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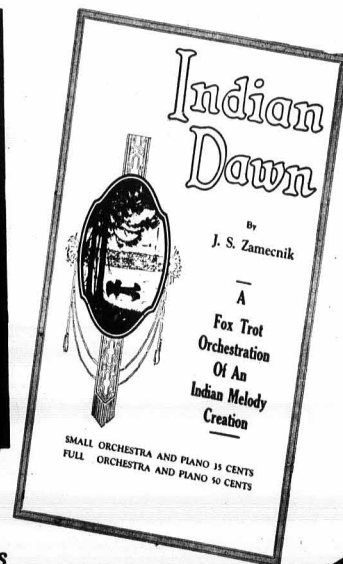
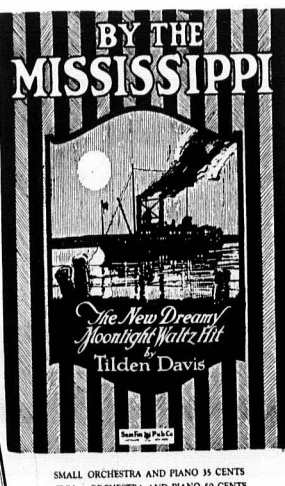
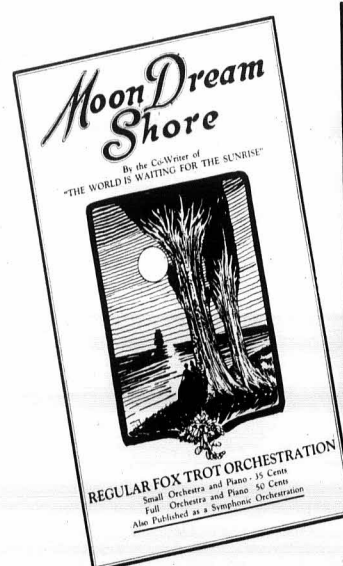
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APRIL, 1925

Volume IX, No. 4

IN THIS ISSUE

The Elusive Pipe Organ Acoustic

Good Morning! Have you any little acoustics in your pipe organ today?
The editor of MELODY succeeds in capturing, isolating and
analyzing a few of them, and he tells about
them in this issue.

MUSIC

"SAVANNAH SUNSET" (No. 4 of George L. Cobb's Super-Syncopated Suite, "Dementia Americana")
"PENSÉE ROMANTIQUE" (Novelette Caprice, by Norman Leigh)
"CARITA" (Spanish Melody, by A. J. Weidt) "SLEEPY AFTERNOON" (by Cady C. Kenney)

OTHER FEATURES

"Speaking of Photoplay Organists," "Dinny Timmin's Column," "The Photoplay
Organist," "A Philistine's History of Music," Miscellaneous News, Gossip, etc.

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As a fitting tribute to his wonderful success as director of the Hotel Pennsylvania Orchestra in New York, Vincent Lopez was selected to organize and direct the orchestra which furnished the music for the Inaugural Ball held at the New Mayflower Hotel on March 4.

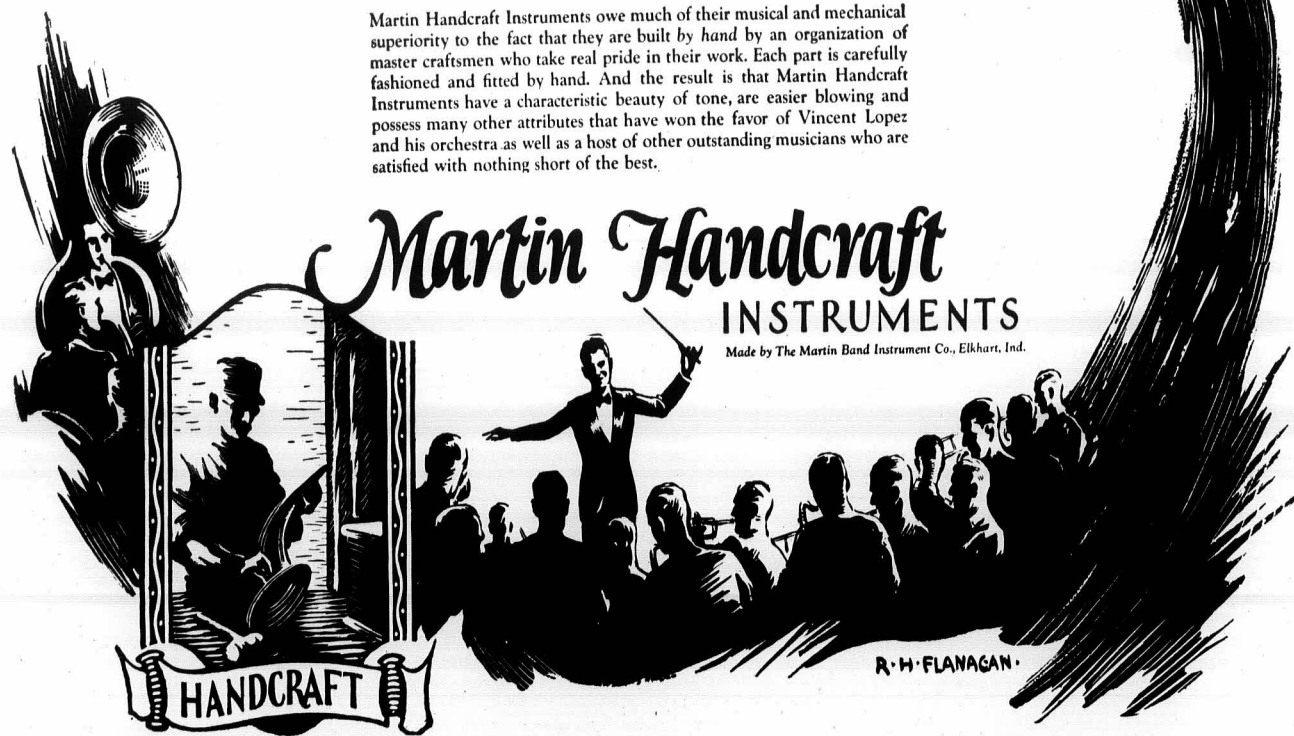
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Melody for April

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A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by

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Articles in This Issue

[Page 3] ACOUSTICS OF THE PIPE ORGAN. Lloyd Loar clearly explains some of the acoustic laws controlling the production of pipe organ tone.

[Page 4] SPEAKING OF PHOTOPLAY ORGANISTS. Four of them are introduced to you this month. Arthur Flagel, Mr. and Mrs. Grant Linn, Washington, D. C., and Albert Brown of Geneva and Chicago, Ill.

[Page 5] REISMAN DISCOURSES ON JAZZ NUDE VS. JAZZ OVERDRESSED.

[Page 6] A PHILISTINE'S HISTORY OF MUSIC. Our friend the janitor bursts forth once more into an exposition of the discovery of stringed instruments.

[Page 7] THE PHOTOPLAY ORGANIST AND PIANIST. Del Castillo turns reviewer and gives the reader a "knock-down" to Erno Rapee's Encyclopedia for Motion-Picture Musicians.

[Page 8] IMPROVISATIONS. Gossip over the back fence about what, who, which and where.

[Page 25] THE ELEVATOR SHAFT. Dinny Timmins apologizes for the strange goings-on of an operatic tenor, "Pa" Collins, Thomas Wildred, Scriabin, and a local sob sister journalist who wrung tears out of the hardened multitude when describing a prisoner's concert over the radio.

[Page 27] BERRY'S CORNER. Cue: Light a cigarette and imbibe some light philosophy.

[Page 28] GOSSIP GATHERED BY THE GADDER. Our "Pathe News" scribe shows you a few leaves from his notebook.

Music in This Issue

[Page 9] SAVANNAH SUNSET. George L. Cobb. Number four and the last of the new suite, *Dementia Americana*. A fitting close to a most effective suite. Play this number with a steady rhythm, not too fast nor too loud; bring out the long melody notes clearly and make each phase of the rapidly shifting harmony clear and clean-cut, and it will be effective and interesting.

[Page 11] PENSEE ROMANTIQUE. Norman Leigh. A charming melody arranged in an interesting, compelling way. To get the most out of this number, play it lightly and capriciously; don't allow it to drag, and make the most of the contrasting strains in E and D major.

[Page 13] SLEEPY AFTERNOON. Cady C. Kenney. Emphasize the languor and dreaminess of the strains in D major. Bring out the contrasting rhythm and key relationship of the A major waltz strain. Play the number rather slowly, but with the effect of forward motion. Even sleepy afternoons move steadily on to a close.

[Page 15] CARITA. A. J. Weidt. A tuneful number typically Spanish in melody, rhythm, and harmony. Play with a steady rhythm; bring out the melody clearly, and don't blur the accompaniment figure with a too enthusiastic use of the pedal. Keep in mind the syncopated rhythm of the tambourine, and the dancing of dark-eyed señoritas.

LEWIS A. BRAY WINS THE TEN!

MY INVITATION to Melody readers to tell me of some of the things they would do if they were the editors of MELODY brought a great many very interesting responses. Possibly the ten dollar measure of the earnestness of my invitation had something to do with the response. At any rate I have learned some things that will be reflected from time to time in an increase in MELODY's usefulness to you — the reader.

My ten dollars goes to Mr. Lewis A. Bray of the Shawmut Theater, Roxbury, Mass., for the suggestion that we increase to sixteen pages that part of the magazine devoted to music — run a four-page, two-page, or even one-page number occasionally (as well as the three-page numbers we've been using) and when there are any of the sixteen music pages not needed for music, use them for notices that will give the pianist or organist some worthwhile information about usable and attractive photoplay music — on the back of the music, so he'll be sure to see it. Although there will be no increase in the number of selections in MELODY, there will be more latitude allowed as to length of musical numbers used — and consequently more variety in their character.

The check for ten dollars has been sent to Mr. Bray, and the change in the make-up of the music was made beginning with the February issue. So from now on, MELODY subscribers will profit by the added conveniences and advantages suggested in Mr. Bray's letter.

As opportunity affords, some of the other letters received will be published and commented upon.—THE EDITOR.

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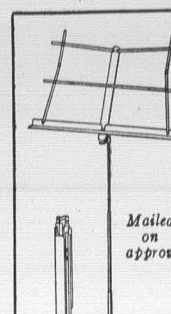
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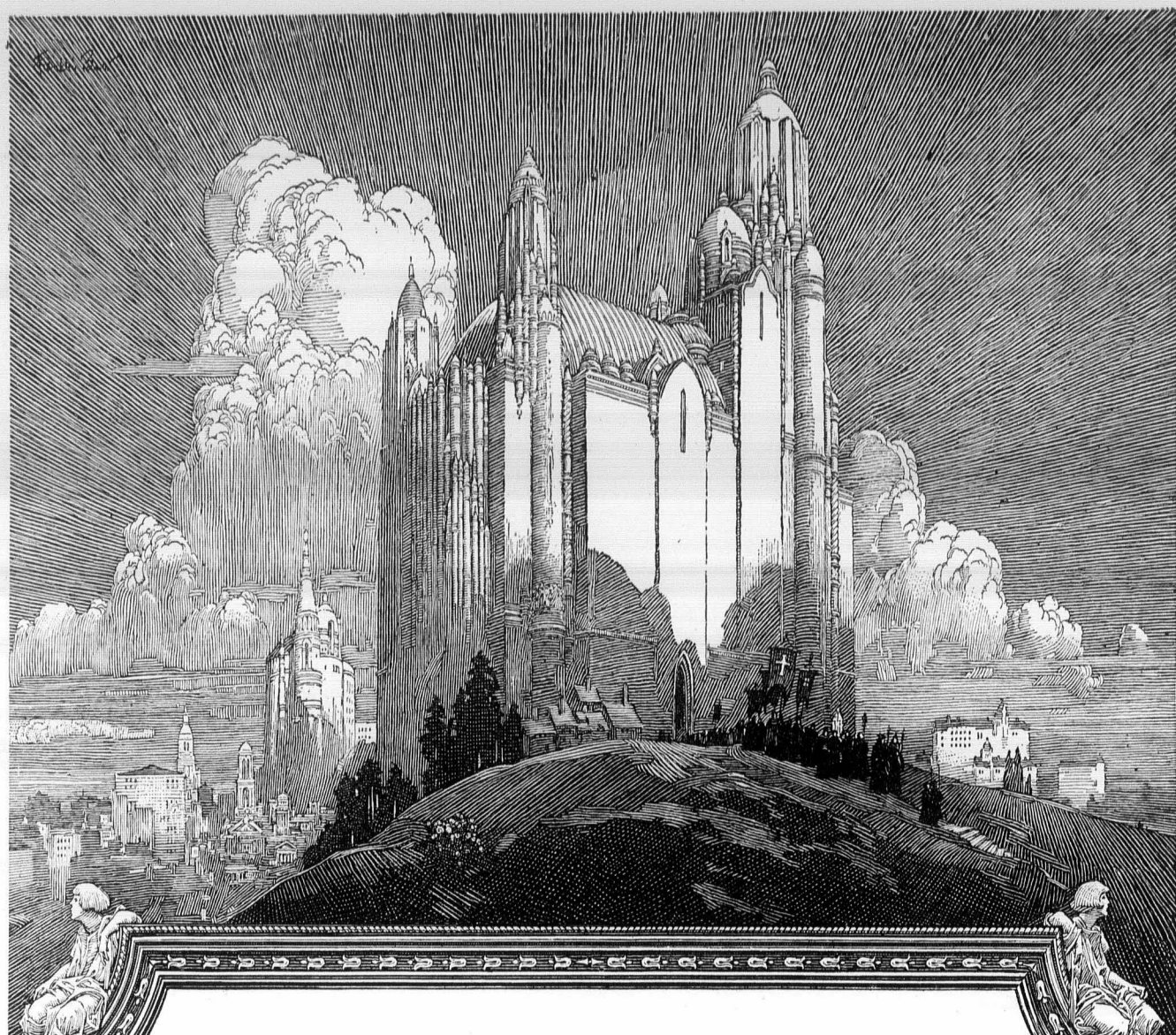
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VOLUME IX APRIL, 1925 NUMBER 4



Acoustics of the Pipe Organ

By LLOYD LOAR

THERE is no other instrument or combination of instruments played and controlled by one man that gives such a wide variety of effects acoustically as the pipe organ. In its ranks of pipes are found almost all the tones which a vibrating column of air can produce.

Queries from MELODY readers who are organists remind us that many of them are interested in the acoustics of pipe organ music. We accordingly reproduce part of one article in the series *Acoustics for the Musician*, now running in JACOBS' ORCHESTRA MONTHLY, that is applicable to the acoustics of the pipe organ, adding to it such other information as will make the application as direct as possible.

There are two general ways in which air vibrates to produce tone. In one of these ways the rate of vibration is governed solely by the size and proportions of the body of air itself. To this class belong all brass and reed instruments, pipes, etc. — any instrument in fact that produces its tone by being blown into, either with the lung power of the player or by the pressure from an operating bellows. In the other way the air is shut up in a box, the sides, top and back of the box are vibrated at varying rates of speed by some independent force, and they in turn force the air which they contain to vibrate in unison with them. To this class belong most stringed instruments. Both sorts of vibrating air bodies will be considered in this article, as their effect is similar, and the laws which govern them are in general the same. However, we'll consider them separately.

In order to vibrate in a way that produces sound, air must be confined. Manifestly, we can't change the density of air as we can that of strings, at least not in any way that is so far practical in its application to musical instruments. Even if we could, it's doubtful if the result would be good; it seems logical to suppose that the material through which sound waves themselves travel most naturally could in turn most suitably vibrate in a way that would produce the best tone. So, although we can change the pitch of a string by changing its density, we cannot change the pitch of a body of air in the same way. Neither can we change its tension or the amount of latent energy it contains, for that is governed by its density, its molecular construction, and by atmospheric pressure and gravity.

We can, however, change the pitch of an air body in the other ways available for changing the pitch of strings. That is, we can shorten or lengthen it, or make it larger or smaller in proportion to its length. We'll consider first the vibration of air as controlled by its own elasticity, as that sort of vibration seems more complicated; at least it requires a more extended explanation.

Just as a steel string vibrates better than a thick lump of the same material, so does a slender column of air vibrate better than a

compact body of it — not exactly for the same reason, however, as will be seen later on.

Air vibration which produces musical tone is caused by the application of a series of extremely rapid shocks at one end of this slender air-column. These shocks should be at least as many per second as the natural period of vibration of the air-column. They can be several times as many per second as the vibration rate of the air-column, but in such case the air-column responds only to a sufficient number per second to correspond to its vibration rate. Thus if an air-column with a vibration rate of 400 per second is agitated by a series of shocks at the rate of 1200 per second, it responds only to every third one, and thus vibrates its 400 times per second. This is assuming that these shocks are as gentle as possible but still strong enough to vibrate the air-column.

It is apparent that the force of these shocks must be restricted to a body of air whose size is in proportion to their force, or else the energy represented by these shocks will be dissipated without setting the air in motion sufficiently for its vibration to produce sound. Hence the necessity for the air to be confined. It also follows that if this energy can act in one direction only, instead of two or three, the amount of energy expended will affect the air body more quickly and more thoroughly — therefore the reason for the confined body of air having the shape of a comparatively slender column and the shocks being applied at one end of it.

These impacts are produced in organ pipes by having a rigid tongue or lip so placed at the lower end of the pipe that, as the air is forced into the pipe from the bellows or wind chest, the incoming stream of air striking against the edge of this lip or tongue causes a rapid fluttering. The air-column in the pipe automatically is effected by the necessary number of these flutters to be put in vibration, and the pipe gives out its fundamental tone.

LET US suppose we have a hollow brass tube six feet long, of the proper diameter, and open at both ends. Force the column of air it contains to vibrate by any of the methods described above. As each shock or blow is struck against the end of the air-column, the impulse from it is transmitted through the air-column toward the other end of it. The other end of the pipe being open, however, the pressure of the air outside interferes to such an extent that by the time the impulse has reached the exact center of the air-column halfway from either end, the air in the column has been pressed together as much as it will go, and the impulse is reflected back towards its source, from whence in the meantime another impulse was started. At the same time the impact of this impulse at the center of the pipe, against

the rest of the air in the column (from the center to the other open end), has started another impulse traveling from the center of the air-column toward the open end of the pipe opposite the one where the vibration is produced. This continues as long as the vibration-producing impacts do, and we have the air-column vibrating in two equal parts and producing the fundamental tone of that particular tube.

Suppose we make these vibration-producing impacts stronger and more rapid; what happens? Up to a certain point, of course, the tone may become more powerful, but past that point, instead of there being one meeting point for these impulses in the center of the pipe, there will be two, each one a fourth of the length of the pipe from each end of the pipe. In addition, the tone sounded by the pipe will be one octave higher than the first note secured, and we have the first overtone of the fundamental. Increase the rapidity and force of the impacts still more, and we have three meeting places of impacts — one at the center the same as for the first tone, and the other two 1-6 the length of the pipe from each end of the pipe. The tone produced is a fifth higher than the first overtone and is consequently the second overtone.

The places where these impacts are reflected back from each other are called nodes, just as the apparent passing places of waves on strings are called nodes. These nodes in vibrating air-columns are not points of no motion (if anything, the motion is more violent than any place else); they are points where these impacts or little waves of motion traveling through the air-column come together and reflect each other in the opposite direction.

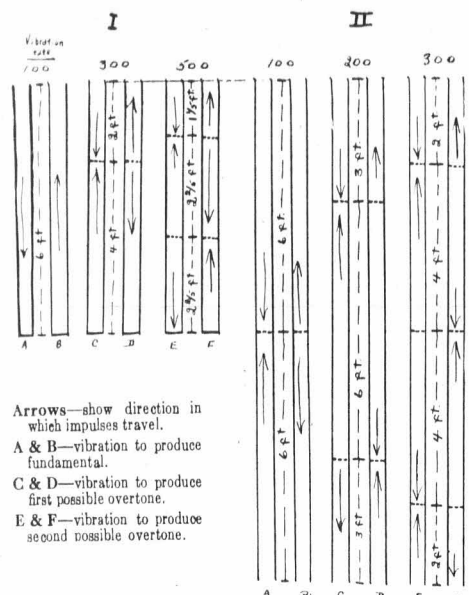
IT IS interesting to know that this impulse traveling through the air-column moves at the same speed as sound travels through the air. Thus, to find the vibration rate of the pitch of the fundamental note of our six-foot pipe, we find the distance each impulse travels from its source and back to it again. As it travels half way down the pipe and then back, it travels six feet per impulse, or the total length of the pipe. Because of our vibrating air-column being confined and the air through which the sound-wave travels being unconfined, this round trip of the impulse in the pipe represents only half of the sound wave. So we double the six and have twelve. If we take 1180 feet per second as the speed of sound waves, then 1180 divided by 12 equals 98 1-3, which is the vibration rate per second of the fundamental note of our six-foot open pipe. The diagram farther on in this article probably shows with more clearness the location of these nodes, the direction of travel of the impulses and their relations to vibration rate.

An air-column when correctly proportioned and vibrated is susceptible to an almost infinite number of divisions, producing as above all the overtones up to and beyond the thirtieth.

Now, if we close up the end of our pipe away from the vibrator, we shut out the effect of the outside air, and the impulse travels to what has become the bottom of the tube before it is reflected back toward its source. Consequently the impulse travels twice as far and produces a fundamental tone, with a vibration rate one-half as fast as the open tube — or 49 1-6 to the second. When we change the vibration impacts to produce the first possible overtone, one nodal point appears, instead of two, as with the open pipe. This nodal point is 1-3 of the length of the pipe from the open end of the pipe, and as the impulse has consequently only a third as far to go, it represents a vibration rate three times as fast as the fundamental, and is consequently an octave and a fifth higher in pitch.

We try again and produce the second overtone; we now have two nodal points, one of them 1-5 the length of the pipe from its open end, the other half way between the first one mentioned and the closed end of the pipe. The smallest vibrating segment represents the pitch of the note produced (just as it did for the first overtone), so this second overtone has a vibration rate five times as fast as the fundamental, or two octaves and a third higher in pitch. If we continue to locate possible overtones with our closed pipe, we find it is not possible for a closed pipe to isolate and produce overtones, except those representing an odd number times the fundamental.

Again we refer you to the diagram which follows, and the explanation accompanying it.



I represents a closed tube.
II represents an open tube of the same pitch but twice as long.
The effect of the open tube is as though it consisted of two closed tubes half as long, with the closed ends placed together. This explains somewhat the impossibility of the closed tube producing the odd numbered series of overtones, as it can only isolate those overtones having a nodal point at the closed end of the tube, and it must necessarily omit overtone CD in No. II, and all others that do not have a nodal point at the center of tube No. II. This would be every other one, or the odd numbers.

In actual practice a closed pipe gives a different quality of tone from an open pipe. While all the overtones are represented in the fundamental pitch of either open or closed pipes, the inability of closed pipes to isolate the odd numbered series of overtones, first, third, fifth, etc., would undoubtedly cause closed pipes to favor even numbered overtones—second, fourth, etc., and so give a different proportion of overtones for closed pipes from those produced by open pipes, and consequently a different tone color. An exact analysis of organ pipe tone shows that that is actually the case.

Brass and wood wind instruments produce their scale by isolating these overtones and using them as fundamentals; then with keys or valves the length of their air-column is

THIS article on acoustics of the pipe organ is based on one of a series of articles now appearing in JACOBS' ORCHESTRA MONTHLY wherein Mr. Loar presents a practical, non-technical discussion of acoustics as applied to the various instruments of the string and wind groups. The series, under the general title of

Acoustics for the Musician

will also include chapters on auditorium acoustics. These interesting and very helpful articles will continue during the coming twelve issues of JACOBS' ORCHESTRA MONTHLY and alone are well worth the subscription price of \$2.00. The next article appears in the April JACOBS' ORCHESTRA MONTHLY and subscriptions entered now will begin with that issue.

WALTER JACOBS, Inc., Publishers
8 Bosworth Street, Boston, Mass.

changed and a new series of overtones possible to isolate is arranged for. Consequently with just one tube, a chromatic scale of three octaves or so can be played. These overtones are isolated by a change in the players' lip or reed tension, and the way he blows into his instrument.

Such exact control of the means to vibrate the air-column is not possible in organ pipes, and we consequently have a separate pipe for each pitch or tone color produced by the organ.

Some of the largest organs have from 7,000 to 10,000 of these pipes, almost as complete an

assembly of tone colors as are found in a symphony orchestra. The variation in tone color is obtained by using various sorts of pipes — open or closed, wood or metal, some with reeds tuned to the pitch of the pipe — and these five variations are combined in various ways to produce the effects sought.

One ingenious provision to vary organ tone color is by the use of mixture pipes. Smaller pipes are so planned that their fundamental pitch is in tune with some or several of the overtones normally compounded with the fundamental of a larger pipe. Then by sounding in unison with these overtones in the tone from the large pipe, they increase the proportion of the overtones thus reinforced to the complete tone so given, in this way varying the tone color from the large pipe. The effect is not as though several pipes were sounding together and producing a chord — but as though the change was entirely within the large pipe, and the character of the tone from it is varied in much the same way, so far as hearing goes, as the French horn tone color is changed by the way the player blows into his horn.

The sturdy mechanism for forcing air into the organ pipes and the possibility of having these pipes as large and heavy as necessary gives the pipe organ an amount of tonal power that is comparable to nothing else except an enormous symphony orchestra or brass band. Just as the best orchestra or band is not that one which always plays the loudest, so is the best organist that one who controls with the most artistic restraint and judgment the wide range of acoustic resources and power embodied in the modern pipe organ.

Speaking of Photoplay Organists

IT IS certainly possible for an organist of the theater-concert type to gather to himself the enthusiastic and whole-hearted interest of a surprisingly extensive following.

This was well exemplified in the case of Albert F. Brown when he recently left the Forest Hills Theater organ console for a tour through the South. The patrons of that Long Island theater — one of the finest in the east, and serving probably one of the most exclusive residential suburbs of the Atlantic coast, united in a petition to the theater management to have this popular organist returned.



ALBERT F. BROWN

They were so urgent that Mr. Brown cut short his tour and was (for a time at least), soon back at the Forest Hills Theater organ console — to the great satisfaction of the theater patrons who had submitted this unusual and decidedly complimentary petition.

At present Mr. Brown is located in Geneva, Illinois, as demonstrator for the Geneva Organ Company (formerly the Smith Unit Organ Company). He also presides at the organ in the Fargo Theater (Geneva), and broadcasts nightly from WJJD, the big station maintained by the Loyal Order of Moose, at Mooseheart, Illinois.

The accompanying picture shows Mr. Brown at the console of the magnificent organ used for broadcasting these programs, which are actually attracting world-wide interest. The suitability of this organ for broadcasting as demonstrated by the clever artistry of Mr. Brown has brought messages of appreciation from points as remote as Alaska, South America, and Pacific liners en route to Honolulu — to say nothing of the numerous ones received from radio fans in the States and Canada.

When the new Ambassador Theater on the Lake Shore Drive in Chicago is opened in May, Mr. Brown is to "initiate" the wonderful new organ with which it is equipped into its duty of making good photoplays more interesting, by adding to them the charm of attractive and appropriate music. One extremely interesting feature of this opening is that for the first time in the history of music, an organist will "play in light colors" in addition to playing in "tone colors and different pitches of tone." Organists are, of course, usually limited to the latter effect. We will have more information for MELODY readers later on about this new effect in photoplay interpretation. Needless to say, the new organ in the Ambassador is a Geneva Organ Company product.

Mr. Brown's success as a photoplay organist and broadcaster is, of course, due to his excellent preliminary training, his twelve years or more of work with leaders in effective photoplay presentation, and the inherent ability that made it possible for him to profit so fully by his study and experience.

Mr. Brown belongs to that school which believes in absolute synchronization of the music with the picture at all times. We venture to state that a large part of his popularity with theater patrons is accounted for by the ability with which he does this difficult yet necessary thing.

The noticeably successful theater organist invariably seems to be the one who is able to use his music most effectively in adding to the enjoyment audiences have in viewing the picture, rather than detracting from that enjoyment by playing the organ without playing the pictures.

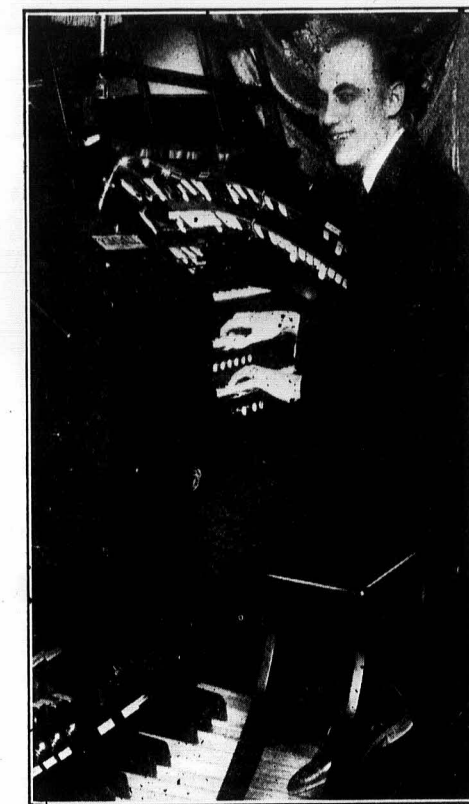
THE new Earle Theater has one of the finest organs in the city of Washington; it is a three-manual Kimball presided over by Arthur Flagel, an organist of exceptional ability, who has always starred as feature organist. Mr. Flagel reviews his early work:

"I have been practically self-taught. In fact I was pianist of a headline act on big-time for two seasons, and held a position as organist of a resident picture theater before I had either a piano or organ lesson. However, I do not advocate self-instruction to too great an extent, as one can naturally make so much more rapid progress under the guidance of a good teacher. But whether you have or have not had instruction, you can find your mistakes and correct them. There is the danger in self-instruction of doing a thing wrong, and when the time comes to correct it, the error is too deeply imbedded in the mind. Organists, even though doing practical work, should practice each day, if for no other reason than to 'keep fit.' Some feel they put in so much time playing that practice would be useless, but everyone is bound to run up against certain figures and passages that need slow working out to be played correctly."

Mr. Flagel practices three hours every day, one on piano and two on organ. He is one of the few theater organists playing pedals with both feet, and his audiences have opportunity to observe his rapid pedal work in the theater since the console is conspicuously placed and an attractive lighting effect arranged.

Questioned about his idea of studying pedals, he says: "Nearly every organist could profit by fifteen minutes daily practice on pedals alone. And the majority of picture organists today could use this fifteen minutes learning to play with both feet. Just because they feel that pedaling with the left foot alone will do, they never take it upon themselves to learn to use both feet. But, after learning, they will all agree that it makes a vast difference and is an absolute necessity in playing legitimate organ compositions."

"Carelessness," declares Mr. Flagel, "spoils many organists. They neglect the little things that really are the finishing touches," and he calls attention to the use of the swell shades, saying: "Organists so often are neglectful in the matter of the expression pedal that operates the shutters. Generally the expression is marked on the score, but if it is not, the player should use good judgment and not continually pump the shutters for no reason at all."



ARTHUR FLAGEL

Mr. Flagel sets up a complete score for every picture, and has little faith in the improvising ability of the average organist. "Do not improvise unless you feel in the spirit of improvisation; it will not be fit to listen to. Even if the picture only runs for two days, set up a program."

"The standard classics, which fit so well into a picture and are always liked by the public, are neglected by the average organist. Sometimes this is so because a suitable organ arrangement cannot be had, but he is not much of an organist who cannot adapt a piano solo. Many of the Chopin preludes can be used, and they are generally of such a nature as to be suitable for a solo on one manual with the usual accompaniment. The fast movements of the Khulan and Clementi Sonatinas, which nearly every piano student has learned, make the best hurries that can be had. Some of the slower movements make fine numbers for neutral scenes. The pedal part can be easily adapted from the piano score."

Mr. Flagel's recitals are a daily feature of the program

and are usually in the form of a novelty which appeals to the audience. *The Storm*, a most impressive composition written by him, is delightful as a recital number, and shows to good advantage the skill of this organist.

Before being engaged at the Earle, Mr. Flagel was featured as organist at both the Ambassador and the Tivoli, two of the largest houses on the Crandall Circuit. Recently he had the signal honor to be appointed by the head of the United States Army Music School to demonstrate the Earle Theater organ to the students.

WE INTRODUCE to you Mr. and Mrs. Grant E. Linn, who so far as we know, are the only family of co-organists featured as such in this part of the country. Mrs. Ruth, is, I believe, the smallest organist in captivity, and is also a talented pianist. She has studied since childhood, was for some time pianist with the Mary Halliday Orchestra — an organization of high-class entertainers featured in hotels and theaters, and was well known in the middlewest as a pianist of ability. Mr. Grant, whose unfailing good nature and winning personality are among his chief assets, has — as he expresses it — played everywhere music could be played. Active in musical life since a boy, he has had experience in dance orchestras, theatre orchestras, all sorts of photoplay performances, and as featured organist. Although both Mr. and Mrs. Linn were born in Columbus, Ohio, their work took them



GRANT LINN

MRS. RUTH LINN

away from their home city before they had a chance to become acquainted, and it was not until each was well advanced in their profession that they met during a joint engagement at the Southern Theater in their home city.

When Mr. Linn later on accepted a position, in Charleston, West Virginia, he decided it would be a fine thing to take Ruth Culp along as Ruth Linn. The plan apparently met with Miss Culp's approval, and they were both engaged by Musical Director Roy Shellabarger at the Kears Theater, Mrs. Linn as orchestra pianist and Mr. Linn as featured organist. After a successful engagement there, they started for New York on a long-delayed honeymoon. While driving through Washington, Mr. Linn met an acquaintance who promptly took him to the head of the Crandall Circuit and the next day found him again at the organ. And he has been a resident of Washington ever since. At one time or another, Mr. and Mrs. Linn have played in most of the houses on the Crandall Circuit, and for the past year have been featured at the Hoffman Brothers New Park Theater. One interesting feature of their always well-arranged programs is the organ and piano duets, with Mr. Linn at the Wurlitzer console, and Mrs. Linn at the piano.—Irene Juno

(N. B.—Since the above was put in type, word has been received that Mr. and Mrs. Linn have gone to Salisbury, N. C., to open the splendid new Capitol Theater.)

Reisman Discourses on Jazz Nude vs. Jazz Overdressed

IN AN interview with Leo Reisman, who, together with his Egyptian Room Orchestra, furnishes music for those who dine and dance at the Hotel Brunswick, the subject of slinging jazz garments on simple melodies came up, and Mr. Reisman said:

"Would-be symphonization, over-elaboration and forced, pedantic orchestration is being given entirely too much attention and being accredited with too much value in what we term American jazz. First of all, whether tunes that are melodically Hebrew and rhythmically Negro can rightly be called 'American' is a question. However, working on the basis of Mr. Otto Kahn's recent statement that we should accept it as such, inasmuch as we are the peoples to have taken it up and exploited it, the least we can do is to retain it in the form of simple folk music in the same way that the characteristic folk music of other lands retains its simplicity. Take, for instance, such simple, sincere and humanly appealing melodies that are beautiful only because of their lyric and rhythmic qualities; overdress them as one would the *nouveau riche*, and you have, to my mind, a thoroughly unmusical and inartistic absurdity. These tunes haven't as yet sufficient heritage to allow them to wear such clothes with accustomed freedom and grace."

The One Piece Orchestra

Our jazzy pianist was large and shy.
His method *andante*, *ad lib* was his eye.
He vamped until ready
With rhythm unsteady
Con moto so grave and so dry.

He put the G clef in the bass,
Crescendo, non troppo, with grace,
Da capo he played;
Off meter he strayed;
But his fortissimo filled the whole place.

Buffalo, N. Y.

AUGUSTA L. CATALANO

Mr. Reisman believes that when one moulds these various characteristics existing in what we term our American music, as Mr. George Gershwin did in his *Rhapsody in Blue*, it is a different thing. Here we get a concrete, definite, fundamental idea that was and is the original intent of the composer, one which he actually created and felt from beginning to end. "But," said the famous Boston jazz exponent, "to take the popular melodies of the day that are fundamentally merely melodic and do not lend themselves in any way, shape or manner to symphonic development and to abrupt changes of key, is merely a good way to attract the attention of critics who fall for this sort of camouflage or advertising."

"Music is an art. No matter what kind it may be, it should always remain artistic. To overdress with forced instrumentation and elaboration any of the simple melodies that exist in this country today as our popular music is grossly inappropriate. The appeal of all folk music lies in the primitive element, and this appeal, since it was the primary purpose of the composition, should not be obliterated by too much harmonic and rhythmic treatment. I do not mean that some of our current popular tunes should not receive some slight elaboration in their presentation, but it should be so slight that the thematic value of the composition is at no time obliterated."

"Let us regard this American music as folk music; let us retain its simplicity and thereby its beauty, and let the strength of its original conception stand out clearly. Let the real intellectuals use some of these modern characteristics in their future writings. They will, I am sure, develop their composition as a complete and integral whole and there will result a production of artistic completeness."

Mr. Reisman's views are interesting and worthy of thought, whether you agree with him or not. If you have been fortunate enough to hear him in his Brunswick (hotel not record) Orchestra, you will concede that he knows his jazz — and jazz isn't all he knows by a long shot.

WELL, me son, we have wan more variety 'nd sort av instrymint to make ye acquainted wid 'nd then ye'll be on spakin' terms at least with the complete outfit, so far as the generally different ways av playin' thim is concerned. Ye know about the kind that ye have to bate the stuffin' out av to make 'em useful, pervidin' they is stuffed wid music; and ye know about the kind that ye blow into some way or other when ye want their kind av a tune. Then there's th' kind that has little bits av strings mostly, built into its innards in such a way that when ye irritate them skillful-like, most pleasin' results is perduced.

I'll tell ye somethin' about this kind, which is generally known as stringed instrymints, 'nd then we'll be all sit for takin' up the individual members av these three branches av the wan family 'nd makin' it plain to ye how they is each descended from the same source, altho they seem so differint now.

Ye'll remember me tellin' ye about the roughneck rival av the flute-tootin' hero av our last yarn — the felly who was so unrefined 'nd yit succeeded in makin' for hisself a bow that would shoot funder 'nd harder nor any other av its time. I suspicion it must have been a most terrible big wan 'nd wid a most powerful bit av sinoo or cord to push the arrow into the vitals av whatever he might be shootin' at.

For all av his bein' jilted by the flapper who paired off wid the flute-tooter, I don't expect that it made much av a dint in his young life — not wid all the willin' 'nd pleasin' young flappers there must have been arunnin' around, all dolled up in the height av pre-historic fashion wid feathers, summer furs, knee-length grass petticoats 'nd a skilfully applied touch av red clay where there seemed to be most need av it. I've no doubt that wid his big bow 'nd arry, his choice fur coats wid feather trimmings, 'nd his unassumin' way av takin' it for granted that he was better nor the best, one av these flappers corraled him 'nd had him all hitched before he realized his danger, 'nd that to the day av his death he was firmly convinced he'd done it all himself 'nd captured the prize wan av the lot — barrin' the few hundred or thousand times that she'd get real frank wid him 'nd tell him her private opinion av his intelligence and usefulness when somethin' would make such remarks in order, as seems bound to be the case when ye try to mix in the infelicities av matrimony wid the ordinary routine av a manly existence.

I've no doubt he lived to the peaceful old age av 45 or thereabouts 'nd raised the customary large family av thim free 'nd untrammelled times.

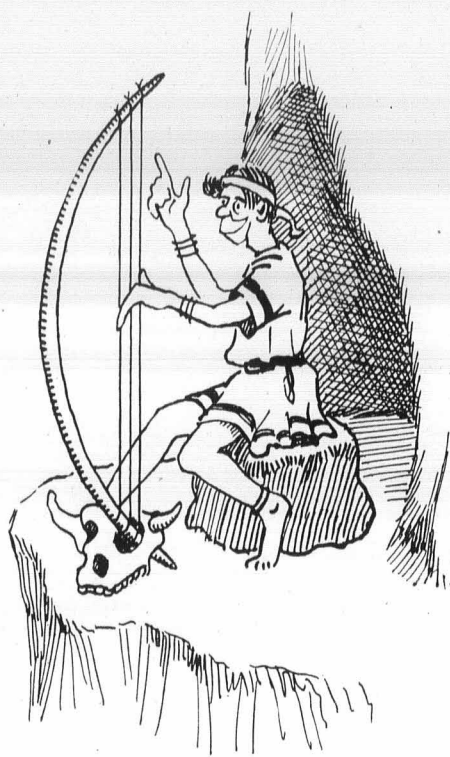
As to jist how the invention av stringed instrymints came about, we don't know exact but I suspect it wuz somethin' like the followin'. After the discovery av the flute, time jogged on as it's a way av doin', folks kept on learnin' a little every day 'nd then refusin' the next to believe it until they'd learned it over again, 'nd thus we come to a time some later than the wan in which our ruffnecked bow 'nd arry expert moved, 'nd had his unimportant bein'.

I have an idea that his bow 'nd arry was handed down to his childer and his childer's childer but that none av thim was able to use it, bein' restricted by a lack av strength 'nd skill to the smaller 'nd easier bent ones in general use. It's probly that a sort av tradition grew up among his extensive descendants that whin wan av thim was found who could bend the old man's bow 'nd shoot an arry wid it as far 'nd straight as the old man could, that the glory av the family would suddenly become as bright as the sun at noon-time 'nd the lucky lad who brot it all about would be the head av the clan for iver 'nd iver, or even longer. We can even imagine the young lads 'nd min av the family for generation after

A Philistine's History of Music

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

THE BEGINNING OF STRING INSTRUMENTS



generation a tacklin' the job 'nd abustin' more nor less important blood vessels in the attempt to bend the old man's arry-shooter 'nd wan after the ither afaillin' dirmally in the attempt. There was undoubtedly some most promisin' young ducks among them, but they evidently took it all out in promisin' 'nd did the duckin' afterwards.

(See who's a ringin' the doorbell will ye? 'Nd if it's an agint that's sellin' somethin' tell him the purchasin' agent av the firm has gone to the movies. . . . He said he'd be back later? Well, may the Lord have mercy on 'im). . . .

Well, sir, this went on until we finally come to the hero av our present yarn. He was a sickly sort av lad 'nd always had been. As a baby, his mother had had considerable trouble kapin' the old man from drownin' him to make room for a more vigorous 'nd promisin' specimen. He finally grew up to a more or less satisfactory maturity, but by all the standards av that day 'nd age he wasn't much to be proud av havin' raised. He was still as puny as a New Year's resolution on the 17th av March. He mooned around by hisself 'nd was as much av a total loss whin it came to shimin' in the society circles av the younger sit or in the more useful pursuits av th' day 'nd age as a felly who'd cornered the market on spring onions ('nd was tryin' to eat all av his corner hisself before it spoiled on him) would be at the most Ritzy junior hop that was iver staged. Even at that he was probably a most amyle lad, as pleasant 'nd willin' to please as a homely debytant av thirty summers — altho if ye're to believe the newspapers, there niver was such a debytant 'nd there never will be.

Then this lad had the same restlessness av spirit 'nd activity av the intellects that give our other two heroes their start in life. Mark me words, grandson, if ye want to start some-

thin' as is somethin' 'nd be somebody as is somebody, keep yer eyes 'nd ears open; listen to what ivybody has to say 'nd then figure it out for yerself, and see if it tallies; keep yer mind or whatever ye have that passes fer wan, turnin' over smooth 'nd hittin' on all four, six, or eight, dependin' on how many ye've got; and when ye decide that somethin' is the thing to do — do it quick, ever keepin' in mind that the felly who hesitates is goin' to be bossed — both at home 'nd abroad.

For all our young lad's seemin' unimportance 'nd physical weaknesses, he'd set his heart on bendin' the family heirloom 'nd becomin' the leader av the clan. He had too much sinse to be jist dramin' about it, however. He'd done no less than work out a way by which ivy so often he'd manage to snake the big bow out av the head man's house where it was kep', hikin' off to a small cave that wasn't in use, 'nd practicin' wid the bow wid all the earnestness av a hungry red-bird apullin' a fat 'nd juicy worm out av his hole on a spring mornin' after a nice rain.

Time after time he'd wrestle earnestly wid the giant bow, 'nd time after time he'd fail to bend it by so much as a hair. It must have been very much like a particularly nervous 'nd impatient ant atyrin' to move a brick off av his house — only the ant would seem to be more in line for the successful culmination av his ambitions. Av course the lad got discouraged. Here he was wid a heart full av yearnin' to do somethin' big, 'nd mind full av pitchers av hisself in the act av doin' it. Yet all his endeavors was gettin' him no place as rapidly as possible. But he didn't quit, not this lad. He tucked up whatever he was wearin' for sleeves 'nd turned to all the harder. His was the stuff av which the most successful cross-word puzzlers is made, only instead av devotin' his energies to the persoot 'nd capture av a sivin-letter word beginnin' wid "X," endin' wid "Y," 'nd manin' the last words av a Rooshan poet adyin' av indigestion from too much rich food or somethin' else ivry wan ought to know — he was on the trail av somethin' a heap more important to hisself 'nd posterity than a complete collection av incomplete misinformation.

Well, wan day he was goin' through his daily dozen wid the big bow in the seclusion av his private cave, whin somethin' happened. In order to get a better grip on his bow, he'd rested wan ind av it in the eye-socket av one av the big animal skulls the cave was strewn wid. Whatever had owned the skull first was apparently thru wid it, and who ever had it last was th' same, so it was all right for him to use it as he saw fit. As he had one hand pushin' against the bow, 'nd the other wan pullin' on the string wid all the strength av his scrawny little chist, his hand slipt off the string 'nd a deep, solemn, majestic sort av hummin' noise went a ringin' thru th' cave.

Th' lad must av been startled, but he hung on noble to the bow, altho he could feel it ashiverin' 'nd shakin' — as long as he could hear the hummin' sound. He was familiar wid the music av his time — th' drum which by then had become quite an efficient sort av a contraption, 'nd th' flute, which had got as far as bein' made av bones 'nd maybe havin' stop-holes for the fingers, but was still played on by a series av long or short sniffs from th' nose av the musician. Right away he sees that th' old bow has been carryin' around in its bosom for all these years the secret av a new kind av music 'nd that he's th' only wan that's been able to pry th' information loose from th' innards av the contraption. . . .

(There goes that bell again. Tell the felly that he's back too soon; the movies is still a flickerin', 'nd until they're through fer the afternoon there'll be no interviewin' av agents done in this family.) . . .

(Continued on page 26)

THIS is not a book reviewing department, but I cannot forbear devoting some space to a new and important volume just published by Belwin, Inc. on motion-picture music. It is easily the most valuable and significant book on the subject that has yet appeared, for it is an exhaustive treatment of a field which in previous volumes has been treated only sketchily and cursorily.

RAPEE'S ENCYCLOPEDIA

The book is entitled "Encyclopedia of Music for Pictures," and is written by Erno Rapee, from whose pen any statements may well come with the authoritative weight of a well-established reputation in his field. Mr. Rapee is at present musical director at the Fox Theater in Philadelphia, to which he went from the country's most famous photoplay theater — the Capitol, in New York. It therefore goes without saying that his authorship of this encyclopedia is its adequate endorsement.

The main portion of the book is confined to a classified catalog of practically all the useful, available music published for the elastic limitations of the typical photoplay orchestras of indeterminate size. This I wish presently to analyze, but first I would like to speak of the no less valuable introductory chapters, which constitute such a sound compendium of practical common sense that they might well be considered the photoplay musician's "bible." In fifteen brief but comprehensive chapters, they cover the whole field of a musical director's activities, from the editing of the news reels to the staging of the prologs and solo numbers. Even projection and exploitation are discussed — those matters that come under the province of the orchestra leader only in the occasional theatres in which he is also the production manager or managing director. For the less ambitious musician, the chapters on the news reel, scenic, comedy and feature would, if their advice were followed, result in an almost revolutionary improvement in picture accompaniment. Unfortunately, there are only too many musicians who will say, "Yes, that's good advice," and then blandly continue to exhibit the same old musical anachronisms.

Now as to the encyclopedia itself: As systematic and profuse as its scheme is, it must immediately be said that it will not suit everyone for the simple reason that any musician who has given any constructive thought to his musical classifications will have developed his own conceptions and terminology to a point which it is not likely to be in complete agreement with Mr. Rapee's. This is natural and inevitable, and the author has himself taken cognizance of it in a footnote, saying, "Lines below each section will enable you to add new publications, also permitting reclassifications in accordance with your own judgment." But this in no sense impairs the value of the book, which still remains a skeleton catalog for the relatively inexperienced musician, and a most useful reference work for the one who has already developed his own catalog.

PLAN OF THE ENCYCLOPEDIA

The scheme of the book is perfectly simple. Practically every possible classification (with the exception of the few hypothetical instances which, as suggested above, are only individual idiosyncracies) appears alphabetically with the appropriate numbers listed under it, and then enough blank lines on which the owner can enter additional items. The system is then amplified by thorough cross-indexing in which analogous classifications are referred to in a sub-heading, and synonymous terminologies appear in their own alphabetical place as a cross-reference. For example, under *Swiss Music* appears a subheading reading, "See also

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

Austrian and *Yodel*, while in the "A's" we find the following cross-reference entry with no numbers listed under it: *Alpine*. See *Austrian*, *Swiss* and *Yodel*. The only improvement that could be suggested in this case would have been to place the subheadings immediately below the heading, instead of below the list, where they will eventually become submerged between the printed numbers and the written ones.

That occasional typographical errors should occur was almost inevitable. In Chapter 3, for example, there is a reference to the 5/4 movement from the *Tchaikowsky Sixth Symphony*, erroneously referred to as the *Fifth Symphony*. If I may be pardoned a personal mention, I find my own name variously appearing as *delCastillo*, *Castillo*, *Costello* and *Castle*, which however exhausts only a small fraction of the possibilities of error that have been inflicted on me since babyhood. More misleading are the instances in which headings are improperly listed alphabetically. *Music Box* is thus displaced between *Mouse* and *Monotony*, while *Gypsy*, usually spelled so, here appears under "G" as *Gipsy*. The *Pizzicato Mysterioso* do not appear in their logical place under *Mysterioso*, but as a sub-classification of *Pizzicatos*. This is of course a small number of mistakes to find in a book of its proportions, and I mention them here not in a spirit of carping criticism, but simply as an aid in facilitating a fuller utilization of the encyclopedia's opportunities.

It is of course self-evident that a careful perusal of the book is a necessary pre-requisite to a complete realization of its value. Where there is no established terminology of musical classification by character, it will be necessary to fully familiarize one's self with Mr. Rapee's conceptions in this respect in order to get the fullest advantage from his catalog. And in this respect it must be said that he has been very ingenious. To begin with, the elaborate cross-references, as indicated above, will take care of most of this variability in terms. Then the more inclusive racial classifications have been subjected to extensive subdivision. Under *Spanish*, for example, will be found the amazing total of twenty-one subheadings listed alphabetically, and covering all the Spanish dance forms in addition to the *Intermezzi*, *Marches*, *Overtures*, and so on, besides a long pigeon-hole defying list under *Miscellaneous*. In the same manner have the *Oriental*, *Chinese-Japanese*, *Russian*, *Italian* and *Suites* sections been treated.

Even more useful is the scheme employed under the emotional classifications of *Agitato*, *Galops*, *Love Themes*, *Mysterioso*, and *Overtures*, whereby each number is tagged Light (L), Medium (M), or Heavy (H). There seems to be an almost universal misconception among theater musicians that the various numbers in these different groups are interchangeable. An *agitato* is an *agitato*, regardless of whether it is a mob or a couple of kids that are doing the fighting. Mr. Rapee has suggested a means whereby these degrees of action may be easily differentiated, and it may

well be that the hint will be strong enough to take effect.

A particular resourcefulness in meeting the needs of photoplay accompaniment has been shown in the creation of special classifications such as "Outcry," containing numbers opening with *sforzando* chords. We find here only two examples — *Ingrid's Lament* from the *Second Peer Gynt Suite*, and Massenet's *Phedre Overture*. Others might easily be added, such as Verdi's *Force of Destiny Overture*, and Borch's *Dramatic Agitato*, though here, as elsewhere, the possibilities are covered by cross-reference, in this case to "dramatic," "pathetic" and "pulsating," the last of which is another ingenious and valuable classification covering those subdued emotional numbers in which the disquiet is more mental than physical. Additional examples of this sort of inventiveness come to light in "Calls" (containing numbers with fanfare introductions or sections), "Chatter" and "Gossip" (how did Mr. Rapee happen to omit Tchaikowsky's *Humoreske*, which so instantly found its niche in *Orphans of the Storm*?) "Monotony" (for those dreary, dead, hopeless numbers which are occasionally imperative), "Operatic Jazz," "Minor One-Steps" (the usefulness of which is explained in Chapter 15 of the Introduction), and "Quick Action" (for scenes of rapid movement where a galop or light *agitato* is too pronounced).

Equally ingenious has been Mr. Rapee's adaptation of numbers to his own devices. Thus, under "Aeroplane" we find such light, quick numbers as Mendelssohn's *Scherzo*, *Midsommer Night's Dream Overture*, and *Rondo Capriccioso*. Just as adroit in a good deal the same way is the identification of the Variation from the first *La Source Suite* as fountain music. The inclusion of Czeibulka's *Woodland Whispers* and Grieg's *Brooklet* under "Frozen Scenes" shows an alert detection of their shivery quality. Equally resourceful is the fashion in which he seizes upon the bobbing, jiggly characteristic of Grainger's *Mock Morris* and *Molly on the Shore* and calls it "Horse" music. Neat, what? The profusion of examples such as these should be stimulating to the imagination, if nothing more, and indicate some of the vast possibilities of "neat fitting" to the more heavy-minded of the profession. Furthermore, they more than offset what sometimes appears at other times to be a slightly too literal acceptance of the face value of titles. That is to say, under headings such as "Reptiles," "Lions," "Fish," and "Clothes" (also listed as "Shopping Stores") will be found numbers, the titles of which refer definitely to these subjects, but could scarcely be said to be atmospherically recognizable by the audience. Even more is this true when used in the case of topical popular songs long since forgotten, but found under headings like "Alabama," "Engineer," "Fireman," "Mississippi," "Taxi," "Telephone," and so on. One can easily understand how these classifications came into being at the time these songs were popular, but perhaps a little editing and weeding out would be more helpful to less experienced leaders who might be disposed to treat them too literally. For the most part Mr. Rapee must be credited with placing under such headings a simple note saying: "Use current popular material."

If there is a slight overabundance of these obsolete popular songs in the catalog, Mr. Rapee more than compensates for it by the ideal accuracy with which he has located in collections and medleys the otherwise out of print topical songs which have been handed down. Under "College Songs," "American," "Irish," "Medley of Old Time Hits," "Ballads," "old" and "Minstrel," Mr. Rapee obviates the occasional digression to hastily scribbled manuscript that becomes necessary when an old song which cannot be located must be used. A

search through the above-named collections will probably find the needed song reposing obscurely in the midst of one of them. For this, if nothing else, we accord him the accolade.

Now a word on omissions. Practically any experienced photoplay musician could look through this catalog and think of possible additions to a considerable number of the classifications. Let us, for example, mention at random Bizet's *Carillon* (first *Arlesienne Suite*) under "Chimes," Herbert's *Angelus* from *Sweethearts* under "Religious," Sibelius' compositions under "Northern," *The Wee MacGregor* under "Bagpipes," the *Allegretto* of Beethoven's *Seventh Symphony* under "Clocks," Trinka's *Eskimo Suite* under "Eskimo," and Lacombe's *Gitanilla Suite* or German's *Gypsy Dance* under "Gypsy." But it seems to me that it is very nearly an impertinence to mention them when the book does list so many other numbers that would presumably not occur to us. After all, that is precisely what the blank spaces are for. And while on this tack, I should like to point out that Belwin, Inc. deserves considerable credit for not emphasizing their own publications. Even their place at the head of each list is justified by the alphabetical listing.

More general in character are the occasional omissions of cross-reference, as "See Religious," which should appear under "Chimes," there being several Chimes numbers in the latter list not present in the other, or "See Reels, Jigs, and Hornpipes" under "Nautical." Still more fundamental, and, I admit, more controversial as a matter of policy, is the matter of giving the keys of the numbers. It is, however, indisputably a matter of technic that a well-assembled score must give attention to this detail. At certain points sequences in the same key are best; at others they should be in unrelated or contrasting keys. It is obvious that the work of selecting numbers with this end in view would be greatly facilitated, were the keys indicated in the catalog.

Finally there seem to me to be very few omissions of types — at any rate of synonymous or equivalent classifications to a few that I find of value to me. The first is what I define as "Whimsical," of which *Florindo* from Burgmeier's *Carnival Venetian Suite* is a typical illustration. In general the type is a light, staccato, rhythmic intermezzo exceedingly useful for the Torrence or Fawcett type of character. Next it seems to me that it would be useful to assemble a "French" list, not like the primarily nationalistic one given, but reserved more for the "Frenchy," frothy, *salon* characterization appropriate for French farce, of which Herbert and Chaminade are typical. And last, I find quite valuable as a well-defined type what I consider "atmospheric" music — music in the ultra-modern vein, of which pieces like the Debussy *Arabesques* or Hadley's *Atonement of Pan* are the most obvious illustrations.

If there is any general criticism of the arrangement of the book, it seems to me that it is unnecessarily diffuse. I imagine that the catalog has been reproduced in print just as it developed under its author, whereas a thorough-going revision of compilation and condensation of types would have justified itself by simplifying the contents to a rather considerable degree. It can, of course, be claimed that such an accurate and defined restriction of nearly synonymous types will enable the musician to find the exact numbers he needs, while the cross-references will give him the larger scope if it is necessary; but this is not entirely true. To take the most conspicuous instance, we find "Gnomes," "Dwarfs," "Ghosts," "Spooks," "Clowns," "Fantastic" and "Skeleton" all with their own entries. The music for each is practically synonymous, the variability of the titles being

largely the whim of the composers; but in no case is there a cross-reference on any one list to all of the other six headings. In the same way it appears to me "Rhythmic" could have combined "Clock," "Mill," "Railroad" and so on, while several of the racial types, such as Gypsy and Hungarian, Arabian and Persian, Mexican and Spanish, or Hindu, Turkish and Oriental could equally be effectively condensed.

IMPROVISATIONS

MUSIC WEEK is to be a bigger and more constructive affair this year than any of us realize. We learn from National Music Week headquarters, 45 W. 43rd St., New York that Canada is to join with the United States in its celebration, so the week of May 3-9 will see almost all of North America promoting interest in and love for this most fascinating and valuable of arts. Indications are that before long the idea of a Music Week will have adequate support and a firm foothold in England, Australia, and New Zealand. Hawaii, as part of the United States, has already participated in the 1924 observance, and can be counted on to furnish a substantial contributory observance this year. It seems, then, only a question of a short time until the movement becomes world-wide in its scope and is observed simultaneously in every part of the globe.

When one week is universally set aside to bring to the attention of every world citizen the value of music as a factor in right living; when everything possible to do is done to increase everyone's appreciation of the beauty and desirability of music, and its healthy influence through every thread of the social and economic fabric; when universal attention is directed to a better understanding of music and its meaning, and to the practicability of participating in it as much as possible; and when in every country, state, city, town and hamlet that exists (so far as we know) this one week is devoted to this sole purpose — the effect for good on every problem that confronts us as individuals, groups and nations will be tremendous.

It seems to us that just now this movement is the only one possible that stands a chance of becoming universal, and it certainly does. Barriers of language, race, creed and customs do not exist for music. Its appeal and meaning can be universal in a way that none other can.

The enthusiastic planning and unselfish co-operation necessary to consummate a universal Music Week may well point the way to that era of universal peace and brotherhood for which we all long.

THE world "do" improve! We learn that Milwaukee is to have a magnificent new concert hall and that the building of it is to be financed by private capital. The new project is announced in this way:

Private Capital To Back Big Hall.
We can remember when about the only kind of a "hall" private capital would be interested in was the kind you spell with a "u" for the third letter — not in Milwaukee especially, but almost any place. It may be that capital's previous overwhelming interest in "big halls" is what makes possible its present constructive interest in big halls. Even so — it's an improvement.

THE Boston Music Publishers' Association which held its annual meeting last month is a unique organization, comprising as it does more publishers of high-class music than could be gathered together in any other city in our particular half of the more or less well-known world.

At this meeting, the officers for the ensuing year were elected: F. E. Burgstaller of Carl Fischer Inc. was elected president; H. W. Robinson of the B. F. Wood Company was elected secretary-treasurer, and (we say it with due modesty and much satisfaction) C. V. Buttelman, manager of the Walter Jacobs, Inc., music magazines, was elected vice-president.

WHY not special songs for some of the most characteristic of our specializing citizens? Something extremely suitable to their business. Then when they have conventions they'll have something to sing.

The ball player is already taken care of. *It Ain't Gonna Rain No More* would suit him to a T. (It might also suit the golf player to a tee. Tee hee!)

The bootlegger could do a lot with the title, *What's In A Name*.

The street-car company would put lots of feeling into *Cash and Carry*.

The aviator would come out strong on the tender sentiment of *God 'Till the Last Drop*.

The convict could put a great amount of enthusiasm into a song entitled *I Beg Your Pardon*, not possible to any other.

A convention of oculists would do wonders with *Here's Looking At You!*

The poker player with a pat hand could sing a song entitled *They Shall Not Pass* and put lots of meaning into it.

While the home-brew artist would be suited with *Sour Grapes Blues* or the *Dandelion Etude*.

In conclusion I want to point out emphatically that these criticisms of mine are in no wise intended as disparagement of Mr. Rapee's magnificent achievement. I have gone into them with a fullest sense of the enormous value and worth of the encyclopedia, and have only endeavored to emphasize points which I hoped would enable other readers to extract a fuller enjoyment of its rich opportunities than they otherwise might.

NOW, there is such a thing as a "radio personality." It's something like a radiant one, only it must shine in a way that will penetrate through the most obtuse of receiving sets. Anyhow, S. L. Rothafel of the Capitol Theatre, New York, and the announcer for WEAF, seems to have it. He's known as "Roxy" to the thousands of radio fans who follow his quips and quarks with all the interest manifested in the outcome of a close presidential election. (We have had that sort; eight years ago, for instance.)

Of course one of the best broadcasting days is Sunday. Nobody works (except editors and public utility employees), so it's the one day when all the receiving sets can function fully. And "Roxy's" radio personality was especially pleasing and appreciated on that day. Apparently the old tradition that Sunday is a day of gloomy solemnity dies hard; and some of those who believe it most firmly, managed to have the lid put on the genial "Roxy" during WEAF's Sunday program of a few weeks back.

Gone was the merry jest and the cleverly turned phrase, and the program seemed as dull as ditch-water. The following week brought such a storm of protest, however, in letters, telegrams, telephone calls, and personal interviews that WEAF decided, apparently, there was a reasonable moderation to be observed in all things — even Sabbath solemnity, especially when the reputation and success of WEAF was at stake.

So the next Sunday the radio personality of "Roxy" shone as brightly as ever. With a seemingly diffident "May I come in?" to start things off right, the merry race was on, and we may be sure was thoroughly enjoyed by the fans.

It has been too long thought that *righteousness* and *rigor* were the same: that to be a good citizen, a man must once a week pull a long face and develop a first-class growl against everything that has the possibility within itself of giving pleasure — in short that happiness and a proper attitude toward religion were incompatible on a Sunday.

It's encouraging to know that radio fans are so liberal-minded that they refuse to permit a Sunday muzzle on their genial "Roxy."

SPEAKING of radio, we're strongly in favor of a course in correct pronunciation for the benefit of announcers. Some of them don't need it, but most of them do. Possibly the first group could put the course on for the benefit of the last one.

We've heard some strangely weird expositions of well-known names. *Shām-my-naid* we identified as *Chaminade* (pronounced *Shah-mee-nahd*). *Car-ee-leery Rus-U-cin-y* by *Pee-tro Mās-kāy-ny* turned out to be *Cavalleria Rusticana* by *Pietro Mascagni* (pronounced *Kah-rah-lā-rec-ah Roost-kah-nah* by *Pee-ā-trō Mās-kāh-gee*). *Tschalkovsky* (*Tchik-kouf-skee*) masqueraded more or less successfully under the queer-sounding pseudonym of *T-shay-kō-ski* and even our *Sousa*, *MacDowell* and *Cadman* became *Sow-si*, *Mack-Doo-ll* and *Kāde-mun*.

Even the most rabid of fans can hardly insist there's anything enlightening or uplifting about that!

COINCIDENCE is sometimes more than peculiar. It lines up situations in a way that gives them more significance than the most careful planning the wisest among us could do. Here a few days back the august Senate of these United States was under the impression that it was disciplining, in its most dignified senatorial manner, our newest and most interesting Vice-President for presuming to intimate that he saw the need of injecting some common sense into the set of antiquated rules and customs that govern the senatorial functionings. We have our own opinion as to how far the Hon. Senators will get with their disciplining — but at almost the same moment they were making the effort, the Southland Club at its New York meeting was demonstrating the curative power of music in cases of hysteria, and the musical selection used was *Melody in A Major* by Charles G. Dawes.

It seems that if the *Melody* will calm hysteria, the man who wrote it would be even more potent in bringing sanity and common sense into affairs with which he's connected. It may be necessary for Vice-President Dawes to write another tune for the benefit of the Senate, and we suggest as a possible title *A Melody in A "General."* Then it only remains for the Senate to learn to play, sing or whistle it, and stay on the key long enough to get something done that's worthwhile.

Anyhow our money is on Vice-President Charlie, and our support is his until the last note is played.

To Arthur Cleveland Morse

Dementia Americana

A Super-Syncopated Suite

Savannah Sunset

9

No 4

GEORGE L. COBB

Moderato

PIANO

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MELODY

Musical score for page 10, featuring piano accompaniment. The score consists of six systems of music. The first system includes a *f* dynamic and a *mf* dynamic, with a *Gong* effect indicated. The second system includes a *mf* dynamic. The third system includes a *mp* dynamic. The fourth system includes a *mf* dynamic. The fifth system includes a *mf* dynamic. The sixth system includes a *sf* dynamic and a first ending marked with a '1' and a second ending marked with a '2'.

MELODY

Continued on page 23

Pensée Romantique

Allegretto Capriccioso

NORMAN LEIGH

Musical score for page 11, featuring piano accompaniment. The score consists of six systems of music. The first system includes a *f* dynamic and a *mf* dynamic. The second system includes a *mp* dynamic and a *L. H.* marking. The third system includes a *rall.* marking and a *a tempo* marking. The fourth system includes a *poco rall.* marking. The fifth system includes a *mf a tempo* marking. The sixth system includes a *mf* dynamic.

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MELODY.

Allegretto Capriccioso

f

poco rall.

rall.

a tempo

ff allarg.

molto allarg.

MELODY

Continued on page 21

Sleepy Afternoon

CADY C. KENNEY

PIANO

Andantino con moto (dreamily)

p

mf

rit.

a tempo

p

mf

f

p rit.

pp

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MELODY

un poco animato

Musical score for page 14, featuring piano and melody staves. The score includes various dynamics such as *f*, *rit.*, *a tempo*, *p*, *Tempo I*, *mf*, and *p*. The key signature is B-flat major (two flats). The melody is written in a single staff, and the piano accompaniment is in a grand staff (treble and bass clefs).

MELODY

Continued on page 19

Carita

DANS ESPANA

A. J. WEIDT

Musical score for page 15, featuring piano and melody staves. The tempo is marked *Moderato*. The piano part is marked *PIANO* and *ff*. The melody is written in a single staff, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats).

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The musical score is for a piece titled "DANCE) Valse lente". It is written for piano and organ. The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked "Valse lente". The dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *p rit* (piano ritardando), and *pp* (pianissimo). The music features a mix of chords and melodic lines, with some passages marked with slurs and accents.

MELODY

Musical score for a piano piece, featuring a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *mf* (mezzo-forte), *molto*, *Andantino con moto (dreamily)*, *a tempo*, *L. H.*, *rit.*, and *pp* (pianissimo). The piece is in a key with two sharps (F# and C#) and a 9/8 time signature. The tempo and mood are indicated by the text *Andantino con moto (dreamily)* and *a tempo*. The piece concludes with a final chord marked *pp*.

MELODY

Molto Moderato Sentito

[illegible]

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Musical score for page 22, featuring piano accompaniment and melody. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system shows a piano introduction with a forte (*f*) dynamic. The second system includes a piano section with a forte (*f*) dynamic, followed by a piano section with a mezzo-forte (*mf*) dynamic and a piano section with a piano (*p*) dynamic. The third system is marked *Allegretto Capriccioso* and features a piano section with a mezzo-forte (*mf*) dynamic. The fourth system is marked *Molto Moderato Sentito* and features a piano section with a mezzo-forte (*mf*) dynamic. The fifth system is marked *molto rall.* and features a piano section with a mezzo-forte (*mf*) dynamic. The sixth system is marked *molto rall.* and features a piano section with a mezzo-forte (*mf*) dynamic.

MELODY

Musical score for page 23, featuring piano accompaniment and melody. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system shows a piano introduction with a forte (*ff*) dynamic. The second system includes a piano section with a mezzo-forte (*mf*) dynamic. The third system is marked *Allegretto Capriccioso* and features a piano section with a mezzo-forte (*mf*) dynamic. The fourth system is marked *Molto Moderato Sentito* and features a piano section with a mezzo-forte (*mf*) dynamic. The fifth system is marked *molto rall.* and features a piano section with a mezzo-forte (*mf*) dynamic. The sixth system is marked *molto rall.* and features a piano section with a mezzo-forte (*mf*) dynamic.

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MELODY

The Elevator Shaft

DINNY
TIMMINS
SAYS:



GOSH, it sometimes seems to me as though I no sooner get a few pearls of wisdom off my chest for Mister Jacobs than I haf to start thinking up some more. I dunno but I was kinda foolish to ever get started on a Litery Career. When I was jest a-running the Elevator all I had to do was jest set, but now I haf to set and think, and by gum, it comes hard if you ain't used to it.

Last month I got to talking about the Wild Goings-on in the Metropolitan Opey House, but Gosh, they're jest beginning to Wind up. That little tussle that Jeretzzy and Giggly had when he landed her in the Footlights and she had such a Fall she broke a couple Bulbs wasn't nothing. Because a couple weeks ago Catti Gazooza put on a performance of Siegfried. Well, of course that was a Calamity, but that wasn't what I meant. Curt Taucher, who was the Tenor, got so excited in the last act he fell through a Trapdoor way down into the Cellar forty feet below, and broke three Fingers and sprained both Wrists. The funny part was nobody knew it. They was changing the scene at the time behind the Steam Cloud they use for the fire scenes like Siegfried and Mephistophanes, and Godamsky was leading the Orchestra like he wanted to get home to his midnight Lager and Pretzels, and Taucher he got a stage hand to help him back upstairs, and he finished the Opey and nobody knew the difference.

SO Floyd Collins ain't the only Hero to get trapped underground, though his Pa seems to think he is. All the time they was working trying to save him his Pa was going around selling Pamphlets about the Caves to the Reporters and Milishy and whoever would buy them, and now he's going around making Personal Appearances (too durn personal) in Vodvil as the only Paternal Survivor of Floyd Collins to raise funds for a Memorial to be erected over the Cave, or something. Well, anyway, to raise funds.

But at any rate after he gets through this Vodvil Tour nobody can say that the South ain't being put on the Map in a Artistic Way. Partikallily with all this publicity about the Stone Mountain Sculpins that this here Artist Borglum has been working at. It looks like Georgia was going to think the Civil War was a Pink Tea after they get through tussling with a Genuwine Artistic Temperament. But Georgia don't need to worry about her Artistic Repetation anyway. The Popular Song Writers have been taking care of that for the last twenty years, and no little flurry about a Peace of Sculpture is going to detract from them Musical Masterpieces.

Then look at the great Southern Poets, like Vinson of Kentucky. Why, say, you can't even put Tennyson in the same class with him! It would be an Insult to even speak of "Young Lochinvar" in the same breath with Cal's Hobby Horse. And to think that a Poet with am Assive Intellect like that should lower hisself by going to Congress. Though I see one of the great Western poets, Norris from Nebraska, is a common Senator. I didn't know he was a Poet myself until he wrote this "Owed to Dawes" lately about Dawes not

getting up in time to vote, probly out of a Spirit of Artistic Fellowship because Dawes is a well known Musician. But even at that you notice he had to model his Poem on "Sheridan's Ride" which is a Southern subject.

Even John Philip Sousa, I see in the paper lately, spends his winters at Palm Beach. They was a picture of him on a bicycle saying Band-master Taking Air at Palm Beach. It don't say which air it was, but probly it was the Stars and Stripes Forever. Maybe that's how Lampe collected his Medley of Southern Airs. But of course Lampe writes lighter music anyway.

SPEAKING of light music, a Danish singer named Thomas Wilfred has invented a instrument which he calls a Clavilux. It is supposed to make symphonies of colors, he says it's a light organ. But I don't think it's anything like a Harmonium. It don't play music, it jest throws beautiful colors on a movie screen. It sounds kinda foolish, but the folks that's seen it say it's great. He give a whole concert with it in Aeolian Hall a little while ago, and the Audience went nutty over it. I think it's a good idea, the trouble with most concerts is that a feller can never go to sleep at them, they're too Noisy. Here's one concert a feller can go to without being afraid that some Musical Practical Joker with a Low Sense of Humor is going to let off a Loud Bang and wake him up all of a sudden.

NOW that's the trouble with this bird Scriabin. He wrote a Peace called "Prometheus: A Pome of Fire" that was to be produced with light effects. Now if you ask me that bird is Cuckoo. He wrote everything into the Peace except a Ukulele and a Jew's Harp, and the reason he left them out was they was too Quiet to be any use to him. It's for Orchestra, Corus, Piano and Organ, and he had a colored keyboard all fixed up to throw colored lights, just like a Fourth of July Exabition. And that's about what it sounds like, too. Every note has a different color hitched to it, so that if the Orchestra played a C Major Chord (only they wouldn't) the Artist working the Light Switch would throw on Purple, Green and Magenta. They tried it out in New York about ten years ago and the only feller who said he liked it they found out was Color Blind. It's getting so a feller has to be Blind as well as Deaf to enjoy a Symphony Concert any more.

NOW that's one good thing about the Radio. If the music begins to disturb a feller all he has to do is turn a Handle, and it's gone. Now awhile back up here in Boston the fellers at the State Prison they broadcasted a concert, and they started with a overture by the Orchestra. Well, it wasn't as bad as some I hear on the radio, but it wasn't too good, neither, so pretty soon I snipped it off. But jest because it was from a prison one of the papers got a Sob Sister to write it up on the front page, and oh boy, it was Rare. I cut it out, so I could put it in here, because it give me a Kick, and then it's easier to copy stuff than it is to have to think it up your own self. And here is the way it starts in telling about the Overture.

"Then, seemingly from nowhere, came a note of exquisite beauty, the first herald of the concert. Another followed it instantly, but that first note, from behind prison walls, seemed a beautiful, shy, hesitating, yet dulcet thing of charm. It seemed to say, 'Won't you please like me?'"

"And, in answer, you loved it."
"Now the music has swelled. It has crooned and sang and hummed and lilted and now it is rising, rising, rising to a mighty climax that carries listeners with it, unrestraining. The Grey Brotherhood has brought a new sensation to a world that thought it was satiated with sensation. Little children listened and wise daddies explained that the men who were producing this music, ineffably sweet, were offenders against society, some of them murderers even, 'but see, there is beauty in their souls.' Such was the lesson of the broadcast."

Say, I ask you, can't you jest hear the Wise

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Daddies telling their kids, "But see, there is beauty in their souls!" I bet the Grey Brotherhood give a Hoarse and Raucous Laugh when they read that. But Boy, you ain't heard the Half of it yet. The next joke is on the Lino-type, though. The article said:

"The next number would be the State Prison choir singing Verdi's 'All Hail, Our Native Land.' From 'Aida,' is it not?"

"fin'di'tasastataa ¼ ¼ ¼ EESH"
So I guess the real name of the number musta been, translated in English: "The End of Three Quarters of a Cup of Tea and a Sneeze." But at that I guess the Inspired Reporter musta been in doubt whether everybody understood it was a Vocal Number, because the article goes on:

"And they sang. Sang! These men sang. That they sang well is not important, tho they sang very well. The big fact was that they could sing, shut up there because of heredity or environment or something."
"Now the orchestra plays again. Beautiful! As each instrument took up its part the listener could recognize a master hand and no doubt among the listeners were men who by rights should have been on the other end of the broadcast; sending instead of receiving. And again the other sent down a message, this time a question to thinking men: "Why am I not in prison?"

Well, Feller, I don't wonder you ask. And if I'da been where I could get at you when I read your stuff there'd be two of us. But we ain't got to the Meat of the Article even yet. It seems they was a fire in the telephone switchboard that gummed the concert. Listen to Laura Jean Libbey tell it:

"But Fate was snickering at these men at whom she had snickered heartlessly times untold. Oh, the tragedy of it! For weeks these men had been looking forward to this night when they could tell the world that they weren't beyond redemption, that they had immortal souls."

"In the midst of the broadcast the 'air went dead.' Silence!"

"The multitude waited. Only the hum of the station's wave could be heard. Overhead the stars gleamed and twinkled, all unconcerned. But in the prison men's hearts were broken. A group of men who but a few moments before were supremely happy because they were making others happy, fell into line and went to bunks in little cells whose walls were of granite—feet thick."

"But the padre told them what a world knows today—that they, the lifers and all, had done their bit toward making it a better world."

"Paradox? Yes!"

"True, nevertheless."

Charlie, you take the elevator a little while. I feel kinda sick to my stummick.

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A PHILISTINE'S HISTORY OF MUSIC

(Continued from page 6)

Well, sir, he gives the string another yank or two 'nd listens wid the keenest pleasure to the deep, swate-soundin' hummin' that he gets. It pleases him exceedin' 'nd the more he hears it th' prouder he is av hisself for discoverin' it. It has a richness 'nd length av life that's intirely differint from th' shrill tootin' av th' flute or th' noisy boom av th' drum.

From thin on the young lad had somethin' else on his mind than shootin' th' bow 'nd arry av his ancestor. Ivery spare moment he can get is devoted to explorin' th' possibilities av his new discovery, 'nd addin' to it as able. He's av continted 'nd busy as a pipe-smoker on a desert island who's busted his pipe, run out av pipe tobacco, 'nd then found a big box av twenty-five cint segars.

His experimentin' is to some purpose too. He finds that by makin' th' string longer or shorter he can get a lower or a higher note out av it. So it's an aisy matter to have two or three strings av differint lengths, 'nd so get more nor wan note. It seems that at this time about three differint notes was all musicians cared about, not that they maybe couldn't make flutes that would play more or that they couldn't sing more nor that many, but it just didn't appeal to 'em. Just like some av the oldtimers is about listenin' to modern music; they can hear 'nd maybe do it, but it's too far beyond 'em for to be used very much by 'em av their own free will 'nd accord.

The young felly finally gets things fixed as good as he's able, 'nd finds that he's independent av th' bow, havin' an arrangement av his own that perduces the same effect more easy. So he returns the big bow to its usual hidin' place, puts in all his spare time—which was probably all the kind av time he had—a practicin' hard on his new contraption, kept th' whole thing a secret, which he could do—bein' unmarried, and bides his time.

Well, the day finally came whin all the ambitious young min av the tribe was to have their try at bendin' the bow av their ancestor. These trials had got to be held in public so there would be plinty av witnesses if any wan is successful, they bein' too civilized to take any ambitious young man's unsupported word for anything. This occasion had got to be quite a festyval; flute-tooters a sighin' 'nd cooin', drums a boommin', the more energetic doin' the dnynsour's waddle or the cave-bear shuffle, 'nd ivery wan full av pleasurable anticipation 'nd ready to holler "Rotten!" "Take 'im out!" or somethin' av the sort as each candidate humps hisself in vain to bend the old bow far enough to qualify.

As each wan has his turn at it, the rist av thim watches him close 'nd is as distressed 'nd sad at his failure as a Floridy real-estater would be at news av another earthquake in Californy. Finally all the apparent candydates has been tried 'nd found wantin'. Th' aujience is preparin' to disband 'nd makin' various disparagin' remarks about the different unsuccessful aspirants 'nd unconsciously resignin' themselves to listenin' to about one-hundred and seven assorted alybis durin' the next year or so, when there's a commotion av some sort down in front 'nd here comes our puny young lad a draggin' an imminse big bow av his own 'nd insistin' on bein' given a chance. There's an immediate cranin' av necks wid many enthusiastic exclamations av disgust; some av the unsuccessful candydates insist that if this poor worm is fool enough to try to do what they can't, he at least must do it wid the same bow. The old min finally decides to give him a chance wid his own bow, 'nd thin if they decide that way he'll have to repeat wid the big bow av the tribe before he can qualify.

The bow he's fetched is fully as big as the wan they'd been usin' in the contists, and looks to be a heap stouter 'nd harder to handle so they undoubtedly think they're takin' no chances in allowin' him to perceed.

Our lad has a bow that he's carefully contrived durin' many months of pleasurable activity 'nd anxiety. It's a lot longer than he is tall, the bottom av it is flattened out so it will stand alone, 'nd he has three strings on it, made av strings av horse tendons or sinoo, each string bein' a different length 'nd givin' a different pitch.

He plants this contraption firmly on the place where th' contestants has to stand, grasps the bow part wid his left hand, distinds his small chist wid a mighty gulp av air, throws back his head, shuts his eyes tight, 'nd wid his right hand smites the three strings shrewdly 'nd rapidly. A deep, rich twangin' sound fills the air, 'nd while the skeptical multitude is literally gaspin' wid surprise 'nd fascination, he opens his mouth wide, 'nd wid a loud melojus voice, he chants to thim the history av the old man 'nd his mighty bow, his own seerut yearnin's 'nd aspyrations, th' discovery av th' seerut wonder locked up in the bow, 'nd by way av good measure, th' ginerat glorification av the tribe 'nd the old min that rules it. Ivery wance in a while durin' his song he booms out wid a resoundin' chord or two.

Now this was somethin' entirely new. Probably they'd heard some singin' av a more liss casual sort, but ye can't blow a flute wid your nose 'nd sing a sing wid your mouth at the same time; then the drum wouldn't mix in so well wid singin', bein' apt to drownd it out or at least make the words nothin' more than a vague sort av a sound. But this idea av singin' 'em a story, glorifyin' thim 'nd their forebears, 'nd wid the accompanymint av such noble 'nd gloryus sounds as he strikes out av his big bow fills thim wid a sense av elation 'nd satisfied importance that bates anythin' they'd iver experienced.

The lad finishes 'midst a silence so profound 'nd attintive it would have made an old rounder bein' invited to have a drink av pre-war rye sound like a terryble thunderstorm confined in a chiny store. Thin th' lid flies off completely, 'nd before the lad has decided whether it's worthwhile for him to cut 'nd run for shelter from th' uproar 'nd the hubbub 'nd what he fears is goin' to folly it, he finds that he's been chosen by aclymation as the particular pet 'nd treasure av the whole clan 'nd th' greatest man av thim all.

That, me son, was the innvyation av the harp 'nd th' minstrel into th' mixed-up complications av human existence. 'Nd from th' laboriously contrived harp av this ambitious ancestor av ours is sprung all th' stringed instrumints we know 'nd use today—from th' big harp 'nd the bull fiddle down to th' purrin' ukulele 'nd the sassy banjo.

We'll suppose our lad evintually got hisself a wife, 'nd barrin' th' fact that th' bride's father was undoubtedly at the wedding, he was undoubtedly th' happiest 'nd luckiest man in attendance—or so he thought. Ye must understand tho that accordin' to our ideas now none av these old-timers was much for looks, style, or intellygence.

I see by the papers where they racintly dug up a skull that was supposed to have been th' property at wan time av wan av these fellows who may have been in attendance at this first harp 'nd vocal recital I've been tellin' ye about. It isn't much to look at, 'nd seems to be built more for strength than beauty, bein' about an inch thick at th' thinnest part. Bein' found in Lowy or Wisconsin or some place out there,

they'll probly send it to Washington widout th' usual formality av an ilection.

(There's that door-bell again, that agint-felly is more persistent than th' lad I've been tellin' ye about. What's he sellin' anyhow? What? Ye say he says he's th' felly that supplies Clancy! Why didn't ye tell me so? Bring him in quick before th' old lady gets back.)

Burry's Corner

By FREDERIC W. BURRY

THE RISING BAND

GONE are the days when musical education was considered a matter of torture and drudgery. The rising generation will have none of this. Not that punishment has altogether been discarded by some teachers and parents. But this kind of drilling has been found not to pay. If you punish the child, he may turn out the kind of music later on that will surely punish you. So acts the law of compensation.

Time was when it was considered necessary to spend untold hours over exercises and scales—pieces were more or less "taboo," and a melody was looked upon with suspicion. The means were mistaken for the end, thus ignoring the artistic side while over-accentuating the technical.

The consequence was that when a piece did come along, it was often made to sound like an exercise. So does habit become a master, when all our activities, mental and physical (since both are one, the inwardness and outwardness) should be at our service. Only let the will reign, let there be concentration. The new generation is a rising one and we are doing better. We are thinking for ourselves. Manual dexterity is by no means despised—in fact, we have more of it than ever, but as everything else it should be recognized—placed in subservience.

How we are learning to bring all things close and home to us! The periodical printed page comes each month with its message of news and current history, of recreation and education, entertainment and instruction. The near at hand photo-drama, with the very best in music, drama, travel right to our doors. The piano, the people's orchestra, in every home. Life redeemed from insensate drudgery. Everyone an artist.

Music is the symbolic expression, *par excellence*, of the real state in evolution that man has reached. And in what quantities and varieties it is turned out in these days, with its universal appeal to all in some form and degree! Touching every mood, illustrative of every condition in life, it is an apotheosis of delight; it escorts into every realm of culture.

To know music well is to be grounded in science and art, in knowledge and the application thereof. And the beauty of it is that its resources are never exhausted. We should not enter into the study of music as a closed system that is to be finished and done with. Its glorious imperfections represent material for further education and conquest. All is transitory, and change is the charm of life. Here is growth and youth—in perpetual renewal.

We used to be afraid of the masters and stand in awe of the past. Now that we recognize the eternal flow of all things, we see in so-called death only a renewal of life. We do not waste our energies in senseless mourning, and every goal is a start for something further ahead. We are forever building better and stronger foundations. Stability is all right in its way but everything passes.

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Gossip Gathered by the Gadder

Facts and Fancies Garnered from
the Field of Music

By MYRON V. FREESE

THE desire to sing is strong in most of us, but thank Heaven, the majority are blessed with enough will power to overcome the forceful urge. — *Philadelphia Inquirer*.

Yes, *The Gadder* has had his usual annual jazz-jamboree with I. T. The two letters can stand for "it," infernal thing or income tax, just as it happens to hit the readers personally.

"Forecastrologically" speaking — will the March inaugural and April "word" showers bring forth the sweet "May-bes" of Congressional "promise" flowers, or "roses" of rhetoric that record but don't result? As the title of an old popular song once put it: "Read the Answer in the Stars."

Most everybody knows that Vice-President Dawes is a musician and composer, but probably only a few knew that he was some jazzier until after he had sprung his inaugural speech. The press reports all failed to state whether after their jazzing by the vice president, the senators jazzed a bit for themselves by jamming the jam jazz to jell.

And now it seems that even our illuminating gas is to be jazzed. According to a special dispatch in a recent issue of the *Boston Herald*, in order that its product shall "not be confused with the popular abbreviation for gasoline," the Worcester (Mass.) Gas Light Company contemplates jazzing the old spelling of "gas" into GAZ. Question: If, under an undue prezzure of gaz, a lighted burner should begin to flare and fume and fuzz, and emit tunelezz whitzlezz and zhrickz, would it be a zynco-carbon-monoxidization, or simply a hizzing of jazz gaz?

Here's a little story from *The American Legion Weekly* that tells how a wholesale concern was well "jazzed." (The story is a good one, although it limps a bit, musically speaking.)

A large wholesale house in a certain city sold to a merchant in a small town a bill of goods that later were returned as being unsatisfactory. The wholesale house started in to collect by drawing a sight draft for the amount on the bank in the merchant's town. The draft was returned unpaid. Next, the w. h. wrote to the village postmaster and asked if the merchant was good for the amount of the bill. The letter was returned with a big O. K. across its face. Then the postmaster was requested to place the bill in the hands of some local lawyer for collection. That brought an answer to the w. h. reading as follows:

"The undersigned is the merchant on whom you tried to palm off your worthless junk. The undersigned is also president of the bank that returned your draft. The undersigned is the postmaster to whom you wrote, and also lawyer that you tried to have collect your bill, and if the undersigned were not also pastor of the local church, the undersigned would tell you

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to go straight to the place which he preaches about." The musical limp in the story is that it didn't make the "undersigned" also choir, organist, organ blower and church music committee.

The *Gadder* has not the most remote intention of opening this column of gossip to a discussion relative to the much mooted question of radio and royalties. He merely invites his readers to "listen in" to the two little news clippings appended below, and then "tune in" on their individual brain wave length accordingly. Here's the first one:

Hugh von Hoffmanns (Austrian poet, and librettist for the Richard Strauss operas) has sued the German broadcasting monopoly for damages in introducing some of his works in a radio program. The court is reported as taking time for full consideration before rendering a decision, because of "its fundamental importance in establishing a German precedent as to whether or not authors are entitled to royalties on works broadcast by radio."

From the above, it would seem evident that "static" interference isn't something that's always "up in the air," or — is it? Now ponder over the second clipping, do a bit of figuring for yourself and — what's the answer? Readers might refer the question to Mr. Lloyd Loar, the accomplished acoustician of the J. O. M., but he could evade by jazz-juggling with words, and reply that the shortest wave length between two nodes isn't its longest, which of course is obvious. However, here's number two:

In its report for 1924, issued February 26, the Radio Corporation of America shows current assets of \$24,007,329, as against current liabilities of \$8,629,926; total assets are listed as \$58,292,350. The report further states that, through a new connection, planned for this year, the Corporation expects to reach 70,000,000 persons, and that means that some few radio sets have been and will be purchased. Not to butt into anybody's else business, and putting aside all question of any legal obligations that may be decided by the courts, if, in the face of such figures, to plead poverty in profits isn't making a noise not unlike "jazz gaz," what is it?

Washington Notes

R. DEAN SHURE, a Washington composer, has just finished a piano suite, *Four Bird Sketches*. Each uses the bird call as a theme, and they are named *Bobolink*, *Red-Winged Blackbird*, *The Purple Finch Linn*, and *Whip-poor-will*. They are delightful in their simple themes and harmony. Mr. Shure is now working on a suite called *Shenandoah*, which is dedicated to Capt. William H. Santelmann of the U. S. Marine Band.

LOUIS A. POTTER, organist-composer-pianist, recently made a trip to New York to broadcast his second recital from the Columbia University Chapel on the Skinner organ. His program included works by Georges Jacob, Widor, Kramer, Ambrose, Thomas, Handel, Beethoven, Kreisler, Verdi and Potter, and a well received improvisation on Old Favorites.

HARRY M. CRANDALL, owner of a circuit of movie theaters in the east, with executive offices in Washington, has completed arrangements with Station WRC of the Radio Corporation of America for putting a Crandall Studio concert on the air every Saturday night from 10:30 to midnight.

Among the artists who will broadcast are Flora McGill Keefe, soprano; Fred East, baritone; Segmund Ziebel, concert master of the orchestra at Crandall's Metropolitan Theater; Otto F. Beck, organist at Crandall's Tivoli; Emil Smith, pianist, Metropolitan, and the full ensemble of the Metropolitan Orchestra under the conductorship of Daniel Breekin.

OTTO F. BECK, Tivoli organist, is already known to thousands of radio fans, having been a regular feature on the Saturday night program of WRC for the past winter. Mr. Beck was formerly organist at the Ambassador, but has always broadcast from the Wurlitzer organ at the Tivoli Theater.

—Irene June.

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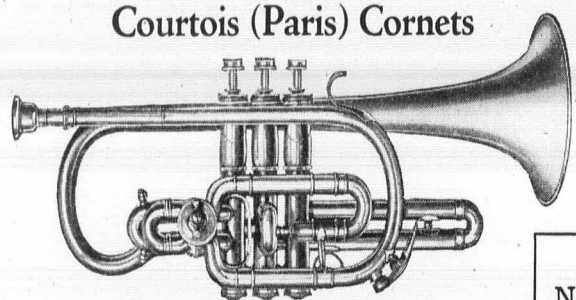
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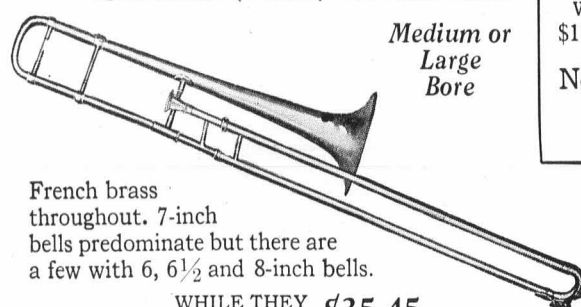
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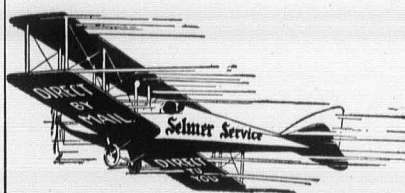
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THE QUESTION BOX

Question—1. I would greatly appreciate a little information
concerning the tempo of dance music. What is the metronome
time for the slow fox-trot, the fast fox-trot, the waltz and the one-
step?—P. A.

Answer—There is a difference in dance tempos accord-
ing to the locality and the custom. The following metro-
nome markings seem to apply from the fastest to the
slowest time commonly used. In order to benefit by these
markings it is not necessary to have a metronome, as
metronome markings mean that the beat represented by
the note value given occurs as many times in a minute as
the metronome markings indicate. For instance, in our
first line below, a half note equals 88, and means there
should be 88 half notes (or their equal in time-values) played
in one minute.

For the slow fox-trot a half note = 77 to 88
For the regular fox-trot a half note = 112 to 120
For the one-step, a quarter note = 144 to 192
For the waltz, the dotted half note = 40 to 55

It will be observed there is more variation between the
fastest and slowest tempo used in the one-step than for
any of the other dances. This is probably because in some
localities the one-step is danced and played as a fast fox-
trot. There wouldn't be a great deal of difference between
the one-step with the quarter note (d) equalling 144
(slowest one-step tempo) and the fox-trot with the half
note equalling 112 (fastest fox-trot tempo).



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some kind of a club or something,
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