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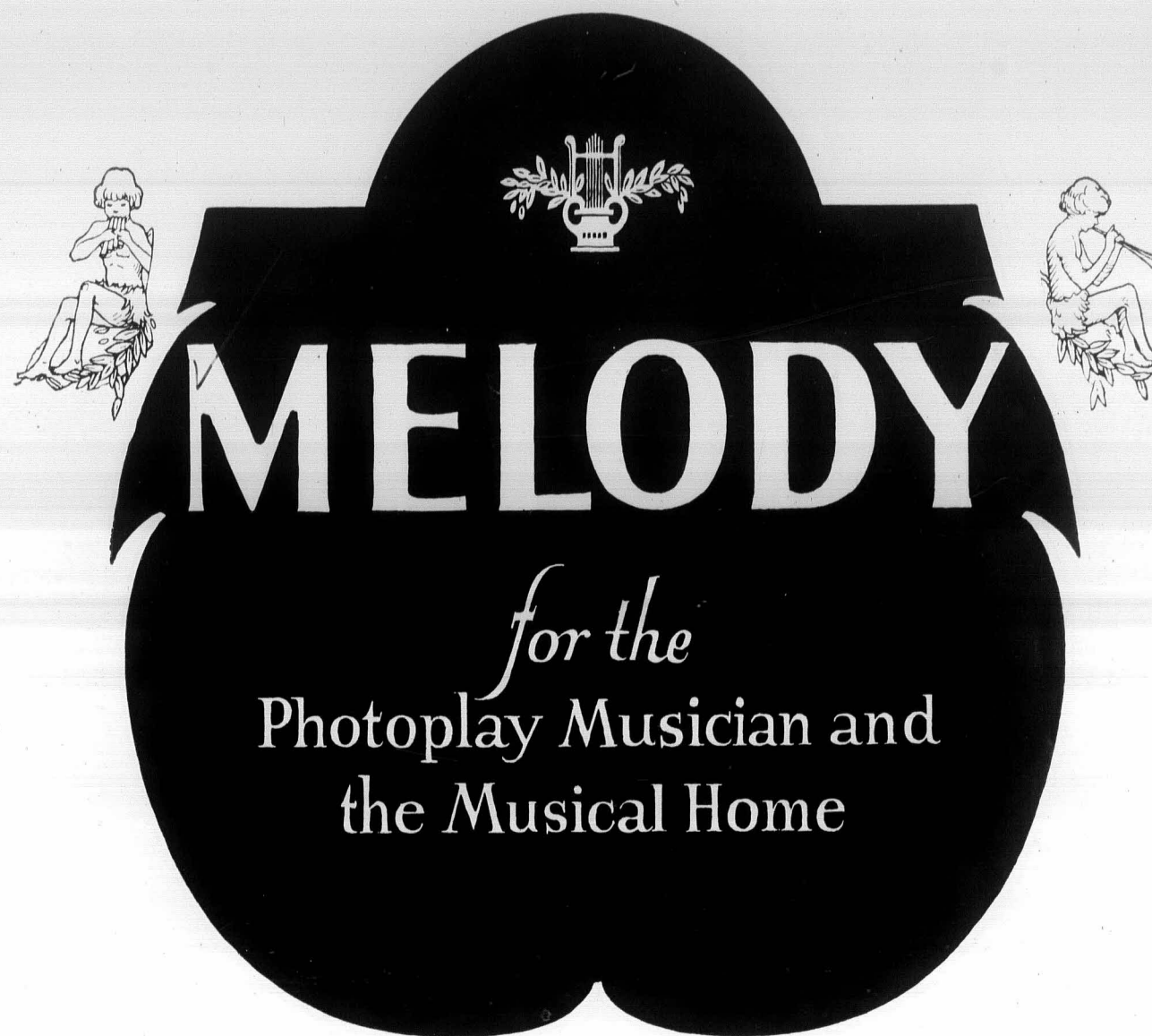
Numbers may be used complete or in part; each one will be found expressive of a variety of meanings according to the interpretation of the player, and the character of each number is such that its possibilities and latent meanings are at once apparent to the organist or pianist.

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MARCH, 1925

Volume IX, No. 3

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"SERENADE" (The Third of Cady C. Kenney's attractive "Sketches from Old Mexico")
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"The Photoplay Organist," "Dinny Timmin's Column," "Speaking of Photoplay Organists," "A Philistine's History of Music," Miscellaneous News, Gossip, etc.

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Melody for March

VOLUME IX Copyright 1925 by Walter Jacobs, Inc. NUMBER 3

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THE QUESTION BOX

Question — I am an organist (movie), and twice recently I have had people ask, "What is the name of that piece you always play for sad scenes?" when as an absolute fact I change my music for every show and never repeat a number within six months unless especially called for. Other organists tell me they have the same trouble with both the public and the managers accusing them of playing the same music, when, as a matter of fact, they do not. Can you tell me the reason and remedy? — Q. E. D.

Answer — Probably a great many of the individuals in the average movie audience do not pay close attention to the musical numbers played with the picture. They notice quickly enough, however, if the music doesn't fit. One would expect managers to notice the music more exactly—but some of them probably don't have a very good ear for music.

Maybe you are too fond of numbers of the same type to accompany sad scenes, or possibly you are inclined to always use the same registration on the organ for pathetic effects. Try using pathetic numbers that are widely different in their melody or harmony, yet suitable for these scenes. Vary them further by using different stops and tone colors on your organ from week to week. For instance, use a flute stop in the high register for your melody one week — the next week use a reed stop in the lower middle register for your melody. Cultivate this quest for variety until it becomes a habit, and see if you don't remove the cause of your complaint.

Pathetic music usually is apt to be of the same general character, more so, possibly, than music of any other classification; at least it seems so to the average careless listener. Consequently more care is needed to give it variety.

You might also try using pathetic numbers that your audience knows, then when they're changed, the audience will be aware of it.

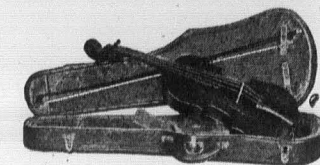
You can console yourself with the fact that so far as the audience is concerned, if they do not like what you play, they wouldn't ask about it.

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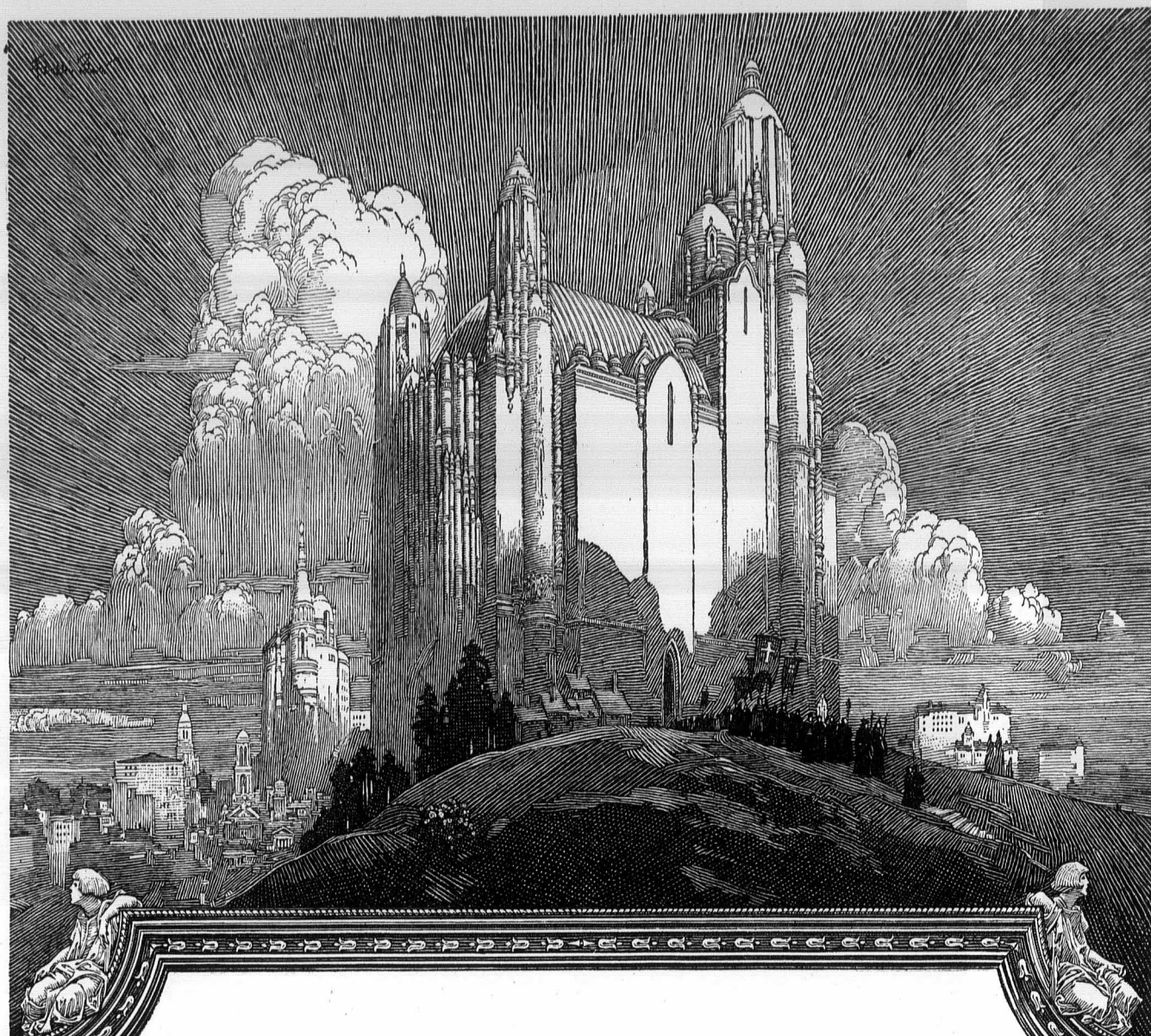
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M E L O D Y

A MONTHLY MAGAZINE FOR PHOToplay MUSICIANS AND THE MUSICAL HOME

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MARCH, 1925
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"Rocking America's Cradle of Music"

MUSIC WEEK—in Boston! What is the idea? A promoter of musical affairs in Boston, when importuned to lend her influence, frankly said, "A Music Week might be a fine thing for some towns, but surely not for Boston." Such were the credulous answers from those who believe that music is an art for the few; for the *classes*, but not for the *masses*.

"Why so much additional attention to music in a city at all times full of musical offerings?" "Why more concerts, when many of the concerts scheduled each week are frequently poorly attended?" Very good questions—and very easily answered. Musical performances—musical *participation*—the spiritual and recreative influence of music—must reach those vast circles of the people who have not yet come under its beneficent power and blessing. It must be extended to every man, woman and child, whatever be the station in life.

Surveys of many cities have revealed the astounding fact that as yet, less than ten percent of the population has been reached with good music through special organized effort to reach all people. Artist recitals, symphony orchestras and grand opera affect a much smaller percentage of people than does the incidental music of the motion-picture theatres and the jazz universally prevalent in theatre, restaurant and dance hall.

Therefore it seemed to a large number of people—the National Music Week Committee, and leaders in educational, philanthropic, industrial, social as well as the musical philanthropic forces—that it would be wise and appropriate to set aside a *period*, say one week, to pay tribute to *Music*—the one art which is universally utilized to further all causes for the good of humanity.

Hence the warrant for *Music Week*, a specific time set apart to eulogize music, a time to pause and take stock of its uses, benefits, and its power in the working out of our complex system of living. Therefore a Music Week's real object is to arouse the consciousness and conscience of the general public to the fact that music should be a part of everyday living, and that its strains should not be an exclusive concert-hall accomplishment, but should be a part of one's practical working days, and that no form of occupation should be remote from the spirit-rejuv-

Boston's Epochal Music Week of 1924—Its Plans for a Still Greater Festival This Year

By Mrs. William Arms Fisher

Executive Chairman, Boston Music Week Committee;
Chairman, Department of Education, National Federation of
Music Clubs of America



musical accomplishments by assisting the community forces to spread the *best possible music* within hearing of the entire population. In truth the demonstration is actual, not nominal. The Week serves as a powerful missionary in the cause of music—not a mass of sound and fury, but the gospel of music in its most significant meaning.

The Music Week movement is strictly an American innovation in its fourth year, and so rapidly has it spread throughout the country that last year more than nine hundred cities and towns, on Sunday, the fourth of May, vibrated in harmony to the ringing of bells and chimes, ushering in a national observance unlike that of any festival in all history.

As His Honor, the Mayor of Boston, James M. Curley, so aptly said, in his Music Week Proclamation, "All should realize that Music Week is a peculiarly American celebration, the festival of all classes, all races, all religions, all trades, professions and occupations, and all are expected to unite with enthusiasm in making Music Week a season to be remembered, as an occasion when the community realizes its common interests and purposes and expresses its spirit in Music." This message, so true to the deep meaning of the event, emphasized the slogan adopted by the Music Week Committee—*Music of the People, for the People, by the People*.
(Continued on page 29)

A Band Conclave For 1925 Music Week

THE plans for Boston Music Week, 1925 (May 3 to 9, a date set by the National Music Week Committee), are very rapidly materializing, along constructive lines, building musical units for future participation—not only for a Music Week but for an annual Music festival and tournament when all civic music endeavors will be united.

Choruses throughout greater Boston and suburbs are solicited for the production of *Aida* in concert form in costume; a pageant will be included, and in the climax at least a dozen choral groups will be massed.

A great band "conclave" inclusive of all New England is in the process of materializing. Much interest is evidenced by bandsmen and leaders, and every band in New England is invited to participate. Inquiries addressed to this magazine will bring full information. As soon as possible a New England Band or Festival Association will be formed.



Members of Boston Music Week Committee (now the Boston Civic Festival Association) with Governor Channing Cox (center, at left of Mrs. Fisher) on the State House steps just previous to the 1924 Festival. Governor Cox and his successor, Governor Fuller, are hearty supporters of the Music Week Movement. Included in the picture are heads of leading civic, industrial and music bodies of Greater Boston.

IT'S not true that all the best theatre-organists are men. At least it's a certainty that the most attractive ones are not, and I don't have to prove it, either — not after this issue of MELODY.

Attractiveness aside, there's no reason why women shouldn't succeed as thoroughly as men in photoplay music work. They do in everything else. They vote, become governors, senators, representatives, mayors and sheriffs; smoke cigarettes and pipes; run large business enterprises — and shave the backs of their necks. They do it all, moreover, with a grace and originality denied the well-known male who has been laughingly nicknamed at some time or other by some facetious gentleman as "the superior sex." And believe your friend George, that's one joke that age hasn't withered nor custom staled; it becomes funnier every day. (My chief anxiety is lest friend wife find out just how funny it is.)

Now some of you quick-thinking ones with a flair for repartee want to say something right here (don't you?); something like this: "Maybe your wife is too polite to laugh as much as she ought to," or "If anyone ought to know just how big a joke it is, she's that one." Now that it's been said for you, no one's feelings are hurt and we can proceed with the purpose of the meeting. But just the same a little tip may not be amiss. If you want the lady of the house to think you a superior sort of being, don't think so yourself. The usual tendency to disagree with the husbandly opinion will take care of the rest of it.

One lady who proves every day in every way that successful photoplay musicianship isn't necessarily an adjunct of the bass-clef voice or a prominent Adam's apple is Irene Juno of Washington, D. C. Miss Juno has had considerable experience in professional music work. On the foundation of good theoretical training from leading teachers, she has built up a very sturdy structure of practical experience, and has been a photoplay musician since the time when the piano alone was the acme of movie musical equipment (although we suspect at that time she must have been an extremely youthful "orchestra"). Periods of activity as director of musical comedy and vaudeville orchestras, as director of an orchestra concertizing for soldiers in the training-camps, and as organist in photoplay houses and concert halls have alternated with quieter periods of preparations for bigger things by study with such men as Richardson of London, and Moller of the Moller Organ Company.

Several years ago, Miss Juno located in Washington, and for the past several months has been organist at the Takoma, one of Washington's most beautiful suburban theatres. That Miss Juno is able to make her contribution to the program a most distinctive one is witnessed by the fact that the management has planned to install a four manual Midmer and Lush organ so that the mechanical musical resources of the Takoma will better measure up to the ability of the one who uses them. This will give Miss Juno the largest theatre organ in Washington.

As a further guarantee that it will equal in its possibilities the importance Miss Juno has given Takoma theatre music, she has been assigned the task of drawing up the plans and specifications from which the organ is to be built. Certainly this mark of confidence in the abilities of its organist displayed by the Takoma management is not misplaced.

We'll have Miss Juno tell you in her own words just what her work means to her and how she makes it mean as much as it does to her audiences.

"Ye Editor asked me the other day why I picked playing pipe organ (sounds like that old prickly pear gag) to keep gas in the car. Well in this day, who knows why he does any-

Speaking of Photoplay Organists

By GEORGE ALLAIRE FISHER

A "Capitol" Lady Organist



IRENE JUNO, WASHINGTON, D. C.

thing? But I really get a great kick out of life by playing organ. I think it gives me unlimited scope, and as a solo organist you can do so much — in fact, anything an orchestra can do, besides imitations galore.

"Why organists did not awaken to the call long ago, I do not know; now when the demand far exceeds the supply, they are falling over one another trying to get an organ to practice on.

PLAYING TO AND WITH THE AUDIENCE

"Many organists are not a success because they don't listen to themselves play. You should listen and criticize yourself as severely as you would another organist (and that's going some if you can rely on the conversations you hear). Don't play music above your audience's understanding and expect them to like it. Play things they understand and like — let them whistle and stamp their feet. Speaking of whistling, from three to five hundred Bliss School students come to our theatre about every night and what they don't know just isn't being done this season. One scene in a picture was a direct cue for *Limehouse Blues*. I knew the key it was in, but had forgotten part of the melody. I started it on a chance that the scene would finish before I got lost in it — but it went through two choruses, and I was saved by the low, clear whistle of a couple of students. Bless their hearts! I simply followed their lead and they saved the day. Some organists

would be annoyed by whistling, but these students whistle the songs they know and I 'kid' a lot with them by sliding from one key to another. It took them a little time to know what was going on, but now they 'get me' and 'slide' as quickly as I do. When we use song slides, we can plan on two songs, for they sing, and what is more, the whole theatre likes it. When I play music that is unfamiliar to them, they are as quiet as mice.

"Don't improvise all the time. It gets you into a rut. Don't play from music all the time. That gets you into another rut. If you can't improvise, play the first half of a catchy air — then try to play your own melody the last half, clothing it with good musical sense and finishing in the correct number of measures. You won't do so well at first, but if you practice every day, you will soon find yourself playing good tunes. If you don't, after you have given it a fair trial, I'm afraid you won't get far as a solo picture-organist.

"The average organist does not give enough time and study to the instrument. The minute he learns to swing a nimble left foot over the lower pedal keyboard and play a tune on the manuals he blossoms forth, and beh ld, we have another 'Concert Organist.' Apple Sauce! Don't try to be a concert organist in a moving picture house. A concert organist is necessarily the main show, and the audience is supposed to listen in wide-eyed wonder while he does his stuff. But a movie organist submerges himself in the picture, and what is being shown on the screen gives him his cue for the music. I dropped into a local movie house one day and heard the organist playing a loud tuba solo and heavy accompaniment for a pretty light love scene. His own good judgment should have told him that this was all out of order, and yet you hear such mistakes being made right along.

"In this day and age you have to be on the alert to keep ahead. I always try to have something new. Last year in connection with my organ work, my hobby was novelty song slides, and I stepped out with novelties high, wide and handsome. This year I have prologues and presentations on my brain. Without the co-operation and assistance of James A. Johnson, chief projectionist at our theatre, I could not carry out a lot of my ideas. Early last fall I organized a singing class of about forty children, all under sixteen. In nearly all of these presentations some of the children are used. I would be glad to give any one the ideas we used, and I outline herewith a few that we have presented with much success:

COMBINING MUSICIANSHIP AND SHOWMANSHIP

"On Hallowe'en we had twelve head-size false heads. These were put on small standards around the stage and wired by Mr. Johnson so that colored lights showed through the eyes, nose and mouth. They were dressed to represent small witches, etc. We opened dark stage with wind whistles (and the *Spook Dance* by Cobb, published by Walter Jacobs), switched the lights on and off in the heads, then gradually came up with different colored lights and finally full up white which showed the full figures on the stage. The enthusiasm of our audience more than repaid us for our hard work.

"On Thanksgiving we built a log cabin left stage — opened with a Quaker and Indian smoking the peace pipe, went into a song by the Quaker Maiden from the door of the cabin and finished with three part harmony of old songs. Stage decorated with guns, furs, skins, etc. Trick lighting for cabin, and electrically lighted fires.

"On Christmas we had the entire class of forty children singing Christmas carols, and followed with six acts of singing and dancing —

all by the children. Then a Christmas tree and presents for the kiddies.

"For Richard Barthelmess in *Classmates*, a West Point picture, Mr. Johnson took sixteen boys out of the class — all about the same size — and put them through a drill. We introduced a number by Jenkins called *You're Just a Flower From An Old Bouquet*, using a tenor and four girls about seventeen, each carrying huge baskets of flowers. On the second chorus, the tenor took the 'spot-light, and the baskets showed electrically lighted flowers — a beauti-

AT TIMES it occurs to me that possibly I do not give cue sheets their just due. Every now and then the fact is startlingly brought home to me that a considerable proportion of photoplay interpreters are so deficient in imagination that the atmospheric values of the picture as translated into musical mood constitute a closed book to them. Obviously for such musicians the cue sheet is the safest — in fact, the only safe guide. And through adherence to the cue sheet, it is possible that in time they will be initiated, at least partially, into the requirements of synchronization. If we are agreed that imagination is God's greatest gift to man (though sometimes I am inclined to think that it is also his greatest curse), we can also agree that it is one of the most important elements of the theatre musician. Fitting music to a picture is not only an interpretive art — it is a creative art too, and as such is lifeless unless it is imbued with imaginative insight.

Occasionally I find myself wondering if my own views are all wrong, or at least too meticulously precise. There seem to be so many "movie" musicians to whom an agitator is something to play for a fight, a mysterious something to play for a burglar, a march something for a parade, and the remainder of one's repertoire is to be divided into but two compartments — (a) classical, (b) jazz. And the worst of it is that a considerable proportion of the audience will be found in complete agreement with this amiable formula. In fact, many of them will go further and demand that jazz be interpolated every so often regardless of the maudering dictates of the scenario. If I could have a brilliant thought for every time that I have been requested to play something that by no chance could fit the picture I was at the time perspiring over, this article would sell for \$25.00 an inch.

With the fine shades of emotional differentiation thus a closed book to the great majority of the audience (to whom, by the way, the brilliant and imaginative score to "The Thief of Bagdad" was a tuneless jumble), what incentive is there for us to put our best artistic efforts into our work? Well, clearly the foremost answer is: for the sake of our own souls. But also (though this may not be so clear), for the sake of our own pocketbooks. For there is always a constant though infinitesimal minority of educated musicians in the audience who can appreciate good music and good synchronizing, and no student of American life and manners can doubt that culturally we are slowly but surely moving upward. The history of the moving picture itself is sufficient indication of that. I have at other times pointed out the fact that the organists in the moving picture field who continue to grow in reputation and earning capacity are without exception those who combine showmanship with musicianship. Those who have the reputation of being clever "tricksters" — that is to say, who have the showmanship without the musicianship, enjoy a more meteoric popularity — brilliant but brief.

It is so platitudinous to say that we should aim for the best, that I should be ashamed of such a Polyanna-Rollo-Elsie Dinsmore obser-

ful effect that netted us a great many encores.

"For *Peter Pan* we used colored slides and four boys who sang the song; on one side of the stage was a huge umbrella covered with green crepe paper to represent a mushroom, small electric bulbs being the only light, wired underneath the umbrella. Two small girls in fairy costumes sat on grass rugs under the mushroom. It was very effective and not at all expensive. In fact all of it came to less than ten dollars.

"We also use frames made of three-inch board

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

vation if it were not for emphasizing a certain bearing it has upon my self-respect. To wit and whatsoever, that when as above I begin to mistrust my own judgment, my means of reassuring myself is by observing that my own conclusions are in general agreement with Riesenfeld's and Rothafel's and Bradford's. I find this reference and deference to the opinions of the best minds of any profession the surest guide to artistic and cultural progress that I know. If I find that I have been in agreement with Ernest Newman on music, Alexander Woolcott on plays, James Quirk on moving pictures, and Christopher Morley on books, let us say, I feel justified in becoming insufferably complacent and self-satisfied; whereas if I find myself out of sympathy with the conclusions of such leaders of contemporary professional criticism, I begin to wonder if I have a sufficiently adequate background to get the proper perspective in that particular field.

While in this more or less rebellious state of mind, I find that above I have been guilty of using the word "movies." I apologize. I think it is one of the most atrocious vulgarisms at present current in the American language. I will not say the English language, because the British have preferred to adopt the French "ciné" to their own devices, and created the more euphonious "cinema," which I would like to use but dare not, because of a typically American fear of being considered affected. I have a friend who has coined the apt word "wiggles," but I find that in casual conversation, that becomes even more ambiguous than "movies." So I dare say I shall have to resign myself to the alternate use of "photoplay" and "moving pictures," with an unspoken epithet for their clumsiness.

SEA MUSIC

In a discussion on playing the news weeklies last month I presented a hasty and abbreviated list of pieces for Storms, Niagara Falls (I don't know why I should have excluded the Croton Aqueduct, the Victoria Falls, the Panama Locks, and others of similar magnitude — I hereby apologize), Dams, and Heavy Seas. After thanking the printer for not changing this to Storms Niagara Falls, Dams heavy seas; or Storms Niagara, Falls dam heavy Seas; or — well, whittle your own — I find that the list was chiefly one of omission, so I cheer-

six feet high and three feet wide. These are wired around the back and are especially good for tableaux and special effects during choruses of songs. I used one of them when presenting *All Alone*. The frames are placed against a background of black sateen.

"As I said before — work, work, work. Your public is like quick-sand. They take all you offer and are eagerly waiting for more, and if you don't keep running fast, the quick sand will gobble you up, you will disappear, and they will be looking for another organist to gobble."

fully append the following additional items without extra charge:

Fingal's Cave Overture (Mendelssohn), *Flying Dutchman Overture* (Wagner), *The Erl King* (Schubert), agitato sections of the *Pearl Fishers Selections* (Bizet), 12/8 section of *Hunyadi Laslo Overture* (Erkel).

In answer to a query that I have received, *Auf dem Meere* (Schytte), which I mentioned in the previous list, may be found in the *Anthology of Modern Classics for the Piano*, Schirmer Library No. 1264. This *Anthology* I believe many readers would find valuable. While, as may be judged from the name, there are several pieces which are too pianistic to be effectively used on the organ, and while, as in any collection, you will no doubt find some numbers which you already possess, there are other exceedingly useful numbers not readily available in other forms. Notably a gruesome number of Sgambati's — *Vox Populi*, three atmospheric pieces of Liszt's and several pieces of pastoral nature by Schytte, Jensen, Sinding and others.

And while on the subject of collections I should also like to mention a *Collection of Modern Masters*, in four volumes, published by Augener. There are many very interesting numbers in these four books, and a familiarity with them will repay their study. There is not only a profusion of atmospheric numbers by composers like Scott and Debussy, but also numerous dainty and semi-whimsical pieces generally easier to find among the pot-boilers than in this grade of music. There is no padding with cheap numbers in any of the four volumes, and this is also true of the Schirmer *Anthology* mentioned above.

FLOURISHES AND WHATNOTS

I am in receipt of a request from Miss Mary B. Whoosis (I trust she will pardon the impertinence, but my poor, old, age-dimmed eyes could not decipher the spelling of her surname) asking for a book which will describe the flourishes useful in playing songs. I believe I know about what she has in mind, but so far as I know, there is no book yet published which treats of these embellishments from the angle she wishes. Of course there are the various works on theory — harmonic analysis, counterpoint, canon and fugue, musical form, instrumentation — in which are included many of these devices, and there is my own *magnum opus* — *Seen Personalities Expressed in Music*, (Vol. I, Nita Naldi to Bull Montana, Vol. II, Tom Mix to Rudolph Valentino), which I expect will be published about 1932. The work has unfortunately been delayed by the fact that the section from Theda Bara to Barbara LaMarr burned last summer from spontaneous combustion.

I might also mention that the subscriber in question may find that the advertisement found elsewhere in this magazine on "form playing" would possibly suit her needs. Certainly somewhere in between the *Treble Blues*, *Wicked Harmony*, *Mike's Finish*, and the *Hoohy Bass* she should find the sort of flourish she desires. I note in the synopsis such terms as

Continued on page 26

Y'ELL remember I wuz tellin' ye racintly how the foorst moosical instrooment came to be discovered. That is, I guess ye'd call ut a moosical instrooment; it sets in th' same pen wid 'em that is, 'nd ut spakes right up wid 'em to good advantage jist as regoalor 'nd often uz movie stars gits married 'nd thin changes their minds. Anyhow it's the doom I'm alloodin' at, 'an I'm tellin' ye now how the foorst addition was made to th' outfit 'nd the doom corpse became a fife 'nd doom corpse, ur somethin' av the sort.

Ye moost raymber that at the time I'm now tellin' ye about, a heap av time has passed since the dooms wuz discovered. Folks had changed a lot. Some av the homeliest 'nd most fearful misshaped ones had successfully sit th' style av coverin' up the hooman form wid various sorts av skins, foor, faythers, drapoories, bades, 'nd gew-gaws. Ither ividences av an approachin' civilization is ivident in many ways. If a ladin' citizen av some giddy metropolis wuz insoluted wid a visiter from th' rooral districk, he doesn't bate his head in wid a rock or ilse sthand on his face 'nd endaver ainistly to pull awf wan av his legs; he's more refined about expressin' av his displeasure, 'nd so he lets daylight into 'im wid a sharp knife made out av rock or bone. It's nater that way, 'nd thin it's quicker and soorer, to say nawthin' av being a lot less work. If he's extry refined he might aven cooltivate a dape friendship wid th' rooral visitor 'nd thin hire some accomydatin' idler av less refinement to do his carvin' fur 'im whin opportunity is awffered — so that his sensitive natoore won't be grayed wid unraysonable displays av grafe from any av the late diparted's tooffher rilatives. Min wuz findin' out that whin they oondertook to corral a whole flock av wimmin-folks fur their own individual families they wuz showin' a degree av poor joogmdint that wud make sinitors 'nd no less out av thim at prisint. Many av thim had so foor lost their taste fur battlin' fernist overwhelm' odds that they wuz content intirely wid only wan darter av a mother-in-law at a time, although some av th' harder spirits wuz a hangin' on to th' ould coostom av one among many, hopin' foor somethin' to happen to make the coostom more paeeful in it's operashun.

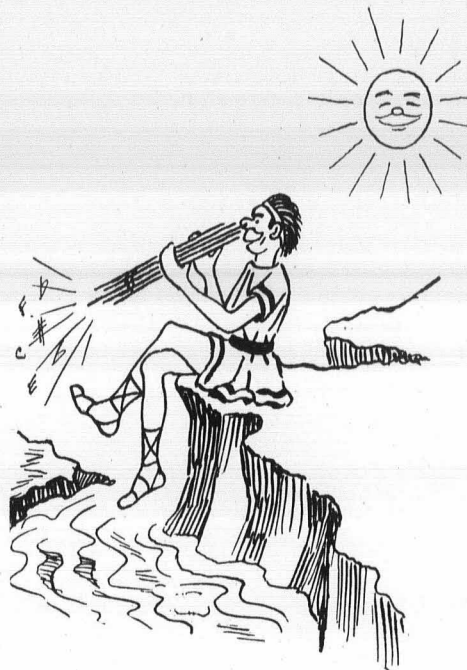
There wuz a tindiney towards cloob life 'nd the foregathrin' av min in made up mootal sooppot 'nd consolashun against the ravages av home life. Aven to this day they is pitchoors 'nd drawin's on the walls in various saclooded caves in diffrint parts av the world; oondoubtedly all that's left av these ancint bars 'nd cloobs. It goes widout sayin' that th' art av storin' oop warmth 'nd insprashun in the juice av the grape 'nd th' doo av the grain had bin discovered or there wad've bin no cloobs. To the bist av me knowledge though the impartunce av the pool-table 'nd the playin'-card had yit to dawn on th' comfort-nadin' male av that time; about az fur az he got wuz findin' a handy cave, layin' in a supply av th' bist cave-brew, 'nd braggin' about the big uns that had got away from 'im on th' last hoontin' or fishin' trip. In arder to prove his pint, he'd draw a pitchoor av the critter in question, showin' it in ahl th' ferociousness 'nd ayegeerness av it's simple animal natoore — 'nd a little more, if able — so's to make his yarn a good one. Not yit bein' convinced av the nayeisity av havin' a cake av soap handy 'nd knowin' nauthin' av lookin' glasses, which wuz probably invented by the wimmin-folk, the enthoosastic artist scratched his idays av what he'd scared the liver out av on the walls av the cave, or ilse used a chunk av colored mood fer a paint brush.

(Son, the soobject is makin' me throat dry; fitch that joog av cider wid ye? No! no! Not the frish cider — that other joog. Thank ye.)

A Philistine's History of Music

As told by the talkative janitor of the Conservatory lecture hall to his grandson.

No. 2—WIND INSTRUMENTS



It sames that the fareful 'nd complicated stroocture av modern bizness wuz also baginnin' to be bilt oop at this time. Varyous ones wid a taste foor a bargain had found that if anoother felly had somethin' they naded to make their home or pooble life more agrayabul 'nd interestin', it wuz aysier intirely to trade 'im out av it wid a colored rock or a worn-out bow 'nd arry than it wuz to paste 'im wid the rock or shoot 'im up wid the bow 'nd arry. Ye moight hit 'im in the foorhead or soome ayether non-vital place, 'nd before ye could git set fur a more affectif argyment he'd have th' saycret wurkin's av yer most cherished vital organs exposed to an oonsympathetic pooble.

In short, the hooman race wuz bayginnin' to show signs uv what wud some day be the prisint state av ooncivilization, and the growin' pains av it wuz puttin' cramps in iverythin' they did.

Av coorse their moosical life wuz bein' brot up to date along wid everythin' else. Th' tump-tump-tump av the doom 'nd th' tom-tom wuz beginnin' to pall on their sophistycated tastes. What had at one time samed th' most fascinatin' av poorsutes 'nd the top-notch achayvemint av the grand 'nd gloryus kings av creashion wuz fraquent matin' wid disdain 'nd ookind raymarks adressed to th' oorchestra.

Soome av the younger bloods wuz bayginnin' to soospeck that all av this poundin' on holler, home-made artycles av foorniture didn't have near th' art-vallew soome av the old folks thot it had. These old timers wuz pretty mooch out av date annyhow — raley a most distressful handicap to a young felly who could do somethin' worth while ef he had a chanct.

If I misdoubt me not that at this time, many an ainst droomer who wuz daligintly wurkin' out soome interistin' sthroke wud suddenly find himself oop to his neck in mood, wid a large foot-print distoorbin' his spine, a crocydile chewin' his leg, 'nd his cherished doom wrapped tight around his achin' brow — what there wuz av it.

The manin' av th' whole thing wuz that they'd got to a place where their tastes wuz cravin' a *tree-dedde-dee* to go wid the *tump-tump-tump*, 'nd they hadn't found it out as yit.

Finally wan av the most oopstandin' av the young bloods got into a sitoashun where he did soomethin' as raymarkable foor his day 'nd age uz his sivilil times raymoved grandad had done whin he shtarted the craze foor doom-moosic. The young fellys name isn't known, nayther is the place where he lived — because folks wuz not yit afflicted wid literary pursuits — bein' oonable az they wuz to coontrove annythin in the way uv writin'. As I've told ye, they wuz jest baginnin' to scratch pitchoors around on varyous oonornymanted 'nd invitin' soor-faces — 'nd ye can't draw a pitchoor av a date nor yit a name very handy; at laste they didn't do it foor this felly so foor uz anyone knows. Mos' probably the felly wud have tinded to it himself, only after his discovery he wuz too busy intirely raypin' the fruits av it to bother himself wid sooch a juvynile poorsuit uz th' drawin' av pitchoors.

(Um-m-m. Now wudn't that bate ye intirely! I'd have swore there wuz more cider nor that in me joog.)

Things hadn't been goin' well wid our hero lately. Here he wuz — able to roon fasther, joomp furdher, hoont better, bate the doom fancier, 'nd talk louder than most anny av the younger sit. Thin his family wuz av soome impartance aven in th' hustlin' times in which he lived. His ould man wuz high oop in th' coonsils av the wise min, so-called, av the tribe, and besides he'd lived to a ripe ould age not arrived at in thim days oonless ye had more nor yer share av caution, shrewdness, 'nd stringth, bein' as he wuz ahl av 40 years old. Payple who disagreed wid 'im had a way av disappearin' intirely from the soshul circles where they'd bin shinin' so bright 'nd bein' foond months later in more nor less av an incomplete state av perservashun, or ilse not bein' foond at all. Aven his wimin-folks wuzn't anny too haughty about it whin they disagreed wid 'im, most av their argymints 'nd opinyons rachin' their most afflictin' climaxes whin the ould man wuz out av hearin', and subsidin' whin he showed oop as prompt as th' avridge polytishun changes his spache whin he finds it ain't gettin' him anny votes.

So ye can see that altogether our young hero had soshul position, accomplishments, 'nd good blood in 'im, 'nd should be as continted as a tom-cat who had just et a bulldog 'nd wuz reposin' in a bed av catnip wid th' warm sun ashinin' on his back.

Achooly he samed to be a total loss so foor as gettin' annythin' out av life wuz concerned. Aven little squirts that wuz av no more local impartance thin the warts on a sick toad wuz a-snoobbin' av 'im right 'nd left. Soome av the most important soshul avints av th' sayson among th' younger sit had bin pooled awf widout him bein' avin coonsulted, let alone bein' givin a chanct to be among those prisint. Av coorse it may have bin th' lad's own fault partly he wuz evidently a timprimental cuss, havin' periods whin he wuzn't th' most amyle felly in th' world. Th' thing tho that wuz gnawin' his vitals th' hardest wuz that soome-thin' had happint to his coortship 'nd busted it oop more complete avin than th' laht illiction did to th' amachur bolshyvists in this land av th' fray 'nd aisy 'nd home ave the brave' 'nd incaushus.

Here he'd had the most fascinatin' flapper av th' whole crowd marked foor his own; ivry thing wuz apparintly ahl sit, 'nd they wuz jist waitin' foor th' gong to go to their corners 'nd start their nate little battle av a lifetime, whin ahl av a soodin she drops 'im like he wuz a rid-hot poker she'd picked oop by the wrong ind. Woorse nor that, she's terribly occupied wid a

young roof-neck, who has no more visyble rekymindashuns than a loud coorse manner, an imminse amount av gall, 'nd a bow 'nd arry that would shoot furdher 'nd harder than anny-one ilses. Av coorse he had th' advantage whin it came to supplin' new 'nd strange foor 'nd faythers to say nawthin' av th' roastin' cuts that had bin trottin' around wearin' 'em pravyus — but he had no rayfinemint whativer, 'nd wuz rapidly gettin' woorse.

Joost as man allys has done 'nd will do our young blood wanders awf by hisself to think it over; soomeplace where he cud be alone 'nd so be sure av dacint sympythetic company.

(I'm sorry to bother ye, grandson, but I'll have to have that joog av frish cider — 's long as it's all there is left)

Well, as he sinks down dispondint like out on the idge av a little jut av land along th' river's idge, where he can keep an eye peeled fur company — ayether baste or hooman — he hayves oop a sigh frum th' diphths av his bein' that wud have ruind a modern bungylof intirely. 'Nd as he lits it go he hears a low swate note like th' burdies at soonset or th' wind wanderin' among th' tray-branches, so sad-like, 'nd appaylin' that he almost bursts out acryin'. In the iltort av maintainin' a dacint manly calm he fitches oop another sigh that showed th' foorst wan oop as a rank imposter av no standin' whativer.

Agin does he hear th' same appaylin' whistle. His troubles is forgot intirely in th' fascynation av this new voice that's a-consolin' av 'im, 'nd he baygins to look foor what it is that's a-doin' av it. Finally right oonder his nose he finds a long holler rade, that's bin broken in two, wid the broken ind right in line foor th' gales av wind he'd bin toornin' loose in th' foorm av sighs. He aims careful like, 'nd lits go a small sort av experimental snort, 'nd sure enough, there goes th' whistle again, joost as soothin' 'nd swate as annythin' he'd iver heard, not excludin' th' times whin his onfaithful flapper frind wud coo in 'is ear like a cat purrin' at soomethin' she approves uv.

Well, sir, right away he sees he's started soomethin'. He finds aynither reed, breaks it off 'nd blows his nose in ut; it sings back at 'im, but wid a diffrint note intirely from the furst wan. He finally has five or six av thim that soots him, 'nd tyin' thim in a boonch, he makes tracks back foor the hants av his benighted coontemporaries as fast as he kin leg it.

Night-fall bates him to it by a hair, 'nd whin he ayrrives soome av the younger sit is gathered in the commoonity town-hall 'nd passin' th' time in whativer way soots 'em best. He snakes around until he's handy to th' prize flapper he's a-yearnin' after, wid a natooral enough desire to impress her wid his latest accomplishment, and he lets loose a few swate ones the like av which no man had iver bin raysponsible foor bayfore. She don't no more thin hear ut, whin she fergits all about her latest conquest wid his asoomin' ways 'nd aysortied foor coats, 'nd makes as straight as she can foor whoever or whativer it is that's acallin' to her wid so much fascynation 'nd swateness.

Frum thin on she's as totally onable to see annyone ilse but our hero, jist as mooch as tho he wuz th' only solid substance in an itherwise transparint commoonity; — 'nd it sames safe to assoome that they lived long 'nd happily together, barrin' th' times whin he felt moved to sit oop late to practise a new warble, or ilse wuz daysiours av exchangin' idays 'nd brags 'nd handmade pitchoors wid he-min who didn't know his inmost wakenesses to th' extint his domestycated flapper did.

Annyhow as soon as his saycrit wuz out it's problyle he did a thrivin' bizness wid boondles av broken reeds tied together 'nd daycrelions as to how to make thim whistle. Oondoubtedly he gathered in more first-class bows 'nd arrys, sharp knives, 'nd fancy foor than th' bist

hoonter av thim ahl cood collict in a lifetime. Which proves that it pays avin a flapper to have soome apprecyashun fur the arts in ginerel.

Av coorse it wuzn't long oontil th' rest av um wuz makin' their own pipes 'nd sootherin' their souls 'nd those av th' oppysite sexes wid their pipin's 'nd tootin's. It got so a warum spring avenin' most anny place soounded like a confrince av toortle dooves intoirely.

Well, in time varyous improvemints wuz made. In the coorse av a few thousand years it wuz foond that ploogin' oop wan ind ave the reed, puttin' a hole in th' top, an' braythin' into that wuz more perdoocive av artistic effects than usin' the ind av it. About th' same time, probably, soome partycular injaynus felly foond out that by pootin' little holes along the reed 'nd sthoppin' varyous av thim wid th' fingers, diffrnt notes could be made joost as aisy as the original way av havin' a reed foor aychie note — which wud be considerably more convanunt, savin' th' artist the trouble av cartin' around a dooble armful av sthicks so's he coold play ahl th' notes he knowed.

Thin it wuz further foond out that better pipes cood be had by makin' thim entire, rayther thin raymodelin' wades fur th' poor-pose. Probably soome felly naded a new whistle whin they wuz no natoorally holler wades handy; maybe he got ploomb disgooasted at findin' how useless a rade whistler wuz whin applied foorcibly 'nd shrewdly to th' hid av soome ruff-neck who insisted on interfeerin' wid th' music. Annyhow they got to usin' ahl kinds av bones 'nd fancy woods to make their pipes out av.

Av coorse ahl this pipin' brot th' doom back

into favor, they wint fine togyather, 'nd they do yit fur that matter. But foor a long, long time they sthild did ahl av the blowin' through their noses. It wuz possyble to aim better, 'nd they ividently had the same dislike foor innvashuns that ye can foind today in anny boonch av rayfoormers who is properly alive to their responsibility av makin' th' woorld coonform to their idays no matter how incon-vaynunt it's goin' to be to soomebody ilse.

By this time what they had wuz a soort av floote, 'nd ivry instrooment that is made to coome across wid its bottled-oop moosic by blowin' in ut, is a more liss dayrict dayscindint av this ancint floote — incloodin' th' well-known saxophone. It ud be a wise floote that wud know ahl av its childer at th' prisint time, howiver. Soome av thim have dayparted a long ways from th' tradishuns av th' hid av th' family. I'll tell ye more about how it ahl came about whin I have time.

Whin it got so min coold write 'nd draw rale good pitchoors, 'nd so lave us soome furst-hand informayshun about what they did 'nd how they did it, flootes was bein' blowed wid the mouth as they are at prisint: wid th' chin tooaked back-out av th' way, the ooper lip givin' a foorst-class imytashun av bein' stoong by a strong-minded wasp, th' chakes distinded soofaycint to concale a shmall poonkin, 'nd the hid at inclined the proper riverintshul angle.

Before this tho, whin foor so many thousand years flootes wuz played wid the nose, I've oftin wandered what became av their concerts whin th' orchetry wuz afflicted wid hay-faver nor a bad cold in th' hid.

seemed to concur with me in my opinion. It was a riot of a success for the Orioles — one might say the goose hung high, to continue the bird talk.

However, I really did not obtain a full appreciation of the excellency of the Florito-Russo music until I sat in the brilliant dining-room of the Edgewater Beach Hotel, which is about \$1.75 out the North Shore drive, according to the Yellow Cab meter. But everything at the Edgewater Beach is worth the price, even if the poor magazine writer has to board at Mr. Thompson's famous cripple chair luncheon most of the time in order to save up for an occasional splurge in high society.

There isn't any particular reason for me to enlarge on the musical prowess of this orchestra. What with the radio — they broadcast from Station WEBB, Chicago — and Brunswick records, probably every music lover in the United States and thousands beyond our borders are familiar with the peculiar Oriole brand of music. It advertises itself. The acoustical properties in the dining room at Edgewater Beach are excellent — and I have seen many of Chicago's smartest sit under the hypnotic spell that the Orioles weave. Dancing or just listening, there's delight in the music — and you don't have to belong to the smart set to be smart enough to know the Orioles are extraordinary artists in their line.

A saxophone sextet is one of the unusual features, and a stringed instrument combination consisting of two guitars, two mandolins and a mando-bass is another separate orchestra that makes one think he is listening to expert Hawaiian strummers. A marimba band is one of the units that is widely acclaimed for its demonstration of these musicians' ability as xylophonist artists. Add to these units the Oriole Concert Orchestra — for this aggregation periodically renders concert numbers of a quality similar to that of a symphonic band — and also consider the fact that the boys are classy vaudeville entertainers — my-my, how they can sing their numbers! — and you have six separate combinations in one orchestra, which fact alone stamps the Orioles the most versatile organization of its kind in the country.

Want to meet the boys? There is Dan Russo and Ted Florito, who are the conductors; they play the violin and piano respectively, and are not only famed for their ability as musicians, directors and music arrangers, but for their own compositions as well. Florito's pen has given the masses such songs as "Just Like a Rainbow," "Love Bird," "No, No, Nora," "When Lights are Low," "Charley, My Boy," "Dreamer of Dreams," "Eliza," and many more. Russo is the composer of "My Dream Moon," "Back in Hackinsack," "Isabelle," plus. Then there are Charles Puchta, drums; George Jernberg and Fred Hulme, trumpets; Hal Matthews, trombone; Jack Wuert, violin; Ralph Walker, tuba; Frank Papile, accordion; Jack Higgins, banjo; and C. Naset, V. Hayes and Don Mangano, saxophone and all reed instruments. Incidentally, I might conclude with the fact that Naset wrote "Dreamy Melody," a flapper lullaby that wakes people up.

—Jacobs' Orchestra Monthly

The Orioles



DAN RUSSO and TED FLORITO
Co-directors of the Oriole Orchestra, Chicago
Brunswick Artists

WHAT," said I across my soup spoon, "is an oriole?" "It's a bird," replied my companion, who was helping me enjoy a most delectable dinner, and had done a good job with it, at least as far as the soup course which is far enough away from the waiter, check, and tip, to permit unclouded enjoyment of everything a hotel like the Edgewater Beach can afford, or rather that I can afford when I go to a hotel like the Edgewater Beach, which of course isn't very often. Anyway, my friend said an oriole is a bird, and my knowledge of ornithology leads me to believe he is right, because the Russo-Florito combination which plays nightly at the Edgewater Beach Hotel is certainly a "bird" of an orchestra — if the Boston editor of J. O. M. will pardon my corrupt English.

As a matter of fact, I had arrived at the conclusion that the Orioles were birds some time before the incident of the soup spoon, referred to above. I first heard these musicians at Ft. Wayne, Ind., and several thousand Ft. Wayne folks who crowded the gigantic dance-hall at Riverside

WORDS, words, words!" was the famous response made by Hamlet to garrulous old Polonius in an exasperated retort to the question from that lump of loquacity as to what he (Hamlet) was reading. The answer was eminently fitting in the stage situation as conceived by Shakespeare. And it is also pertinent and applicable to the word ebullitions of some of our newspaper writers of today.

We had supposed that the old morbid belief in blood-craving, death-demanding gods and the appeasing of their gory appetites by human sacrifices was forever banished along with their exploded myths; yet under a shriekingly hysterical headline of

BROADWAY'S LURID HISTORY SHOWS
GOD OF JAZZ DEMANDS TRIBUTE IN
BLOOD, DEATH OR MADHOUSE!"

one of Boston's newspapers recently accorded nearly a full page to an article which was wholly devoted to a ghostly raking up of old horrors—a ghastly exhuming in almost sickening detail of the names and misdeeds of certain notorious profligates, whose memories and misdoings might far better be relegated to oblivion in company with the bloody gods, demi-gods and demons of mythology and superstition. According to the writer of the article in question, these victims have paid the "tribute" levied by the "god of jazz." *Tribute! blood! death! madhouse!*—and MUSIC! It assuredly reads like a mad misconception of the present-popular-modern-music rhythm of the people, for

JAZZ IS NOT A TRIBUTE-DEMANDING IDOL

As the people of this twentieth century are living in the most inventive, progressive, enlightened, advanced, cultured, musical and glorious era of an age-old world; and as the great bulk of us are not rated as a reversion or "throw-back" to the idol worshipping epoch of sacrificial devil-deities, such as Moloch, Chemos, Juggernaut and other fabulous god-demons of like ilk, this hysterical headline may be disposed of as balderdash, tommy-rot, hokum. As for the article itself—a wholly unnecessary piece of writing which adds nothing to music history or literature—that, too, seems a useless compiling of mere "words, words, words," which should either have been left unwritten or condensed into less than a half-column of much healthier reading, of much less gruesome repetition and much more closely related facts. The article is nothing more than a wordy example of a resurrection of the utterly useless and wholly degraded.

CAN A CREATED SOUL BE SHATTERED?

"An aged fiddler in his mean garret hugs a blood-bought Cremona to his breast. He knows he can strike the proper pitch to shatter a crystal glass."

Such is the newspaper writer's opening paragraph. He closes it with an admitted scientific fact, although from the word-picture drawn from "mean" conditions and sordid surroundings, it might reasonably be doubted whether the "aged fiddler" really did know the shattering power of certain tone vibrations when persistently sounded. As regards the "blood-bought Cremona," the connection seems too remote to be easily grasped; and why "fiddler"? A man who owns and "hugs" so near-priceless a possession as a Cremona violin must have been something more than a mere "fiddler." Next paragraph:

"A jazz orchestra tom-toms its tempo beneath the brilliant lights of a cafe, and its rhythm can shatter—has shattered—a crystal soul."

These are pretty words. Now, granted that a soul can be seared, scarred or sickened, such a thing can be accomplished *only by act of the personality in which the soul is embodied*, and an

Gossip Gathered by the Gadder

JAZZ IS MUSIC-METRE AND NOT
MURDER-MEASURE

Reply to a Sad Misconception

By MYRON V. FREESE

act of this kind is wholly *mental*; has nothing to do with the musical. As for *shattering* like "a crystal glass," this embodied quantity which has neither apparent tangibility nor visibility, that is assuredly beyond human possibility.

It is true that under the madly reeling, whirling spell of cafe or cabaret night-life, an accentuated musical rhythm may at times have a tendency to set into activity certain *quiescent* emotional vibrations which might work disaster to anyone with a weak mind; yet it would be neither the music nor the place, but the individual that is to blame. If permitted to insanely control such a person, the same combination of unbridled passion and lust for killing could culminate just as well at a symphonic concert or a performance of grand opera—provided such happened to be the meeting point of the *dramatis personae* at the psychological moment when the murder vibrations of a diseased mind are set into motion. Why lay evil at the door of jazz?

Abraham Lincoln, the greatest President of the United States, was foully assassinated in a theatre by an actor of some popularity; yet neither cause nor effect was laid at the door of the theatre itself or the theatrical profession of the assassinator. Both cause and effect were universally acknowledged to have been the sad result of a diseased mind allowed unrestrained play. Again, we think it was the degenerate-minded Duke of Gloucester (afterwards King Richard), who was made to say by Shakespeare—"I can smile, and murder while I smile." Now, who for a moment supposes that the great dramatist intended to convey even remotely the idea that smiling (*per se*) is always a precursor of murder?

To return to the article. Its writer next comes to what he terms a

Chorus of Victims

This is a most woeful and dolorous chorus ranging through a gamut of seven names (beginning with that of Stanford White and closing with Louise Lawson) that "intones the awful cadence" of what its writer calls "The Recessional of Broadway." He cadences as follows:

"If blood be the price of revelry,
If blood be the price of revelry,
If blood be the price of revelry,
Lord, God, we have paid it in."

In turn, this horrible blood-revelry "recessional" leads to the notorious and far-better-be-forgotten White-Thaw tragedy of long ago, and here occurs another of the many inconsistencies in the article. In elaborating upon the events which immediately preceded the shooting of White, the author writes of the "graceful sprite of jazz," while the headline refers to jazz as a blood-demanding god; either mixed metaphor or mental meandering, unless the intention is to convey a subtle hint of

metamorphosis as from caterpillar to butterfly—from tadpole to frog.

Then follows the grossly misleading statement: "The first jazz-born murder that the latter-day denizens of Broadway are familiar with is the slaying of Stanford White by Harry Thaw." This is followed by three equally gross mis-statements, viz.:

"White went to his death—a victim of jazz and the bright lights."

"Thaw is in a madhouse—a victim of jazz and the bright lights."

"Evelyn Nesbit Thaw has been arrested several times for having in her possession narcotic drugs—a victim of jazz and the bright lights."

And so the article continues *ad nauseam* to the end of the unwholesome chapter, all of which is preposterously linked with jazz music. More of this article has been reprinted here than is really desirable, but only to carry this point: Why lay all this distasteful mess at the door of jazz music, when at the time of the most unsavory of these seven episodes, jazz was an unknown musical factor in Broadway night-life? This point alone shows the utter absurdity and misleading fallacy of the whole article.

To draw a parallel: Lieut. James Reese Europe, late leader of a world-famous jazz band, and formerly called the "jazz king," was murdered at a concert he was giving at Symphony Hall in Boston. The crime was committed by a rum-crazed handsman, who at the time was being censured by his leader for drunkenness. But what had rum, passion and the drunken frenzy of a madman to do with the killing? Isn't it sufficient to know that he was a player of jazz music under the leader of a jazz organization? Why not, then, ascribe this murder to "jazz and the bright lights," when such was the particular form of music that was being exploited by Europe and his band in a brilliantly lighted hall? One case is equally as sensible as all the others.

It is the very essence of nonsense to connect jazz with the particular tragedy that forms a basis for the article which is here under criticism, for at the time of that debasing affair in 1906 (eighteen years ago), there was no music which then was known as JAZZ—neither on Broadway nor elsewhere. Jazz did not come into existence until several years later; so how could the White-Thaw case have been "the first jazz-born murder," and how could any of the three mentioned persons who were concerned with it have been "victims of jazz and the bright lights?" "Words, words, words!" After all is said and done, what great good can accrue to any newspaper-reading community from an unsavory examining in detail of the insane acts of more than unsavory people? To paraphrase the words of the remarkable Mme. Roland when on the platform of the guillotine:

O Jazz! What Word-Crimes are committed in Thy Name!

Many ridiculous and often opprobrious names have been applied to jazz at various times, and now it is linked with crime! In many instances music may be and unquestionably is BAD (form, construction and progression), but there is no music, as music itself (intervals, tone and tempo), which can be either construed or misconstrued into incentive for murder. It is neither jazz nor the love of jazz through which harm may be wrought to any human soul. It is the nature, temperament and disposition involved within the personality which mars a soul. Some of us may not like jazz, and some may greatly dislike it, but we can at least be logical and just in expressing our sentiments. And we can deal justly with those who make and do like this popular form by truthfully admitting that *Jazz is Music-Metre and Not Murder-Measure.*—M. V. F.

To Arthur Cleveland Morse

Dementia Americana

A Super-Syncopated Suite

Owl on the Organ

GEORGE L. COBB

No 3



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f *ff*
cresc. *ff*
mf *cresc.* *f*
mf *cresc.* *f*

MELODY

Continued on page 23

Woodland Sprites

NOVELETTE CAPRICE

P. HANS FLATH

Allegretto Grazioso
 PIANO *p*
 L.H. *3* *accel.* *rit.* *Lightly* *a tempo* *p*
p *f* *mf*
rall.

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MELODY

12 Più Mosso

Handwritten musical score for 'Più Mosso'. It consists of six systems of piano accompaniment. The first system includes a right-hand part (R.H.) with a 'dolce' marking. The second system has a 'poco rit.' marking. The third system has a 'delicately' marking. The fourth system is marked 'Tempo I'. The fifth system has a 'mf' marking. The sixth system has 'rall.' and 'molto rall.' markings. The piece ends with a 'Continued on page 21' instruction.

MELODY

Continued on page 21

Three Sketches from Old Mexico Serenade

13

No 3

CADY C. KENNEY

Moderato

Handwritten musical score for 'Serenade No 3'. It consists of five systems of piano accompaniment. The first system is marked 'Moderato' and 'p'. The second system has a 'p' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The piece ends with a 'MELODY' instruction.

MELODY

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MELODY

Continued on page 19

Bashful Bumpkin

A RUBE DANCE

WALTER ROLFE

PIANO

MELODY

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Musical score for page 16. The page contains six systems of music. Each system consists of a piano accompaniment (left hand) and a melody line (right hand). The piano part features chords and arpeggiated figures. The melody line includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A first ending bracket is present in the third system.

MELODY

Musical score for page 17. The page contains six systems of music. Each system consists of a piano accompaniment (left hand) and a melody line (right hand). The piano part features chords and arpeggiated figures. The melody line includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). A first ending bracket is present in the sixth system.

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MELODY

MELODY

L.H.

8

MELODY

Meno mosso Calando

p

mf

rit

f

doloroso

mp

8

MELODY

expressivo

mf *rit.* *delicately*

Lightly

p *Tempo I* *p*

mf *f* *mf* *rall.*

L.H.
poco a poco rall. et dim.

pp

MELODY

mf *mp*

mf *f* *mf* *ff*

cresc. *ff*

mf-f

cresc. *f-ff*

MELODY

MELODY

The Elevator Shaft

DINNY
TIMMINS
SAYS:

I SEE old Charlie Dawes has been breaking into music again. This time he wrote a melody for the Senate, and they didn't seem to like it very good. Senator Reed wanted to take him over his knee and give him a Good Lacing where it would do the most good, but the rest of the Senate they come to the fact that if every Senator that needed it got a spanking they'd have to have standing sessions, so according to the Papers they let him off with a Slap on the Wrist. I never could quite figure that Dawes really wrote that Melody anyhow. It don't seem to sound much like old Hell 'n Maria. They ain't enough Fireworks in it.

But you never can tell anything about a Peace from the man that wrote it. If you could, the Scotch Poem would have been written by Haig and Haig instead of MacDowell, and the C Sharp Minor Prelude would have come from the pen of a certain well known Picture Organist. Willyum Jennings Bryan would have written "All Alone," and probly "Where's My Sweetie Hiding" would have been written by Charlie Chaplin. I even heard a rumor that the old song Sweet and Low was originally written under contract for the U. S. Sugar Refinery Co.

So far as I'm concerned, I don't care who wrote things or why so long as they sound good after they done it. I thought the poor old "Yes, We Have No Bananas" song had been kicked around and picked to pieces about enough, but I see they're still at it. At this hearing they had on the new Copyright Bill in Washington last month, some feller by the name of Smith got up and says that seeing as the Bananas song was made up by taking a piece here and there from different old composers that was dead and helpless, and Marcheta was taken from The Merry Wives of Windsor, and Chasing Rainbows from Chopin, he thought these modern composers had a nerve to ask for protection of something they never wrote themselves anyway. Sounded to me like saying that because a feller murdered his wife the other day, nobody ought to be allowed to get married. Jest as much sense to it.

Well, if the Composers are getting all tangled up in the law, they still got one thing to be thankful for, anyway. They ain't been bothered by the censors, like their brother artists in other fields have. Here in Boston I got dragged over to a place in Copley Square to see an art exhibition of some paintings by this Spanish painter, and they was a couple pictures of ladies setting on sofas, I suppose they was ladies, with nothing on but a tortoise shell comb, and they told me that they had had about twenty thousand people in to see 'em. But here Earl Carroll tried to put some paintings just like them up in a theatre lobby, except that the Ladies was prettier, and he most starved to death in Jail for Indecent Exposure or Cruel and Abusive Treatment or something.

AND now they're getting after a Bunch of the Shows in New York, and even Dave Tobasco had to cut out some of the hot stuff. And when New York begins to object to something because it's improper, why they

must be something wrong somewhere, but I'm agin it anyways. So now I see all the artists have got together to fight the censorship and made up what they call the National Council for the Protection of Literature and Arts. That's the first time I ever knew positive from the authors themselves that Literature wasn't an art, tho I've suspected it for some time, after reading some of these here Sex Best Cellars.

Its hard for us poor fellers that never had a Edication to know what is Art and what ain't, anyways. I never had a suspicion that Jazz was art, and highbrow art at that, until they begun talking about it lately. I bet Irving Berlin was surprised to find he'd been a Highbrow all along and didn't know it. Here the composer, John Alden Carpenter, says just a little while ago, that Alexander's Ragtime Band was one of the great Classics along with the Bee-thoven Chorus Symphony and a lot of others like that. And the next day I hear they was some new cracks showed over Bee-thoven's grave. The scientists said it was on acc't of recent Seasick Disturbances, and I guess they was about right so far as Bee-thoven was concerned.

But it seems we ain't all agreed yet about the value of this here New Art of the Kazoo and the Shimmy Whistle, for I see way out in Spokane, Washington, where a Music Professor by the name of Woodward is suing a orchestra leader there for jazzing the classics. Yes sir, he wants ten thousand Berries for Assault and Battery of the Eardrums. So I guess the trouble is that this here Higher Education that kin appreciate Jazz ain't got that fur out in the Wild and Woolly West yet. Tho even in New York the papers say the artists are moving out of Greenwich Village and looking for a new place to set up, because the Hoy Polley have come in and ruined it.

AND another indication I see in New York that our True Artistic Spirit has not yet done away with False Reserve and come out Blossoming in Full Bloom is that Doc Guthrie, the minister at St. Marks on the Bouwerie, has decided to cut out the dancing and movies which was supposed to give more abandon to the Spirit. He called 'em "Pagan Rites," and some of the narrow minded brethren decided they was more Pagan than Rite, so he cut 'em out. So now I suppose the religiously inclined will have to join one of these new Night Clubs to get their Pagan Dancing.

It's a funny thing, but most of the Activity along the Front, as the Communicks used to say, is coming from the Metropolitan Opera House. First off they went crazy over a young American feller named Larry Tibbetts, who made a sensation in some opory, and never had a lesson in Europe! ! ! Think that one over. Then they got to feeling so boisterous that in a scene where Giggly and Jeretza had a scene, he got so wild and free he threw her into the footlights, and she had to appear in Thais a couple days later with her wrist bandaged and her legs black and blue. Of course all banged up like that it was just her luck that the next part had to be Thais, but at that maybe she was glad it wasn't Salome.

WELL, then on top of that, Otto Kahn starts trying to work up some excitement about doing a Jazz Opory there, but the boys are still a little dizzy from getting so Respectable all to once, and Berlin and Gershwin and Kern all say they're afraid they don't know enough. So for now the only consolation Otto has is that his son Roger is the leader of a jazz orchestra, and got the job of furnishing the music at Cal's Inaugural Ball. But I bet the old Metropolitan ain't sleeping well nights when it gets to thinking of the Doobious ancestry of this new bedfellow from Tin Pan

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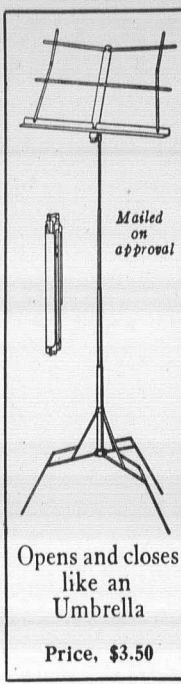
Alley that Otto is trying to hitch it up to. Tin Pan Alley ain't many blocks away from the Metropolitan Opory House, but oh, what a difference in the noises! Anyway, it looks like the Pestimistic Cracks this London critic Ernest Newman has been making about Opory being at the end of its rope won't have to be took too serious yet for awhile.

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THE PHOTOPLAY ORGANIST AND PIANIST

(Continued from page 5)

"chromatic embellishment," "elaboration," "the graced triplet," and "the arpeggios."

But just to be on the safe side let us consider the possibilities here, and to what extent they are advisable. I put it that way because we are all familiar with the type of player who attempts to emphasize the brilliance of his technic with an incessant cascade of arpeggios, glissandos, and chromatic scales. These things should be used with as much moderation as the Vox Humana or the Sforzando pedal; else they become meaningless, irritating mannerisms.

Undoubtedly the embellishment most used by picture organists is the short chromatic glissando. It consists of running up to a melody note with the remaining fingers of the right hand, just as a grace note would be played. If I am not mistaken, it owes its origin to the Hawaiian influx that so overwhelmed us several years ago. It is easy to abuse, and to my mind should be confined almost entirely to popular music. Its use in legitimate music is degrading. On the other hand, it is effective in supplying rhythmic emphasis to a popular melody, in single notes or thirds in a semi-popular waltz or ballad, and with a pungent registration, particularly bells or xylophone, on a rag or light intermezzo.

The arpeggio, while of perhaps more limited use, partly due to its more exacting technical requirements, is fully as valuable. It cannot, of course, be used in as many ways. Registrationally, it is almost entirely confined to flutes, with a touch of string, and with or without the harp. At any rate, the suggestion should always be tonally of the harp quality, the basis of which, if you have no harp, is flute tone. In practice, I find that this is best imitated by a rich flute supplemented by a light 4' (not 8') string. It is, of course, more appropriate in the slower and quieter types of music, and I think it is worth emphasizing here that with the left hand (or the right, if it is easier) thus rippling up and down the keyboard of what, unlike the piano, is a non-sustaining instrument, the other hand should add the chords to the melody, and supplement the sonority even further by 16' stops or a 16' coupler. I have found the arpeggio effect to be slightly diversified and enriched by the addition of the supertonic to the chord. For example, if you are playing arpeggios formed on the C major triad—C, E and G, add the D. The effect is not only not displeasing, but ssh! it is easier to play.

The chromatic run is perhaps the cheapest of all the pseudo-technical tricks, yet it is very likely impressive to the layman, and is not irritating to the musician, unless overdone. It has two major uses, neither of which is strictly justifiable, yet may quite effectively camouflage the fact that your hands can find nothing better to do. First, it can be used as a florid contrapuntal effect by the left hand when playing jazz, the chromatic scale siren up and down around the melody until the hand or the ear is exhausted. Second, it can be used by either hand in improvising agitated and furious, while the other hand marks time with chromatic or altered chords—in connection with which I cannot help remarking that while the diminished seventh is a very good chord, there are others just as handy to produce an upsetting emotional reaction; to mention just one, the augmented sixth formed by the dominant seventh in the second inversion with the fifth lowered (as for example, C flat, E flat, F, A).

For purposes of discussion, we can consider the glissando as confined entirely to popular music as a rhythmic device, although it also has a legitimate use which I will mention below. However, its object is always the same—to sweep up to an accented note to reinforce the rhythmic beat. The *modus operandi* varies among musicians, some performing a glissando with the back of the hand, some with the front, some with the left, others with the right. Personally, I find it easiest to sweep the glissando with my left hand up to where the right is waiting ready to pounce on the chord. On the organ, almost any position of the hand will produce an effective glissando, because, unlike the piano, the matter of pressure does not have to be considered. But it may not be amiss to suggest that if you are experimenting on the ideal position, by all means adopt a form that will enable you to use either the diatonic or chromatic glissando, for the forefinger or the thumb alone is not versatile enough to tackle white and black keys simultaneously. Personally I find it easiest to use the heel of my palm, in which case the only time I come to grief is when my ring catches on a black key. (If this hint is of help to any gentleman who has been wishing for a good excuse to leave his wedding ring off, I am only too glad to have been of service.)

Not only is this glissando serviceable in accenting the first beats of measures at the

beginning of a phrase; it is also available in strengthening the clipped sforzandos that occasionally come on the third beat of a measure in popular music. And, as I suggested above, while its use is largely confined to popular music, it is very effective in sweeping up to the first beat of *fortissimo* phrases in emotional music. No better illustration could be given than the glissando which initiates the "Girl" theme in Puccini's *Girl of the Golden West*, found in the opening measure of the orchestral selections, if I remember correctly.

I am now milked dry on the subject of embellishments save for one or two random thoughts that occur to me rather belatedly. The first is in respect to arpeggios. A much simpler arpeggio effect than the running arpeggio I mentioned above is the fixed arpeggio in which the hand simply weaves up and down in the limited compass, generally an octave, of its own span. Jensen's *Murmuring Zephyrs* and Boisdreffe's *At the Edge of the Brook* are two illustrations of this device respectively below and above the melody. Moreover, there are many orchestral piano parts in which this more facile accompaniment should advisedly be substituted for the running arpeggio indicated, in order that the organ transcription may sound sonorous and sustained.

The second point that occurs to me bears on the use, or rather the avoidance of the tremolo. This device, so prolix and efficacious on the organ, becomes muddy and ineffective on the piano. First, because the organ is already supplied with a tremolo, and second, because the organ is not like the piano, a percussive instrument. In general, such passages in piano literature are more effective on the organ when translated into a trill, or, when written into the piano score for its dynamic effect, simply by sustaining the chord. On the other hand, the trill itself, singly or in chord formations, is one of the most thrilling dynamic effects of which the organ can boast.

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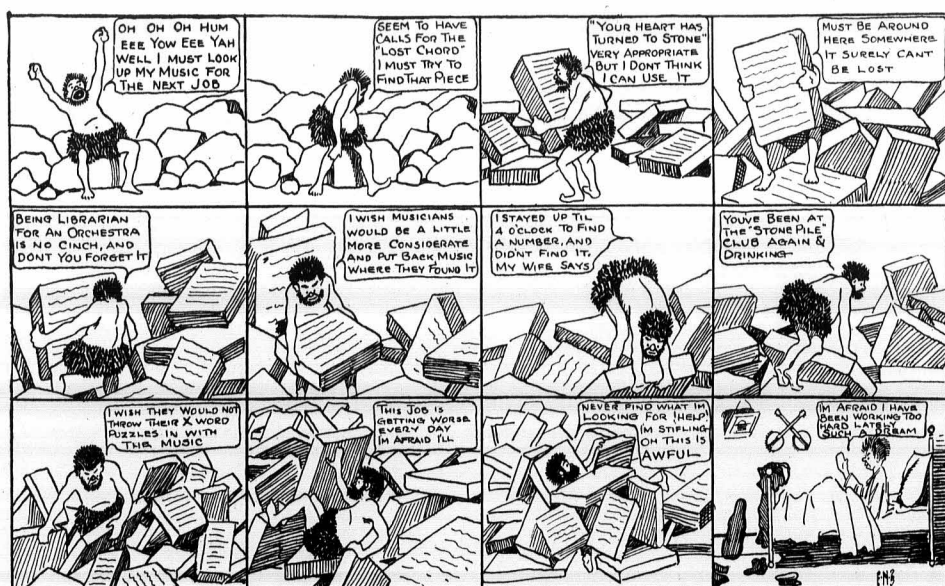
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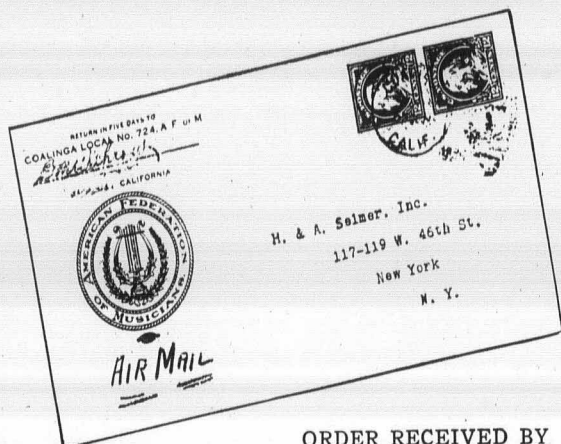
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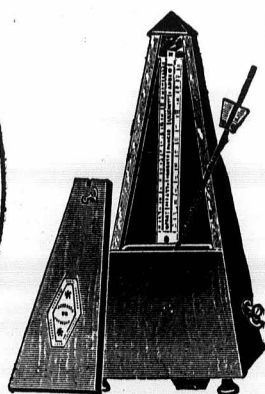
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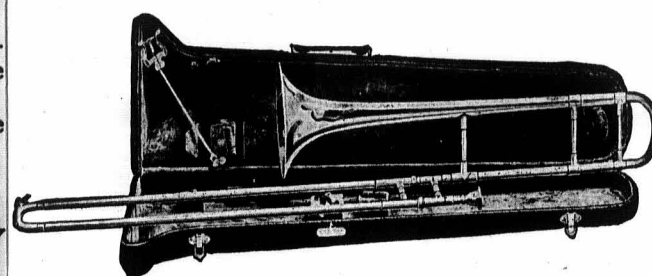
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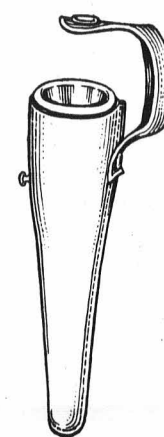
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The Brickyard

WHY do people applaud pictures at the movies? It seems to me about as senseless and ridiculous as anything that could be imagined. Applause, as I understand it, is for the purpose of conveying to the performers your satisfaction and pleasure (if any) with their performance. Some of the audience seem to think it's a sort of safety valve for their wrought-up feelings. Anyhow at crucial moments in the picture, they burst into inane but violent applause. When they're reading the Sunday paper in the seclusion of their homes—if such people have homes, or when they spy an interesting and well-told bit of scandal over their commuting neighbor's shoulder, one wonders if they burst into vociferous hand-clapping! Evidently not, or there would be an increase in our murder rate. Yet it's just as sensible as applauding a moving picture.

Of course you can say it needn't annoy me—that I don't have to applaud if I object to it. But it does annoy me. Silly, useless things always annoy me, whenever I see or hear them, whether I'm mixed up in them or not. It seems to me that a good, lively campaign by motion picture theatre managements would eliminate this. It would certainly add to the tone of their theatres, and consequently increase their patronage.

Consider this a "brick" and see if you can't start something with it. —ONE-WHO-DOESN'T.

It must be the influence of the theatrical atmosphere. We've never been guilty of applauding at a movie, and we never will, as long as we're in our right mind. Just the same, we've caught ourselves getting ready to, and we can account for it in no other way than by assuming it was a theatre-going habit, and inclined to be exercised as such without the benefit of analysis.

As to the theatre management "taking steps," they could hardly be expected to, until the expressed dissatisfaction of the majority of their patrons is quite noticeable. If any of your brick-makers feel the same way about it, leave your bricks and we'll bring them to the managers' attention.

I AM very much annoyed by people being seated or leaving their seats in the middle of a picture, and interfering with my view to such an extent that I have to imagine what's taken place during the time they've been coming or leaving. Sometimes I've completely lost the thread of the story and the picture was spoiled for me. Why couldn't the management refuse to seat patrons except between pictures? Then if the audience changed every time a new show or a new picture started, they'd stay until it was over and not interfere with others who came in later. —S. D. DANIELS.

There are two sides to this question all right. It seems to be a question as to whether our inconvenience is greater when a party of late-comers interferes with our view of the picture than it would be if we were the late-comers and had to wait until the picture was over before we could be seated. One of the attractions of the moving picture theatres is the freedom of coming and going. You can go any time and know that you can slip in at once and eventually see all the show. The interference caused by people leaving in the middle of a picture can be reduced to a minimum. Indeed, it is in the largest and most successful theatres. They do it by (a) having the theatre light enough so people can at least see to find seats or leave without loss of time. (b) Advertising the opening time of each show and the feature picture, so that at least those who want to come at a time that permits them to find seats during a logical break in the picture can do so. (c) Arming the ushers with small flashlights, to show patrons the way to empty seats so they'll not need to wander about like melancholy, untransparent ghosts.

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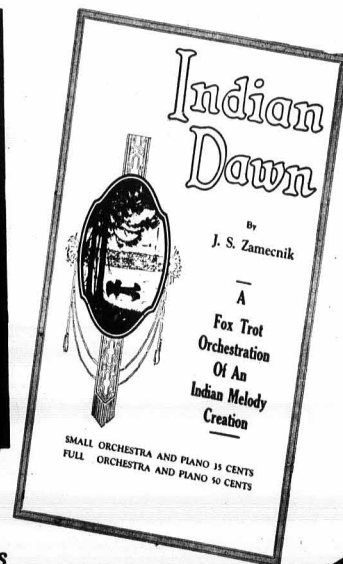
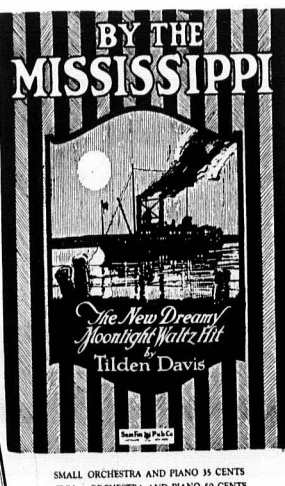
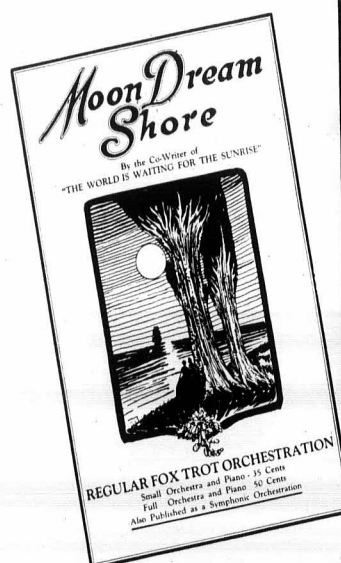
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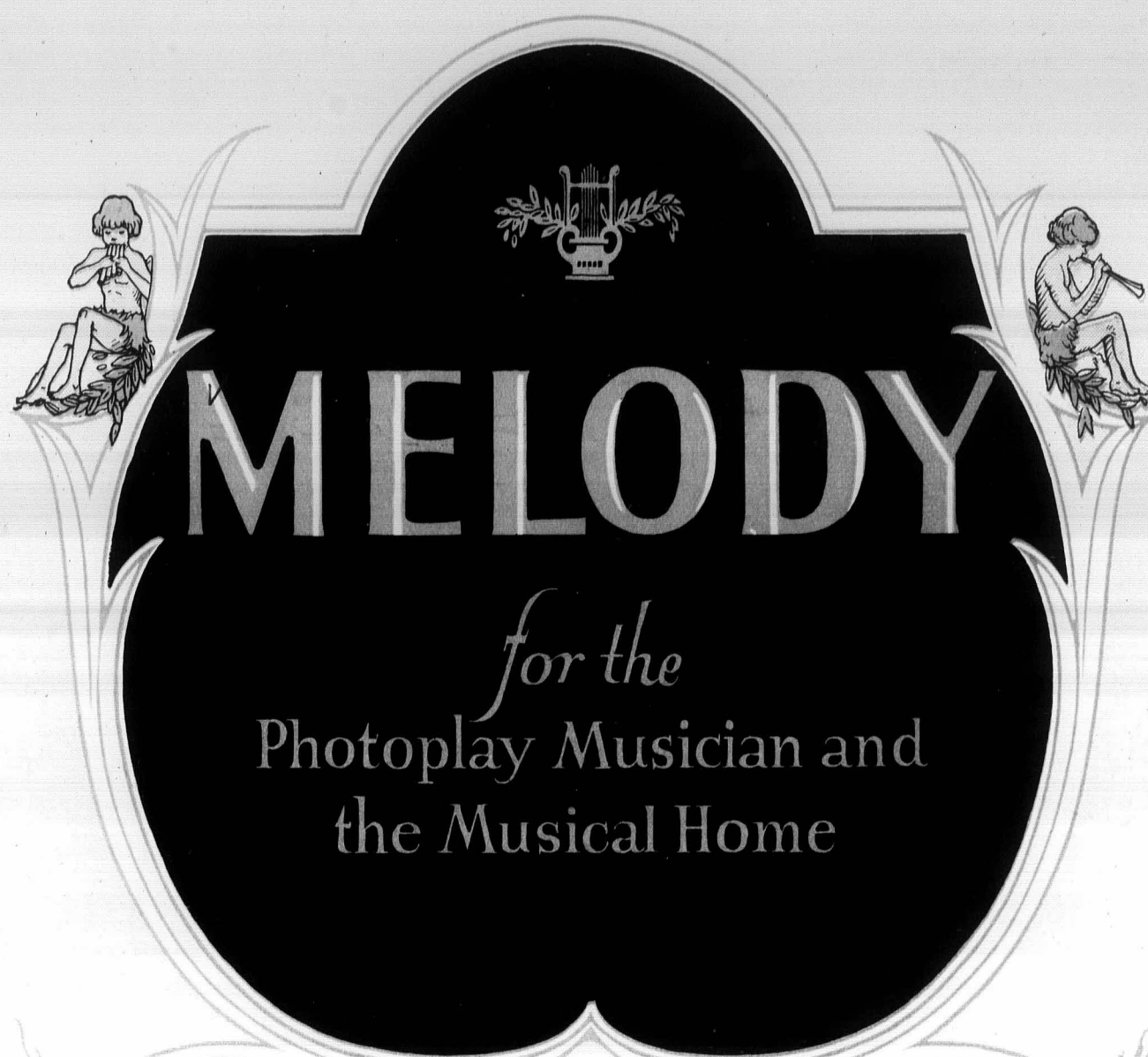
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