Thy Sweet Voice," "At Dawning" or "I Love You Truly," and submit them to the same treatment. Of course this is the sort of thing we do all the time, but there is no harm in analyzing it to see just where and why we do it, and what is more important, where it would be better to avoid it.

RECOGNITION OF RACIAL IDIOMS

In this case, as pointed out in the original correspondent's letter in October, its significance lies in its abuse rather than its use. The absurdity of trying to wheedle any subtlety of synchronization from the myriads of "Nodding Flowerets," "Gentle Zephyrs," "Golden Sunshines" and "Sweet-sounding Tutti-Frutts," which are simply neutral intermezzi whose titles might as well be "Series X-202A," except for facility of identification, should be obvious. And there is a worse danger in the case of misleading titles — exotic Oriental names whose music opens with a minor strain only to turn into a commonplace jingle, or grotesque and barbaric names which keep faith only to the extent of an introduction with altered chords in the lower register. And twice recently I have known "Indian Summer," one of Herbert's and the other of Lake's, to be used as characteristic music for the American Indian! Get out your encyclopedias, oh ye innocents! and find out what Indian summer means.

An encyclopedia, however, is of little use in determining whether in many cases the Indian referred to is American or Asiatic. Here a divining rod or magic crystal would be more to the point, although sufficient study of musical idioms will generally enable one to identify the

je. Thus in the case of these two varieties Indian music, the American species is built gely on empty fifths and sevenths, with a lattering of grace notes in the melody, whereas the Oriental type is founded on altered and augmented chords, with a considerable proportion of chromatic and augmented second intervals in the melody.

Less important, but nearly as definable, is the distinction between what I could most easily term "Yellow" and "Brown" idioms — Chinese-Japanese on the one hand, and Indian-Arabian-Egyptian on the other. The former type is quite easily separated from the others by the persistent intrusion of rhythmic reiterations of sixteenth or eighth notes in chords built on the melodic form of the minor scale, with an harmonic pattern of consecutive fifths and fourths. I regret that time and space conspire to prevent my furnishing thematic illustrations of these points, as they would be so much clearer in that form, and descriptive analysis of this sort necessitates some knowledge of theory. But I think a perusal of a few of the hackneyed Chinese light intermezzi will illustrate my point.

Superficially all these forms seem confusingly similar, but really their only invariable similarity consists in their devotion to the minor scale. Even contiguous forms like the Indian and Javanese, or the Egyptian and African, show up marked dissimilarities on investigation. I would not say that they are sufficiently marked to necessitate a strict observance of the distinctions in the interests of accuracy, particularly as there is a wide gulf between the authentic music of these different races and the conception of them as established by the composer's ideas. Nevertheless it is profitable to study their peculiarities, if only for the facility it creates for improvising in their various idioms. But if you would study them, by all means do so from the cream of musical literature, and not from the dregs. Just as a man is known by the company he keeps, so is your degree of musical culture discernable through the class of music you play.

A PLEA FOR GOOD MUSIC

I am of course familiar with the old theory that you are not in a concert hall but in a theatre, and you must play to your audience. And I readily admit that that audience is one which *per se* prefers low-brow music on the whole. But the fallacy of the argument lies in the fact that your audience did not come to hear you give a concert but to look at a picture, and your job is first, last and always to fit the picture, and then again fit the picture. And there are mighty few pictures in which the higher grade of music will not provide a more adequate musical setting than the cheaper stuff.

As you value your reputation and your own professional growth, utilize every opportunity to use good music and weed out the musical dime novel as much as is possible. You will not only thereby raise your audience's taste, but will find that you are unconsciously doing the same thing for yourself. And here is a confession in support of the idea: I got into this picture business rather fortuitously, with no particular organ preparation. I was a typical "left-footed organist." But as I swung more and more into the work, I began to find year by year a constantly greater attraction for the legitimate side of organ playing, and to find the approximate ideal of concert organ recitalist's standards my greatest stimulus both as regards technique and repertoire.

Please do not understand me to advocate a program of standard organ composers as a fit setting for the photoplay theatre. But I have no hesitation in claiming that a gradual infusion of standard organ literature in your repertoire will do much to legitimize and acculturate (see any dictionary of 1950) your style, and elevate your standards. There are plenty of easier

organ numbers by men like Kinder, Gordon, Balch, Nevin, Faulkes and Stoughton that will serve to introduce you to three staves without inflicting too much hardship on either organist or audience, and then it is just a matter of gradual progression. On the other hand it is necessary to admit that the treatment of the organ as an orchestral instrument full of warm, sympathetic colors is a conception repugnant to the older school of organ formalism, and that consequently the bulk of organ music is still too didactic and objective for effective use in the theatre.

The stock in trade of the picture musician is music largely of a dramatic or emotional nature — music which is absorbed by the senses rather than listened to with the intellect. Now the sale of organ music is primarily to church organists, and it requires no thought to see that the musical requirements of the church are almost the direct antithesis of those of the theatre. Apparently, I am revolving on my axis and now arguing against organ music; actually, I am trying to impress on you the

necessity for being on your guard in choosing your organ music. There is plenty of good, meaty stuff in organ literature, and if you have to dig to get it, rest assured that you are acquiring knowledge and broadening your scope in the process.

However, in making a plea for good music, I am not referring solely to organ literature by a long shot. If my opinion in this respect has any value, it is of even more pertinence as regards the utilization of the masterpieces of Liszt, Brahms, Grieg, Tchaikowski, Debussy, Wagner, Chaminade, Elgar, Cyril Scott and the many other great composers in whose scores can be found every sort of emotional and dramatic music, to shoulder aside much of the worthless moving picture collections for "ten and piano." The generalization is perhaps too sweeping, as there is considerable good music in some of these collections, but in general no one will question the superiority of Tchaikowski over Lake, and in so concluding, I mean no disrespect to the latter gentleman and his associates.

Popular Music Reflects American Life

AN INTERVIEW WITH A. VINCENT GAUTHIER, BY A. C. E. SCHONEMANN

THE American people demand melody above all things when they dance, and if to that is added rhythm you have a combination which satisfies their musical desires, as well as the craving of their physical natures for expression through music."

Thus did A. Vincent Gauthier, director of Paul Whiteman's Collegians, epitomize in discussing the factors which enter into the playing of dance music for the dancers of

clean-cut melody and rigid adherence to harmony and rhythm. "The suggestive music, the noisy drummer, the trombonist sawing the air and the blatant saxophone are taboo," he said, "and with them has passed the musician who faked his part. In his place is the highly specialized and finished artist who is capable of playing from manuscript, who understands time, and who possesses enough creative ability to fathom public taste and endeavor to satisfy it.

"Strange as it may seem," he continued, "the best orchestras now playing popular music in this country are made up of former symphony men. These hands must play for a generation of dancers who insist upon music with pep and swing; the young people demand it, and the old, after catching the spirit of it, become converts. "Syncopation has made more dancers in the last ten years than any other form of music ever did in this country. One reason is that the dance orchestra leaders of this day and age have created a desire to dance among our people because of the use of unique ideas in the presentation of popular music. Another reason is that, following the great war, when men and women were tired and weary and eager to cast aside the restraints imposed by the conflict among nations, dancing came as a priceless boon; all mankind seemed to cry for mental and physical relaxation, and the fox-trot, one-step and other dances satisfied the need of the hour. When analyzed, the dances that are so popular today are not very much different from the old-fashioned two-step and waltz. The change has come in the speeding up of the time and the using of greater variety in musical presentation. The dancers of yesterday do not experience any difficulty in adjusting themselves to the demands of the steps that are popular today."

Simplicity in dancing and the use of Oriental music are both destined to play a part in the future of dancing in America, according to Mr. Gauthier. He stated that grace and agility, with mind and body in tune with the music, are certain to play a part in the dances of tomorrow. Music of a mysterious character (with soft, plaintive melodies for waltzing, and others carrying rhythm with a liberal amount of fire and dash for fox-trots and one-steps) will grow in popularity, and the tendency will be to eliminate the exaggerated and eccentric features that are evident from time to time in the ballrooms of today.

"The young people of today have the power to dignify dancing or carry it back to the position it occupied several years ago when rhythmic motion was grotesque and at times barbaric," said Mr. Gauthier. "Another force that can either elevate or lower the standards of dancing is the orchestra. The leaders of the orchestras have a responsibility, and to fulfill this they must play clean music; they can work in original ideas and novel effects, but paramount to all else the dance orchestra should be an influence for good in the dance hall, and supply only music that is inspiring, and calculated to make men and women love and enjoy dancing."

Mr. Gauthier has derived his knowledge from playing synopated music through many years of experience, having taken up the study of music in Italy where he was born. For several years he has been identified with Paul Whiteman, serving for a time as an organizer of orchestras for the Whiteman forces. He was a member of the Cafe de Paris Orchestra, a feature of George White's "Scandals" in 1922-1923; assumed charge of the "Collegians" in 1923, playing engagements in St. Louis, and later in the Pompeian Room at the Congress Hotel in Chicago in 1923-1924. During his musical career he has been a member of orchestras at the Ritz Carlton, New York City; the Pavilion Royal, Long Island, N. Y.; also at the Imperial Theatre in Montreal where he served for five years. He was active in organizing the Montreal Symphony, and took up his work with Paul Whiteman in 1921.



A. VINCENT GAUTHIER

America. He pointed out that the modern dances — the fox-trot, one-step and waltz — are representative of the force and energy that are characteristics of American life, and further contended that these dances enable all people to express themselves in a musical way by utilizing their understanding of rhythm.

"The fox-trot and the one-step are popular because they bring into play the mind and body. These dances demand action, and therein lies their appeal to the average dancer," said Mr. Gauthier. "If the proper musical background is supplied, you have an answer to the question — 'What is there in the modern dances that appeals to the American people?'"

Mr. Gauthier stated that the trick features of jazz, with the attendant acrobatic by-play, have given way to a demand on the part of the American dancing public for

WHY are we such a nation to pass the buck—always blaming something or some one for the mistakes we make?

This poor child out in San Francisco, who was so unfortunate in her selection of a method by which to increase her freedom of action, is excused by the press as being "jazz-crazy"—a "jazz-maniac" whose crime should be laid at the door of jazz.

We can imagine the anathemas that will thunder from many a pulpit for many a sleepy Sunday; the editorials of "bathos" unrestrained that will hash and rehash the whole affair; the eloquent pleas of the attorney for defence—all condemning and blaming jazz as the real cause of this matricide.

Why blame jazz, or why not be logical enough at least to call a craving for sensation and excitement, short-sighted impulse, unbridled and beyond control, immature cravings untempered by adult judgment, and ignorance of the way to happiness, by some other name that that given to the colorful variety of our modern popular music?

If fondness for jazz is to blame, why aren't there such crimes by the tens of thousands? If jazz is to blame, why have there been crimes of this sort since mankind began its long climb upwards, thousands of years ago? Jazz is a product of the last few years!

Sermons and interpretation by the press of current happenings should be constructive and remedial; and smoke-screens, emphasis of morbidity, misplaced diagnoses, are never constructive and remedial. They never will be. Our actions spring from within; not from without. A well-balanced individual, with a reasonable amount of patience, tolerance, wisdom, humor and self-control may be ever so fond of jazz, and find in it nothing but the characteristics which answer his. While another who is selfish, untrained, intolerant, and unwise in the true business of living, will exercise these sordid qualities fully through religion—wrecking nations and murdering millions if he has power enough.

So why blame jazz, prohibition, politics, or the weather for our mistakes? Place the blame where it belongs—right back in the very core of our being, whence comes all that experience teaches us is wrong and unlovely, as well as all that we know to be right and beautiful.

I TALKED once to one of our greatest living musicians—a man who had apparently accomplished all there was to be accomplished in the acquisition of fame, in the creation and recreation of beauty, and in the successful completion of everything that human mentality can aspire to. I had enjoyed his recital hugely; his playing had seemed to me the ultimate of artistic perfection, and I told him so. "Ah! yes," he replied, "you are kind to say so, but it's so far short of what I know it should be, that I am never content."

Once after a concert in a small western city a youthful musician came up to inquire about getting into concert work. I asked him if he'd studied much. "Oh, yes," he said complacently, "I've been clear through music twice!" Some difference? I should reiterate!—L. A. L.

THE editor of a large New York daily recently expressed a vast amount of pessimistic chagrin because the Harvard Glee and Banjo Clubs didn't give a more highbrow program for this season's New York concert. He seemed almost insulted that a musical organization from one of our higher educational institutions should feature so jazz an instrument as the banjo. Of course we don't know just what the editorial gentleman expected, but it surely couldn't have been a symphony concert. Many universities do have creditable symphony orchestras, but university life is a many-sided affair nowadays.

If music is an expression of life, we don't know of anything that's better able to express the youthful exuberance, impatient vigor, and somewhat immature pep of modern university life than the sort of program that so horrified our editorial metropolitane. Young folks who are in training for the business of life can't be expected to conduct themselves and their music like veterans of many years' service. If they ever get to where they do—"May the Good Lord save us," says Mrs. Davis.

RUDOLPH WURLITZER, who comes from a family that has been making and selling musical instruments since the 17th century, points out, in a discussion with Giulio Gatti-Casazza, general manager of the Metropolitan Opera Co., that thirty million people play musical instruments in this country today, as compared with half that number five years ago, and "this recent stimulus to music is due to the way it was used during the war." Warring nations learned that music was indispensable. In the beginning, England practically stopped the sale of musical instruments, thinking them a luxury. But in a few months it was apparent that not only the soldiers at the front, but the folks that stayed at home and worked and waited, needed music, and England reversed her decision.

Mr. Wurlitzer, in the *American Magazine*, comments substantially as follows:—

"Music had its biggest impetus in this country in the hard times that followed the war. Incident to which, however, the people who buy musical instruments vary in prosperous times from those who buy in times of adversity. When they are flush they buy for different reasons—they want a piano to decorate a room, for instance. When hard times come there are plenty of purchasers, but they are of a different character. Fathers and mothers seeking careers for their children come to buy instruments to start

The Once Over

Passing Comment—Editorial
and Otherwise—on Topics of
Current Interest to all Folks
Who are Interested in Music

them in their life work; the man who has lost his job comes in to exchange his old and worn-out saxophone for a new one. He has time and energy to practice now, which he had not when he was busy, and *leisure* means music, as is demonstrated by the statement that the state of California buys twice as much music, *per capita*, as any other state in the country. Many people go to California when they retire. They have leisure, and they begin to study again, renewing the music of their youth. Their children, copying them, also begin to study."

A shift from the East to the West as the center of musical appreciation has occurred within the past ten years, is the comment of *Current Opinion*. Three decades ago there were but five great symphony orchestras in the United States—in New York, Philadelphia, Boston, Chicago, and Cincinnati. But now almost a hundred cities have "orchestras, which, although not as long-established as those previously mentioned, are doing equally fine work" among them being Minneapolis, Pittsburgh, St. Louis, Rochester, San Francisco, Los Angeles, New Orleans, Atlanta, Detroit, Cleveland and Portland."

BECAUSE of the increase in aeroplane travel, both actual and expected, we understand that legislation will be asked to forbid the dumping of "rubbish" and generally useless articles "on the air." We can see that some such move will be necessary. The idea of having sticky remnants of lunch, last week's, or even yesterday's, squeezed-dry newspapers, and similar unwelcome contributions tumbling about our unsuspecting and defenseless heads is singularly unappealing.

Unless the term "rubbish in the air" is defined quite exactly in the proposed legislation, the law may work a hardship on some of our broadcasting stations.

DOES RADIO DO THE ARTIST JUSTICE?

WE predicted some time ago that before long, broadcasting stations would be put to it to furnish satisfactory programs to all their fans in the same way they had been doing. "We couldn't see it any other way than that performers would soon discover that the advertising value of their broadcast efforts was somewhat doubtful. Now comes Ben Selvin, one of the leading dance orchestra conductors and maker of about 1200 successful records distributed among the seven largest talking-machine companies, with the firm but polite statement that he is through broadcasting until it's possible to do so without having to fight for the air with Mr. Static and the muscular amateur who has no chance to perform except before an audience that can't see or reach him.

Then Selvin doesn't seem any too favorably impressed with the way various orchestra instruments preserve their relative tonal balance after they come out through the receiving set.

There are those who will cheer Ben for his stand and those who won't. The count stands three to three in favor of the radio in one editor's household, radio having the edge because of the efficacy of the loud speaker and the female vote.

BOSTON is to have the largest and most complete movie theatre in the country when the new Capitol Theatre on Tremont Street is opened. It may not be long until some other member of the metropolitan sisterhood takes a hitch in her belt and erects a larger one, but until then the record for size in such things will be a Boston possession.

The Capitol will accommodate about 4400 in its auditorium; an orchestra of 65 to 70 pieces will emerge from the pit on an enormous elevator for the overture, and return again to oblivion from whence it came, when the picture begins. A colossal refrigerating plant is to keep the audience cool during the torrid weather.

WE notice that the butler of a prominent Boston society woman disappeared a short time ago, taking with him, it is assumed, a \$5000 Strad, which, strange as it may seem, the lady was more loath to part with than even this most admirable of butlers. The violin has been located after having been sold a couple of times, and the butler, apprehended in Brooklyn, is now under arrest. He had sold the violin for \$50.00.

This reminds us of a number of things. An approximate knowledge of violin values is worth something—even to a butler (this butler had very little); if you appropriate a

Strad, don't try to conceal yourself in Brooklyn (why go to Brooklyn anyhow?) A self-locking device or something of the sort so a violin would refuse to perform without its owner's consent would be a popular contrivance; and lastly, it is worth knowing that a genuine Strad in good condition can easily fetch more than a hundred times fifty dollars. If this one is a Strad, and could be bought for \$5000, why, we ourselves wouldn't hesitate—Oh well! We still have a long wait before we get our promised oil stock dividends!

A NEW science has swept into our ken. "Musical Therapeutics," old in theory but new in practice, is being pioneered by A. G. Gulbransen of Chicago, world's largest piano manufacturer. "Music," says this modern apostle, "is a panacea for mental ailments and an effective remedy for many physical maladies. An ounce of music is worth a pound of pills. There is a whole pharmacopoeia of curative medicine in a song. Melody lifts one out of one's self and out of sickness. It purges the mind and stimulates the functions. It is as necessary to the home as hygiene, and a doctor should always carry a roll of music along with his roll of bandages. Music cures when many drugs fail!"

McCORMACK and BORI recently broadcast the first of a Victor Red Seal Series of concerts. The second of the series was given later by Alda and La Forge. It is estimated about 10,000,000 fans listened to each program. Some of the papers seem much excited because Alda used Nevin's "Mighty Lak' A Rose" and Berlin's "What'll I Do?" the latter of the two being labelled "jazz" by some of the writers. Which brings us back to the ever-recurring query—"What is Jazz?"

Whatever you think it is, we'll venture that the presentation by Alda was hardly "jazzy" but just an excellent and simple rendition of a tuneful and appealing popular song. Anyhow, things are improving. A prima donna of a generation ago wouldn't have "done it" even though she wanted to. She'd have been held back by the possible opinion of many so-called highbrows.

We notice that McCormack is "off of radio" from now on because he is of the opinion that broadcasting hurts concert attendance and sales of records. Granting that John is one artist who can hobble along without the advertising radio affords—and with a few dollars less income from concerts and royalties for that matter—his opinion on the subject is nevertheless entitled to consideration.

Personally, we could do with a few less people at the McCormack concerts; the last time we heard him sing, we had to stand up for over two hours on two editorial feet that were in style but not comfortable, due to a pair of new "kicks."

WELL, we can't all guess right every time. Here's Anton Hospe of Omaha, who has published a number of hits, admitting that he firmly and unregretfully turned down in his publisher-seeking days that sturdy old war-horse, "There'll Be a Hot Time in The Old Town Tonight." Moreover, Mr. Hospe, in an interview given an Omaha paper, still insists it didn't sound good to him.

It would be interesting to know about some of the numbers that did sound good to Mr. Hospe and that the public refused to hear in the same way. It's just these "duds" that refuse to explode that make the publishing business such an uncertain one, and for every "hit" that dazzles the multitude with million-copy figures and fancies of wealth and ease for the writer and publisher, there are dozens of "duds" that the public never knows about.

ONE of the Christmas Eve broadcasting programs in New York included Yuletide greetings from a local gas company to all of its customers and patrons. At 11:30 p. m. on Christmas eve, a trained chorus among the employees of the Brooklyn Union Gas Company broadcast a program of Christmas carols that used to be sung in the streets of London by the choir boys of old St. Paul's. Then on Christmas Day the chorus led a community sing in the rotunda of the gas company building, from where they went to the Chamber of Commerce to repeat the program.

The broadcasting was done through Station WAHG, the studio of the Brooklyn Daily Eagle, and other gas companies within easy broadcasting radius of the Brooklyn station were asked to inform their customers of the event, so that the occasion really formed a combined message to the patrons of the gas industry as a whole. This is believed to be the first instance of a public service company sending radio greetings to its customers.

SPEAKING OF RADIO—if you tune in on Station WEEL, Boston, any Wednesday night at 11 o'clock, Eastern standard time, you'll hear an organ program by Mr. L. G. del Castillo, popular conductor of our motion picture organ and piano department, and composer of "Slumber Boat" in this month's music section. Mr. del Castillo is organist at the Fenway Theatre, and plays his Wednesday concerts on the Fenway Theatre organ, which is hooked up with Station WEEL.

THE popular Exeter Street Theatre organist, Miss Edith Lang, who was introduced to our December MELODY readers as the founder and president of the new Women Organ Player's Club of Boston, broadcast an organ recital from the auditorium of the Boston City Club on January 28th through Station WNAC, Boston. This artist has attracted much favorable comment from the radio fans in most of the United States and Canada, and even from across the Atlantic.

Slumber Boat

BARCAROLLE

L.G.DEL CASTILLO

Allegretto grazioso

PIANO

mp dolce

poco cres.

mf

rit.

mp

mf

mp a tempo

mf

f

mp

rit.

p

Copyright MCMXXV by Walter Jacobs, Inc., Boston
International Copyright Secured

poco animato ma leggero

L.H.
mp

p

mf *meno mosso*

mp

p *poco a poco agitato* *mf*

f

mf *mp poco animato*

p *meno mosso* *molto rall.*

Tempo I

mp dolce

poco cresc. *mf* *mp*

mf *rit.* *mp a tempo*

mf *f* L.H.

mp *rit.* *p* L.H.

2^{da}

Dementia Americana

Static and Code

Moderato

GEORGE L. COBB

PIANO

Copyright MCMXXV by Walter Jacobs, Inc., Boston
International Copyright Secured

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key with three flats (B-flat, E-flat, and A-flat) and a 3/4 time signature. The first system shows a complex melodic line in the right hand with many beamed sixteenth notes and a more rhythmic accompaniment in the left hand. The second system begins with a double bar line and a repeat sign, followed by a dynamic marking of *mf-ff*. The subsequent systems continue with dense chordal textures and arpeggiated figures in both hands. The final system includes first and second endings, marked with '1' and '2' above the staff. The notation is dense and detailed, typical of a classical piano score.

Musical score for the left page of the march. It consists of six systems of piano accompaniment in 6/8 time, written in B-flat major. The notation includes various dynamics such as *mf*, *sfz*, and *ff*, along with articulation marks like accents and slurs. The piece concludes with a final double bar line.

Vim and Vigor

MARCH

GERALD F. FRAZEE

Musical score for the right page of the march. It consists of six systems of piano accompaniment in 6/8 time, continuing from the left page. The notation includes various dynamics such as *ff*, *mf*, and *f*, along with articulation marks like accents and slurs. The piece concludes with a final double bar line.

Copyright MCMXXV by Walter Jacobs, Inc., Boston
International Copyright Secured



Nº 1

Three Sketches from Old Mexico

Flower Girl

CADY C. KENNEY

Allegretto

Copyright MCMXXV by Walter Jacobs, Inc., Boston
International Copyright Secured

ALL HAIL, 1925! Let us all gladly shout "Vale" to old 1924, and more gladly hail the new 1925 with "Salve!" The OLD is always ending while the NEW is ever beginning, so let us forget the one and greet the other; let us consign the failures of the old into oblivion, and remembering only its achievements build upon them for the oncoming new. To you all, everywhere, A HAPPY NEW YEAR!

AN unbroken, active clerical connection with the same firm for three-score years, half a century rounded out by an additional decade, assuredly is badge of loyal and honorable service. Such was the record of Mr. Arthur B. Flint, who at the age of seventy-six years, succumbed to an attack of heart failure on Saturday morning, December 27, 1924, and who at the time of his sudden passing had been connected with the vocal department of the Oliver Ditson Company in Boston for more than sixty consecutive years. Mr. Flint is survived by his widow, a daughter, and two sisters.

In the early years of its existence as a great music publishing firm, when Boston actually was the music, literary and art centre of America, the house of Ditson was the focal point for all noted local and visiting musicians — a veritable music mecca, where all the great ones in tonal art were to be seen from time to time. There, Ole Bull and Camilla Urso, magicians with the violin, Carl Zerrahn, premier conductor of great choral organizations, Georg Henschel, first conductor of the Boston Symphony Orchestra and noted as a solo bass singer, Julius Eichberg, violinist, teacher and composer; Dr. Louis Maas, conductor of the Philharmonic concerts, teacher at the Boston New England Conservatory, composer, and a concert pianist of broad repute; Louis Gottschalk, Carlyle Petersilia and Ernst Perabo, piano soloists of renown, Patrick Sarsfield Gilmore, organizer of the great Boston Peace Jubilee and the noted band which so long bore his name, besides many master organists and other famous instrumentalists were wont to democratically congregate and musically "rub elbows."

During his long clerical career with the Ditson house, Mr. Flint met and knew most of these instrumental lights, and through his connection with the vocal department of the house knew and had musically served many of the most famous opera, concert and church singers of those days. Among those of the older régime were such notables as Clara Louise Kellogg and Emma Juch (primo sopranos), Annie Louise Cary and Emily Winant (primo contraltos), Adelaide Phillips (remarkable contralto-tenor), Tom Karl and "Will" Fessenden (opera tenors), Myron Whitney (concert and opera basses), Henry Clay Barnabee (dean of comic opera), Harrison Milhard (tenor soloist and prolific composer of ten standard songs), Herndon Morsell and Clarence Hays (noted concert tenor and baritone, respectively), and a host of others. Included in the more modern vocalists were Lillian Nordica, Schumann-Heink and John McCormack.

FROM pleasure to pathos, from comedy to tragedy, is often only a very short step, while all too often it seems to be but a quick drop from the pinnacle of popularity to unplumbed depths of obscurity. Two decades ago one of the best known and most popular of American blackface minstrels and comedians, a man who at one time was the intimate friend and professional colleague of such entertainers as Lew Dockstader and Al. G. Fields, and composer of at least two popular numbers ("Down Where the Cotton Blossoms Grow" and the "Cuban Star March"), was Milton Henry Hall. On Wednesday, December 24th, the day before Christmas, this man was buried at Denver in Colorado, with only four mourners at his grave.

Milton Hall, at one time a top-liner in his profession, died a pauper in the general hospital at Denver, his identity wholly unknown until the day of his burial. Some twenty odd years ago, while the plaudits of those who so often had laughed at and with him, were still ringing in his ears, this man suddenly stepped from his pedestal and started on a descending career which ended at the very bottom of the ladder. The last twelve years of his life Milton Hall spent as a dish-washer in a Denver Hotel.

WHAT makes the modern song a hit and starts it on a run to popularity? Is it the melody, the harmony, or both combined? Is it some peculiar sentiment in the words that strikes a responsive chord in the hearts of listeners, or is it that intangible something which for lack of a better word we term "pep"? According to Earl Carroll, composer and producer of "Vanities", now running at the Earl Carroll Theatre in New York City, "It's the song that makes a fellow (no matter where he is) want to get right up and begin whistling and dancing all over the place which makes a hit these days."

"A modern song to make any kind of a hit must have 'pep' in it, and it also must have a 'catchy' tune that unconsciously sticks in the mind of the hearer," declared Mr. Carroll to a recent interviewer of *The New York Post*. "I have made it a point to study the audiences at various performances of 'Vanities', in order to note whether my songs have produced the effects I mention. I have found that some of them invariably start a large part of the audience (particularly the younger ones) to beating time with their feet and swinging their shoulders rhythmically."

Rhythmically! Therein would seem to lie the answer to the first question asked. It is "pep" or "punch," if you so choose to call it, which in reality is *movement* — *rhythm* of a sort that through the mental moves the muscles, thereby obeying the great rhythmical law of a universe that abhors a vacuum, and never tolerates inertia.

Gossip Gathered by the Gadder

Facts and Fancies Garnered from
the Field of Music

By MYRON V. FREESE

"The successful song writer of today must necessarily be something more than a mere juggler of harmonious sounds," continued Mr. Carroll. "He must be a student of what the public wants — a sort of psychologist. The mushy, sobby, sentimental love songs of twenty or more years ago would not be at all popular today. What the present public wants is lively, jazzy songs — not too jazzy — with love interest, but without that sickly sentimentality which was in vogue a generation ago."

The *Gadder* agrees with Mr. Carroll as to giving the public what it *wants*, but here might be asked the question: "Does the public always *know* what it wants?" It was not so very long ago when the public thought it would like "Bananas" served in a song-salad, yet only a little time was needed to demonstrate that the song was not really *wanted*, and the "fruit" tune became "over-ripe" almost overnight. Songs that the people truly like and *really want* are as a rule more apt to be held and sung until worn all but threadbare. In a way, too, they have a periodicity of occurring and recurring freshness.

As regards "sickly sentimentality," however, the gatherer of "Gossip" for this column is not wholly at-one with Mr. Carroll. There is not a Jack or Jill devotee of popular music who is entirely devoid of sentiment, but a song can be sentimental without being "sickly," and not all the songs of a generation or so ago were of the vocally "bilious," mushy-sobby variety. Songs which have *lived* (even through one generation); all carry sentiment tunelessly wedded to the melody, yet the sentimentality is virile and "healthy," and the melody never merges into the maudlin — "Home, Sweet Home," "Love's Old Sweet Song" (Just a Song at Twilight) and "Suwanee River" might be mentioned as three fair examples. And here again enters the supreme natural law of *rhythm*, for a simple reading of the words alone in *living* songs will show that they (as well as the tune) have a rhythmical movement which is distinctly their own. Mr. Carroll certainly speaks to the point, when he declares song-writing to be a *psychological study*.

STORY OF A SONG AND THE STARS

THE night has a thousand eyes," sang the poet Boudillon in one of the most exquisite love-lyrics ever penned. As everyone knows, the myriads of gleaming stars and glowing planets, eternally poised in the vast celestial vault, are sometimes termed the "eyes of night" and sometimes called the "silent sentinels of love." But what everyone does not know is that "Eyes of Love," as title of a song recently written and published, is astrologically associated with the "eyes of night" as foretelling the future.

"Eyes of Love," although a pretty phrase in poetic conception, is not at all out of the ordinary, but when regarded as an astrological augury — as title of a song, the forthcoming of which was foretold by the stars before its *conception, composing or naming* — the words loom more as portent than as phrase. As title of an American song composition on which was based the horoscopic prediction that its coming was destined to revivify the old and all but extinct waltz form of melody; that it would find favor in the eyes of royalty, and, consequent upon such favor, would bring publicity and wealth to its composer — all astrologically foretold — in such light, the phrase at once transcends the realm of the ordinary and leaps into that of the extraordinary.

In so far as astrology itself is concerned, whether the stars and planets either foretell or in any way control the destinies of mortals, readers quite naturally will be divided into believers, half-believers, and those total unbelievers who always scout and scoff at anything beyond the pale of their circumscribed vision. Whichever way it may be regarded, however, here follows the story of a song, the stars, and a prince of royal descent.

In "Predictions for 1924," a book compiled from astrological charts and published during the early part of the present year by Miss Laurel Miller, secretary of the Astrological Society of New York, there occurs the following paragraph:

"Among the general indications might be mentioned the revival of the waltz melody by a new waltz composition which will gain remarkable popularity and bring wealth to its creator; it really will be somewhat of a sensation, a melody of deadly seductiveness."

So far so good, but the song horoscope failed to mention whether the composer was to be man or woman. A little later in the year, however, at a meeting of the leading astrologers of the country, held in Miami, Florida, in discussing the work of Miss Miller, Mrs. C. A. Maull (nationally known as a woman scientist) not only concurred with the prediction, but added the somewhat remarkable statement: "And the famous composition will be the work of a woman who will be inspired by a visit to this country from the Prince of Wales to compose a melody of perfection." And all this, mind you, before the song was conceived even as an idea, or the visit of the prince authentically announced.

Still later in the year, at a meeting of the Chicago League of American Penwomen (a society comprising a membership of more than 200 eminent authors and composers), the strange Miller-Maull double prophecy was a topic for much discussion. All women members who were present at the meeting were strongly impressed by the prediction, so much so that those whose art embraced that of musical composition determined to concentrate their efforts upon the writing of a waltz song that possibly might fulfill the conditions of the augury. Admittedly, the mention and discussion of the astrological prediction in itself may have acted as physiological incentive to the subconscious, but a discussion of that phase of mental phenomena has no concern with this story. Suffice it to say, then, that in its foretold train of events, the prediction thus far has moved on to almost complete fulfillment.

At the time of the meeting of this women's club, the minds of all of whom are seriously devoted to the study of art in some form, probably none of them imagined that in their circle or group would be found the woman composer predestined for the foreordained song; neither is it probable that (according to planetary foretelling) any of the members imagined that the Prince of Wales would perhaps unconsciously play his predicted part, and to the composer (whoever she might be) would open the road to wealth and fame *via* public expression of royal favor.

Facts sometimes are not unlike hard-boiled eggs — indigestible to many, yet nevertheless of solid substance easily digested by others. In telling this story, *The Gadder* holds no brief in promoting propaganda of any "ology" or "ism," yet the facts in the case are that the prediction has manifested in part, as witness: The woman composer has manifested as "Paula Gartin," the pen name of Miss Pauline Gartin Funk who is well known in musical and social circles of Chicago and New York as the daughter of Dr. and Mrs. L. L. Funk of Chicago; the "accident of fate" (?) might be the song to the notice of the royal prince, who at once voiced his strong liking for the composition, and the song has just been published by Jack Mills, Inc., of New York City.

In a passing conjunction with the "stars," Dr. L. L. Funk, father of the composer, is noted as a surgeon and scientist, and Mrs. Funk, the mother, is one of the organizers and past presidents of the Chicago Council of Social Agencies — one of the largest social amalgamations of its kind in the United States. Dr. Funk, who was impressed by the astrological prognostication, encouraged her to make a supreme effort to fulfill the prophecy of the planets.

Now enters the predicted prince and his public pronouncement of favor. During his last visit to this country, at Syosset (Long Island) and later at the fashionable Saddle and Rock Club in Chicago, the Prince of Wales danced to the seductive strains of "Eyes of Love" (presumably then in manuscript), and so impressed was the distinguished dancer with the melodic beauty and swaying lilt of the number that he immediately inquired as to its composer. Elated friends reported to the composer this public mark of royal appreciation, and the lady responded by sending the prince an autographed copy of her composition. This in turn brought from David Boyle, assistant private secretary to His Royal Highness, a reply as follows: "I am desired by the Prince of Wales to thank you for your letter of good wishes, enclosing copy of your song, 'Eyes of Love,' for His Royal Highness' acceptance."

Naturally, such mark of commendation from royalty can only mean fame for this woman composer, and thus has been fulfilled all points of the prophecy excepting one — the accumulation of wealth. Publication of course at once followed, and with prediction and precedent behind its publishing, there can be little doubt of a popularity for the song which ultimately will make for complete fulfillment of the prognostication of the stars.

THE HUM-HUM HAIR HARP

WHAT is a harp? Must it be a stringed instrument which necessarily is plucked or picked by the fingers to bring out its mellifluous sounding? If such be the case, then surely the mandolin, guitar and banjo are misnamed instruments. Also, and under like conditions, what becomes of the harp of Aeolus that is played by moving winds — "a tonal breath succulent with the sweetness of softly moaning zephyrs"? Moreover, if one instrument which is moved to tone by air is called a harp, why not others that are tone-impelled by the same power?

To annotate, enumerate or tabulate the names of the varied types of harps known by that name to this old world would require some deep digging into a dim past, yet a few of them might be mentioned off-hand without involving a great deal of mental spading. To begin with the "highest" — there are heavenly harps, or so we are asked to believe. Perhaps so, but the only ones of celestial type of which we have *visible knowledge* are the constellation Lyra (the harp), and the "Harp of Arthur" — a star once poetically so named and supposed to have been lo-

Continued on page 24

MUSIC PRINTERS ENGRAVERS

The Largest Lithographic Plant in New England Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS. and secure copy-right if you desire. No order too small to receive attention. Prices low. Correspondence solicited. The Music Supplement of this Magazine is Our Work

JOHN WORLEY COMPANY
40-48 Stanhope St. Boston, Mass.

THE FLUTIST

The only publication in existence devoted exclusively to the flute and flute-playing. Enthusiastically praised and supported by leading flutists of the world.

Sample copy upon request. Subscribe now in order to insure yourself of back numbers

EMIL MEDICUS, Editor and Publisher
50 Woolsey Ave., Asheville, N.C.

AL. MOQUIN

New York's Popular Arranger of Music for Orchestra, Band, Piano. Music composed to Words.

Reference: Any Music Publisher in New York

1 STRAND THEATRE BLDG. NEW YORK

DOWN IN THE HEART OF MY HEART

Beautiful Waltz Ballad
YOU ARE MORE THAN ALL TO ME
That Cute Little Fox Trot
At your Dealers or direct from us
JULIUS POLLOCK PUBLISHING COMPANY
3019 Calumet Avenue Chicago, Illinois

Music Engravers

The Music in this MAGAZINE is our work
Send your MSS. for estimate
MANICKE & DELLMUTH, EAST DEDHAM MASS.

REPRESENTATIVES WANTED

To represent the NEW MELODY and Jacobs' Band and Orchestra Magazines in your city. If you can we've a proposition for you, provided no one has been appointed in your territory. Write us for information. Address:

THE JACOBS' MUSIC MAGAZINES, 8 Bosworth St., Boston, Mass.

ISSUES OF Melody

For 1923 and 1924

We have in stock several complete sets of Melody for most of the two years mentioned. Price, post paid, (Payment with order)

Any 12 for \$1.00 or the 21 for \$1.50

As each of these back issues contain either 3 or 4 worthwhile Piano Solos and text material of value, our offer is a

Genuine Bargain for the PIANIST

Walter Jacobs, Inc.
EIGHT BOSWORTH STREET
BOSTON, MASSACHUSETTS

All orders MUST be addressed to

The Elevator Shaft

DINNY TIMMINS SAYS:



WELL, gosh ding it, here I jest get started on my New Career, as a Column Writer, and along comes this here bird Don Marquis who writes a column in another one of the Papers, and starts putting the skids under the whole business. Seems like there ought to be more Nobless Obledge among us writers than to go do a thing like that.

Funny thing the way I started doing this stuff anyway, I was taking Mr. Jacobs down in the elevator one day, and he says to me, "Well, Dinny, I see the Boston Symphony Orchestra's got a new conductor" and I says right back at him, "I don't know whether he's a good conductor, but I bet if he had eight other good men he could get up a good baseball nine." Mr. Jacobs looks at me kinda funny. "What does a baseball nine have to do with a Symphony Orchestra conductor?" he asks, giving me back the cigar I gave him the day before. "Why," I answered, pitying his ignorance, "Mr. Koosewiskey was a base player over in Russia," referen to the fact that Mr. Koosewiskey plays the bull fiddle, "And whether he gets up a baseball team or not, I hope he makes a home run with the Boston Symphony Orchestra," and I guess he did right off the bat at his first concert, with all the cushions full and folks standing around the infield and a good many hundreds that couldn't get inside the gates.

I don't know whether this wise crack conversation had anything to do with getting me a job on the paper or not, but anyhow it wasn't long afterwards that the Walter Jacobs company artist drew a picture that he said was me, but if it is, I got to apologize to Andy Gump, Mutt, Rudy, Nebb and Abraham Lincoln, and I started to write this column. But no sooner did I start than this bird Don Marquis comes out with a statement that he's sick of this column business and thinks it's about time it was stopped. He says the trouble with columnists is that their nothing but a bunch of Crabs always makin' fun of everything and pointing out the weak spots in it. As near as I can make out, though, his real Private Grouch is because he says everybody he knows starts in telling him all the funny stories they know every time they see him. Well, I don't know as I blame him. If I put in some of the funny stories I hear, the paper'd go up in smoke and they'd be a new man on the elevator the next day.

But another one of us Contemporary Writers named Heywood Brown says Marquis was always a serious Duck anyway, and another one named Smith agrees with Don and says that the way we go at it to be funny every day, natchally we run it in the ground, and it serves us right. I for one ain't not to be funny — jest natchal — once a month, which my wife says is often enough. I know the spellin' ain't always right and neither is the punkshashon, but if you'd see the dumb typewriter I have got to use, you wouldn't hold that against me.

WELL, about this feller Koosewiskey being a Base Player. I always thought a Bull Fiddle was just for Bald Headed fellers to fool with who got too old to do anything else, but it seems that Serge can make the old Dog House say Bow-wow in a new language. They tell me the base players in the Boston orchestra are all earning their money like they never earned it before.

I bet they saved a few extry Cords of Wood when they played that Steam Injine piece at the first concert. I guess Koosewiskey wanted to show folks he was a real conductor, so he got hisself a Steam Injine to be conductor of. Yes, sir. A Pacific Coast 300 ton Locomotive, the program said. It looked more like a Marston's Tour Booklet than like a Symphony Program. No measly little Boston, Revere Beach and Lynn toy choo-choo for this bird.

Seems that this Rushyan, Honegger that wrote it, is Nuts about Steam Injines. He's just like a kid about it. Every chance he gets he goes and watches one. So this piece is supposed to be in music What a Steam Injine Thinks About, with no apologies to Briggs. You might think it would be mostly Steam Injine imitations by the Drummer, but it ain't. He don't use a pair of Fly Swatters in the whole piece, and the Sandpaper Player he gets the whole day off altogether.

It's a good thing all the composers don't get the same idea. At that some of this here modern music sounds to me like it came right out of a Brass Foundry. And what a Bunch of Squeals a Radio Bug could get into a Symphonic Pome. And how about the feller with six children? He could find some brand new noises for the Orchestra to Interperate. I only got two kids myself, but gosh, can't they make a Kansas Cyclone sound like a Summer Zither Sowing in the Tree Tops, as the poet says.

(Continued on next page)

JACOBS' ORCHESTRA MONTHLY

THE PROGRESSIVE BAND ORCHESTRA JOURNAL

CONTENTS for JANUARY, 1925

Special Articles and Features

WHITEMAN, SCHOOL MUSIC AND JAZZ.....	5
By Z. Porter Wright	
LOOKING 1925 SQUARE IN THE FACE.....	7
A Symposium	
THE MODERN INSTRUMENTS OF MUSICAL PERCUSSION.....	8
By M. L. Jones	
THE "MAKINGS" OF A SCHOOL MUSIC MASTER.....	9
By C. D. Kutachinski	
MOSTLY CONCERNING BANDS AND BANDSMEN.....	10
ACROSS THE FLAT-TOP DESK.....	12
ACOUSTICS FOR THE MUSICIAN.....	14
By Lloyd Lear	
POPULAR TALKS ON COMPOSITION.....	22
By A. J. Weidt	
THE HOME TOWN BAND.....	68

Departments

THE BRASS PLAYER, conducted by Charles Hatch.....	18
THE VIOLINIST, conducted by Edwin A. Sabin.....	20
THE SAXOPHONIST, conducted by Edward C. Barroll.....	50
THE DRUMMER, conducted by George L. Stone.....	54
THE CLARINETIST, conducted by Rudolph Toll.....	60
THE TENOR BANJOIST, conducted by A. J. Weidt.....	62
THE MANDOLINIST, conducted by Giuseppe Pettine.....	66

News and Comment

QUIPS FROM THE QUAKER CITY, by Carl A. Messner.....	16
NEW YORK GOSSIP, by Ernest F. Erdmann.....	52
SPOKES FROM THE HUB, by Fortunato Sordillo.....	56
IN THE FRETTED INSTRUMENT FIELD.....	64
TOPICS IN TIME AND TUNE.....	70

Music

(Jacobs' Orchestra Monthly and The Cadenza)	
FULL ORCHESTRA AND PIANO (Including parts for saxophones)	
DANCE OF THE MANIACS.....George L. Cobb	
SLEEPER BOAT.....Barcarolle.....L. G. del Castillo	
MANDOLIN ORCHESTRA	
SLEEPER BOAT.....Barcarolle.....L. G. del Castillo	
SAXOPHONE SOLOS (With piano accompaniment)	
SLEEPER SONG.....George L. Cobb	
DANCE OF THE MANIACS.....George L. Cobb	
BANJO SOLO	
FRATERNITY.....March.....Frank R. Bertram	
TENOR BANJO SOLOS (With piano accompaniment)	
HERE THEY COME.....March.....A. J. Weidt	
THE AMERICAN.....March.....Frank R. Bertram	
GUITAR SOLO	
VERONICA.....Barcarolle.....A. J. Weidt	
(Jacobs' Band Monthly)	
BAND	
MOUNTAIN LAUREL.....Waltz.....Thos. S. Allen	
HAVE A LITTLE FUN.....Fox-Trot.....Eduard Werner	

\$2.00 per year; Canada, \$2.25; Foreign, \$2.50

Sample Copy mailed for 25 cents (stamps)

JACOBS' ORCHESTRA MONTHLY

8 BOSWORTH STREET, BOSTON, MASS.

Dealers & Jobbers-Attention

Get Our Four Big Song Hits
Special price for our numbers..... 10c a copy

"If Love is Music, Play On"
"Breaking Hearts" "Jazz Baby Blues"
"Take Me Back to Dear Old Carolina"

Orders filled same day as received
Kopperl Music Co., 1493 Broadway, Room 303, N.Y. City

GEO. ROSEY PUB. CO.

PUBLISHERS OF
Concert—Operatic—March and Waltz Folios. Film Music
and Piano Transcriptions (well adapted for Organists)
Write for complete lists, new issues and special prices
24 & 26 EAST 21st STREET NEW YORK

THESE here modern musicians they think they have to be different some way or other. Now look at this Mrs. Leginska that plays the Pianny. She got right up and conducted a symphony orchestra the other day. The critics they said she was a flat tire, but I don't know, critics are a lot like what Don Marquis says columnists are, they're always looking for something to Knock, they think a woman hasn't any business in a He-Orchestra unless it's playing the Harp. I'm more broadminded myself. The Poets says Wimmis is the Epitome of Grace, and I don't see why a Snappy Dame couldn't do a Daily Dozen with a Stick and look better at it than most of the men doing it.

Then another idea this Mrs. Leginska had was to put on Oprey with a lot of Classy Actors doing the parts on the stage, and the Singers singing out of sight somewhere. Now that's a Berry! Even the critics had to give that scheme the O. K., because they been knocking the way the Singers look in Oprey ever since they got their first raise for saying something Sassy. They's so many Fat Slobs in opey trying to look like Chickens that when a real Pippin like this Jereetza (no, I ain't sneezin') shows up at the Metropolitan, the Critics fall all over themselves giving her the Glad Hand whether she stays on the key or not, just like a Traffic Cop will let a good looking Wren get away with murder when if I do the same thing with my Michigan Flapper he bawls me out and gives me a Ticket. They used to act the same way about Jerry Farrar, until she got out of their class and went into the Movies.

The Missis and me we knew a Mrs. Leginska what lived in a flat over us. She had a Old Man who used to come home drunk Saturday nights and give her a Clout in the Ear and that's the nearest she ever come to singing in Oprey. If anybody ast her what a Steinway was she'd say it was something to drink beer in. She played a Pianny herself, but she dragged it around on wheels and played it by turning a Crank.

This here other Mrs. Leginska, she wrote a opey herself, it's called The Rose and the Ring, that's the one that she says she's going to have actors play the parts, and the singers and music out of sight. It sounds like the Movies to me. It's nothing but the same thing Dr. Riesenfeld's been doing in the Movies with his Tablet Opey in the Rialto Theatryer. I don't believe everything I read in the Papers, anyway. Maybe Mrs. Leginska's got one of these Perspied Press Agents that's been drinking Three Dollar Hootch. Like the posters for a theater in Boston that said Polly Negro was the World's Greatest Passion Actress.

I TELL you nobody's innermost secrets is safe from a Press Agent. Look at the organist here that in one Boston newspaper they complimented him on his Organisms. Now everybody knows an Artist ain't got any Private Life, but to my way of thinking that's getting just a little mite too Personal. And look at the Fuss they made over Jackie Coogan when he went and fed the Near East, until a French editor got sore and says he wishes they'd take that brat home, and America was a country of Spoiled Children anyway and they needn't bring 'em to France to spoil on their hands.

And then on top of that they start a Riot about the Sheik of Hollywood growing a beard. I used to grow a beard myself and nobody ever started a row about it but the Wife, and now you can have three Guesses, whether I still got one (a beard, I mean. You don't haff to guess I still got the wife). The married men can only have One Guess. But lookit what happened to Valentino. The Chicago Barber's Association had a meeting and said they'd Boycott his Films until he took off his beard. That scared him. He got a clean shave in a hurry, and now everybody's happy again. It only goes to show there's nothing so Hair Raising as a Close Shave.

Goin' up! Back in the car please!

A "Cross-Word Puzzle" Song

IT'S defined as a word of three letters sometimes meaning what Babe Ruth makes pretty often. It begins with H, and if you said "Hit" you'd be right.

Lindsay McPhail, who has to his credit several hits among them being "San," is the composer, and he calls it "Just Thinking of You." It's a good song, catchy melody, clever words, and McPhail has made a special arrangement of it for orchestras that is a knock-out.

McPhail knows how to do this; he makes recording orchestras for The Oriole Band (Brunswick), Ralph Williams, Jack Chapman's Victor Orchestras, Eddie Richmond's Moulin Rouge Orchestra, and Jean Goldkette's Victor Orchestra. These leaders are giving the new hit the "twice" or "thrice over" every night.

It's a number worth having, and what's more you can have it for nothing, if you do as suggested below. Cut out this notice from your copy of MELODY — the notice you are now reading — and mail it direct to Will Rossett, the Chicago Publisher, 30 West Lake Street, Chicago, with your name and address, and stating whether you are an organist or an orchestra man. That entitles you to a song-copy or orchestration free, through the courtesy of the Walter Jacobs publications, of "THINKING OF YOU," the new sensational and only "Cross-Word Puzzle" song, composed and arranged by Lindsay McPhail. Tell your musical friends, entertainers, etc., to buy this issue of the magazine and clip the notice for their free copy too! But don't fling this aside or put it off! This offer is good for only sixty days. — ADV.

EARN A DIPLOMA OR TEACHER'S CERTIFICATE FROM A RECOGNIZED SCHOOL

Have you sufficient faith in yourself to try to improve musically and at the same time financially as well? Will you take advantage of our free offer for four lessons, which we offer to readers of J. O. B. M. absolutely free of charge in the hope that they may be the means of starting you upon a career which will pay dividends in increased cash earnings, earnings which you couldn't possibly obtain under your present condition?

We are perfectly selfish in offering them to you gratis—we have started thousands of others the same way—many wrote out of curiosity—became intensely interested when they saw how practical and how extremely valuable they were—and before they knew it they were proficient musicians and—they were MAKING MORE MONEY IN THEIR PROFESSION.

A graduate writes—
"I am indeed proud of my diplomas from your Conservatory. They have been recognised by the State University and a life certificate issued me. Through them I have secured a position with an increase in salary of \$50.00 per month. I will be glad at all times to endorse your course in Public School Music."
(Name and address furnished on request.)

Piano Students' Course by William H. Sherwood.

Normal Piano Course For Teachers. By William H. Sherwood.

Harmony By Adolph Rosenbecker and Dr. Daniel Protheroe. Course includes Counterpoint, Composition and Orchestration.

Public School Music by Frances E. Clarke.

Sight Singing and Ear Training by F. B. Stiven, Director of Music, Univ. of Ill.

Choral Conducting by Dr. Daniel Protheroe.

Advanced Composition by Herbert J. Wrightson.

History of Music by Glen Dillard Gunn.

Cornet Amateur or Professional Courses, by A. F. Weldon.

Violin by Dr. Arthur Heft, noted European violinist.

Mandolin by Samuel Siegel, eminent mandolinist.

Banjo by Frederick J. Bacon, America's renowned banjoist.

Guitar by the greatest of guitarists—William Foden.

Reed Organ by Frank W. Van Dusen, noted teacher.

Voice by Geo. Crampton, noted English baritone.

GOOD FOR FOUR FREE LESSONS

UNIVERSITY EXTENSION CONSERVATORY
Dept. C-23, Siegel-Myers Building, Chicago, Ill.

Please send me FREE without the slightest cost or obligation on my part Four (4) Lessons of the course mentioned below. Also quote me your Special Limited Price for Complete Course.

Name..... Age.....

Street No., R. F. D., or P. O. Box.....

Town..... State.....

I am interested in the..... (Course)

MUSIC ENGRAVERS AND PRINTERS

Largest Music Printers West of New York

ANY PUBLISHER OUR REFERENCE

RAYNER, DALHEIM & CO.

Estimates Gladly Furnished on Anything in Music

WORK DONE BY ALL PROCESSES

2054-2060 W. Lake St., Chicago, Ill.

LET US DO YOUR **MUSIC PRINTING AND ENGRAVING** BY THE BEAUTIFUL LITHOGRAPHIC PROCESS

We engrave music plates, design artistic title pages, print large or small editions, secure copyrights for you, and our prices are reasonable

Estimates cheerfully made and original ideas submitted on anything in music.

40-44 WINCHESTER STREET **WHITE-SMITH MUSIC PUBLISHING CO.** BOSTON MASS.

WANTED

Teachers and Schools TO REPRESENT THE

WINN METHOD OF POPULAR MUSIC RAG-JAZZ-BLUES

PIANO PLAYING

Winn's How to Play Popular Music	75c
Winn's How to Play Ragtime	75c
Winn's How to Play Jazz and Blues	75c
Winn's How to Play Breaks and Endings	75c
Winn's Piano Technique Made Easy	75c
Winn's How to Rag and Jazz on the Sax	75c
Winn's Chord and Jazz Book for all Stringed Instruments	75c

At all Music Stores or Mailed on receipt of price

Winn School of Popular Music
34th Street at Broadway New York City

In the Golden Autumn Time
A Beautiful, Dreamy Waltz. Alfred-Coby arr. for full Orchestra, (15 and piano, 4 saxophones, 22 sheets) 50c. Sheet music, 30c per copy. Words are beautiful.

HAZEL B. ZIEGLER, 27 GRIMES STREET DAYTON OHIO

MODULATIONS WITHOUT STUDY
(Second Edition—Revised and Corrected)
This book contains nearly 200 ready-made modulations into Major and Minor Keys for immediate practical use requiring no theoretical knowledge whatever. It is a pocket edition invaluable to pianists, organists and arrangers of music. Price \$1.00.
For Sale by H. O. Walker, 116 Madison Street, No. 1000 or Dept. B, B'n's, N. Y. Personal checks

Suite

A Night in India

By George L. Cobb

1. Twilight in Benares
2. The Fakirs
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

Complete for Pianoforte, \$1.00 Net

ORCHESTRA
(Concert Size)
Nos. 1 & 2—TWILIGHT IN BENARES and THE FAKIRS
Full & Piano, 35c net
Nos. 3 & 4—DANCE OF THE FLOWER GIRLS and BY THE TEMPLE OF SIVA
Full & Piano, 35c net
No. 5—MARCH OF THE BRAHMAN PRIESTS
Full & Piano, 35c net
THE SUITE COMPLETE
Full & Piano, \$1.00 net
Walter Jacobs, Inc., Boston, Mass.

Burphy's Corner

By FREDERICK W. BURRY

THE MODERN CLASSICS

THE notion that because a thing is old and established it must be the correct standard to uphold and follow is happily passing away. In the realm of music, as in all else, there is both room and a call for advancement and progress. But simply because we perceive and recognize our modern genius, does not mean that we ignore, much less despise ancient masters. Indeed, we take our inspiration from the past, but the work of the present is still to unfold. It may be true, as some assert, that the great ones who are dead and gone represent the unique and unsurpassable, yet we still feel that the moderns also have their places, even though it may be a modest one.

No one can deny that the present is pre-eminently a musical age. Music is now the order, as some might say; its services are engaged in and out of season. It is a motive power that impels to rhythmic, purposive, productive action. Our American music, borrowed and imitated universally, has that flair of pep and go which springs from and also furthers the development of the corresponding national characteristics.

Admittedly, much of our music is adapted, and even more or less purloined from the revered classical masterpieces, yet no sacrilege is committed and there is no reprehensible plagiarism. Surely this is better than inventing new but empty arias or mediocre melodies, or figures that are fussy, foggy and flaccid instead of being fluidic, phosphorescent—not to say flamboyant, according to American traditions.

Yes, we candidly cling to American traditions, and this is said without disparaging those of alien birth. In fact, what is that which we term American but the foreign graft of only a generation or two ago? We are a democratic community, and we must not be frightened by words or classifications. Observe that our dictionaries are continually being enlarged and remodeled to make room for new words which express the rapidly unfolding ideals.

New thoughts are at first antagonizing, then tolerated, and when finally they become the fashion, the erstwhile, caustic critics fall into line and say, "I told you so." Perhaps the enthusiastic innovators and extremists go too far, but the equilibrium is finally adjusted and there is reconciliation and peace all around.

The popular demand is for music of a modern-classical order. Look through even the centuries-old relics that have come down to this day, and you find that it is the simple, true-to-life folk song, the echo of some real, natural emotion, that has lived so long. That is always new, although it may be old. History repeats itself—the moderns but give an added significance. Things die only to rise again.

We certainly want music to amuse us. What else is it for? What else is anything for? As we grow, it takes more and more to appeal to our ears, but if we merely cater to our musical appetites we may get musical indigestion. Both head and heart call for due satisfaction—only, let there be that wise limitation which is the secret of sanity and strength.

The concert and music hall now resound with the inspiring strains of the popular melody. The streets are lined with limousines, and people have put on evening attire to come and attend "recitals"—not of boresome and tediously intellectual studies, but of frankly "pretty" jingles and healthy tunes that give one the right blood pressure. After the business of the day, when thought has been disturbed overmuch, the call is for relaxation. Modern work, with its strenuous tendency, requires a recreation that is real relief.

After a while, as we are gradually learning to do now, we will learn not to take life so seriously. Work and play will be reconciled. We shall not want to keep cutting down the hours of labor. Toil will be a joy in itself. Sowing the seed will give us pleasure. There will not be too much sweat, only a delightful perspiration that will be a complement to inspiration. Then the harvest will be a bumper crop. We shall not need to worry about it—it will look after itself.

WHAT IS MELODY?

IN THE dictionary, melody is defined as "a succession of sounds so arranged as to produce a pleasing effect on the ear," which brings us to the question, —What is meant by pleasing? The same air will not please everybody, but there is a class of alleged music which is not designed to please—pleasure being placed among plebeian pastimes that are beneath intellectual tastes. Meanings and reasoned standards are sought out until the tired brain sinks under the strain, and lo! a new cure for insomnia is discovered.

Melody is for the wide awake and for those who would keep awake, relieving the blood pressure concurrent with our strenuous business ways, and making for ease and circulation and health; in a word—happiness!

Life is much of a habit; melody is a vibration that shatters bad habits, or habits that have served their time. For melody arouses new thoughts and emotions, placing one on a new plane of consciousness, bound for a new king-

Equip your Orchestra with

MANUS

A-JUST-ABLE ORCHESTRA COVERS

Each cover self-adjustable to any thickness. Holds from 1 to 400 parts. Wears like iron. Covered with durable cloth. Double reinforced back. Your orchestra will look up-to-date with uniform covers on the stand. Black or dark red.

3 in 1 Folio
Pat. applied for

Dance size, 7½x11	Each .40	Dox \$4.80
Theatre (also School Orch.) size, 9½x12½50	7.20
Symphony (also Concert Band) size, 11x1450	9.60

FREE: Complete Set of Instrumentation Labels
Ask your dealer or order direct

MANUS MUSIC CO.
145 West 45th Street New York, N. Y.

Will Rossiter's 3 Surprises!

"I Didn't Know"

At last a worthy successor to "Some of These Days"

"Waiting for You"

The SENSATIONAL HIT from "LOS ANGELES"

"Shepherd's Love"

LATEST ENGLISH WALTZ CREATION!

Orch. 35c each, or 3 for \$1.00

FREE B. & O. CATALOG OR SAXOPHONE CATALOG.
WILL ROSSITER, 30 W. LAKE STREET, CHICAGO, ILL.

dom of freedom and conquest. Will melody do all this? It will, because melody is rhythm, and the universe is ruled by this law of periodicity.

Melody is the language of illumination. All vibration is the electronic radiation of etheric light—generating matter, form, phenomena. Melody is creative, productive. Joy consists of the art of becoming, thus taking the mind from self with all its doubts and fears.

Melody is a testimony of faith in your fellow-men, when the mean excitement of ordinary strife is exchanged for the wholesome exhilaration of play and service, the electric currents of the body working in concord for the building of better and more beautiful states and places of activity. The art of melody is a rebuke to the strenuous, serious habit—taking you close to nature and the sylvan glades.

We have been living at the unhealthy pitch of extremes. The nerve wires are out of tune, and thus the time for a reaction towards normalcy. A song in the heart will make for this desirable *via media*, which is neither sleep nor hysteria. Not that one wants a perpetual balance or poise! Let the exception prove the rule—*andante*, *moderato*, with an occasional *allegro*, rather than an incessant *presto* only to be varied by *lento*.

Everybody is learning music nowadays. Anxious ones, those who are not so anxious to "get rich quick" as they are to get music quickly, come to the teacher and say: "Please teach me how to play a tune first, and I'll learn the notes afterwards."

Decidedly, that is putting the cart before the horse. But while it is admitted that at least a few "notes" must be memorized before even the simplest of melodies can be mastered, it is not necessary to "graduate" in the arts before attempting to express in form, some mode or phrase of that poetic rhythm which in the realm of music is called melody.

The wise teacher gives some figure of melodic structure at the very first lesson, for gone are the days when it was considered necessary to "practice" through everlasting hours over nerve-racking exercises—the days when technic was regarded as both the beginning and end of all music study. We often mistake means for ends, and causes for effects. Instead of circumstances being "caused," the new doctrine of relativity would see life as a sequence of events. Destiny rules.

The universe is a melodic figure—all the world's swinging rhythmically. As above, so also below, the infinitesimal is just as important as the infinitely large, and, without "splitting hairs," the great structure of musical and all other art is built on the foundation of very small things. So, mathematically, we define melody as an orderly series of steps beautifully graded, a sure witness to the sanity of the universe and that all is well because all ends well.

Melody is the great reconciliation, revealing the truth when mere words are only symbols that disguise, for melody rises from the heart; it is motion—emotion, transcending reason; all may understand. Melody springs from the vital centres where there is life and where there is hope.

Gossip Gathered by the Gadder

Continued from page 21

cated in the constellation Vega. Although a mortal instrument, perhaps the "Harp of David" might be included as being most closely in touch with things celestial.

Descending from the celestial to the terrestrial and coming down to the strictly earthly earth, with which most of us are in closer touch—there are orchestral harps,

Irish harps (instruments, not individuals), Aeolian harps and Jew's-harps, as a few of the most common ones—all harps that are picked, harps that are plucked or harps that are played by the wind. Then there is the old lute-harp, a sort of guitar which had a thumb-key arrangement for chromatically raising the pitch of the strings; and harpichords, that were harps in name only. In Persia the harp was known as *chang*; in Arabia it was called *junk* (possibly it should have been); in Burmah it was designated a *saun*; in Senegambia it was termed by the negroes *asombi* or *boulon* (the last reminding of beef broth); and in ancient Greece the most popular type of harp was hailed as a lyre. So, as Shakespeare once put it, "What's in a name?"

Probably the two harpists most famous in history are David of psalm fame, and Sappho—the Greek lyric poetess whose writings were anything but psalm-like, and who at Sapphonic symposiums played the harp with a plectrum. Most commonly known in everyday life are those (largely of the feminine variety) who constantly harp on one string until the nerves of all associated with them are totally unstrung; also, there is the type known as "harpies," who play on mentally weaker ones by clawing, picking and plucking them.

The harp best known in song and story is most likely the "harp that once through Tara's Halls the soul of music shed." There are a lot more, the names of which we never knew or else have forgotten, and that brings us to the small instrument for which we have ventured to coin a name. There is a humble tone-producer, well known to everybody (particularly to children) that never is mentioned or even thought of in connection with musical instruments, to say nothing of any specific family such as the harp, and yet not ineptly it might be included in that ancient family. It is a *toothed* (not stringed) instrument which is neither plucked nor picked by the fingers, but is played with the teeth. This little tooth-tuner is not listed in any official musical category, but as its tone producing power is exactly the same as that of the Aeolian and Jew's harps, namely, WIND—why not add it to the ancient family with which those two for so long a time have been foreignly affiliated, and call it also a harp?

Furthermore, as the instrument in question when covered by a bit of tissue paper brings forth a *hum-hum* tone peculiarly its own, and when not in use as a music-maker is utilized as a head hoe or rake, i. e., a COMB—why not go farther, give it a name and call it a "hum-hum hair harp"? If "air" harp, why not a "hair" harp? Anyone who never has tooted or "toothed" on this humble little affair has missed a lot of fun. Personally, we always have missed the fun of this instrument because its playing so titillates our nerves that it is impossible for us to "keep a stiff upper lip" long enough to produce even a solitary "hum." We have sufficient nerve to place and name the thing, but not to play it.

After all, harping or humming on a comb through a layer of tissue paper is not so musically disreputable and degenerate as one might suppose when we consider that even so great a master as Franz Schubert (so it is said) was wont to entertain at convivial parties by playing on a comb and capering to its strains; also that Berton Braxley, one of America's most popular verse writers and column contributors, at a resting time in the trenches during the World War eulogized comb-playing in three verses, beginning:

Oh, we love the gay Victrola in the watches of the night,
And we sit around and listen to its records with delight,
And we like to hear the music of the regimental band,
While the leader gaily juggles with the baton in his hand,
But the melody that's sweetest, as we linger in the gloam,
Is the melody extracted from a fine toothed comb.

As a matter of fact, comb music is known to have lightened many weary hours for the soldiers in the trenches during the war, and it also is on record in the public press that a comb-band, organized among soldiers in London, once actually furnished the music for a short march prior to going to the front.

There is not the slightest intent in this little story to promote propaganda or create a craze for comb-soloing or comb-banding, for with the present h. c. (growing h. c. er, there is no need of adding to an already over-boasted price list such luxuries as tissue paper and combs—not even to establish the name of "Hum-hum Hair Harp." Rather was it written while in a fanciful mood to lift the humble tonsorial implement higher as a musical instrument.

A negro was trying to saddle a fractious mule. "Does that mule ever kick you, Sam?" asked a bystander. "No, suh," said Sam, "but he sometimes kicks whar I jes' been."

Two rather illiterate men once attended an operatic concert. The musicians were playing a selection from *Il Trovatore*. Neither wanted to show ignorance, and therefore, when Smith asked Jones, "What's that they're playing?" Sextette from Lucy, ain't it?"

"Naw," replied Jones, "that's something from Rigor-letti."

Some one sitting next to Jones touched him on the shoulder and whispered, "They usually give the name of the selection on a program card over there on the stage." Thus enlightened, Jones slyly looked over in the direction towards the stage pointed out to him. His face brightened at once, and he turned to Smith with a swagger, announcing, "We're both of us wrong, Smith. It's the 'Refrain from Spitting.'"—*Swiped*.

Get Out of the Groove!

Have a Little Fun

A NEW FOX-TROT SONG

Reat

START It, It Can't be STOPPED

GET A COPY AND YOU'LL KNOW WHY IT WILL MAKE BIG TIME WITH PATTY VERSE

AT ALL DEALERS, or Sent Postpaid by Publisher, at 35c. Full Orchestra, 35c

CHAS. E. ROAT MUSIC CO., Battle Creek, Mich.

Leaders of Motion Picture Orchestras

A postal card will bring you our complete orchestra catalog in which are *violin thematic*s of over 200 photoplay numbers of exceptional merit, each priced at 40 cents for small orchestra and 60 cents for full orchestra. No other catalog offers such great value at such low prices. The thematic is convincing and the catalog is free for the asking.

You can buy Walter Jacobs' Publications from your music dealer

Walter Jacobs, Inc. Eight Boxworth Street Boston, Mass.

"America's Fastest Growing Music Trade Journal"

MUSIC TRADE NEWS

Devoted exclusively to the interests of those who buy and sell sheet music, musical merchandise and music books

LIVE—NEWSY—INSTRUCTIVE

Keeps you in touch with all that's new in music—band and fretted instruments

PUBLISHED MONTHLY SUBSCRIPTION \$1.00 A YEAR

MUSIC TRADE NEWS :::: 25 West 42nd Street, New York City

The House of Good Hits

Featured by Herb Weidoff and His Cinderella roof orchestra with great success, and all other leading orchestras

Watch Us Grow

AGOONACK

The Eskimo Vamp

This snappy fox-trot is a most danceable tune. Have you got it? Leaders are praising this song, and they know why—It's different! That's why it's making good!

Orchestra, 35c. Special Arrangement by Alfred-Ruhl

VAL VOLIN, Inc., Music Publisher CLEVELAND, O.

The Eskimo Vamp

THE STRAD

PUBLISHED IN LONDON
The World's Leading Violin Magazine

Sixty-four pages containing announcements and reading matter of vital interest to every violinist. Issued Monthly. Musical supplement suitable for framing with each issue.

Send 20c Stamps for sample copy or \$2.00 for One Year
A. AXELROD
50 Arcade Bldg., Providence, R. I.
Sole Agent for United States of America

LOCAL REPRESENTATIVES WANTED
Spare-hour work. Ask us about it.
The Jacobs' Music Magazines, 8 Bosworth St., Boston

JACOBS' Incidental Music

A PRACTICAL Series of DRAMATIC Music
FOR MOTION PICTURES
By HARRY NORTON
Photoplay Pianist and Organist

PIANO SOLO, 50c. NET, each book
Vol. 1, Nos. 1 to 12 inclusive
Vol. 2, Nos. 13 to 24 inclusive

- Hurry — for general use: pursuit, races.
- Agitato — for scenes of tumult, struggle, confusion.
- Plaintive — expressive of wistful sadness, yearning, meditation.
- Mysterioso — depicting stealthy action, burglary: either dramatic or comedy.
- Furioso — for scenes of battle, hand-to-hand conflict, storm, riot.
- Agitato — for general use: depicting agitation, indecision.
- Love Theme — for pastoral scenes, love making.
- Hurry — for general use.
- Pathetique — expressing pathos, deep emotion, grief.
- Combat — for sword fights, knife duels.
- Dramatic Tension — expressive of suppressed emotion, pleading.
- Marche Pomposo — for scenes of regal splendor, pomp, ceremony.
- Hurry — for general use.
- Agitato Mysterioso — depicting mysterious dramatic action, plotting.
- Appassionato — for emotional love scenes, parting, visions of absent ones.
- Storm Scene — storm brewing and rising, wind, rain.
- Dramatic Tension — for subdued action, tense emotion.
- Presto — for rapid dramatic action, pursuit on horses or by automobile.
- Doloroso — depicting grief, anguish.
- Hurry — for general use.
- Dramatic Mysterioso — depicting intricate plotting, stealthy dramatic action.
- Agitato — for general use: confusion, hurry.
- Hurry — for general use.
- Grandioso Triomphale — depicting victory, victorious return, grand processional.

ORCHESTRA EDITION

Practically and effectively arranged by

R. E. HILDRETH

11 Parts, Piano and Organ, 35c. NET, each number
Full, Piano and Organ — 50c. NET, each number
Extra Pts., 10c. NET each; Piano Acc., 15c. NET each
NOTE: These Nos. are NOT published for Orch. in book form

WALTER JACOBS, Inc., BOSTON 9, MASS.

The Brickyard

HE HAS CAST THE FIRST BRICK!

WHY don't you start a department where movie fans can criticize the music they hear at their favorite theatres? I know that organists know a lot more about music than the fans do, but after all, the organist's job is to please the fan, isn't it? And unless the fan says what he thinks about it, the organist and fans will waste a lot of time getting together, won't they? It is, and they will! So why not help out? Theatre managers and organists could profit by the things the audience could tell about their reaction to the music as played. For instance, I have stopped going to a certain photoplay theatre because they have an organist who spoiled a good picture for me some time ago. The picture was "Humoresque." This chap dragged in at every pathetic scene a highly jazzed arrangement of that old musical comedy song, "Sympathy." I haven't anything against the tune, but just about the time I'd get set to enjoy some well-presented bit of pathos or sentiment, here would come "Simp, Simp, Sympathy" blatted at me from every corner of the theatre.

I felt as if I was being made fun of before it was over, and if I could have gotten hold of that pedal-pushing harmonica player who was doing it, all the "sympathy" in the world wouldn't have done him any good.

I'll bet there are other fans who have some legitimate steam of the same sort to blow off, so give them a chance! — I. E., Cleveland, O.

We don't blame I. E. for feeling that way, and we hope now that he's found how to work the safety valve, he has removed from his vicinity the liability of an apoplectic stroke. The idea of a complaint or critical department is not half bad. We can think of a few instances ourselves. Without mentioning any names, there's the organist who plays everything as nearly as he can in the same key; the one who plays everything as loud as he can; the one who stops on an unresolved chord when his time is up, and many others.

Sometimes the organist isn't to blame for the things that mar the musical presentation. Maybe the theatre management won't give him a good organ or repair the one he has. If so, maybe we can find out and present the organist's side of the matter also.

If the idea of a free-for-all department (shall we call it "The Brickyard?") appeals to you, leave in your bricks. We know the theatre musicians are good sports, and they will no doubt be glad to get the movie fans' viewpoint. Address letters to the Editor of Melody, 8 Bosworth Street, Boston, Mass.

MERCY! MERCIDES!

A CERTAIN "HIST" Society in this country, whose name of three alliterative letters would make a prize cross-word puzzle, and whom dry goods clerks in the white muslin department love particularly, could well emulate the example of a lawless band of law-makers in the august Land of the Cherry-blossom and Kimono. A newspaper clipping of recent date whispers the red-blooded tale about these yellow men: "In Japan there is a clan of 100% Nipponese terrorists, who are holding most of Eastern Japan under their unmanicured thumbs, and these are related to the American Ku Kluxers by method rather than by affiliation. They are known as the *Taikosha*, a word usually translated as "Action First Society." Their object, as explained by their leaders, is to rouse the national spirit, prevent the moral decadence of the people, boycott luxuries, make war against immoral women, and particularly to combat the horrible custom of foreign dancing."

"It was only a few months after its organization that the *Taikosha* marched with drawn swords into the ballroom of the Imperial Hotel in Tokio and put a dramatic end to the Saturday night hop. Not a dancing party has been given there since. It then warned so many smaller dance halls to close their doors that fox-trots are now bootlegged in secret places protected by signs and passwords and alarm bells. Hundreds of jazz-mad Japanese are shaking cautious toes in vacant lofts and in guarded cellars."

There is work for these Japanese minute-men over here in America — the land of the free and the home of the brave. Let them become allied with the white muslin army and lead the way to a few public nuisances such as impress themselves on our notice in the cinema house.

There is the small boy with the huge voice, for instance, who always reads the titles aloud with a strong flavor of Spearmint chewing gum or licorice. Nothing short of an anaesthesia comb will quiet him. There is the smart Alec, who can't attract attention any other way than by supplying that explosive sound supposed to represent percussion at the instant the hero and heroine embrace and kiss.

Then there is the modest theatre orchestra leader who is careful to step out on the stage into the spotlight while the rest of the band stays in the deep shadows. His men do all the work, but he is the one to turn around when the selection has ended and the audience is applauding, make a low, sweeping bow, and hog all the plaudits; his insignificant, perspiring subordinates around him sit like sticks, waiting for their Allah to give orders for the next number. What a simple matter it would be to take charge of the spotlight during this time, and at the appropriate moment play the light on the men who furnish the music, adroitly and capriciously passing by the leader, who will be doing his little bowing and scraping act in utter blackness! This would be real reform accomplished sans noise, sans



**Make more money
Playing Tenor-Banjo**

**McNeil of Isham Jones Orchestra
Will Show You How.**

THE demand for competent players at salaries from \$75.00 to \$225.00 a week is still far from filled because leaders demand benjoists who can play right. Faking, ear-playing, ukelele tuning and various other make-shift methods do not fit in with the really good jobs.

**Charles McNeil, Five years with
ISHAM JONES ORCHESTRA**
has created a chord system that will teach you all you need to know in order to hold a top-notch position. Formerly sold as a correspondence course for \$25.00. Price now, in 100-page book form, \$3.00. Send money order, (P. O. or Express). The 480 chord inversions all explained, are worth more than the price of the book. (Sent C.O.D. if desired.)

MCNEIL CHORD SYSTEM
5029 N. BERNARD ST., Dept. 8 CHICAGO, ILLINOIS

fatalities, sans blood. And what's more, the Kay triplets would leave to posterity a reputation rivaling that of the *Volsteadiers*.

If such work became the objective of our "Hist" Society, I would cheerfully resign the social position I hold in my community as a peace lover, and instantly assemble cudgels, baying pins, brick-bats, great hooks, and tar and feathers. What ho! — MERCEDES GREY, N.Y. City.

Record Reactions

By A. LOUDSPEAKER

ALL ALONE. Fox-trot (Irving Berlin). Played by *Abe Lyman's Orchestra*. Brunswick No. 2742-A. A very melodious and tuneful number. The orchestration is interesting. First rate to dance to, or listen to.

OUT OF A MILLION YOU'RE THE ONLY ONE. Fox-trot (Clark-Leslie-Conley). Brunswick No. 2742-B. (Reverse of above record). By *Abe Lyman's Orchestra*. A pleasing number, well played. Good dance rhythm. Also effective enough just as music to afford pleasant listening.

DEAR ONE. Fox-trot (Fisher-Rodemich-Burke). *Gene Rodemich's Orchestra*. Brunswick No. 2756-A. "One of the best" for dancing. The chorus by voice didn't record as effectively as the rest of the number.

DREAMY WEATHER. Fox-trot (Boland-Winegar). *Gene Rodemich's Orchestra*. Brunswick No. 2756-B. A good fox-trot. Chorus for solo voice calls forth the same candid opinion as for No. 2756-A.

COPENHAGEN. Shimmy fox-trot (Davis). By *Oriole Orchestra*. Brunswick No. 2752-B. A first rate, lively fox-trot. Try it when the bunch needs to be "pepped up."

MY ROSE MARIE. Fox-trot (Henderson-De Sylva-King). By *Oriole Orchestra*. Brunswick No. 2752-B. A good fox-trot — well up to the average.

HAUNTING MELODY. Waltz (Russell-Spier-Schloss). *Castlewood Marimba Band*. Brunswick No. 2754-A. Kiss Me Good-NIGHT. Waltz (Bernie-Stevens-Gillette-Olson). *Castlewood Marimba Band*. Brunswick No. 2754-B. Two very effective waltzes of the dreamy, soothing type. Marimba Band records effectively.

ARABIANA. Fox-trot (Howland-Thompson). By *Ray Miller's Orchestra*. Brunswick No. 2761-A. About the best of the late releases. Very cleverly orchestrated. The oriental flavor after the first strain is particularly appealing. The parts have registered very satisfactorily. Good to dance to; interesting to listen to.

WHEN DREAMS COME TRUE. Fox-trot (Wylie-Rodemich-Conley). Brunswick No. 2761-B. By *Gene Rodemich's Orchestra*. A rather plaintive, appealing melody, well played and well recorded. A good dance number.

HOT, HOT, HOTTENTOT. Fox-trot (Fisher). By *Bennie Krueger's Orchestra*. Brunswick No. 2758-A. A number of considerable originality. Some new and good rhythmic effects. A tuneful melody, and the unique and interesting orchestration puts it in the same class with No. 2761-A.

HE'S THE HOTTEST MAN IN TOWN. Fox-trot (Gorney-Murphy). By *Bennie Krueger's Orchestra*. Brunswick No. 2758-B. Just another good fox-trot. This particular disc seems to feature warmth. The effect is good, however, so the warmth or heat is welcome.

YOU CAN'T FOOL AN OLD HOS FLY. Fox-trot (Franklyn-Vincent-Von Tilzer). By *Carl Fenton's Orchestra*. Brunswick No. 2757-A. A simple melody with a direct and simple orchestration. Written in the so-called bucolic or rural style. A catchy tune with clever words. Should be good to dance to.

O HOW I LOVE MY DARLING. Fox-trot (Leslie Woods). By *Carl Fenton's Orchestra*. Brunswick No. 2757-B. A good fox-trot tune. Displays some clever piano work which has recorded well.

I AM much impressed with the magazines and herewith enclose a subscription to Jacobs' Orchestra Monthly. — BEN BERNIE, Director Ben Bernie Orchestra, New York City.

I think that the new J. O. M. is excellent, with cover design very artistic. In fact, I think that the J. O. M. is the best music magazine published. — J. W. SYMONS, Leichhardt, Sydney, N. S. W., Australia.

Immediate returns are always noticed when advertising in JACOBS' ORCHESTRA MONTHLY. — THE BACON BANJO CO., D. L. DAY, Gen. Manager, Groton, Conn.

We have noticed the splendid appearance of the JACOBS' ORCHESTRA MONTHLY and THE CADENZA. It seems as though you would be able to give the readers an ideal journal. — BEN JEFFERSON, Adm. Mgr., Lyon & Healy, Inc., Chicago, Ill.

I certainly want to congratulate you on the appearance of it. It goes without saying that I wish you every success in the world with the magazine in its new form. — LEE OREAN SMITH, Mng. Editor, Band & Orchestra Dept., Leo Feist, Inc.

We at this time wish to instruct you to increase our order for Jacobs' Orchestra Monthly to ten copies a month instead of five, as we last instructed you. — JAMESTOWN MUSICAL INSTRUMENT SUPPLY CO., Jamestown, N. Y.

Accept my heartiest congratulations on the present form of JACOBS' ORCHESTRA MONTHLY. You have got something very fine. It is a big job and you have done it well. — A. E. TAYLOR, Editor, "The Violinist."

The J. O. M. surely shows up O. K. musically and in a literary sense. — CHAS. P. LYON, Boston, Mass.

The article pertaining to the Elkhorn School is very fine. In fact it is the only write-up I have seen where all of the data was absolutely correct. — H. W. BURCH, Morrison, Ill.

You are doing a real service to the youth of our country. CLARENCE BYRN, Head of Music Dept., Cass Technical High School, Detroit, Mich.

The new idea of the JACOBS' ORCHESTRA MONTHLY-CADENZA is wonderful, for it unites all musicians as brothers. Wishing you a Merry Christmas and a very big 1925 to all your publications. — ANGELO M. TESTA, Lewiston, Me.

Mr. Bill Baxter, one of our Seattle subscribers, when asked what he thought of the new MONTHLY magazine, replied with a big smile, "Gosh, how can they put out so much for so little?" Bill says it's the best "mag" in the world. And Miss Esther Bodine of Seattle says, "The biggest value in publications ever given by me; I surely wish to thank Walter Jacobs, Inc. for the excellent and artistic journal." Long live the Orchestra Monthly and Cadenza! — BEN P. BOYER, Music Instructor, Seattle, Wash.

Enclosed find P. O. for \$2.25. For this you are to send me JACOBS' ORCHESTRA MONTHLY. From now on I shall be a regular subscriber. You have now the best magazine of its kind in the continent of America. — W. BOWLER, Verdun, Montreal, Quebec, Canada.

I have just read the April copy of your ORCHESTRA MONTHLY and am sending check for a year's subscription to the same. I have been looking for a long while for a magazine of that nature, and I am very well pleased with your articles, especially the interview with Sousa. — ANDREW JUVINAL, 1354 Holmes Ave., Springfield, Ill.

JACOBS' ORCHESTRA MONTHLY gives us such excellent "shopping" facilities that familiarity with its advertising section is equivalent to living in the large cities. It keeps us right up to the minute in "who is who" to deal with for getting quick and RELIABLE service. — J. W. McCLOUTH, Grand Rapids, Mich.

I am an old subscriber to the Jacobs magazines, and consider the amalgamation of the two monthly journals — J.O.M. and THE CADENZA — quite a master stroke. The idea brings the "fretted family" into greater prominence with players of the regular orchestral instruments, and the additional interest shown by them recently has certainly been most marked. — A. DE VEKEY, West Southbourne, Bournemouth, England.

I certainly wish to compliment you on the new form of your magazine. — SAMUEL MANUS, Manus Music Company, 145 W. 45th St., New York City.

I want to mention that the magazine looks great, and in my opinion none are made up in better style. — HARRY L. JACOBS, Instrument Mouthpiece Mfr., Chicago, Ill.

Please let me take this opportunity to congratulate your paper on its policy of assistance and helpfulness to the young men of America. I assure you of my heartiest cooperation. — VINCENT LOPEZ, New York City.

We have been observing the recent issues of your magazine and we want to compliment you on the improvement that has been shown. — ROBERT L. SHEPHERD, Buescher Company, Elkhart, Ind.

We like the Cadenza very much indeed, and think it a very wonderful paper — almost indispensable to a progressive dealer. — THE EDRED CO., Akron, Ohio.

JACOBS' ORCHESTRA MONTHLY is a bright and newsy journal, and should be in the hands of all players of string and brass instruments. The articles are interesting and educational. The great growth of music in the United States is amazing, and a periodical such as yours will stimulate the love for and appreciation of good music. — W. D. ARMSTRONG, School of Music, Alton, Ill.

Your magazine is one of the very best musical journals published in America. Its text is composed of unusually good matter that is of importance to everyone interested in band or orchestra music. The music published is of good quality, while the typographical work is in harmony with the rest of it. — F. N. INNES, Conn. National School of Music, Chicago.

Congratulations on the new combination of JACOBS' ORCHESTRA MONTHLY and THE CADENZA; it is a "peachy" looking magazine and I feel sure it will gain many new subscribers. — CHAS. MCNEILL, formerly with Isham Jones Orchestra, Chicago.

I want to congratulate you, as this is the best I have seen in the music industry. It is a real magazine with something in it worth reading, and the mechanical makeup is good. I enjoyed it very much. — GUY HART, Gibson, Inc., Kalamazoo, Mich.

JACOBS' ORCHESTRA MONTHLY is very interesting. The articles on Acoustics and Popular Talks on Composition are well worth reading. The idea of publishing Ep saxophone solo parts is fine indeed. Congratulations! — IVANHOE TRUDELL, Three Rivers, Que., Can.

The new ORCHESTRA MONTHLY-CADENZA is a thing of beauty. — JAS. T. ROACH, Roach-Frankland School of Music, Cincinnati, Ohio.

Your new ORCHESTRA MONTHLY and CADENZA was a great revelation — not only to me, but to thousands of others. I herewith wish to send you my sincere thanks for such a wonderful combination. — FRANK CANDITO, New Castle, Pa.

Let me congratulate you on the new magazine — SOME MAGAZINE! Ought to please even the hardest-to-please people. I say it is a winner. — C. A. TEMPLEMAN, Templeman School of Music, Sioux City, Ia.

I have just received the sample copy of Jacobs' Orchestra Monthly, and I am enclosing herewith my check for \$2.00 for one year's subscription thereto. As a matter of fact the information contained in the number was worth to me not less than \$200.00. Also I have already sent direct orders to six of the advertisers therein. — A. F. MCINTIRE, Florida School of Music, St. Petersburg, Fla.

I have received my first issue of JACOBS' ORCHESTRA MONTHLY. I am so pleased with it that I am enclosing one more dollar to apply to my subscription to your wonderful magazine, and I would like to have you send me all the back numbers beginning with the January issue. — C. M. BECK, Buffalo, N. Y.

Allow me to congratulate you very warmly on the success of your efforts and assure you of my co-operation in every possible way, as I consider it an asset to a musician to be a subscriber for JACOBS' ORCHESTRA MONTHLY and THE CADENZA. — T. R. HERNANDEZ-MACKAY, New York City.

Don't send me a premium. Jacobs' Orchestra Monthly is certainly worth many times the price of a subscription. I don't know where under the sun one could get more real value for the money, with all this music and valuable information. — MRS. ELLA MCK. PHILLIPS.

I note with pleasure the wonderful improvement shown in your ORCHESTRA MONTHLY. I have been a subscriber for a good many years, and have always enjoyed the publication. — JOHN P. BAER, Secretary Musicians' Protective Union, La Porte, Ind.

I don't see why some one didn't think of combining the two papers before this. It looks to me like a master-stroke. — H. RUSSELL TRUITT, Teacher and Soloist, Pittsburgh, Pa.

Your new JACOBS' ORCHESTRA MONTHLY and CADENZA is, in my estimation, the finest publication printed for the interests of the professional musician. — SYDNEY B. LEWIS, Attleboro, Mass.

Please allow me to congratulate you on running the series of articles, "Acoustics for the Musician" by Lloyd Loar. That is such a practical phase of study for every serious (and otherwise) musician, and one which is so generally neglected even by professional musicians. Giving it to the general musical public in small, sweet doses, as J. O. M. is doing, is going to do a world of good. — C. D. KUTSCHINSKI, Supervisor, Instrumental Music, City Public Schools, Winston-Salem, N. C.

WE ADMIT IT!

We wouldn't conceal our pride, if we could, in the conspicuous success attained by our magazines within the short period of eight months. Anyway, it's no secret; the new JACOBS' ORCHESTRA and BAND MONTHLIES are outstanding achievements of the past year in the music world.

We do not say it on our own authority. The hundreds of letters in our files (possibly you wrote one of them yourself) present the verdict of readers, advertisers, and dealers — and a magazine is a success only when it meets the requirements of those who read it, those who advertise in it and those who sell it.

Letters like those printed in whole or part on this page inspire us to still greater efforts on behalf of readers, advertisers, and the music trade and profession in general, whom we serve the better because of the commanding position now occupied by our magazines.

JACOBS' ORCHESTRA MONTHLY-CADENZA
JACOBS' BAND MONTHLY

Read this

Your magazine is the best on the market. I refuse to accept the offer of \$3.00 for a two years' subscription, and am enclosing herewith check for \$4.00. Consider me a life member. — K. W. BRADSHAW, Music Director, Majestic Theatre, Bloomington, Ill.

The service rendered me in referring me to the company who publish the music I was interested in, more than compensates me for the price per year of the J. O. M. I will not miss an opportunity to tell every one what a helpful medium the columns of the magazine are, and of the courteous attention each and every question submitted to your magazine receives. — A. M. SEARS, Colorado Springs.

Kindly double our order on Jacobs' Orchestra Monthly, this being a tangible expression of our appreciation and the increased demand as a result of your recent change of size and contents. — J. E. TURCOT, Publisher and Importer, Montreal, Canada.

WALTER JACOBS, Inc., 8 Bosworth Street, Boston

Send ☐ JACOBS' ORCHESTRA MONTHLY-CADENZA } Check
☐ JACOBS' BAND MONTHLY } Magazine
desired

to

Street

Town

State

I enclose \$2.00 (\$2.25 in Canada; Foreign, \$2.50)

If you are sending the magazine to someone else, as a present or otherwise, sign your name here:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Obey
that
Impulse!

I must take this opportunity of congratulating you on the splendid numbers of the J. O. M. now being issued. Besides the invaluable contents, the artistic cover of this magazine makes it a decoration for any studio. I am delighted with my investment. — STANLEY BYFIELD, London, Ont., Can.

I am delighted with the new make-up of the MONTHLY, for it gives a greater opportunity for display advertising, and especially am I more than pleased with the prominence you give to school orchestra music. — PROF. GEO. EDGAR OLIVER, Albany, N. Y.

Form Playing

A NEW IDEA IN PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below. Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for conscious improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then breathe two words: "At last."

SYNOPSIS OF COURSE

1. Treble Notes	62. Half Tones with Pile	126. Whistle	144. Chromatic Skip	206. Third Filler
2. Bass Notes	63. Half Tone Treble Rag	127. Triplet	145. Florida Tenets	207. Chromatic to V. N.
3. Time Elements	64. How to Get a Melody	128. Inversions	146. One-Step Bass	208. With Half-Tone
4. Elements of Notation	65. Double Waltz Bass	129. Passing Notes	147. Continuous	209. Last End
5. Use of Hands	66. Over Octave Treble	130. Summary	148. Kenney End	210. Blue Obligate
6. Use of Pedal	67. Determining Count		149. Fourth Spacer	211. Double Octave Bass
7. Treatment of Melody	68. Effective Melos		150. Bass Spacer	212. Forecast Bass
8. Keyboard Chordation	69. Breaking Octaves		151. First Spacer	213. First Spacer
9. Transposition	70. Repeated Phrases		152. Tenth with P. N.	214. Quarter Triplet
10. Ear Playing	71. Half Tone Discard		153. Pep Tone	215. Second Filler
11. Improvising	72. Incomplete Forms		154. Wicked Harmony	216. Tomorrow Style
12. Composing	73. Designing a Melos		155. Honky Tonk Bass	217. Waterman Bass
13. Chime of the 4th	74. Modulation		156. Future Jazz	218. New Type
14. Modulation	75. Chromatic Bass		157. Stop Bass	219. Frank's Final
15. Modality in Left Hand	76. Inversion Bass		158. Skin Ending	220. Ad Lib Run to V. N.
16. Memorizing	77. Over Octave Bass		159. Linn Break	221. Discard Scale
17. Jazz (Genuine)	78. Chinese Discard		160. Sixth Spacer	222. Suspended P. N.
18. Off-Hand Accompaniments	79. Octave Mordent		161. Triple Filler	223. On Chord Tones
19. How to Play Two Pieces at Once	80. Double Triplet		162. Wicked Harmony	224. Discard Obligate
20. Blues	81. Double Bass Rag		163. Cafe End	225. Suspended P. N.
21. Blues	82. The Chromatic		164. Double See Saw	226. Double Two
22. Chord Breaking	83. Double See Saw		165. Slow Drag Bass	227. Arpeggio Bass
23. Harmonizing Tables	84. Double See Saw		166. Second Measure	228. Half-Step Treble
24. Natural Progressions	85. Harmonizing Tables		167. Double See Saw	229. Discard Obligate
25. Fifteen Rules for Synchroizing	86. Natural Progressions		168. Double See Saw	230. Suspended P. N.
26. Altered Tonic Harmonies	87. Popular Style		169. Double Thumb	231. On Chord Tones
27. Altered Seventh Harmonies	88. Popular Style		170. Chromatic Fives	232. With Passing Note
28. Complete Chord Chart	89. Fourth Measure		171. Chromatic Fives	233. Dia. Trip. Down V. N.
29. Determining the Harmony	90. Hatfield Bass		172. Sixth Spacer	234. Ad Lib Run to V. N.
30. Chromatic Embellishment	91. Hatfield Bass		173. Double Ending	235. Chro. Trip. Up V. N.
31. Developing Note Reading	92. Thumb Melody		174. Triple Filler	236. Fourth Filler
32. Melody Structure	93. Breaking Octaves		175. In Minor	237. To any C. Tone
33. Octave Chime	94. Octave Chime		176. Over and Under	238. Whites Bass
34. Synchroizing 1 Note	95. Octave Chime		177. Organ Chromatics	239. Fifth Spacer
35. Synchroizing 2 Notes	96. Diatonic Rag		178. Hokey Bass	240. Octave Chromatic
36. Synchroizing 3 Notes	97. Diatonic Rag		179. Use Blues	241. Ninths
37. The Arpeggio	98. Elaboration		180. Run to 3	242. Half-Dir. Treble
38. Major Scales	99. The Advance		181. Mike's Finish	243. Third Filler
39. Minor Scales	100. Half Tones		182. Stale Bass	244. Suspended C. Tones
40. The Tremolo	101. Reverse Bass		183. First Measure	245. Split Bass
41. Low Form	102. Cabaret Bass		184. Third Spacer	246. Spacer or Ending
42. Turn	103. Cabaret Bass			
43. Endings	104. Half Tone Rag			
44. Lead Sheets	105. Half Tone Rag			
45. Half Tone with Melody Note	106. The Delay			
46. How to Accompany the Melody	107. Half Tone Rag			
47. Using Tie and Combining	108. Drum Bass			
48. Steps	109. Drum Bass			
49. Half Tone with all Members	110. City Style			
50. Rhythmic and Grace Combined	111. City Style			
51. Preliminary for Beginners	112. Bell			
52. Foreword to Note Section	113. Bell			
53. Accompaniment in Right Hand	114. Foghorn			
54. Diatonic Embellishment	115. The S. Rag			
55. Single and Double Fill	116. Bass Drum			
56. Harmony Tone Treble Rag	117. Keene Bass			
57. Mediatory Arrangement	118. Organ Bass			

WATERMAN PIANO SCHOOL, Los Angeles, California

Gentlemen—Please send me, without obligation, your FORM
PLAYING special offer.

I am a.....
Beginner—Medium—Advanced—Teacher

Name.....
Address.....

220 SUPERBA THEATRE BLDG. **WATERMAN PIANO SCHOOL** LOS ANGELES CALIFORNIA

Conn National School of Music, Inc.

64 EAST VAN BUREN STREET, CHICAGO

The case of Wayne B. Holt is not remarkable for he is only one of hundreds of similarly successful students of this School. But it is interesting in showing what

THE INNES HOME STUDY COURSES

for Cornet, Trombone, Baritone, etc., are doing for the younger players of the country. Wayne Holt is only 19. His home is in Ashtabula, Ohio. 24 years ago he enrolled for the Innes Trombone Home-Study Course and, after completing it, came to our Chicago school for a course in solo playing, taking 40 private lessons under the personal teaching of Mr. Innes. Today, as this ad is written, he is on tour with the celebrated Liberati Band, playing "1st chair and solo," and earning \$100 a week. Thus for an expenditure of \$200 this talented young player has an established position that is paying him at the rate of \$5,000 a year. Write him at his home (your letter will be forwarded) if you desire to know more concerning the why and wherefore of his success.

Why Follow When You Can Lead? The famous Innes Home-Study Course, or public school music, will, under the guidance of the famous master, Frederick Neil Innes, teach you the secrets of success as a Conductor from the fundamentals to the very last word in high class directing.

Our regular school year, for the private and class instruction, by nationally famous Masters, of Band, Orchestra and Public School Music Directing, Voice, Harmony and all the Orchestra and Band Instruments, is now open. Mail the coupon today for catalog, Money-Back Guarantee and free sample lesson.

THE FAMOUS SEA SHELLS WALTZ, solo for Cornet, Trombone or Baritone, with Piano Accompaniment, \$1.00 postpaid.

The Innes Lip-Building Exercises Price \$1.00 postpaid will not improve your slurring or tonguing but they WILL build up, and KEEP built up, your playing-endurance (strong lips, so called).



FREDERICK NEIL INNES
Managing Director

CONN NATIONAL SCHOOL OF MUSIC, Inc.

64 E. Van Buren St., Chicago

Please send me FREE Sample Lesson, Catalog, Literature and Money-Back Guarantee concerning the Home Study Course marked with an X.

☐ Directing (Band, Orchestra, Public School Music) ☐ Sax. ☐ Clarinet

☐ Cornet or Trumpet ☐ Trombone ☐ Baritone ☐ Tuba

Name.....

Address.....

Music Mart Mention

By MERTON NEVINS

DO YOU EVER DREAM OF ME? That's a peculiarly personal question, whether coming from him to her or vice versa, and this ballad song by Dave Goldye and Charles L. Cooke with the Ted Browne Music Company back of the equation as publishers, is making a musically personal hit with "him" and "her" singers everywhere. "How's Your Folks and My Folks Down in Norfolk Town?" (this company's February release) and "How Do You Do?" (released a few months ago) carry the same touch of family and individual personality that makes a hit with people.

"Carl Fischer Music Library" is the latest catalog of this well-known publishing concern, covering the complete output included in the firm's collective library of standard compositions, instructive works and music classics (vocal, piano, violin, and various bowed and wind instruments). Each selection is numbered and also alphabetically arranged under composers' names, to say nothing of a copious index. By just a word stretching it might be termed a "comprehensive compendium."

"I'm Going Home Again to See My Mother." Oh, Boy! If you've ever experienced the feeling that's bottled up in that line, you'll appreciate this new ballad by Al Dubin and Irvin Danah of Jack Mills, Inc. You can get the "feeling" by attending almost any good vaudeville show.

"Leading Me On" (by Eugene West, writer of "Broadway Rose," "You Know You Belong to Somebody Else"—and other successes) is a good leader for the Charles K. Harris four new songs issues of 1925. Joseph E. Howard's "Levee Lou," a hit sung by himself in his production, "The Toy Shop," is another one of the new quartet. Nor does the veteran composer-publisher ignore himself in the big new four, for he is represented by "Without You" (a new style Harris ballad in fox-trot tempo), and "No One to Kiss You Good Night," with a recitation following the chorus.

"You Threw Me Down" isn't so much of a physical slam as it sounds, but is said to be a musical "slam." It's a new song with words and music by Alta Perkins, published by the B. E. Franke Publishing Company.

"On My Ukulele" might at first make you think of taking "somebody" on a toboggan slide in the moonlight of a bright winter night, even if it is a tropical instrument. However, it's simply the title of one of three new songs recently sent down the publishing toboggan by the Joe Morris Music Company. The other two are "You Gave All Your Kisses to Somebody Else" and "Soothing Melody," and all are said to be tobogganing finely.

"Lucille," "Lovely Lady," "I'll See You in My Dreams," although "If it Wasn't for You I Wouldn't Be Crying," "Southern Rose," Such is the January release story of Leo Peist, Inc., and taken as they read in order the issues present first, a number by L. Wolfe Gilbert; second, a waltz number; third, a fox-trot by Islam Jones and Gus Kahn (co-writers of "Swinging Down the Lane"); fourth, a fox-trot from California and fifth, an outstanding European hit published by arrangement with West's Ltd., London, England.

"Jim Town Blues" (Charles Davis), "Thousand Mile Blues" (Phil Baxter) and "King Porter Stomps" (Morton), are three new ones released by the Melrose Music Company, Inc., of Chicago.

"Lonesome Moon" won't be as lonesome as it reads when you consider it was written by Lester Palmer, well known to Omaha radio fans as "L. P.," program arranger and assistant announcer, who undoubtedly will take care that this particular "moon" gets a radio introduction before getting "lonesome." It's a waltz ballad published by Jesse Williams of Lincoln, Nebraska.

"The Harbor of Your Heart" is a sure love-port familiar to everybody of every race, so small wonder if this recently released semi-classic song by John Milton Hagen is to be issued in five different languages. Its publisher, the Musikraft Corporation of New York, is having the lyrics translated into Dutch, Spanish, Norwegian and German, and the song will be exploited in the different countries where this company has connections. "Ah, ha! and Oh, ho!" says somebody. "That's only four languages mentioned." Come again, for don't forget that the song is already out in the American language, and that's five.

"China Rose" is the title of John Cort's new musical production, written by A. Baldwin Sloane, the well-known musical comedy composer, which recently opened in New York. Score is published by M. Witmark & Sons.

Phillips & Glendale, an established dancing act with an enviable record of successful engagements, are arranging a spectacular Oriental dancing act that should be an instantaneous success. They plan to use "Peek-In," by Cobb, and published by Walter Jacobs, Inc., as one of their numbers.

Jacobs' Piano Folios

59 Volumes of Selected Copyrights
Including Such Standard Favorites as NC-4,
National Emblem, Kiss of Spring, Our Director

SIX-EIGHT MARCHES

Our Director..... F. E. Biglow
The Periscope..... Thos. S. Allen
American Ace..... R. E. Hildreth
Stand By..... Gerald Fraze
Over the Top..... H. J. Crosby
The Idolizers..... W. A. Corey
The Aviator..... James M. Fulton

Soul of the Nation..... George Hahn
Fighting Strength..... Walter Rolfe
The Indomitable..... Ernest Smith
Iron Trail..... R. E. Hildreth
Starry Starry..... Alfred E. Hoy
Cradle of Liberty..... Raymond Huse
Excursion Party.....

The NC-4..... F. E. Biglow
New Arrival..... Anthony S. Hestit
K. of P..... Ernest S. Williams
The Get-Away..... George L. Cobb
The Breakers..... John H. Brown
Army Frolic..... George L. Cobb
Monstrous Viam..... Alfred E. Hoy

'Cross the Rockies..... Arthur C. Morse
Gay Gallant..... Walter Rolfe
Guest of Honor..... Edwin F. Kendall
The Marconigram..... Thos. S. Allen
Navy Frolic..... George L. Cobb
High Bows..... George L. Cobb
Sporty Mads..... Walter Rolfe

Brass Buttons..... George L. Cobb
Jolly Companions..... Al. Stevens
Columbia's Call..... Bob Wyman
At the Wedding..... Chas. A. Young
True Blue..... W. D. Knauth
Merry Monarch..... R. E. Hildreth
The Assembly..... Paul Eno
Horse Marines..... Thos. S. Allen

NOVELETTES

Flamingo Flight..... Shadow Dance..... Arthur A. Penn
Summer Dream..... Moreau Characteristic..... Hans Flath
Expectation..... Novelle..... Henry S. Sawyer
Woodland Fancies..... Internozzo..... Clement
Dance of the Pussy Willow..... Frank Wegman
The Chippers..... Moreau Characteristic..... Chas. Frank
Milady Dainty..... Internozzo..... Gerald Fraze

The Faun..... George L. Cobb
Mundora..... Idyl d'Amour..... Norman Leigh
In a Shady Nook..... W. D. Knauth
Purple Twilight..... Novelle..... Bernine G. Clements
Dream of Spring..... Moreau Characteristic..... Hans Flath
Brise and Heather..... Novelle..... L. G. del Castillo
Miss Innocence..... Novelle..... C. Frank Clark

Love and Laughter..... Pizzicato..... George L. Cobb
Flitting Moths..... Dance Caprice..... Norman Leigh
Drift-Wood..... Novelle..... George L. Cobb
Confetti..... Carnival Polka..... John Carter Allen
Rainbows..... Novelle..... Bernard Preston
Breakfast for Two..... Edith Acte..... Paul Eno
Two Lovers..... Novelle..... P. Hans Flath

Fancies..... Novelle..... George L. Cobb
Glad Days..... Novelle..... Henry L. Alford
Little Coquette..... Moreau Characteristic..... Hans Flath
Doll Days..... Novelle..... George L. Cobb
The Magician..... Gavotte..... Van L. Farrand
Viceroy Belle..... Sereade Filigree..... Paul Eno
Old Sewing Circle..... Novelle..... Jesse M. Wines

June Moon..... Novelle..... Bernard Preston
Spring Zephyrs..... Novelle..... L. G. del Castillo
Pearl of the Pyrenees..... Spanish Internozzo..... C. Frank
Carnival Revels..... Dance..... George L. Cobb
Memento Gai..... Novelle..... George L. Cobb
Young April..... Novelle..... George L. Cobb
Moonbeams..... Novelle..... George L. Cobb

COMMON-TIME MARCHES

National Emblem..... B. E. Bagley
The Moose..... P. Hans Flath
Magnificent..... H. J. Crosby
Dolores..... Neil Murt
League of Nations..... Joseph F. Wagner
The Garland..... Victor G. Boehlein
Law and Order..... George L. Cobb

Young Veterans..... Gerald Fraze
The Ambassador..... B. E. Bagley
The Pioneer..... H. J. Crosby
Square and Compass..... George L. Cobb
Virgin Islands..... Allan A. Adams
A Tipper..... W. A. Corey
Prince of India..... Van L. Farrand

The Carroltonian..... Victor G. Boehlein
For the Flag..... J. Bodelwitz Lampie
Heroes of the Air..... C. Fred Clark
Men of Harvard..... Frank H. Grey
The Masterstroke..... J. Bodelwitz Lampie
Cross-Country..... H. Howard Cheney
Onward Forever..... S. Gilson Cooke

Broken China..... George L. Cobb
Bobunkus..... George L. Cobb
Parisian Parade..... Ed. M. Plurin
Levee Land..... George L. Cobb
Javanola..... George L. Cobb
Ger-Ma-Noe..... A. J. Weidt
Here's a Hoe..... George L. Cobb
Put and Take..... George L. Cobb

ONE-STEPS

Peter Gink..... George L. Cobb
Kiddie Land..... A. J. Weidt
Some Shape..... George L. Cobb
Wild Out..... George L. Cobb
Stepping the Scale..... C. Fred Clark
Albion..... George L. Cobb
Dixie Doin's..... Norman Leigh
Umph! Umph!..... George L. Cobb

Broken China..... George L. Cobb
Bobunkus..... George L. Cobb
Parisian Parade..... Ed. M. Plurin
Levee Land..... George L. Cobb
Javanola..... George L. Cobb
Ger-Ma-Noe..... A. J. Weidt
Here's a Hoe..... George L. Cobb
Put and Take..... George L. Cobb

The "Jacobs' Piano Folios" are universally recognized as the most popular and practical collection of American copyrights ever published in book form. For the Motion Picture pianist their value is incalculable, while for the Teacher such volumes as the "Novellettes," "Tone Poems," etc., are unexcelled.

CONCERT MISCELLANY

Meditation..... Norman Leigh
Pastorale Ecossaise..... Frank E. Herson
Scandinavian Dance..... Guston Horch
Chansonette..... Norman Leigh
Rustic Twilight..... Revere..... Norman Leigh
Shadowgraphs..... Scenes des Silhouettes..... George L. Cobb
Polish Festival..... Dance Joyous..... Frank E. Herson
Monstrous Viam..... Alfred E. Hoy

Cupid Enters..... Idyl d'Amour..... Frank E. Herson
Dance of the Fairies..... Fairy Fantasy..... Walter Rolfe
Zulu..... Norman Leigh
In a Tea Garden..... Javaneze Idyl..... Frank H. Grey
Dance Moderne..... Norman Leigh
Polish Festival..... Dance Joyous..... Frank E. Herson
For Her..... Romance..... Norman Leigh

Leila, Arabian Dance..... R. S. Sloughin
Rustic Dance..... Norman Leigh
Roman Revue..... Tarantella..... Gerald Fraze
Mimi..... Dance des Grisettes..... Norman Leigh
Chant Sans Paroles..... Norman Leigh
High Bows..... George L. Cobb
Iberian Serenade..... Norman Leigh

Ma Mie, Chanson d'Amour..... Norman Leigh
Nippon Beauties..... Oriental Dance..... Frank E. Herson
My Senorita..... A Moonlight Serenade..... Frank E. Herson
Amazara..... Danza de la Manola..... Norman Leigh
Nabla..... African Dance..... R. S. Sloughin
Merry Monarch..... R. E. Hildreth
By an Old Mill Stream..... Norman Leigh

ORIENTAL, INDIAN AND SPANISH

Peek In..... Chinese One-Step..... George L. Cobb
In the Bazaar..... Moreau Oriental..... Norman Leigh
Castilian Beauty..... Spanish Serenade..... Gerald Fraze
Heap Big Injun..... Internozzo..... Henry S. Sawyer
Sing Ling Ting..... Chinese One-Step..... George L. Cobb
Indian Serenade..... Characteristic March..... Thos. S. Allen
Whirling Dervish..... Dance Characteristic..... J. W. Lerman

Antar..... Internozzo..... Maz Dreyfus
The Mandarin..... Novelty One-Step..... Norman Leigh
Chow Mein..... A Chinese Episode..... Frank E. Herson
Pinto..... Spanish Serenade..... Thos. S. Allen
Te-Di-Do..... Oriental Dance..... Walter Wallace
Happy Jay..... Geisha Dance..... Lawrence B. O'Connor
The Bedouin..... Oriental Patrol..... Edwin F. Kendall

Ab Sin..... Eccentric Novelty..... Walter Rolfe
Yo Te Amo..... Tango Argentino..... George L. Cobb
East of Suez..... Marche Orientale..... R. E. Hildreth
Pinto..... Spanish Serenade..... Thos. S. Allen
Modern Indian..... Characteristic Novelty..... F. E. Herson
In Bagdad..... Moreau Oriental..... Norman Leigh

FOX-TROTS AND BLUES

Jazzin' the Chimes..... B. C. Osborne
Ammonette..... C. Fred Clark
Irish Confetti..... Norman Leigh
Ten-See-Kee..... Walter Rolfe
Those Broncho Blues..... Bernine G. Clements
Bone-Head Blues..... Leo Gordon
Kiss a Lovers..... Time Picture..... Paul Eno
Hop-Scotch..... George L. Cobb

Asia Minor..... George L. Cobb
Eurasia..... Norman Leigh
Eskimo Shivers..... Frank E. Herson
Bermuda Blues..... Bernine G. Clements
Kangaroo Kante..... George L. Cobb
Almond Eyes..... George L. Cobb

Burgher Blues..... George L. Cobb
Georgia Rainbow..... Leo Gordon
Soft Shoe Sid..... Frank E. Herson
Midnight..... C. Fred Clark
Ten-See-Kee..... Walter Rolfe
Hi Ho Hum..... Wm. C. Irel
Hire Rube..... Harry L. Alford

Hang-Over Blues..... Leo Gordon
Eat Em Alive..... Allen Taylor
Joy-Boy..... A. J. Weidt
Cannoodle' Echoes..... Gerald Fraze
Stop It!..... George L. Cobb
Iniquity..... Louis G. Cade
Sawdust and Spangles..... George L. Cobb

Photo-Play Pianists and Organists:

"Concert Miscellany" is recommended for Classic Scenes of Dignity and Poise; "Tone-Poems and Reveries" for Scenes of Romance, Reverie and Pathos; "Ballets and Concert Waltzes" for the Ballroom, Classic Dance and Recepting; "Novellettes" for Neutral Scenes, Filling-In and Cheerful Situations; "Six-Eight Marches" and "Common-Time Marches" for Parades, News Pictorial and Military Tactics; "Oriental, Spanish and Indian" for Racial and National Atmosphere; "Galops" for Clashes and Races; "One-Steps" for Comedy, Western and Comic Hurry; "Rags" for Comedy, Acrobatic and Other Lively Scenes; "Schottisches and Caprices" for Frivolity and Pictorials; "Characteristic and Descriptive" for Rural, Grotesque and Lively Comedy; "Fox Trots and Blues" for Jazz and Cabaret Scenes.

Band and Orchestra Leaders:

Practically all the numbers in the "Jacobs' Piano Folios" are published separately for both Band and Orchestra. Send for the catalog that interests you.

WALTER JACOBS, Inc.

8 Bosworth St. Boston, Mass.

DANCE WALTZES

Kiss of Spring..... Walter Rolfe
Hawaiian Sunset..... George L. Cobb
Drifting Moonbeams..... Bernine G. Clements
Oblivious..... Frank H. Grey
Love Lessons..... George L. Cobb
Silvery Shadows..... Guston Horch
Night of Love..... Walter Rolfe

In June Time..... C. Fred Clark
Flower of Night..... Norman Leigh
Isle of Pines..... R. E. Hildreth
Dream Memories..... Walter Rolfe
Blue Sunshine..... George L. Cobb
Chain of Daisies..... A. J. Weidt
Jewels Rare..... Frank H. Grey

Barcelona Beauties..... R. E. Hildreth
Dusilla..... Norman Leigh
Under the Spell..... Thos. S. Allen
Mind of Memory..... George L. Cobb
Smiles and Frowns..... Walter Rolfe

Call of the Woods..... Thos. S. Allen
Idle Hours..... Carl Paige Wood
Drearily Drifting..... Gerald Fraze
Fleur d'Amour..... George L. Cobb

Ovals..... Leo Gordon
Mona Lisa..... George L. Cobb
Sons du Rousseau..... Frank H. Grey
Delectation..... Walter Rolfe
Jacqueline..... Arthur C. Morse

Ebbing Tide..... Walter Rolfe
The Dreamer..... Lester W. Keith
Rain of Pearls..... Walter Walther Smith
Dream Kisses..... Walter Rolfe
Merry Madness..... Thos. S. Allen

Sweet Illusions..... Thos. S. Allen
Beauty's Dream..... Lester W. Keith
Peppets..... R. E. Hildreth
Lover of the Violet..... Walter Rolfe

Youth and Joy..... Thos. S. Allen
Belle of Seville..... J. Bodelwitz Lampie
Lady of the Lake..... George L. Cobb
Love Tyrant..... Bernine G. Clements
Pansies for Thought..... Leo Ryan

Buds and Blossoms..... George L. Cobb
Summer Secrets..... Thos. O. Taber
Spring Cupid..... R. E. Hildreth
Sunset in Eden..... John T. Hall
Luella..... A. J. Weidt

Heart Murmurs..... Walter Rolfe
U and I..... R. E. Hildreth
Revel of the Roses..... Walter Rolfe
Morning Kisses..... George L. Cobb
Queen of Roses..... A. J. Weidt

Crystal Currents..... Walter Rolfe
Barbery..... George L. Cobb
Zozzo..... Wm. Arnold
Moonlight Wowing..... Bernine G. Clements
At the Matinee..... Raymond Howe

TONE-POEMS AND REVERIES

Sleepy Hollow..... Idyl..... Thos. S. Allen
Enchanted Moments..... Idyl d'Amour..... B. G. Clements
Glowing Embers..... Tone Poem..... H. Howard Cheney
After-Glow..... Tone Picture..... George L. Cobb
Fireside Thoughts..... Revere..... Gerald Fraze
Drift and Dream..... Romance..... R. E. Hildreth
Beautiful Vision..... Elizabeth

The B. F. Wood Music Co. Collection of Characteristic Selections for the Motion Pictures

A COLLECTION carefully designed to meet the need of the modern photoplay organist and pianist for attractive and worthwhile music appropriate for the wide variety of photoplay action.

Numbers may be used complete or in part; each one will be found expressive of a variety of meanings according to the interpretation of the player, and the character of each number is such that its possibilities and latent meanings are at once apparent to the organist or pianist.

CONTENTS, Vol. I

SWEET LAVENDER. Chant sans Paroles
Litta Lynn
LOVE SONG Charles Wakefield Cadman
THE DREAMER (La Réveuse) Jules Devaux
JAPANESE DANCE S. B. Pennington
SONG OF REST (Chant du Repos)
D' Auvergne Barnard
THE ROYAL TRUMPETERS. March
Arthur L. Brown
SPANISH DANCE Arnoldo Sartorio
A BIT O' BLARNEY Ruth Vincent
CASTALIA Joseph E. Cooney
DESERT DANCE Frederick Keats
REVERIE R. B. Eilenberg
MARCH OF THE WAR GODS L. J. Quigley

CONTENTS, Vol. II

GOLDEN ROD. Intermezzo Bruce Metcalfe
A DREAM Litta Lynn
JAPANESE LANTERNS Frederick Keats
A TWILIGHT DREAM. Romance Paolo Conte
DANSE CARNAVALESQUE Jules Devaux
LES BOHÉMIENS. March Arthur L. Brown
ARBUTUS. Intermezzo M. A. E. Davis
SPANISH DANCE S. B. Pennington
CHANT SANS PAROLES Georgia Carpenter
INDIAN DANCE Robert W. Wilkes
JAPANESE MARCH A. Tellier
TO A STAR S. B. Pennington

Price One Dollar per Volume

Buy from your local dealer. In case he cannot supply you, order direct from the publishers

LONDON
84 Newman St.
Oxford St. W. 1

B. F. Wood Music Co. Boston
Massachusetts



FEBRUARY, 1925 Volume IX, No. 2

IN THIS ISSUE

Beginning

"A Philistine's History of Music"

An unbiased and unedited chronicle, tracing the progress of music from the time the cave man's club was the only musical instrument to the day when the women control all of the musical clubs

MUSIC

"HOP HOUSE BLUES" (No. 2 of George L. Cobb's Remarkable Suite, "Dementia Americana")
"IN THE FLOATING GARDENS" (Second of "Three Sketches from Old Mexico," by C. C. Kenney)
"LITTLE ITALY" (by Gomer Bath), and "THE LINE-UP" (a swinging March by Frank R. Bertram)

OTHER FEATURES

"Are Folk Songs Good Music?" "The Photoplay Organist," "The Elevator Shaft,"
"Speaking of Photoplay Organists," Miscellaneous News, Gossip, etc.

15 cents
\$1.50 per year
Canada \$1.75; Foreign \$2.01