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CONTENTS, Vol. I

SWEET LAVENDER. Chant sans Paroles . . . Lilla Lynn
LOVE SONG. Charles Wakefield Cadman
THE DREAMER (Le Rêveur). Jules Deman
JAPANESE DANCE . . . S. B. Pennington
SONG OF REST (Chant du Repos). D' Averroes Bernard
THE ROYAL TRUMPETERS. March . . . Arthur L. Brown
SPANISH DANCE . . . A. B. Blarney
CASTALIA . . . Joseph B. Carney
DESERT DANCE . . . E. B. Eulberg
REVERIE . . . A. Teller
MARCH OF THE WAR GODS . . . L. J. Quickley

CONTENTS, Vol. II

GOLDEN ROD. Intemperance . . . Bruce Metcalfe
A DREAM . . . Lilla Lynn
JAPANESE LANTERNS . . . Frederick Keats
A TWILIGHT DREAM. Romances . . . Paolo Cristi
DANSE CARNAVALESQUE . . . Jules Deman
LES BOHEMIENS. March . . . Arthur L. Brown
ARRIBUT. Intemperance . . . M. E. Davis
SPANISH DANCE . . . S. B. Pennington
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MAY, 1925
Volume IX, No. 5

IN THIS ISSUE
Lo! The Poor, Maligned Musician
George Allaire Fisher explodes some of the popular fallacies which blight the lives of so-called temperamental musicians

MUSIC
"WOODLAND DANCE" (by Norman Leigh)
"OFFICERS' NIGHT" (Valse Militaire by Frank Hreson)
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Lo! The Poor Maligned Musician

By GEORGE ALLAIRE FISHER

There is an incident in their lives. We don't say, of course, that musicians don't make all the money they can; most of them do — all of them, in fact. If they didn't, they would not be entitled to consideration as good business men. Yet the way modern business is planned and operated. What we do say is that, as a musician, making is not the most important thing in life to them.

Many musicians have become impoverished by too great generosity — but that's hardly a sign of poor business ability. They spent their money in the way that brought them the largest returns, and that's good business sense.

It is painful to a certain type of musician to see money spent in any other way than to make more money, and the free and easy method of living and giving which characterizes many musicians has undoubtedly caused many of these close-fisted people to classify all musicians as "poor business heads," "impractical idealists," etc. They fail to allow for the different and more wholesome sense of values and proportion. Their own misjudged emphasis on what is most important in life is at fault — not the generosity and free-handedness of the musician.

I have known intimately many successful musicians and for a good many years, yet I couldn't tell you, to save my reputation as a statistician, whether they are rich, comfortably well off, or skimming on the ragged edge. There is no easier indication in their conversation as to the amount of their savings, or the financial measure of their success. Not that they are ashamed of it, or undertake it. But they don't overtake it; financial achievement in no way seems to them the most important or important thing, so it just doesn't occur to them to mention it, when there are so many more fascinating things to talk about and live for. And this is more or less true of musicians all down the line from the lowest to the highest, from the mere $25.00 per appearance to the most humble, unknown orchestra player at $35.00 to $40.00 a week. The bigger the musician as a man, the more nearly is this true.

Most musicians may be idealists, but they are very practical ones when they choose to be. I will cite some interesting facts later on to prove this. But before getting into the practical business angle of the subject, let us inquire more closely into the temperamental question.

AUTHENTIC TEMPERAMENT

What is artistic temperament? As understood by the average citizen, it seems to be a combination of bad temper and uncontrolled emotions, with a strong dash of unavailable for reasoning. Is there anything in a musician's training or his nature that would encourage such development? Absolutely nothing! To be successful in his profession, a musician must devote to five or a dozen years preparing himself for it, practicing nearly every day; he learns to ignore a vast amount of information relative to his profession, and living all the while a self-balanced physical life so that the muscular and nervous systems can stand up under the demands made upon them. After this preparatory period is successfully passed and the musician is embarked on his career as a professional, he must devote a considerable part of each day to the same sort of routine associated with his student days so that he may keep what he has acquired — to say nothing of improving himself and adding to his success.

This is true of the musical profession as an extent not approached by any other vocation.

The necessity of doing this gives the musician a habit of careful steadiness and a tolerance of a carefully restricted existence that makes for a high degree of physical and mental poise. Again I admit there are exceptions; but exceptions prove nothing except that the music to which they are exceptions is not absolute in their application.

The same thing is true of any profession; whether that of the merchant, doctor, lawyer, plumber, or preacher, all have numerous exceptional instances of some members kicking over the traces, as it were, running wild until brought to grief in a final crash. Yet, those exceptions are not taken in their case as material from which to formulate a rule that these characteristics are common to members of those professions, so why should they be in the case of musicians? It may be because the former have moreexterity, more mysticism, a more incurable social call, or misunderstanding directed to the numerous activities and habits of ordinary living. What is not understood is explained — and usually wrongly.

Then the formation of music for everyone and its strongly direct emotional appeal makes those who produce it particularly attractive targets for the speculators.

EXCEPTIONS TO THE RULE

In fairness to these speculators we must admit that it is possible for a certain type of sub-normal mentality to attain a measure of success in music that would not be possible to them in any other profession. Given a fair degree of nervous sensitiveness, reasonable muscular control, and a high degree of instability, considerable money can sometimes be earned by a musician who hasn't the mental ability to succeed in any degree with another profession. Such as these are also the people who used to jump the track and run amuck socially and morally; but they are not typical musicians any more than the wildcat stockbroker is a typical investment broker, or the sleeping-with-a-child every day person is a typical minister.

The musician has a more sensitive nervous
Speaking of Photoplay Organists

By George Allaire Fisher

THE Peter Pan of Organists

by BRIEF REVIEWS

Monday was a bright day, one of the few in the month of December. The sun shone bright and clear, and the air was crisp and cool. It was a day for outdoor activities, and I couldn't resist the opportunity to explore the wondrous world of photography.

I decided to visit the local museum, which has a fantastic collection of antique cameras. I was especially interested in the vintage models, and I spent hours examining each one. The sound of the organ, played by the museum's resident organist, added to the atmosphere.

As I wandered through the exhibits, I couldn't help but notice the way the light played off the glass and metal components of the cameras. It was a mesmerizing sight, and I couldn't help but feel inspired.

I spent the afternoon exploring the museum, and by the time I left, I had a newfound appreciation for the art of photography. It's a fascinating field, and I can't wait to see where this passion takes me.
tival, Canada. While there, he wrote a march
song entitled Take Me to Canadi.

For four years or so, however, wherever you found them, the theme of the song was part of their standard equipment. It was a big hit in the United States when it appeared on the radio wave about the time of the Great Depression.

Mr. Beck was with the Ambassador of Mexico, one of the leading organizers of jazz in the United States. When the Ambassador of Mexico's New Ambassadorial Organization was introduced, he was at the concert of the famous band that toured with the band. It is said that the music of the band was so popular that it was said to have caused a war in the United States.

For the demand for his music was so great that arrangements were finally made for broadcast, a radio every Saturday and Sunday from the Ambassador's residence. At one point, he was moved from the Ambassador's residence to his own studio in the United States.

Mr. Beck is very enthusiastic about broadcast-
ing. He feels that the music is playing to thousands of old friends whenever he uses the micro-
phones. He is a very good player and is always adding new and interesting compositions to his reperto-
aire. He is also a very good bandleader, with a unique way of arranging his orchestra. He has been heard over the radio and on television, and his music has been featured in many television shows.

For him, the music is the key to success. He feels that his music is a reflection of his personality and that it is a way of communicating with his audience. He is a true artist, and his music is a way of expressing his emotions and feelings. His music is a way of touching people's hearts and souls, and he believes that it is his duty to use his music as a means of bringing people together.

Mr. Beck is a true artist, and his music is a reflection of his personality and that it is a way of communicating with his audience. He is a true artist, and his music is a way of expressing his emotions and feelings. His music is a way of touching people's hearts and souls, and he believes that it is his duty to use his music as a means of bringing people together.

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AFTER devoting so much space to Roger's Exposition of Music in Pictures in the last issue, it is gratifying to see that the first communication reaching me is one that can be answered at least partially by reference to it. Mr. A. Liberman of Detroit, Mich., after the customary formularies, goes on to say:

I have been a theater organist for a number of years, but have never yet settled on my own instrument. What is proper music for picture shows? Hurrises and agitators don't seem to be right to me. What should one play as the crowd is entering the ring and the fighters are being announced, prepared, weighed, etc.? Can the artist outtake the place? Do you mean when this is shown in the news? I mean in a regular feature or serial. Also, should an organist break off from the piece he is playing to be playing for a particular picture, in order to more clearly use a flash-back, and then again continue with the piece which he broke off earlier?

Last but not least, how can I avoid the ever-present menace of hurries, agitators, and mysteriousness? I have nearly every novelty published, but they seem ill-integrated — kept in the same way — minor trills, inversions, dissimilar sounds and choruses, and the only difference I can see is that they are written in different keys and changed around a little as to rhythm and arrangement.

THE PHOTOPLAY ORGANIST AND PIANIST

By L. G. Del Castillo

This does not of course include the many plays, tarantellas, comedy and major hurries in photoplay collections, and also appears sections of overtures, all of which may be drawn upon extensively for this same sort of thing. It is to the overtures, also, that Mr. Buxton need turn to find relief from the stock hurries, hurried and mysterious. But here it is. It is a very exceptional overture that won't give him either of the first two classifications. The mysteries are not quite so common, but there are plenty of examples, and I append the following list, inclusive not only of the overtures, but other works as well:

Mr. Fuhrmann of the New York Symphony will have the pleasure of conducting this overture, which is a real number of the best kind, and will be a fine feature for any program.

So far, the list includes only the selected overtures to date; but we include also the uncrowned, dramatic mysteries, we find:

* The Exposition of Music in Pictures
* The Hurry-Up Letter
* The Runaway Train (from a novel)
* The Captive (from a novel)
* The Mystery of the Mysterious
* The Mysterious Mysterious

And in passing, in order that we may cover all the phases of this subject, I should mention the third type of mystery — the comic mystery. In general, this will be covered by the usual comic classifications, including all those light minor-staccato numbers, generally known as 64th's dedicated to ghosts, elephants, bears, potato bags, marionettes, cows, dogs, and, as we all know, an infectious. Here is a partial list (please note the forwardness of the numbers which I protect myself from excusable correspondents who might be tempted to censure this and accuse me of omitting this or that):

* The Mysterious Mysterious (from the novel)
* The Mysterious Mysterious (from the novel)
* The Mysterious Mysterious (from the novel)
* The Mysterious Mysterious (from the novel)
* The Mysterious Mysterious (from the novel)

It is noticeable that this is by no means an exhaustive list. Almost any organist experienced in this work will know of other numbers that are successful in their genre. Under Overtures, for instance, out of the scores of popular overtures I have listed only the nine that I consider the surest fire, and even then the last two are open to question. In the descriptive list, with the exception of In a Bird Store and In a Creek Store, none of the numbers refer to plays or puissances. Many solo numbers of both this and the more legitimate type, respectively, The Musicians' Circle and Tzigane, are greatly reduced in effectiveness when borrowed from the orchestra for the organ, because of the immediate solo voice break and compartmental inner voices. On the other hand, many numbers less effective as the last two or even to be possible.

MELLOUT FOR MARCH NINETEEN TWENTY-SIX

FLASH-BACKS

Mr. Buxton's final query is on the controversial subject of flash-backs. A performer has practically as much ink wetted on this subject as can any one difficulty in showing pictures. I hope the day will come when the producers will give some regard to the musicians who help to put over their pictures in the theater, and so far that happy day is not yet here. In a life of trouble, it sometimes seems too much to have to contend with readers matching 200 steps to the minute (as another correspondent points out below), robots performing six and seven measure solos, dancers, and marimba changing pace with the greatest of ease, and finally readers and jassists "flashing" into prominence and tragic scenes for five second intervals, too short to change the mood and too long to be ignored. Nevertheless, the inconvenient flash-backs seem to be a present obstacle which we have had to become accustomed, and there has progressively sprung up a tactical defense to this. The most successful seems to be a standardized procedure which has developed of flashing back-by altering the tempo and dynamics of the numbers being played. This is of course only for the short flash-backs. In the case of the longer sections the music must be changed. Whether the musician will then go back to the previous number, or start a new one similar in mood depends on the individual situation.

I remember a situation in which my organ was in use for a long period of time — and I was not aware of it. The music was changed, and the changes were made without consulting me. In this case, the music was changed in a manner that was quite satisfactory to the audience. But in another case, the music was changed in a manner that was not satisfactory to the audience. In this case, the music was changed in a manner that was not satisfactory to the audience.
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The Elevator Shaft

DINNY TERMINI SAYS:

THIS has got investigation of the Oldest Sounds of 1934 seems to have suffered a vicissitude and lachrymose Donkey. Sinclair, Daughtery and Fall are going into Vandervis called “That Olly Four” and singing in close harmony. Yes, We Have No Bonanza.” Me and Will Rogers, we have decided Polkicks ain’t what’s cracked up to be. Will, he says all men has to do to is to succeed in politics is to be able to make Spoon-Fed. Seven. But if that is so, where does Cal Coolidge got to? Well, as near as I can figure, he gets off just where the Prince of Wales gets off—on horse-back riding. So me and Will are going to stick to our own Artistic Vocations—Running a Elevator and Throwing the Ball, I mean the Rope. And according to Ed Wynne you can’t even do that unless you learn to Chew Gum first.

And as to these here Gov.” John, don’t you let anybody tell you they’re any kind of things. Why they keep you say either Writing Blank Poetry or writing off it, one of the two. For the next election I expect to see Edgar Lee Masters nominated for president (because his Poems is nearest to the standards set by the present office holders). Varief Lindsay or Carl Sandburg for the vice-presidency to carry on the Dares tradition of hot stuff, and then maybe Edgar Guest as Sec. of War and import John Marquand as Sec. of the Navy.

But for a real dangerous Gov.” John any job out of the Flying Corps. Boy, a four hour elevator is all the flying I’m going to do. See what a couple half-wits noncoms have to do to with Mitchell Field last month? Some officer had the bright idea of finding out whether a man lost his senses when he fell out of a airplane. I mean before he Terra Cotta. So they sent up this corporal and sergeant, or I should say these corporal and sergeant, and told them to open the parachutes until they had fallen 1000 feet. Whereupon the corporal they went down a certain spot that far down from the airplane where they then could open the parachutes and at that time, that is, provided they didn’t lose their senses before they got to that spot. No, they don’t. They don’t they seem to be in with Free Press or Prisons, and then lock the Exits. Or maybe they’ll get together to give concerts to the musicians whom can’t get any other jobs. It don’t say who the audiences will be, but maybe there’s some sort of a thing going on. It don’t say whether that includes these strikers with rotten eggs. And then the Federation of Women’s Clubs and the National Music League are going to get together in order to give concerts to the musicians who can’t get any other jobs. It don’t say who the audience will be, but maybe there’s some sort of a thing going on. It don’t say whether that includes these strikers with rotten eggs.

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Go up! Top floor and say stations.
Among the Washington Organists

TODAY I received a hurried-up call from Otto F. Beck—organist at Candian's Tivoli Theatre, so buckling over on my police desk, I dashed over there, parked the vehicle in the lobby, and skipped lightly up to the organist's office on the mezzanine floor. There he unfolded his plan, and it is such good news.

For some time the organists of the Candian Circle in Washington have been huddling, using them to get together in a helpful spirit, and endeavoring to do some cooperative work. The first man was called by Joseph Morgan, general manager of the theatre, and one that year your correspondent and W.E. Benedict, one of the Candian Circle organists, decided to play a joint recital — using four hands on the same organ. As this was the first time anything like this had ever been done in the city, it was, of course, three-handed and green-hatted all over town. On the opening night of the afore-mentioned recital, Mr. Joseph made an unobtrusive entrance into the theatre, and birthed his way to the balcony when, on the last seat of the top pew, he had an unreported view of organists and organ. I guess he was satisfied that we worked full time, not even one finger hanging on the job. For the recital was used a full week, with no hangovers much.

At the last meeting of the Candian circle, Otto F. Beck, chairman of the meeting, proposed that they enlarge their organization and add another Washington Society of Theater Organists. It is, naturally, an idea, and if such an effort were made as shown here, this organization could be made.

After the plans for the larger organization had been made, Mr. Beck demanded a recital by the organists with the above-mentioned organization, and by no means was it a joint recital, but in the same time made as public here, this organization could be made.

The result was such a level of "Ayes" that Mr. Beck — the ablest public man of the Candian circuit — stuck his head in the door and was astonished. It was a move, a fire, an explosion, an increase in salary that was causing the organists. To that's that! The society has chosen Mr. Zinn, and we know Mr. Zinn will give us help as much in the future as he has in the past. There will be an election of officers at the next meeting and the idea of the Association will be accomplished and put on a working basis. It is a fine idea. The many large organs, both on the Candian circuit and in other places, will make it possible for the Society to have many recitals by well-known organists from out of town, and also bring to the Candian Circle a greater variety of audiences.
The Photoplay Organist and Pianist

By LOYDE G. DEL CASTILLO

Continued from page 6

-founder than the news reader photographer. We hear about the artistic temperament of the director and the star, but for developing interesting stories in a real art there is no one also can equal the news camera man as heелеф the scene, hanging in the shadow of the story-telling filmgel. And so I believe that Mr. C. F. Dole of Omaha, Neb., is reporting more on a photographer's interpretation of a parade than the parade itself when he writes:

"I saw a picture the other day in which some troops were marching; they were doing the double-quick, and the music was playing in regulation march time - a march, of course, of doing double-quick, but they might as well have been playing a jazz for all the effect it had on the marching soldiers. Harmony of movement is to my mind almost as essential to a color and sentiment. We wouldn't play a flag for a wire act; why then play a march for a quickstep or double-quick? I'm asking for information."

Well, if it actually was what it looked to be, the music should obviously have been "Toy Goes to Town." (Army bands may use other pieces for double time, and I have heard them.) But my observation has been that in ten cases out of ten, the numbers are doing their regulation 181, and the synchronization lies with the photographer. To attempt to speed a regulation march up to that pitch is ludicrous. I therefore recommend with asking a question of my own: would it be preferable to play a gaiety or a tango for the average fadest stereoscope at the speed they generally appear on the screen?"

Mr. Dole, who is evidently a believer in fourth sphere's telling, then goes on to say: "I notice that at Cinemascope uses a device in the Spanish, and that this is as much as a march as there are marches in the Mexican work, and the Cinemascope dance is a dance that is done in the Spanish. It might be effective in a parade of ballerinas, although they have Los Toros (The Bull) for that and it is much better. However, everyone to his taste, as the old woman said when she kissed the cow, and the audience is never the same, but I agree that more music should be familiar in the pictures, especially popular music."

I must confess to a limited knowledge of Spanish marches. Papers give a list of twelve, of which I can only name two. I have mentioned [Lo Scala and Cadiz], both of which are closer to me (Royal March of Spain, Los Indios and Farrago). I will give up easily in my own defense that the two I mentioned are both sweeping good numbers, and furthermore no music in good standing in the Union would dare play anything from the Vadalea from Carmen for a parade of ballet dancers. I know a number in ruffles, but what's the use of mentioning them when there's such a galaxy of the situation?"

Don Mr. Dole intimated that Los Toros should have been played as the old woman kissed the cow, and said, "Everyman to his taste?"

SWAN AGAIN

Miss Evelyn Haines, of Garden, Mass., wires information on solo numbers and slides. I am afraid that there is little to add to what I have said in previous issues, especially in May and August, 1934. I can state that I will have a list of tolerably sure-fire slide numbers, including a few descriptive numbers (both numbers and slides need slides to be at bed). As to the slides themselves, any of the slide manufacturers will take private orders at prices ranging approximatley from seventy-five cents to two dollars and a half a slide. I am at present se-

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Two MY way of thinking, a "movie show" would be much more feasible if patrons who have seen the picture before would not insist on telling everybody within several feet of them—in a voice that could be heard by no stretch of the imagination called moderate—all about what "happens next.

For almost invariably directs me to a place where I fail to get full benefit of this entertaining (?) monologue. Why will they do it?—L.M.

Yes, isn't it amusing! We've never seen "The Brickyard," but the "nota Bene" has read it. We manage to make our introductions and get into the show without being impinged upon by patrons with the fact that a little bugle is playing a mournful tune in the same place is nothing in his young life (it's usually a bugle) and I see it is a wonderful meany to me, or at least an unseemly habit of talking during all the hours of entertainment—and possibly most of the rest of the show. For that matter many of those affect the air of being experts in this branch of the aesthetic art—when they're awake. We don't have any way to stop them. We told them to stop when we're asleep. We don't have any way to stop them. With real skill they would have kept up it until the audience was asleep. Next time they would be in a better position, only other way is you must assure them that the "hurdy-gurdy" does have his influence of the well-known piece. You might try suggestions to the other. It's a few well-known and most remarked of all your very possibly helpful.

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