



MELODY

for the
Photoplay Musician and
the Musical Home

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Volume X, No. 7

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"SPANISH LACE" by Frank E. Hersom

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The Breakers	John H. Bronson
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Merry Monarch	R. E. Hildreth
The Assembly	Paul Eno
Horse Marines	Thos. S. Allen

NOVELETTES

NUMBER 1	
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Summer Dream	Moreau Characteristic, Hans Flath
Expectancy	Novelle, Norman Leigh
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Dance of the Pussy Willows	Frank Weyman
The Chippers	Moreau Characteristic, Chas. Frank
Milady Dainty	Intermezzo Gavotte, Gerald Frazee
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Purple Twilight	Novelle, Bernine G. Clements
Dream of Spring	Moreau Characteristic, Hans Flath
Briar and Heather	Novelle, L. G. del Castillo
Miss Innocence	Novelle, C. Fred'k Clark
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Drift-wood	Novelle, George L. Cobb
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Rainbows	Novelle, Bernard Fenton
Breakfast for Two	Ent'Acte, Norman Leigh
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Doll Days	Novelle, George L. Cobb
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Viscayan Belle	Serenade Filipino, Paul Eno
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Young April	Novelle, George L. Cobb
Moonglam	Novelle, George L. Cobb

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Melody for July

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Articles in This Issue

[Page 3] DISSECTING AMERICA'S MUSICAL CONSCIOUSNESS. Wherein statistics are used as a plumb rule for measuring the musical inclinations of a random sample of American boys and girls. This article offers some interesting information of especial value to members of the music profession, trades and industry.

[Page 5] THE ELEVATOR SHAFT. Up and down and once over some of the current musical news and gossip of the day in the one-man thought elevator of the inimitable *Dinny Timmins*. There is an announcement on this page that you should read.

[Page 6] NORTHWESTERN ORGANISTS I HAVE MET. J. D. Barnard tells about some well-known theater musicians whom you will be glad to meet.

[Page 7] MUSIC CONSIDERED THERAPEUTICALLY. An interesting story of the work of Dr. Frank A. Davis who makes an important use of music in the U. S. Veterans' Hospital at Perry Point, Md. There is an appeal in the last paragraph in this article directed to every reader of this magazine.

[Page 8] MELODY MUSIC MART PAGE. Some organists you should know. This page also contains announcements of interest and value to all readers of this magazine.

[Page 26] THE PHOTOPLAY ORGANIST AND PIANIST. Lloyd G. del Castillo, in one of the best of his many valuable contributions to this magazine, discusses the subject of organ instruction and gives his outline of what he considers a good course for the motion picture organ student.

[Page 28] WHAT'S GOOD IN NEW MUSIC. The conductor of the Photoplay Organist and Pianist department reviews his choice of recent new publications. This page is receiving universal recognition as an authoritative index to the best music available for use in the motion picture theater.

[Page 30] AMONG WASHINGTON ORGANISTS. Irene Juno with her usual grist of interesting news and chatter. You will enjoy reading this department whether you live in Washington or Kokomo.

[Page 32] GOSSIP GATHERED BY THE GADDER. As usual, Myron V. Freese, in his rambles hither and yon, has found something interesting to talk about.

Music in This Issue

[Page 9] BUFFALO HUNT. An Indian Episode by Cady C. Kenney.

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[Page 15] SPANISH LACE. By Frank E. Hersom.

From Our Readers

I have been a subscriber to MELODY for the past eight months and would not hesitate to highly recommend it to any theater organist or pianist, as I have found it very useful in my theater work. Frequently, I have used selections from MELODY for themes in my picture work. — HOWARD M. COOPER, Washington, D. C.

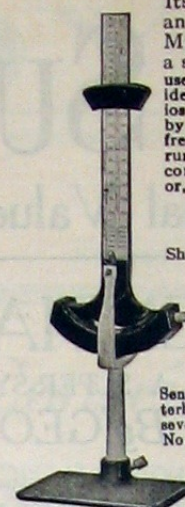
Enclosed you will find a check covering my subscription to MELODY for year ending May, 1927. During the years that I have been in the picture playing business, I have never found a magazine to fill the place of MELODY. Your musical numbers are all usable and fitting, and the articles, especially those written by Mr. del Castillo are absolutely splendid. — FRANK E. WOODHOUSE, JR., Gillespie, Ill.

I am very well pleased with MELODY. By taking the advice and suggestions of Mr. del Castillo since he has been writing for this magazine, I have managed to make a fair show of myself as a movie organist, which position I have held for about four years. The fourth year has been my most successful and I attribute it to MELODY, as it has sure been a great help to me. Last night I used Norman Leigh's *Cherie* in a quiet neutral scene and I was asked the name of it from at least ten individuals in the audience. I wish you the best of success in your publication of MELODY as it is one of my friends. — JOHN L. HUTCHINGS, Shenandoah, Pa.

Enclosed find check for renewal of my subscription to MELODY for two years. I consider MELODY an invaluable asset to any moving picture organist, both as to the very fine music it contains and the interesting articles on playing pictures, etc. — D. HARRY McPOYLE, Wilmington, Del.

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Dissecting America's Musical Consciousness

WE MAY not have faith in statistics, and with possibly excellent reason (to us) for our skepticism. Statistics are used so many times to bolster up the case of the fellow who doesn't agree with us that we doubt their value — for don't we know ourselves to be right and the other fellow wrong? We do. So with the consoling reflections that while figures may not lie, yet liars do figure, we ignore the impressive array of arithmetical proof brandished by our so unfortunately bull-headed opponent and proceed blithely if somewhat unsteadily with our self-appointed mode of thought and conduct.

Nevertheless if statistics be broad enough and justly evaluated, they furnish an invaluable clue to right planning. They tell us through what has happened and is happening, what is most apt to happen in the future. If your opponent's statistics are correct, if they bring to bear all the "figury facts" that are pertinent, and if his estimate of what they mean is a just estimate, you wrong yourself by not considering them with the utmost care.

Fortunately, for the peaceful tone of this article, the statistics that enter into it have no connection with those who can be considered as "opponents." The statistics themselves are proponents of the most interesting sort, and rightly used, they will give us a special and most desirable advantage over those opponents that are not properly appreciative of what the statistics mean.

Before proceeding with our statistics, it might be well to comment approvingly on the law of averages, for without the operation of this law, statistics of any kind would mean a great deal less than they do as a guide for present plans or future conduct. This law seems to mean that we're not the brilliantly original creatures we think we are, for past experience proves that if figures about any activity or opinion are gathered from a group or cross-section of humanity that is really heterogeneous in its make-up and contains enough units, those figures will apply to humanity *in toto*. For instance, out of a group of 100,000 people any life insurance statistician can tell you how many will die in a year, because there are enough in the group to bring it under the sway of the law of averages. Out of a large enough group representing any certain age, other statisticians can tell you with remarkable accuracy how many will be alive in ten years, how many will be married, how many will have become parents, how many will be in jail, how many will be poor and how many rich, etc., etc. It surely is apparent that a study of such statistics as these would be most important to a man whose business success depended largely on knowing these things before they happened.

It is with statistics of this sort that we deal in this article. They are statistics that should

A Cross-Section Analysis of Young America's Musical Inclinations.— Some Interesting Statistics and Valuable Deductions.

be of special value and interest to musical instrument manufacturers and dealers, and at least of interest to every one.

A SIGNIFICANT SURVEY

Now, a word as to how they were secured. A survey was recently made among several thousand school children in which each one was asked what musical instrument he or she would like to study and what musical instrument was actually being studied. The children questioned included all the school children in and between the fourth and ninth grades, 5338 in number. These boys and girls would be from 10 to 15 years of age so that in evaluating the statistics furnished by their replies due allowance must be made for their youth. Children of that age are seldom able to buy their own instruments, they must depend on their parents to furnish them or on the school in which they are enrolled — provided it is a school modern enough to be able to do so. Consequently, the parental or school influence is a factor in determining what the child will actually study. But the age represented by these children is also the most impressionable age, inclinations formed and developed then are lasting, and the personal inclination of the child toward any certain instrument is undoubtedly the strongest single factor in deciding what instrument the child will study if the chance to study presents itself. A comparison for any certain instrument between the per cent who want to study it and the per cent who are studying it will show that this is true.

The school children who furnished these statistics included all the school children of this age in a typical American city of medium size. There were enough of them included in the questionnaire so that the benefit of the law of averages is invoked and the percentages given can safely be assumed to apply to all the school children in all our public schools. The wise manufacturer and dealer who looks ahead, who plans for the future can learn much from a careful consideration of these figures. If his instrument is too far down the column, he should plan to increase the interest of school children in it so that the number of them who favor it will increase. If his product is high up in the column of percentages, he should find out why, be sure the reasons are sound, and so plan to keep the percentage of choice in his favor. For the dealer or manufacturer who lives

more in the present than the future, it shows where the greatest possible number of sales are to be made now.

INDICATION FOR THE FUTURE

It must be remembered that these boys and girls of now are the fathers and mothers of tomorrow, and that the inclination they reveal today will have a most potent effect on the inclinations of the children of tomorrow. Wise planning and constructive interest extended into the future will have on its side not only the inclinations of future school children, it will have the conviction of the parents of the future who will pay for the instruments and will have considerable to say about how the schools of tomorrow will be run.

A comparison of totals is significant so we start with that:

	Boys	Girls	Total
No preference expressed: . . .	9.27%	12.33%	21.6%
Percent who wished to study: . . .	40.73%	37.77%	78.5%
Percent who were studying . . .	11.00%	13.7%	24.7%
Percent of those who wanted to study who were studying . . .	14.80%	18.4%	33.2%

We learn from the above that 21.6% expressed no preference and that 3% more of the girls had no preference for any particular musical instrument than of the boys. This is really a very small percentage. The reverse of it indicates that almost 80% of all these children who were questioned wanted to learn to play some musical instrument. If these desires of theirs could be met fully, it would mean that in the course of one generation about 70% of our total population would be intelligently musical. Think of what that would mean — not only to music industries and trades, but to the all-inclusive national life.

Of the whole number questioned, 24.7% were studying, with 2% more of the girls studying than the boys. This is approximately $\frac{1}{4}$ of the total and is a big improvement over what would have been possible for the past generation, although it falls far short of what we should be doing for those of the present generation who do want to study music. When we compare the number who were studying with those who wanted to study, we find that of those who wanted to study only 33.1% were able to. Allowing for what we may call misplaced ambition or unfounded confidence, by which we mean that if all those who wanted to study were given the opportunity to that some of them would not be successful at it or carry it far enough to find out whether they could be successful, it still means that we are doing only about half as much for the musically inclined children of this generation as we should be doing. It also means that the potential market for musical instruments is an extremely attractive one if it can only be developed, because when things are arranged so that opportunity to buy and play something coincides

with the desire to do it, sales are bound to result.

We will take up each instrument in turn and offer a brief comment on the indications of the statistics which they furnish. The per cent of those who favor an instrument is in proportion to the total enrollment; the per cent of those who are studying an instrument is in proportion to the total who were actually studying some instrument.

HARMONICA:

	Boys	Girls	Total
Favored by:	18.7 %	9.8 %	28.5 %
Being studied by:	10.6 %	1.4 %	12. %

This readily pleasing little instrument heads our list. We wouldn't have you think that we think this indicates the harmonica to be the most important of instruments—even to school children of the immature age dealt with in this questionnaire. The indication is much more important than that. For a short time preceding the date of the questionnaire, numerous interesting and efficient demonstrations of the harmonica had been staged in various parts of the city, and this high percentage of inclinations toward harmonica is merely the result of these demonstrations. It should be an indication to manufacturers of all instruments of the value of efficient demonstrations of their product before the coming generation.

	Boys	Girls	Total
PIANO:			
Favored by:	3.1 %	14.8 %	17.9 %
Being studied by:	9.6 %	39.7 %	49.3 %
VIOLIN:			
Favored by:	5.8 %	6.6 %	12.4 %
Being studied by:	12. %	9. %	21. %

A casual consideration of the above figures would indicate that there were more pupils studying the piano and the violin than really wanted to, as though there were a strong trace of parental influence, and also a dash of opportunity offered by instruments being already in the family, to favor these figures. It must be remembered, however, that the percentages of those who favor certain instruments and those who are actually studying certain instruments are figured on a different basis. The piano is favored by 17.9% of the school enrollment for these grades, while it is actually being studied by 49.3% of those who are studying music, and only 24.7% of the total enrollment are actually studying some musical instrument. Of course, it is probable that parental influence has something to do with the large number who are studying these instruments. Then, the fact that so many families have pianos, and possibly violins among the family possessions, may account for some of it. Our percentages still show, however, that more children wanted to study the violin and piano than were actually doing so. Among those who favored the piano, we naturally find the girls to be in the majority—about four to one—and the same proportion holds good among those who are actually studying. If this means anything, it means that what is sometimes playfully called "the gentler sex" is the largest potential buyer of pianos, and I think any piano salesman will tell you this is true. The two sexes are more evenly divided when it comes to the violin.

	Boys	Girls	Total
SAXOPHONE			
Favored by:	4.1 %	1.1 %	5.2 %
Being studied by:	0.8 %	0.4 %	1.2 %
UKULELE			
Favored by:	1.2 %	1.8 %	3. %
Being studied by:	1.2 %	2.9 %	4.1 %
BANJO			
Favored by:	1.8 %	0.8 %	2.6 %
Being studied by:	0.71 %	0.35 %	1.06 %

These three instruments are logically put in the same group. They seem to represent the popular idea at least of the younger generation's jazz inclinations, with saxophones leading the

list. The boys are strongly in the lead with the saxophone so far as the expression of preference goes. When it comes to the actual study, the girls have gained considerably on the boys. The preference of the girls for the ukulele is slightly in excess of that expressed by the boys, but when it comes to the actual playing of the instrument, more than twice as many girls are studying and playing the ukulele as there are boys. The boys, however, are strongly in the lead when it comes to the banjo, both as to preference and performance. These figures certainly show that the violin and piano are still far in the lead of all other instruments, regardless of the so-called jazz tendencies of present-day young folks.

	Boys	Girls	Total
TRUMPET			
Favored by:	0.05 %	0. %	0.05 %
Being studied by:	0.1 %	0.07 %	0.17 %
CORNET			
Favored by:	2.1 %	0.3 %	2.4 %
Being studied by:	1.6 %	0.3 %	1.9 %

Trumpets and cornets can be very well grouped together. The instruments are so similar that it is doubtful if school children of this age differentiate between them. The boys are strongly in the lead both as to preference and performance. It is generally noticeable in these statistics that those instruments that are typical of the brass band or the military band are more strongly favored by the boys than by the girls, while those instruments that are quieter in their character, more suited to the drawing-room or the concert stage, are preferred by the girls.

	Boys	Girls	Total
GUITAR			
Favored by:	0.57 %	0.3 %	0.87 %
Being studied by:	0.5 %	0.1 %	0.6 %
BASS DRUM			
Favored by:	0.8 %	0.04 %	0.84 %
Being studied by:	0.8 %	0.3 %	1.1 %
CLARINET			
Favored by:	0.5 %	0.15 %	0.65 %
Being studied by:	1.7 %	0.01 %	1.8 %
SNARE DRUM			
Favored by:	0.56 %	0.04 %	0.6 %
Being studied by:	0.7 %	0.07 %	0.77 %

Much to our surprise, we find that the guitar is more strongly favored by the boys than by the girls. We are somewhat at a loss to account for this, although the guitar is not necessarily an effeminate instrument. Bass drums, clarinets, and snare drums are, of course, more strongly favored by the boys because of their band atmosphere and the fact that men are more often seen playing these instruments than women.

	Boys	Girls	Total
XYLOPHONE			
Favored by:	0.15 %	0.45 %	0.6 %
Being studied by:	0.07 %	0.35 %	0.42 %
MANDOLIN			
Favored by:	0.33 %	0.24 %	0.57 %
Being studied by:	0.4 %	0.3 %	0.7 %
TROMBONE			
Favored by:	0.3 %	0.01 %	0.31 %
Being studied by:	0.6 %	0. %	0.6 %

The xylophone turns out to be more appealing to the girls than to the boys. The mandolin appeals more to the boys than to the girls, while the trombone, as we would naturally expect, appeals almost wholly to the boys and scarcely at all to the girls. When it came to the actual study of the trombone, none of the girls were studying it. Even this small percentage for the mandolin represents a great deal more business than manufacturers of these instruments are getting. It means that out of a group of 100,000 school children 570 are potential mandolin buyers and students.

	Boys	Girls	Total
FLUTE			
Favored by:	0.21 %	0.09 %	0.3 %
Being studied by:	0.1 %	0. %	0.1 %
ORGAN			
Favored by:	0.01 %	0.19 %	0.2 %
Being studied by:	0.2 %	1.6 %	1.8 %
'CELLO			
Favored by:	0.07 %	0.11 %	0.18 %
Being studied by:	0.07 %	0.07 %	0.14 %

MELODY FOR JULY NINETEEN TWENTY-SIX

The flute seems to appeal much more strongly to the boys than to the girls, while the organ is apparently a girl's instrument, although not as much so as the piano. The 'cello appealed more strongly to the girls, but was being studied by an equal number of girls and boys.

	Boys	Girls	Total
KETTLEDRUM			
Favored by:	0.14 %	0.01 %	0.15 %
Being studied by:	0. %	0. %	0. %
ALTO HORN			
Favored by:	0.09 %	0.05 %	0.14 %
Being studied by:	0.7 %	0. %	0.7 %
PIPE ORGAN			
Favored by:	0. %	0.12 %	0.12 %
Being studied by:	0. %	0. %	0. %
HARP			
Favored by:	0. %	0.12 %	0.12 %
Being studied by:	0. %	0.07 %	0.07 %

Kettledrums appeal more strongly to the boys as we would naturally expect. When it came to the actual study of the instrument, none of them were studying it, probably because of the expense of securing a set of them. The alto horn appealed more strongly to the boys, but found a certain amount of favor with the girls although none of the girls were studying it. Neither the pipe organ nor the harp appealed to the boys at all, but they appealed with equal strength to the girls. Because of the expense of securing either of these instruments, we would not expect to find many students of them among such young school children, and this is actually the case. Apparently, when girls go to the movies they pay more attention to the music than the boys do; otherwise, we would have some of the boys expressing preference for the pipe organ.

	Boys	Girls	Total
BASS VIOL			
Favored by:	0.08 %	0.02 %	0.05 %
Being studied by:	0. %	0. %	0. %
PICCOLO			
Favored by:	0.04 %	0.01 %	0.05 %
Being studied by:	0. %	0. %	0. %
ACCORDION			
Favored by:	0.04 %	0.01 %	0.05 %
Being studied by:	0.3 %	0.07 %	0.37 %
TRAPS			
Favored by:	0.04 %	0. %	0.04 %
Being studied by:	0. %	0. %	0. %
FIFE			
Favored by:	0.01 %	0. %	0.01 %
Being studied by:	0. %	0. %	0. %

The bass viol is slightly in the lead with the boys, although some of the girls expressed a preference for it. The total of 0.05% who wish to play the bass viol seemed like a very small number, but among 6,000 school children, if all of them could learn to play who expressed a preference for that instrument, it would mean 3 bass viol players, which would be quite enough to take care of the bass part in a fairly good-sized high-school orchestra. The piccolo and the accordion are on a par with the bass viol so far as the total percentage of favor is concerned. They are both of them, however, much further in the lead with the boys over the girls than the bass viol was. Traps as we should expect are favored entirely by the boys. None of the girls expressed a wish to excel in this particular branch of musical athletics. The fife is at the bottom of our list with only 0.01% of the boys expressing a preference for it and none of the girls at all.

The outstanding high points of this survey indicate that:

(1) Frequent and attractive demonstrations of instruments by the manufacturer or dealer do build up future business.

(2) Approximately, 4/5 of our population is potentially musical and if conditions are right and opportunity presents itself, they will acquire some instrument or other and will learn to play it.

(3) Approximately, 1/4 of the coming generation are studying in a more or less diligent fashion some instrument or other; while about 1/3 of those who wanted to study were studying.

This means that the actual market for musical instruments is rather less than half of what it should be. Some way should be found to

expand this market so that it at least approximates its greatest possible dimensions. Those manufacturers and dealers who plan intelligently to do this are the ones who will benefit most by such an expansion. The present movement to put instrumental instruction in

all the public schools seems to be the most logical and promising way in which to do this, and it is consequently as consistent a policy as can well be imagined for manufacturers and dealers to uphold in every way possible this public school instrumental music instruction.

So far as we know, this is the policy of up-to-date manufacturers and dealers everywhere but there is oftentimes considerable satisfaction in having cold, hard figures to prove that what is being done is the best thing to do — hence, these statistics.

Up and Down and Once Over

FOLKS is paying altogether too much Attention nowadays on what makes Musick tick and why does the Wheels go round. A Musician ain't safe any more, and no sooner does he start to play then some Scientist runs up to him with a Tape Measure and a Stummick Pump to see how much Energy it takes to play Hot Mama or the Lost Cord, and does a Jazz Banjo Player use up more Steam per Minnit than a Ribbon Clerk, and Why.

First there was the Feller that says it takes more Mussle to play The Evening Star on the Cello than to shovel 4 Ton of Coal, and he's certainly Full of Coke

MEASURING MUSICAL ENERGY enough to know, if you want my Opinion. And now they's two Swiss

Sientists named Loewy and Schrotter who tried to find out the same thing, and they says that Scrubwomen and Singers work about the same. But the Trombone Player he don't work so hard, whereas the Pianist he works four times as hard.

I always knew them Trombonists was a Lazy Bunch. That comes of sliding through Life like they do, whereas the Pianist, though he don't Blow so much about it and ain't got so much Brass, has to use the old Ivory more to String people along. Of course Singers is different. They don't have to be Musicians anyway, which is fortunite for them. But at that them Swiss birds says they use up 3% more Energy than the Scrubladies. Volsted ought to look into that.

They's only one thing worse than being a Musician, that's being a Successful One. Jest as soon as you get to the top they all begin picking on you. They

MAKING A GOAT OF GEORGE COHAN either try to get you to do extra work for a few Kind Words or a

Free Feed, or else they try to get some of your money. They been bothering Geo. Cohan lately. Some Priest named O'Reilly out on Long Island sued him for 50,000 Berries on acct. he said Geo. stole a play of his called Buzz Saw and made it into The O'Brien Girl. It seems like us Irish ain't sticking together like we ought to, but anyways Geo. proved that even if the play wasn't his Idee still he had a right to it, because he bought another play called Give and Take, which was certainly appropriate enough, and made it from that, without ever monkeying with the Buzz Saw thing.

So Geo. he won the suit, and in the meantime another bird, a old Civil War vet, raked up the Past and says Geo. was responsible for his Wife deserting him 16 years ago, when she left him to join George's show 45 Minutes to B'way. But seeing that he was about 70 at the time and Lillie May White, who was the girl, was in her twenties, it looked like he was lucky the match lasted as long as it did, which was five years. They both of them look to be slow workers. The whole business reads like a Slow Motion Movie. They was married in 1900, she left him in 1905, she tried to divorce him in 1912 for non-sport, they made a agreement to call it off in 1916, and now he's trying to divorce her for desertion in 1926. If they want to settle it it looks like he'd have to have another Incarnation.

The Elevator Shaft

By
Dinny Timmins



Some of the Musical Conductors has been having trouble lately too. On acct. of Free Speech. They gets excited in a Rehearsal

FREE SPEECH AND PROHIBITION

and calls a Feller a Dumbell or something, and then he gets Sore and sues the Conductor for Ailingation of the Affections or something. Like Toscaninny the Eyetalian conductor who had a Fiddler that he said was insulted in a rehearsal and he brought a Damaged Suit, but after he got calmed down he took it off again and apologized for doing it. He said he come to the conclusion a Conductor had the right to call the men names.

Personally I think if a conductor don't treat his men rough he ain't much good. If a conductor or any other kind of a boss is a Good Feller with his men why they lay down on him, and that's just the way it is in a Orchestry. Stokowsky and Stransky they have the same kind of Fights the same way, but they always blows over afterwards, and they all go out and have a drink together, and everybody's satisfied.

But they is one Musician that found out it ain't so easy to forget his troubles with a good drink as he thought. They's a big fat good-natured Cornet player in the Noo York Symphony Orchestry named Heim who they alleged had been making Hootch out to his summer home up in Maine, and some Stony-hearted Judge up there fined him 4 months in the Cooler and 500 berries. Gus the Janitor says the Turnverein, whatever that is, ought to now sing "Heim Susses Heim," which he says is a Dutch joke on Home Sweet Home. The only way I can see for Heim to get even is to take his horn along to Jail and practice all the time he's there, with the chances equal in favor of him getting Kicked out in a week, or getting sent up for Life.

GLOOM CHASERS

THE musician's job is a serious one, but it is a monotonous day indeed that doesn't bring forth some incident or accident to cause a smile; even experiences that are sad almost to the point of tragedy at the time, from their victim's stand-points, are downright funny to other folks.

There is no greater blessing than the ability to extract laughter from one's hard luck, and the individual who is willing to share the laughs with his friends is a public benefactor.

We would like to open a column which, for want of a better heading, we will entitle *Gloom Chasers*, and we invite all our readers to contribute from their own store of funny and queer experiences, mistakes and ridiculous situations. Even though the narration may cause you pain, send in the yarn if you think it will give the rest of us a jiggle in the risibilities. We will see that every contribution accepted for publication receives a suitable reward.

—The Editor

I hope it don't happen to him what happened to the Tramp out in Billings, Montana. He got pinched for Frangency and they stuck him in the Cooler and he was all right and nice and quiet until the town band begun to practice upstairs, and the first Peace they practiced was How Dry I am and the prisoner went loco and they had to put him in a Straitjacket. So it proves that Prohibition is a very bad thing, altho personally I can take it or leave it alone, but it's the Principal of the thing.

It's no wonder Musicians is Cuckoo, the dum fool things people say about them. I just see a copy of a Radio column about a Organ

MUSICIANS VS. LAYMEN Concert in the Washington, Iowa, Evening Journal, where the peace says: "We like to hear the Pipe Organ, but

everyone we hear plays with the trimble stop out over the radio, and it gets our Goat. A good artist won't play that way. There is only a very few Peaces written for the Trimble stuff."

And then in the Arkansas State University they had a vote to see who was the world's greatest musician. And Paul Whiteman come in first, and Bee-thoven come in second. They was a tie for third between Paderoosky and Henry D. Tover, who is the head of the Music Dept. there. I suppose if they had a vote for the country's greatest Public Speaker it would be a tie between Will Rogers and Ed Wynn. O well, I dunno as they are much worse than a bunch of City Criticks and long haired near-artists arguing over whether Strauss or Stravinsky is the greatest Composer that ever lived.

I dunno but that maybe the best thing is to tell 'em all where to get off, like Sinclair Lewis when he wouldn't take the Pulitzer prize of one grand for writing Arrowsmith. He made Edna Ferber jealous; she says she wisht she'd thought of it when she got the prize for So Big. But of course the trouble is you got to get famous first and not need the thousand before you can do a stunt like that. Of course the point is that it's as much fun, and maybe more, to refuse a prize as to accept it, but it ain't much fun if they don't offer it to you in the first place.

But the Feller that's really been in Hot Water, tho he claimed it was only Ginger Ale, is Earl Carroll, tho I dunno as you would really call him a Musician, except from the standpoint of Sanity. While

EARL CARROLL the trial was going on, some Prackicle Joker hired a band to play outside the courthouse, and while Judge Goddard was making the charge the band was playing "I Don't Believe It But Say It Again," which is pretty good seeing it's a true story. Then they played "Then I'll Be Happy," which starts off, "I wanna go where you go, stay where you stay," etcetera.

And now they is a new parody on the Prisoner's Song, which is supposed to be Earl broadcasting from Atlanta, and it goes:

Oh, I may not be Fly like a Angel,

But I lied like a Gent just from choice;

And I'd like, when I leave here next Christmas, Sprigs of Hawley to make me re-Joyce.

Totten Plays Vaudeville & Pictures

THE Liberty Theater, Olympia, Washington, prides itself on having a beautiful Wurlitzer organ and Samuel Phelps Totten to play it. Mr. Totten has been organist at the Liberty since its inception two years ago, and his popularity with the capital city's theatergoers is growing fast.

I haven't heard Sam myself there, but I know he must be pretty darn good, because of what other organists have said about him. A prominent organ builder from Portland recently told me that Totten was one of the best organists in the country. Such a compliment would make my head swell, as organ builders are not in the habit of handing out compliments. (If you write me, Sam, I'll tell you who said it.)

Sam is pretty well equipped for picture and vaudeville work. For six years he directed musical comedy, and conducted orchestras in various theaters doing pictures and vaudeville work.

In 1917, he decided to confine his efforts to organ, as he had done organ work for several years previous and was quite prepared. He played in various theaters in Everett, Centralia, Wenatchee and Olympia.

Besides playing pictures, Sam plays for vaudeville on the organ, stages prologues, novelty solos and Sunday concerts. He has the distinction of being one of only four vaudeville organists on the Pacific Coast.

In addition to the above work, he occasionally stages minstrel shows and revues for the Elks' Lodge and other community affairs. He has also composed several numbers of note. His latest is dedicated to Olympia and I understand is a "knockout."

Sam says that playing on the organ for vaudeville is possible and very satisfactory both to the patrons and artists. An instrument of quick response and a slight anticipation on the part of the organist are required. He's played Pantages and Gus Sun Vaudeville and some very fast classical school dancing acts.

His opinions and views on so-called modern music are not very enthusiastically approving. Experience, he says, has taught him to give

Northwestern Organists I Have Met

By J. D. BARNARD

the public, as represented by the majority of moving picture theater attendants, what they want; *i. e.*, melody; about ten percent from the old masters and the remaining ninety percent from masters not so old.

Sam has read and enjoyed MELODY for some time and hopes to be one of its everlasting subscribers.



Frances Tipton of Spokane

IF you will notice the accompanying photograph, you will discover a young lady seated at the console of an organ. This instrument is housed in the Clemmer Theater, Spokane, Washington, and the miss in white is Frances Tipton, who has served as organist at this theater for about seven years.

To talk to this charming young lady one would never guess that she is considered the best "one-man orchestra" in Spokane, or that nine years ago she was playing piano in a small house in that city. When the organ came into its own, Frances didn't continue playing pictures via the piano. Not at all. She studied the various parts of the organ herself and soon accepted a position. It was in a "small joint," as she puts it, but in two years' time she had played every theater in town.

During her lengthy stay at the Clemmer she spent two winters in California where she played at the Cameo, Los Angeles, and the

Raymond in Pasadena. While at the Cameo she met Roy L. Metcalfe, organist at the Raymond, and acting upon his advice joined the Los Angeles Theater Organists' Association. She became Mr. Metcalfe's assistant and substituted at the Raymond during his vacation.

After returning to Spokane, she organized the theater organists' club in that city.

In Los Angeles she had the privilege of playing engagements at the Metropolitan, which was Henry Murtaugh's stronghold, and the Forum Theater's monstrous Kimball.

The Kimball organ in the Clemmer, while not a modern unit organ, is a very beautiful instrument. It has four manuals and an echo, the latter containing six sets of pipes. Through her ability and long association with this Kimball, Miss Tipton is able to get better results than any other organist who has played upon it.

Besides pictures, Frances plays divertissements and stages prologues to the various Universal pictures presented there.

She is keen about her work and is a source of much inspiration and help to her friends and associates.

Another Popular Woman Organist

LAST summer when on a vacation jaunt to Vancouver, B. C., I had the pleasure of meeting Margaret Gray, only woman organist in that city.

Miss Gray plays with a fifteen piece orchestra during most of the pictures, but because of her unusual ability to play dramatics, she plays that part of the feature alone. This is more or less of a compliment, as orchestras usually play the various portions of the picture which enable them to bring out the most striking effects.

Miss Gray seems particularly adapted to picture work. She has accompanied pictures since the day of the piano and has arranged and played cue music for various repertoire companies.

She is thoroughly experienced in all phases of the show business. She has played with a stock company, done several turns in vaudeville, and directed musical comedy and light opera.

I found it hard to get Miss Gray to talk about herself. She was full of praise for the conductor and members of the orchestra, as well as or-



SAMUEL PHELPS TOTTEN, OLYMPIA, WASH.



MARGARET GRAY, VANCOUVER, B. C.

ganists in her home town. However I gleaned the following information: She spent six years studying piano in Berlin, Germany; then studied organ with Professor Laurence of Carleton College, Northfield, Minnesota. Upon coming West, she continued her organ study with Mr. Thwaites in Santa Barbara, California, who, by the way, was formerly organist at St. Paul's in Leeds, Yorkshire, England. At the Southern California University, she studied with Professor Skeele and at Vancouver, B. C., with Dr. Vinen of St. Andrews Church. Miss Gray claims that her work with Sydney Kelland, organist at the Capitol Theater in Vancouver, has proven most beneficial to her. One can see readily the extent of Miss Gray's musical education.

Her organ is of Canadian build, and is of the straight type. It hasn't the features that the modern theater organs possess, but the average auditor certainly can't notice the difference when Miss Gray is at the console. The tone is rich and beautiful, and the action is splendid.

Miss Gray will become guest organist at the Capitol Theater, Vancouver, for three months beginning June 14, during the absence of Sydney Kelland.

The offer of this post came as a pleasant surprise and a compliment, inasmuch as Mr. Kelland is considered one of Canada's finest organists. Miss Gray felt duly honored in being made his successor.

The Capitol boasts one of the finest organs there is. It is perfectly installed, is complete in every detail, and has a marvelous tone. It will, no doubt, be an inspiration to Miss Gray.

Besides her regular organ work there accompanying pictures and concerts, she will broadcast a special concert each Sunday over CFYU. You radio fans better tune in each Sunday between six and seven P. M., as the concerts will be a real treat.

Mary Randall of Seattle

THE West has boasted of its fine organists for several years, but it's just lately that women have sprung up and been included in the long list.

One of the latest to command much attention is Mary Randall, who for fifteen months has been gracing the Capitol Theater's Kimball organ in Seattle.

Eighteen months ago Miss Randall emerged from the Modern School of Photoplay Music, Portland, Oregon, as a graduate. She was in search of her first job to gain actual experience. Her search was ended when she found herself in a theater in Vancouver, Washington. After spending three months there, she came to Seattle and was immediately placed on the Capitol organ because of her marked ability. She was only a beginner when she went into the Capitol, but Mary had nerve, musical education plus talent, and a natural ability to cue pictures. With the fire and strength of a man, what more could one want? Mary didn't go to sleep when she got this splendid job. She worked hard, bought and learned much music, read magazines, especially MELODY she says, and everything pertaining to photoplaying, and when Mary Cummeford was taken ill, Mary Randall was elevated to the top job, which she has held ever since quite successfully.

We were all "knocked cold" when we learned that Mary was off to Alaska June 1, where she was engaged to open the new Smith organ in the Liberty Theater, Ketchikan. She will broadcast her solos and some special concerts four times per week.

Mary has seen a great deal of the world, but she hopes to see more of it via the organ. After she completes her contract, which calls for her services for six months, Mary intends

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Roscoe Kernan, Great Falls, Mont.

GREAT FALLS, Montana, claims Roscoe Kernan as its finest organist. Mr. Kernan presides over a beautiful three manual Wurlitzer, which ranks as one of the greatest in the West.

Music Considered Therapeutically

WE'VE heard a great deal at various times about the curative and healing value of music. Much that we have heard has been theory only, some of it spun very fine, some of it wholly illogical. But while some theorize on the curative value of music, there are others who, without saying much about it, go ahead and use music practically in a curative way.

At the U. S. Veterans' Hospital, No. 42, at Perry Point, near Perryville, Maryland, music plays a considerable part in the therapeutic program of the institution.

The work at this hospital is along reconstruction lines for the benefit of veterans of the late war. The institution harbors, we understand, over 800 patients; men whose service in the world war has made them unable or unfit to take up their part in life from where they laid it down to serve as soldiers.

Dr. Frank A. Davis, formerly a prominent Boston physician, is reconstruction officer, and himself a musician of considerable ability and experience. Possibly, for this reason there has been an intelligent and systematically planned musical program as part of the hospital's activities. The hospital orchestra, which is pictured herewith, consists of about twenty players, half of whom are of the staff personnel, the balance being patients.

Out of a body of almost 1,000 men, drawn from every sort of profession and activity as was the case with the soldiers of the U. S. Army, it is evident that there would be many professional musicians. And many of the patients who belong to the orchestra are professionals of considerable skill, each of them playing in professional style on several instruments. As a result of their war experiences, however, they are unfitted to pursue their former professional activities, and consequently their musical experience is available as a haven to mix with the musical efforts of those patients whose previous musical experience has been less extensive.

The music program at the hospital is not only considered as a valuable reconstructive influence, it is also a part of the Occupational Therapy which means that patients are taught music in a way that will equip them to follow it as a profes-

Mr. Kernan began his theatrical playing at the age of fourteen, playing for repertoire companies; later on he furnished the musical accompaniment for vaudeville. As organs came into use in theaters, he deserted vaudeville and "rep." for the new art. Looking back on his earlier training and work, he realizes that the experience gained with the repertoire companies has helped him greatly in cuing pictures.

Mr. Kernan has been organist at the Liberty since January, 1922. Previously he was at the Imperial and Aleazas Theaters in San Francisco, where he met with great success.

He has won a large following among "movie" fans for his distinctive playing, having established a reputation for arranging and playing themes that fit superbly the particular action on the screen.

Roscoe studied piano and organ under Herman Emil Zoock of Minneapolis, Minnesota, and since that time has devoted his time to the development of his technic and general musical education.

The Wurlitzer organ in the Liberty is the largest in any theater between Seattle and Chicago. It is the only one of its kind in the State of Montana. It includes nearly every instrument represented in a symphony orchestra.

Mr. Kernan is featured in novelty organ solos daily and a special one-hour concert on Sundays. Besides his picture work, he finds time to stage prologues, arrange divertissements and compose good music. His immense popularity can only be attributed to his hard work and pleasing personality.

sion when they are discharged as cured from the hospital.

The orchestra rehearses twice each week, and frequent concerts are given for the benefit of the other patients. The program herewith is representative of those being given this season by the others. This particular program was given on February 4, 1926.

1. (a) March: *Nasal Cadet, Lake*.....Orchestra
- (b) Mazurka: *Follow Me, Lake*.....Orchestra
2. Song: *Sometime*.....Miss Young, Dr. Toms, Piano
3. March: *Bunker Hill, Lake*.....Orchestra
4. Saxophone Solo: (a) *The Last Rose of Summer*
Mr. Benigni, Saxophone, Mr. Lovett, Piano
5. Selection: *Dance of the Teddy Bears, Weidt (Jacobs)*
Orchestra
6. Song: *Pal of My Cradle Days*
Mr. McCarthy, Dr. Toms, Piano
7. Fox Trot: *Japanola, Weidt (Jacobs)*.....Orchestra
8. Duet (Vocal) Selected
Miss Young, Mr. McCarthy, Dr. Toms, Piano
9. Selection: *Largo, Handel (Jacobs)*.....Orchestra
10. Duet (Vocal) Selected.....Messrs. Wannall & Carter
11. Selections:.....Orchestra
- (a) *Flower Song Bridal Roses, Mackey-Beyer*
- (b) *March Liberty's Sons, Mackey-Beyer*
12. Finale:.....Orchestra
- (a) *America, (b) Maryland, My Maryland*
- (c) *The Star Spangled Banner*

The picture shows Dr. Davis, reconstruction officer, in the center with the clarinet, which he plays in the orchestra. At the extreme left with the violin is William D. Chick, instructor in music at the hospital. The young lady in the first violin section is Miss Quinlisk, the hospital librarian.

The instruments used are furnished by the government although it is necessary for the officer in charge to depend on his own resources when it comes to providing music for the instruments to play. Some of you fellows who have a library of orchestra music you're not using, could do a lot worse things with it than bundling it up and sending it to Dr. Davis, Reconstruction Officer, U. S. Veterans' Hospital, No. 42, Perry Point, Maryland.



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Organists You Should Know



CLARK FIERS, HOOPESTON, ILL.

MOST of the busy Easterners are so engrossed in their own affairs that they scarcely realize that the Middle West has some splendid talent parked in its various theaters. But such is the case, and it was brought to my attention recently so I hasten to let you in on the news.

Clark Fiers (pronounced "fiers") single, white, and not quite twenty, is the young fellow giving us the welcoming smile, and he is just about to step into a recital on the Geneva organ. The Genevas are very popular through the Middle West, he says, and contain all the features which make up a successful theater organ.

Not content with playing six days a week at the leading theater in Hoopeston, Illinois, he scampers all over the State giving recitals on Sunday. He has a fine foundation for his work, having studied piano studiously for ten years with, he adds, the able assistance of his mother and an effective yard stick. Although he had put in so much time on the piano, he yearned to be an artist. With that idea in his mind he went to Chicago but found tuition high and chances of recognition small, so turned his attention again to music. This time he studied organ with Ralph Emerson, and soon became proficient enough to accept a position. He continued to study and gathered much valuable information from the well-known organists, Ambrose Larsen and Dwight Whitlock.

Mr. Fiers declares he has no set way of playing his picture. He finds the Zamecnik numbers good, and Friml and Kreisler are among his favorite composers. He studies his audience and their reaction to his music as he plays

Continued on page 25

IRENE JUNO, Theater Organist

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his picture and finds he can always add some little touch to the second showing of the picture that improves it.

He thinks heavy, dry music should not be forced on his public, and he gives them the tunes they know, and plays many standard old tunes and well-known classics. He has boundless enthusiasm and drove all night Saturday to reach the town where he gave his first recital. He frankly admits it gave him an awful kick to see his name in six inch letters outside the theater, and he found the well-filled auditorium unusually sympathetic with his program.

His work as guest organist in various auditoriums and theaters throughout the State will continue this summer, and trips to Chicago keep him abreast of the times in the organ world.

Solos are part of his daily program at the Cresant Theater, and his many deft touches assure one of the versatility of this brilliant young organist. He has been a MELODY fan for some time and finds it very helpful in his work. He always gets information worth while from the instructive articles, and he enjoys the news of the various organists through the States, and he uses all the music in his theater work.

Mr. Piers is absorbed in his work and at the time when most young fellows are stepping out he is putting in hours of daily practice. He is not at all pert or forward, even though he has accomplished much and has been accorded a place usually reserved for those many years his senior. In fact, he is quite the reverse and it took adroit questioning to glean the information just given. His parting remark was that if I could get one good idea out of the things he had told me I should receive a Gold Medal. Well, if I do get one I hope it won't be Gold Medal Flour, for I don't keep house.

IRENE JUNO.

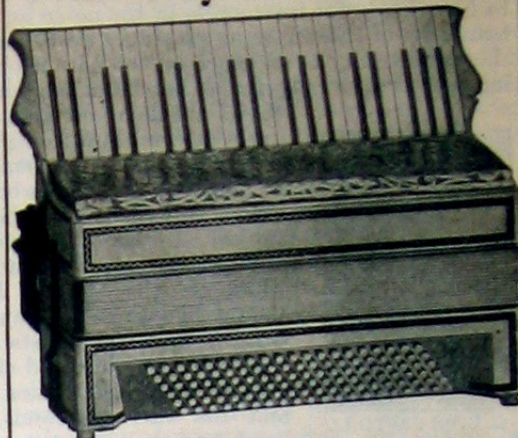
Frank Gallagher of Cleveland



FRANK GALLAGHER, who is frequently termed "the little Irish organist," and who is pictorially presented herewith, is the very successful and capable organist at Loew's Doan Theater of Cleveland, Ohio.

He has the unusual distinction of having played the first organ installed in a theater anywhere, which was known as the old 14th Street Theater at 6th Avenue in New York. At that time and also during the seven years that Mr. Gallagher was associated with this theater, Jack Driscoll, now known as John A. Driscoll

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the booking manager, was the well-known songster.

After numerous engagements for many seasons in various of the New York and New Jersey theaters, Mr. Gallagher journeyed West and became affiliated with Loew's Doan Theater of Cleveland, where he maintains a degree of popularity that is indeed most enviable. He possesses the faculty of making the patrons of Loew's Doan Theater join in wholeheartedly with his songs, from which performance the audience derives a great deal of pleasure. Among Frank Gallagher's feature numbers are *So Is Your Old Lady*, *Rah! Rah! Rah!*, *The Lonesome Girl in Town*, and *My Dream of the Big Parade* — all of which, by the way, are Jack Mills publications.

That Mr. Gallagher's popularity is quite extensive can readily be seen by the fact that he has an aggregation of birds from his country home garden which bid him farewell each day when he is about to leave home for the Doan.

"The little Irish organist" is one of the most interesting personalities in the world of popular music, and we know that Cleveland fully appreciates him, for recently Dramatic Editor Davis of the *Cleveland Press* devoted considerable space to a write-up with a cartoon of Mr. Gallagher, and we are sure that Mr. Gallagher was worthy of the splendid things Editor Davis had to say about him. — F. D. L.

Mary Randall of Seattle

Continued from page 7

to go to Honolulu, Hawaii, and take it from me that she'll surely go. She intends to play there and then continue elsewhere. Such an idea is great, and is broadening and will add greatly to her prestige. Think of what one would learn by playing in different parts of the globe? Such an idea takes nerve and ambition.

Mary is a splendid personality and is liked wherever she goes. If she isn't immensely successful, I never played an organ.

THERE have of late been several applications addressed to me by readers of these columns, particularly since I came to New York, for instruction in the noble and manly art of theater organ playing. So I take this opportunity to encroach on the pure reading matter generally found herein to explain



L. G. del CASTILLO

that I am doing no teaching whatever, and though I will be glad to recommend teachers to anyone who wishes to write me on the subject, I cannot accept any pupils myself. And while on the subject I should like to say a few words, some a trifle caustic, about the general trend of theater organ instruction, and the various brands, good and bad, that are obtainable.

ORGAN INSTRUCTION, GOOD AND BAD

For the neophyte who today wishes to secure organ instruction for the theater there are three general classes of teachers available who for practical purposes may be designated as the Harmful, the Harmless, and the Helpful. In the first class are assembled in general those self-taught organists of nondescript musical antecedents who, without knowing or caring what it's all about, aim to make a little side money by taking pupils. By their works shall ye know them, and the greatest of these is giving the beginner a standard overture for the first lesson, and letting the feet fall where they may.

Their system, if it can be dignified by such a name, is apparently that of guiding their pupils through the same sort of self-propulsion that they themselves experienced; and so far as this is the case it is a little difficult to see what advantage the pupil gains that he would not have equally well if experimenting by himself. Any sort of systematic preliminary work in pedal or manual exercises is apparently considered a waste of time; and the whole theory is dangerously near the "ten easy lessons" variety.

One of the commonest questions that I have to answer is the query that so often comes from pianists attracted to the organ: "How long would it take me to learn to play the organ?" There can be no definite answer to this question, because of course you can sit a beginner down before a console on the principle of the sink-or-swim method, and if it's a case of a six hour job per day the chances are that he will be playing the organ after a fashion in a week. Incidentally the chances are also that he will develop serious playing faults that it will take years to undo, if indeed they are ever corrected. But he can point with some justification to the envelope or check that greets him every week, and the odd part of it is that the whole business rests on such a haphazard musical foundation that he may quite possibly get to the top of the ladder.

Nevertheless as time goes on it seems to me that the chance of success lies more and more with the schooled organist. The fact is that in the past the schooled organist was trained for the wrong profession so far as the theater is concerned. You might as well expect an experienced psychologist to be called upon to perform major surgical operations. We had two specialized occupations of divergent method, one old and one new, in which training for the old was presumed to fit for the new. Times have fortunately changed, and the divergence is now recognized as necessitating two kinds of instruction, so that when we now speak of the schooled theater organist we mean an organist schooled in theater work.

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

BAD

This, the first type of teacher cannot be said to give. He is the quack of theatrical pedagogy, and does not fall far short of taking money under false pretences. I consider that if a pupil is successful under his tutelage, that pupil would have been successful without any instruction. He can be easily identified by the fact that he makes no attempt at teaching the fundamentals of organ playing. By eliminating all the preliminary pedal and manual exercises he becomes guilty of introducing a purely makeshift system which cannot possibly be conducive to good organ playing.

It is unfortunately true that this is actually one of his selling points. He has rather unfairly earned the gratitude of his pupils by sparing them what is certainly the most irksome division of organ instruction, just as a proper teaching of fundamentals is the most irksome part of learning any art — scales and exercises at the piano, form and outline work in drawing, solfeggio and vocalizing in singing. I know from disillusioning experience that there are pupils who balk at the time necessary to laying down a solid foundation. They expect some sort of hocus-pocus whereby they may step into an organ position after a couple of months of lessons.

Now of course, it is possible to devise and map out some sort of cram outline where this would be possible. One's artistic conscience rebels at the idea, and the result, as stated above, would be a makeshift, but it could be done. I will touch later on some of the less illegitimate expedients that might be utilized to this end. But even this is denied those neophytes who sit at the feet of the oracles against whom I am now declaiming. What they get is, in fact, no system at all, but, so far as I have had opportunity to observe their tactics, a succession of lessons in ungraded and too difficult pieces which the pupil proceeds to bungle in haphazard imitation of demonstration and registration markings by the instructor.

The numbers chosen are of value in the photoplayer's repertoire, but giving them to beginners is a good deal like giving the baby a copy of *Robinson Crusoe* before teaching him the alphabet. The instruction is then rounded off with a few imitations and effects on demand, though the type of teacher I am referring to does not like to include many of these, because he regards them as his trade secrets. So far as the pieces themselves are concerned, the lessons may continue as limitlessly as repertoire itself, and they will not be an absolute waste of time, given a teacher with some sense of theater style and a pupil with the faculty of observation and a certain amount of musical ability. But approximately the same results could be obtained by the expenditure of the price of one orchestra seat directly behind the console.

NOT SO BAD, BUT NOT SO GOOD

The Harmless type of teacher is the legitimate organ pedagog who has no experience in theater work, but is a conscientious teacher of the organ who may be relied upon to give a

thorough foundation. Of course his shortcomings are quite apparent. He errs both in commission and omission. In the former he gives too thorough training in pedal technic and concentrates on a type of music that has little place in the theater. In style he is apt to place too much emphasis on the legato touch and on correct fingering, particularly as regards substitutions. Mathematical music, of which Bach is the corner stone, demands a meticulous accuracy that is impossible and impractical in the theater. Correctly thought-out and pre-arranged fingerings are a necessity for it, whereas in the theater they are a sheer nuisance. Furthermore they bear as their by-product a legato style which in the theater is more than inconvenient; it is just plain fatal.

His sins of omission are even more apparent. He has no conception of the requirements of the theater. He cannot suggest the proper repertoire, which consists of music quite outside his knowledge, very little of it being legitimate organ music, either in original compositions or transcriptions. Also, through ignorance he is unable to develop the theater style, that detached, alert style which can be better illustrated than described, and the presence or absence of which can be identified in thirty seconds of playing. His slavishness to accuracy is in fact the direct antithesis of the free style of the photoplayer whose forte really consists of adapting the music he plays with a rich interlarding of flourishes, harmonies and counterpoint that bears little resemblance to the written music.

And last he cannot tell you how to play pictures — the very thing you are attempting to train yourself for. He is ignorant of the science of synchronization, a field that includes the exact identification of the emotional values of music, its terminology by types, and its application to the screen. He would have no idea of the essential difference in treatment between playing a scenic and a news weekly, or how to bring out the humorous points in a cartoon or a comedy. He could give you no inkling of how to time a feature, or separate it into its musical sequences. He could show you how to improvise in the traditional forms, but he would have no conception of the technic of improvisation for the screen — "playing to action," so called.

In retrospect it looks as though the legitimate straight organ teacher gets a blacker mark than the illegitimate theater organ teacher, and I must confess that on analysis he does show up in a more unfavorable light than I had anticipated. Nevertheless there is this to be said for him, that he does teach his pupils how to play the organ. He provides a solid and musicianly foundation that can always be built upon, though it may not be actively used, just as no building may be erected without first starting a foundation, though that foundation has no further use than to hold up the visible structure. If the theater organist who has had this advantage ever wants to extend his activities to the church or concert fields he is in a position to do so. And incidentally if a theater organist who lacks such training wishes to similarly enlarge his scope, it is to this type of teacher that he must turn.

GOOD

We now proceed to the third and best sort of teacher, — the conscientious and successful theater organist who is himself on a sound musical footing, with an intelligent perspective of the highest musical possibilities of the photoplay. He combines in his tutelage the best elements of the other two types of teacher, and develops them into a composite course of instruction which discards unessentials. Such a course will require an irreducible minimum of six months to be handled thoroughly by an apt pianist. An organist who simply needs theater training can of course encompass it in much less,

while a conservative estimate for the average pianist would be one or two full seasons. Of course we presuppose at least some musical ability and fair sight-reading.

Let us see what such a teacher has to offer, and what approximate ground must be covered. The procedure is not of course inflexible. It would be absurd to claim that there is only one proper system. Still a fairly normal resume of the various progressive steps might be something as follows:

First, an analytical lecture on the organ from a mechanical, tonal and practical playing standpoint. The pupil cannot absorb all these points at this time, but they serve for later reference and recapitulation, and are essential as a first step. They include (a) an analysis of the stops from the standpoints of pitch, tone-color and registrational blending; (b) a practical talk on the mechanical construction of the organ, tracing the tone from the key through the key action, junction boards, spreaders and rollers, chest and valves, to the pipe, thus giving him theoretical and practical knowledge in locating and curing ciphers, runs, crosses, dead notes, and interruptions on irregularities in the wind supply; (c) the technic of the organ, embracing the proper use of the manuals and pedal, the various overlapping systems with their functions and use, of duplexing, borrowing, extending and unifying, and the elements of organ style, including thumbing, crossing the voices, contrasting registrational treatment, and the modern mechanical aids of combination pistons, pizzicato and double touch, sostenutos and unison cancels, selective crescendo by registration and shutters, and the percussion organ.

Second, a moderately thorough grounding in pedal exercises, first without and then with the manuals. It is even in this second step that the theater organ teacher begins to diverge from the straight organ teacher. He realizes that it will be a mistake to give the theater organist as much pedal instruction as the church or concert organist, and yet he wants to take him far enough to avoid the stigma of being responsible for a one-foot tip-toe organist, who will be limited to playing nothing but bass notes with his feet, or rather his foot.

Third, the practical accretion of a theater repertoire, in which by application through successive numbers the salient points of theater style are developed, including the effective adaptation of piano and orchestra-conductor music. This of course constitutes the main body of a course of instruction, and includes every kind of music, — piano and organ literature, photoplay incidentals, concert numbers and overtures, suggested lists of suites and albums, and jazz, the whole combining to form a well rounded out photoplay repertoire.

Fourth, the identification and classification of musical idioms, developing thereby a sense of screen, theatrical and emotional values. This analysis of musical idioms serves to tab racial and emotional musical characteristics to the point where they are helpful not only for selecting appropriate music, but also for improvising in the proper style. Its useful results are also incorporated for the organist in a classification by folders of the different musical types, which of course immensely facilitates scoring a show.

Fifth, the development of intelligent and appropriate improvisation of all types. This happens to be of particular importance to the beginner, who is so often forced to play pictures at sight, without having had opportunity to set a score properly. If this handicap is increased by no conception of how to play something resembling Spanish music or American Indian music or sinister music or passionate emotional music, the difficulties become discouraging. A comprehensive analysis of the different idioms will show the pupil how to imitate them, and with this should go illus-

trations of the various tricks embodied in the term, "playing to action." The pupil is also about ready to absorb the various comedy effects and imitations at the same time.

Sixth, the technic of cuing. Most important, of course, is the feature, which is analyzed in its various details of general synchronization, themes, flashbacks, symphonic treatment and so on. There then remains the special technic of the various classes of short subjects to be taken up — comedies, cartoons, news reels, scenics, topics of the day, and other miscellaneous material such as the Lyman Howe Hodge-Podge or the Pathe Review.

Seventh, solo work. No pupil can be considered today to have had complete preparation until he has a grounding in the various manifestations of the organ solo as it appears in the theater today. Not the least of these details is to know how to bow properly, and remain of amiable mien under the spotlight. Many an organist, inexperienced in solo work, has killed his hand because he carried the thing through with the air of getting over an unpleasant duty. Actual work on solos should include not only a selected list of "sure-fire" straight solos and how to play them, but careful drilling in how to play song slides, and a thorough analysis of the construction of slide solos of various kinds, a matter which I discussed as comprehensively as possible in these columns in June, 1925.

SELF-INSTRUCTION

The foregoing constitutes what seems to me an ideal and complete course of instruction for the theater organist. Theoretically it looks ideal, possibly in actual practice it might be found to have flaws. I have worked it out in part in actual practice, but my past teaching experience has been too haphazard to have ever assembled it in quite such orderly fashion. Another teacher might not agree with it at all, and pupils themselves would put kinks in it by demanding to be shown certain things in specified times. Naturally it would be of little value, except to illustrate the ground that should be covered, for the pupil of indeterminate stay who may stick for two lessons or for twenty.

And now what can we say to the pianist in the small town where there is no adequate organ instruction available? Self-instruction is perfectly feasible, if undertaken systematically and conscientiously. If I were such a one, I should buy a good course book such as Dunham's or Stainer's, and treat myself to a good stiff course in the pedal and manual exercises, reading all the explanatory matter carefully, and perhaps amplifying it by one of the text books on the organ such as Skinner's or Audsley's.

From this I should proceed to a hymn book, and use it as a general limbering-up process. Intelligently used, it will free you of that stiff fear of getting the hands and feet mixed up, and put you on more familiar speaking terms with the instrument. Bear several points in mind. Don't duplicate the bass or pedal notes with the little finger of the left hand. Move that hand up one chord position so that in a C major triad, for instance (C-E-G), with the foot play-

ing the C the left hand will be playing G-C-E. Don't be content to play the bass with just the toe of the left foot. Keep the heel and toe of each foot limbered up. Start to develop the instinctive habit of adapting the piano music to the organ by separating the melody from the chords and playing it by itself on a solo registration with the right hand, maintaining a fluid chord formation with the left on a more subdued registration on the lower manual.

Next apply the same treatment to the simpler practical numbers, the piano intermezzos and waltzes. The Fischer waltz albums, and the Boston Music Co. and Fox orchestral albums, are very good for this purpose. Also the large anthologies and collections, such as the "Appleton Whole World Albums" or the thicker volume entitled "Masterpieces of Piano Music," cover a great deal of variegated territory. In wading through these numbers it is only logical to select the simpler ones first, and grade your solitary lessons up gradually. Experiment constantly in tone colors and effective combinations, always remembering that the solo or right-hand manual should select the more brilliant and rich voices with a proper proportion of higher pitched stops, while the accompaniment or left-hand manual should balance with the more neutral registers with very little above the 8' pitch. If you have a three-manual organ, keep the third manual set with a contrasting brilliant registration for melodic answering passages or contrapuntal work. Whether this is the upper or the middle manual will depend on the voicing of the individual instrument.

Apportion part of your practice time to jazz. The player who cannot play jazz well will never succeed in the theater. Cultivate an elastic, detached touch, develop as much facility as possible in left-hand parts with rhythmic and contrapuntal ornamentation, and above all concentrate on a strong rhythmic sense. I consider it particularly important not to play jazz too fast. Once the tempo becomes too fast, the rhythm is blurred and hurried, and the individuality lost. Study the jazz phonograph records and imitate their style as much as possible.

If you have progressed sufficiently to hold a position, pay particular attention to your repertoire. Keep the deadwood weeded out, and depend on the cue sheets to suggest additions. Keep your music classified. It will not only get you in the habit of scrutinizing your music from the standpoint of mood, but it will show you which kinds of music you lack. Rapee's Encyclopedia for Pictures is invaluable as a guide. Mark your decision as to type on the top of the music. It will save repeated decisions as to which folio to replace it in after use, and it will be interesting to you to see how greater experience will alter your judgment as to musical types. My own classification, consisting of about twenty-five subdivisions under five large groups (Light, Quiet, Emotional, Special and Racial; popular music is not included) appeared in MELODY for August, 1924, and (less systematically) in *The American Organist* for June, 1922.

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What's Good in New Music

By Lloyd G. del Castillo

THE market is quiet this month. Quotations on Schirmer, Fischer and Belwin show little fluctuation, though the Belwin preferred stock in imported incidentals shows a rise of several points through trading activity in Hawkes and Chapelier. The popular song market is as usual bullish, and the most alarming condition seems to be in organ music, which reports no activity.

ORCHESTRA MUSIC

CANZONE-BARCAROLA, by *Drigo* (Belwin Ed. Artist. 21). Easy; light quiet 6/8 Moderato in G major. The barcarolle, of Drigoesque suavity, is interrupted by a 2/4 Andantino of Spanish-like swing. The whole number flows along as easily and smoothly as the *Million Harlequins Serenade*.

BATIFOLAGE, by *Baron* (Belwin Ed. Artist. 19). Medium; light quiet emotional 4/4 Allegro moderato in C major. A graceful rubato caprice of considerable length and some emotional content, particularly in the trio strain.

ENTR'ACTE AND DANCE OF THE BACCHANTE, from *Philemon et Baucis*, by *Gounod* (Schirmer Galaxy 297). Medium; light characteristic 4/4 Allegro moderato in G minor. An excellent characteristic bordering on the grotesque, with a florid rhythmic melody over a basso ostinato, first in minor, then major, closing with a typical ballet furioso in minor. A unique number which must be seen and played to be appreciated.

HOMELAND, by *Huerter* (Schirmer Galaxy 298). Easy; quiet emotional 4/4 Moderato in A♭ major. If you like *Told at Twilight*, as of course you do, you'll like this. There is a curiously similar and slightly saccharine trait about all of Huerter's slow numbers. This might almost be a composite of his *Told at Twilight* and *Melodie*.

MOON MARKETING, by *Weaver* (Schirmer Galaxy 299). Difficult; light atmospheric 4/4 Allegro in G major. A delightful little whimsical number, modern in atmospheric treatment and harmonic effect, largely due to the prevalence of augmented triads. Does the use of the *How Dry I Am* motif in the body of the number bear any allusion to the Moonshine indicated in the title?

CHIMENE, Overture Dramatique, by *Gabriel-Marie* (Chapelier). Medium; heavy emotional 3/4 Largamente in D minor. Another of the long and valiant list of Gabriel-Marie cinema overtures. A heavy sinister 3/4 introduction in A minor leads to a 3/4 allegro with heavy accented chords over a rolling bass, followed by a quiet pastoral 6/8 section, which a short agitated broken passage then links to an emotional 4/4 maestoso finale.

SCHERZO PRIMO, by *Conterno* (Lipskin Concert Series 101—Sonnemann). Medium; light 4/4 Moderato assai in A major. Numbers like this, that are a little out of the ordinary, are zestful to the jaded reviewer. This animated little intermezzo has a genial and characteristic running staccato melody, interesting in rhythm and general treatment.

DESOLATION, by *Conterno* (Lipskin C. S. 102—Sonnemann). Easy; quiet plaintive emotional 2/4 Andante doloroso in E minor. In this and the next, the composer fails to hold the pace set in his *Scherzo Primo*, nevertheless the numbers are not without merit. A minor strain gives place to a more emotional rubato major strain, upon which, after a heavy climax, the number ends with a soft coda.

REVERIE, by *Conterno* (Lipskin C. S. 105—Sonnemann). Easy; quiet sentimental 3/4 Moderato in B♭ major. A rather insipid concoction, but with some atmospheric merit, in which a barcarolle-waltz is alternated with a quiet 2/4 strain, the whole following a sort of Love's Dream-After-The-Ball routine.

PHOTOPLAY MUSIC

OUTSTANDING in the screen incidentals are two series of importations, — some racial numbers from Chapelier and a set of Percy Fletcher's from Hawkes. The latter are somewhat uneven in merit, as Fletcher's chief flair is for light graceful music, and his attempts at dramatic music are not quite as successful.

AU BORD DU DAOURA (On the Banks of the Daoura), by *Gabriel-Marie* (Chapelier). Medium; quiet Oriental 3/4 Andante in G minor. An atmospheric number of broken treatment, excellent for subdued desert stuff.

IN SALAH, *Morisson* (Chapelier). Easy; light Oriental 2/4 Allegro moderato in C minor. A typical Oriental intermezzo with the usual preponderance of melodies in thirds, and a short atmospheric introduction.

BIENTOT LIBRE (Freedom in Sight), by *Gabriel-Marie* (Chapelier). Difficult, Agitato 3/4 con fuoco in A minor. This is a vigorous running 3/4 agitato in Gabriel-Marie's best vein, with outstanding rhythmic virility. This number is quite pliable for changing screen requirements,

Editor's Note.—It is the purpose of this department to provide an authoritative and practical descriptive index of current publications for orchestra and organ. Mr. del Castillo makes his own selection of "What is Good" from the mass of new publications, giving free and unbiased comments for the benefit of the busy leader, keeping in mind the requirements of the theater orchestra.

except for its brevity and climatic ending, which can be avoided if necessary by making a *dal segno* from the ninth bar from the end to the third bar from the beginning.

TAI-TSOU, by *Morisson* (Chapelier). Medium; light Chinese 2/4 Allegretto in D major. Much like the preceding number in form, but with succession of fourths and grace notes in the accepted Chinese idiom instead of thirds, and with a legato and not particularly Oriental trio strain.

LI-O-TING, by *Staub* (Chapelier). Medium; light active Chinese 2/4 Allegro vivo in G minor. A valuable characteristic number for Oriental scenes of animation, such as a crowded Chinese street, for which it would be excellent. There is also a subdued trio strain of plaintive tinge which could be effectively timed for screen use.

BAB-EL-OUED, by *Staub* (Chapelier). Medium; light quiet Oriental 2/4 Allegretto tranquillo in A minor. In this number we resume the Arabian formula of successions of thirds in a main 2/4 strain, which gives way to a long 4/4 cantabile trio of atmospheric quality developing to a climax, and then returning to the original theme to close.

CONCHITA, by *Staub* (Chapelier). Easy; light Spanish 3/4 Tempo di Bolero in E minor. Spanish numbers are so easy to write that they are apt to betray the composer by turning trite. This number evades the charge by a slender margin. There is a slow waltz-like strain of no great originality, but the first bolero strain has some rhythmic verve.

COEUR MEURTRI (The Slain Heart), by *Gabriel-Marie* (Chapelier). Medium; quiet plaintive emotional 4/4 Lento in G minor. An adaptable number for pathetic situations which can be whipped up to whatever degree of emotional excitability is required.

JOYS OF INNOCENCE, by *Fletcher* (Hawkes Photoplay Series 61). Easy; light quiet 6/8 Allegretto in B♭ major. One of those charming dainty pastoral numbers that flow so easily from Fletcher's pen. Well worth adding to your library.

POWDER AND PATCHES, by *Fletcher* (Hawkes Phot. Series 62). Easy; light classical 4/4 Gavotte in E♭ major. Fletcher is one of those spontaneous composers whose stuff can generally be safely bought with one's eyes shut. This has as graceful a lilt as the above.

LOVE'S AWAKENING, by *Fletcher* (Hawkes Phot. Series 63). Easy; quiet sentimental 3/4 espressivo in G major. A delicate little romance with an emotional climax in the middle section.

TREACHERY AND VENGEANCE, by *Fletcher* (Hawkes Phot. Series 64). Medium; heavy sinister emotional 4/4 Moderato in C minor. The composer appears to less advantage in this type of number, in which he is apparently less in his element than in the more cheerful moods. The number constitutes a stock dramatic andante, nothing more.

A SONG OF SUPPLICATION, by *Fletcher* (Hawkes Phot. Series 65). Easy; quiet emotional 4/4 Andante in G minor. Few composers write naturally in the minor mode, its use generally appearing as an artificial expedient to simulate unhappiness musically. Even so, it is a trick which the Scandinavians such as Grieg or Sinding have proven unnecessary. Conceding the point, this number can yet be rated an acceptable example of the plaintive type of "filler."

GAY GALLANTRY, by *Fletcher* (Hawkes Phot. Series 66). Easy; light quiet classical 3/4 Minuet in G major. A straightforward minuet of set tempo, thereby limited in usefulness, as are all minuets save those of rubato type such as the Paderewski.

GALOP DRAMATIQUE, by *Baron* (Baron Cinema Series 13—Belwin). Easy; hurry 2/4 Allegro vivo in C minor. The strength of this number lies in the very monotony of the galloping motif, which works up a deliberate effect that is surefire.

L'ARME (The Chasm), by *Franceschi* (Franceschi-Sonnemann). Difficult; heavy agitato 4/4 Allegro vivace in A minor. A furioso whose worth rests rather on its sustained motion than its musical merit. For storm and similar scenes, where its value is greatest, the eleven measures before B should be cut, as the quiet interlude which they contain is only an embarrassment in this type of number.

TUMULT, by *Verdi* (Cinemusic). Medium; furioso 4/4 Allegro agitato in G minor. This arrangement of the *Dies Irae* from the *Requiem Mass* represents a creditable achievement on the part of its editors. It is to be hoped that they will publish more excerpts from this work, which is rich in photoplay material.

PLAINTE PASSIONNEE, by *Baron* (Baron Cin. Ser. 14—Belwin). Medium; quiet emotional 4/4 Allegro moderato in D minor. A valuable number, well titled, of adaptable character which the alert musician can effectively "play to action."

POPULAR MUSIC

AS HAS been our custom in past months, we will mention first the outstanding number of the month, which this time is unquestionably:

VALENCIA, by *Padilla* (Harms). This 6/8 European importation, appearing in the new Winter Garden show, has been such an instantaneous hit that it has stimulated the entire popular song industry, which about this time of year is generally beginning to wallow in the doldrums. The song is as much of a sensation this month as *Horses* was last month.

THE BLUE ROOM, from *The Girl Friend*, by *Rodgers* (Harms). This and the following four numbers, all in the Harms catalogue, are not new numbers, but I justify their inclusion by the fact that show numbers, due to the limitations put on their broadcasting and other forms of plugging, develop more slowly and last longer than the others. *The Girl Friend* is defunct, but the other two shows are still running on Broadway. This one I consider a very nifty little number, with its stepwise progressions upward to the octave.

THE GIRL FRIEND, by *Rodgers* (Harms). This tune is more on the "hot" variety, but curiously enough has the same trick of the upward progression to the octave. Both tunes are very nicely "set."

SONG OF THE FLAME, by *Gershwin* (Harms). The outstanding number from one of the best of the recent musical comedies that are giving rebirth to the highest traditions of operetta.

SONG OF THE VAGABONDS, from *The Vagabond King*, by *Friml* (Harms). A similar number occupying a similar place in a similar show. The two numbers are not unlike, to such an extent that it is difficult not to confuse them. They are both in minor, and have the same strong accented rhythm.

ONLY A ROSE, from *The Vagabond King*, by *Friml* (Harms). A delightful sentimental fox-trot, with characteristic phrases in triplets, never ordinary, and always charming. **HELLO, ALOHA**, by *Gilbert and Baer* (Feist). One of the new crop of Hawaiian blossoms that have just budded, apparently watered by Gilda Grey's picture "Aloma." This one is swingy, and reminiscent of something beside Aloha Oe (we take for granted resemblance to the latter), but I can't put my finger on it.

MY CASTLE IN SPAIN, from *By The Way*, by *Isham Jones* (Feist). A languorous tango fox-trot that everyone seems to like. A little hard to sing, but easy on the ear.

MY DREAM OF THE BIG PARADE, by *Dubin and McHugh* (Mills). Once you dispense with the garish "recitation" that encumbers the front page, you have a march tune of decided swing. Nevertheless the poetry may carry the song over by means of the vodvil stage, just as in the case of *The Lovesomes: Girl in Town*: "The scene was a crowded courtroom." I would like a dollar for every vodvil single I have heard pull that one.

ANIMAL CRACKERS, by *Link* (Waterson). A new daffy song, just cuckoo enough to repeat on *Horses*, if we are putting our hunches on animal songs this season. The tune is just so-so, but the lyrics and the idea are nifty.

BETTY, by *Britt, Kline and Ahlert* (Waterson). The tune seems to me just a little tortuous to follow and remember, but the words are catchy, and the number seems to be coming along at a fair clip. It's worth keeping an eye on for awhile, anyway.

DO YOU BELIEVE IN DREAMS, by *Britt, Robinson and Little* (Waterson). This tune is about on the wane by now, and I throw it in largely as a matter of apology for not mentioning it in its prime, and anyhow Addy Britt is a good feller.

IF I KNEW I'D FIND YOU, by *Brown and Clare* (Berlin). The fox-trot that was built on *Humoreske*. If you are a highbrow who thinks that sort of thing is desecration, I will remind you that Dvorak himself wrote the tune simply as a counterpoint to *Old Folks At Home*. And besides you ought to admire the humility of spirit that causes the songwriters to delve into the classics rather than their own fertile figners.

REACHING FOR THE MOON, by *Davis and Greer* (Marks). This tune is a natural and a comer. Don't confuse it with the other contemporary moon songs similar in title.

NOTHING ELSE TO DO, by *Bergere, Goodwin and Shay* (Weil). A swingy number very similar in rhythm to *Everything You Do*. It may click. Who can tell? Not me.

IRELAND, I'M COMING BACK TO YOU, by *Koerner* (Koerner). A privately printed number which for that reason hasn't a chance in a million in these days of high tension exploitation of popular songs. Inasmuch as it does happen to be as good as, and maybe better than, a lot of numbers that will make more money, I mention it mainly to illustrate the futility of trying to make money via the popular song route except through a big publishing firm. What exceptions to the rule do you know? I don't know any.

The First Original Photoplay Score

Editor's Note: Although Mr. Converse's score for *Puritan Passions* was discussed in *Melody* by the conductor of *The Photoplay Organist* and *Pianist* some time ago, because of questions received from *Melody* readers and an apparent general interest, we give in full the following review written by Mr. del Castillo, but never before published in full.

IT IS surprising that Frederick Converse's achievement in writing the score for Percy Mackeye's "Puritan Passions" was given such meagre publicity. For the first time, so far as I am aware, a noted composer made a musical setting for a photoplay feature; made it in masterly fashion with leitmotifs recurring and developing in true operatic form. Where, then, are all the carping critics who have been wont to complain of the dearth of good music in motion pictures? Here is a musical achievement that does much to advance the dignity of music for the photoplay, and to act as pioneer for conservative composers who have hesitated to stain their fingers with such degrading contact.

Of Mr. Converse's success in this score there can be little doubt. Showing himself in certain small details unfamiliar with the special technic of motion picture music, he has nevertheless provided a setting for the picture that not only enhances the atmosphere and the action, but gives a sense of unity to the music that is rarely present in even the best assembled scores. Incidentally, this story of Puritan witchcraft is ideal for the purpose. It demands modern harmony and modern effects of color and treatment — music which would be difficult to duplicate on a cue sheet. Certain types of pictures can be pretty adequately fitted with pot-boilers; but "Puritan Passions," adapted from Mr. Mackeye's "Scarecrow" (and re-named with a commercial eye on the lascivious box office), is manifestly not one of these. The fact is that even with its new title, it is of too subtle stuff to ever become a popular picture. Its history has not been sensational. In New York City it was first produced with orchestra at the Cameo Theatre on October 14th, 1923. In Boston it ran down-town for one week, after a special showing at Jordan Hall with the New England Conservatory Orchestra, under the direction of Wallace Goodrich.

The performance which is the basis of this review, was a special showing at the Exeter St. Theater, Boston, March 29, 1924, with Edith Lang at the organ. Miss Lang is a gifted organist with a pronounced flair for picture fitting that has been previously commented on in these columns, but if that were her complete equipment she would have been inadequate for the task. Fortunately she is also a proficient sight-reader, with a thorough, comprehensive musical background and an imaginative sense of registration. All of these faculties were called upon to get through Mr. Converse's music. Faced with the triple task of reading a thick and difficult score, synchronising it to the screen, and duplicating the orchestral color, Miss Lang came through with flying colors. Nevertheless, the music unquestionably suffered from the transition. Few organs would have been equal to it. The Exeter St. instrument, excellent for quieter lyric passages and for snarling grotesque effects of reeds, became muddy and "churchy" when it attempted to rise to *fortissimos*. The effect of the galloping passages and agitated climaxes, which in the orchestra would come through in clean-cut, pungent line, was akin to the well-known bull in the china shop.

It is, therefore, perhaps unfair to judge the music entirely from this hearing. Nevertheless, our impression was that the score was too noisy. Particularly at the end of the picture, which is mostly taken up with the death of the scarecrow-lover, did the noise of an attenuated climax seem out of place. Picture-wise musicians include in their professional vocabulary a phrase called "overplaying the picture." They also know that while a *ff* ending brings most pictures to a more satisfactory close, yet there are times when a *morendo* is not only more artistic but also more impressive, and that if the picture must close with a roar, the *crescendo* should be reserved for the last five or six feet. Such things are only learned by experience and by careful observation of the reactions of the audience.

Similarly, Mr. Converse has not appreciated, to the full, the effectiveness of the synchronised *sforzando* and pause, although this is a device common to operatic scores as well as photoplay adaptations. Its use would not only have heightened the effect of particular bits of action (such as the entrance of Dr. Nicholas into the cottage, or the point near the end of the picture at which Richard reveals Ravensbane in the magic mirror as a scarecrow), but it would also have served to differentiate the musical episodes and give the listener a clearer impression.

But these are minor details. Dramatic bits, such as the rendezvous for the duel, the action in which the devil drives off with Richard's horses, and the sinister grotesque music associated with Goody Rickby, deserve nothing but highest praise. Equally effective are the quieter lyric passages. In fact, the themes generally were arresting and characteristic in Mr. Converse's best vein, although to some tastes, Richard's motif might seem rather too blatantly martial. (The Richard of the picture was a rather stolid young man, who, in a more modern setting, would no doubt have been a bank clerk.)

Miss Lang worked hard to inject the orchestral color into the organ transcription, and at least succeeded sufficiently for the listener to get some idea of how vivid and pungent the original scoring must have been. One might even say that the piano score itself is brilliantly orchestral in essence, so sharply differentiated are the characters of succeeding phrases. And that is sufficient commentary to indicate how purely dramatic the music is, and, in short, how suc-

From a Bandmaster:

U. S. S. "Idaho", San Pedro, Cal., May 12, 1926

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cessful has been this attempt to write an original score for a film.

The idealistic minds in the motion-picture industry look forward to a day when pictures will be fewer and consequently better. It is too much to hope that in the present welter of machine-made features, any such feat as Mr. Converse's may become at all general. As pointed out above, the music comes as an artistically satisfying supplement to the picture, because the latter is itself so worth while. There is neither lure nor incentive for self-respecting composers to attempt to write music for much of the trash that is filmed for public consumption today. But it is not too much to hope that when such activity can mean inspiring creative effort without one eye on the calendar, we may expect original scores from the pens of prominent composers with many of our feature films. No better summary of the artistic possibilities could be given than the following preface to the music:

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New York City, N. Y. — Miss Margaret French is the organist at the Loew's 83rd Street and Broadway Theater. The three manual Miller organ installed there is being enlarged and has now over one hundred and sixty stops.

Oconto Falls, Wis. — Mrs. Susan L. H. Flowers is quite a versatile instructress. Not only is she a successful teacher of nearly all the small stringed instruments and the piano, she also gives lessons in painting, having studied art at the Chicago Art Institute. Mrs. Flowers, in her spare time, is planning to take up the pipe organ, and we have no doubt that she will be able to transfer her musical activities from the piano to the organ with little difficulty.

Among Washington Organists

By IRENE JUNO

DAN BRESKIN whose scoring of pictures has been the wonder of Washington outdid himself on *The Volga Boatman*. A chorus of eight trained male voices was behind the screen, and whenever the boatmen appeared they sang the Boatman Song. The effect was so realistic it seemed as if the men on the screen were singing, and a deathly silence fell on the crowded house during the song. At many performances the audience burst into applause after the song had finished. Mr. Breskin's soul was in this picture. He had lived for twenty years in Russia, and knew conditions so thoroughly that he really lived the picture as he played it. He saw it five times before completing his score, and worked until early morning for nearly two weeks on the music. He made a trip to New York to see the picture and while highly complimenting the score used there, he said it did not portray true Russia. So he brought out



IRENE JUNO

his old Russian melodies, culled bits from the best of the Russian composers, and knowing the story of each Russian number, he usually found a meaning that exactly coincided with the screen action. One hundred and five numbers were used and the score in its entirety made a milestone in musical presentations in this city. I doubt if this tremendous success could ever be duplicated and I am sure nothing could ever surpass it. It is understood he has been approached by the producing company for rights to use the score, and a number of men in high office came to Washington during the week to hear him.

I am just getting such a flock of mail from MELODY readers that I can't answer it as promptly as I should, but like the "Answer Man" in Motion Pictures, I'll write you soon, and I'm tickled pink to get all the letters. I think that little ad that appeared on the "Music Mart" page had a lot to do with it for right after that appeared the mail started coming in.

WILLIAM BELLAR, pianist, was heard in a private recital at the Ambassador Theater at ten-thirty on Decoration Day. Mr. Bellar, who has just finished an extensive tour of this country, interpreted several Chopin numbers with unusual feeling, and *The Jugglers* by Moszkowsky was exceptionally brilliant. He was forced to respond to many encores, which he did in a charming manner. He won the first prize offered by the National Federation of Music Clubs last year at Portland, Oregon, has studied for years in America, and proudly says he is an All-American product. This was his last public appearance in this country, as he sailed June 3rd for Europe for a series of concerts, and some study with Tobias Matthay of London. Mr. and Mrs. E. H. Cunningham, presented their nephew, Mr. Bellar, and the recital was attended by officials and diplomats and well-known local musicians. Maribel Lindsay, organist Ambassador Theater, gave an added touch to the affair with three numbers on the Kimball Organ. By request she played *The Volga Boatman*. One of the young men who frequents the Country Club, gave a humorous turn to the morning by good naturedly asking every one if they would like to hear *Horses* and *Thanks for the Buggy Ride*.

CHARLES T. FERRY, composer and organist at the President's church (Congregational, 10th and G Sts.) was badly injured in an automobile accident recently and has only just returned to his duties.

LEROY SHERMAN has been appointed manager of the New Colony Theater, another link in the big chain of local Crandall houses. The engagement of Mr. Sherman and Miss Mildred Crandall, daughter of Harry Crandall, Vice-President of the Stanley-Crandall Circuit, has been announced.

MILTON DAVIS, Syncop Expert, pianist with Meyer Davis Society Orchestra and also organist at Crandall's Metropolitan, told me how he played that wonderful rhythm that has been the aim, the envy, and despair of dozens of organists and pianists. He times it at so many down beats in a given number of seconds, and so keen is his ear, he can tell by listening whether you are correctly playing a seventeen or twenty-one point rhythm (I believe those are the figures he used). Anyway, it's horribly complicated to hear him explain it, and perfectly marvelous to hear him play it, for his numbers are always a marvel of rhythm and syncopation. If I can ever learn exactly how it is done, I'll try to write it out and then you all can try it.

ALEX ARONS is in a peck of trouble, and such hot weather to get a mad on! You see, cute little Mrs. Arons bobbed her hair one day and Alex didn't know it until he came home that night. Now he declares he will grow a mustache, so I'll have to visit the Earle every week and see if he is making good his threat. Then he bought a Nash Sedan, and as soon as the street commissioners heard it, they came over and tore up the street in front of his apartment house and for some distance on each side. So now he has to detour for blocks and park in an alley. The

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crushing blow of all though, was the week he couldn't get home to dinner, and the principal reason he wanted the car was so he could. The acts cut their supper show, which is Alex's time off, and when I saw him last he was sitting in the back seat of his new car munching a sandwich. "My, oh my," he said, shaking his head, "it certainly is a tough world for a poor organist."

HAROLD T. PEASE who played at the Tivoli and Ambassador for two seasons, decided to take a well earned vacation as he had none last year. So he stepped out and we hear he is prancing around like a kid out of school. Harold offered to buy as many chocolate sodas as we could drink and we took the dare. He had to go back in the theater to get his check book before we finished — and we are on the high road to fatness again. [Oh, Harold! — Editor.]

THREE FACES EAST has a piano cue and Pease had the piano pulled up and played a staccato piano (direct cue) with his right hand and organ with his left. Pretty clever piece of work I call that.

NELL PAXTON played the best piece of business on the organ I've heard for some time. In *Too Much Money*

there is a Jewish character, and Nell had some funny little Jewish Wah Wah theme on the kinura, and it sounded just like some one talking. She also cued the popular music in a good way in this picture.

VIOLA ABRAMS, harpist at the Metropolitan Theater, and her sister "Connie" have just leased a nice apartment on New Hampshire Avenue. The other day Viola had started for the theater when young Connie leaned out of the window and called "Come here quick, Viola, something is running around the kitchen floor and it hasn't any legs." Viola, who had just played *The Lost World* had horrible visions as she dashed madly back to the apartment. When she got in her sister laughed and said "Look, it's water." Somehow Viola didn't appreciate the joke, and now if you want to get her goat just ask her how the water is in the new apartment.

DAN BRESKIN, violinist, and Viola Abrams, harpist, were a feature at the opening of the new Jewish Community Center House, a handsome new building on Sixteenth St. Viola says they are a nice quiet crowd nowadays and there isn't a bit of news. "Except," she added, "Mr. Breskin took a trip to New York to buy music, and see the shows,

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14. MAGNIFICENT (4/4)..... H. J. Crosby
15. OLD SALT (6/8)..... R. E. Hildreth

and the New Colony opened with Mr. Breeskin personally conducting an orchestra for the week. Also don't forget to renew my MELODY subscription," she says, "I sure get a great kick out of that magazine." Thanks for the Buggy-ride — I mean the items. My error.

GERTRUDE KREISELMAN, organist at the Savoy Theater, did a few piano numbers at the Jewish Community House Dedication Services. Her numbers are always welcome on any program.

MARIE CELESTE McEVOY wrote in from Cumberland, Md., that she read of her negligence via MELODY, and hastened to write a nice long letter.

GRACE FISHER, organist at the Belvedere Theater, Cumberland, Md., attended the big dinner at the Mayflower Hotel recently given in honor of Louis Mayer and attended by exhibitors of importance from this section. (Grace, you know, also owns a flock of theaters in Western Maryland.) She reports it was some event.

MRS. HARRIET HAWLEY LOCHER attended the convention of the Federation of Women's Clubs at Atlantic City. She went as representative of the work she is actively engaged in in this city as Head of the Educational Department of Visual Instruction of the Stanley-Crandall Circuit. She was away two weeks.

GEORGE EMMONS, who periodically kisses Washington goodbye, has staged another come-back. He is like the kitty you take out and drown, and then cry all the way home because you did it, and, lo and behold, there is kitty sitting on the door step waiting for you. Well that's George. He is here and there and back again, and now he is (or at least he was last night) at the New Colony Theater, recently opened and housing a specially built three manual unit organ. By the time this is read George may be in Cuba.

CARL HINTON is said to be *Knockin' 'Em Cold* at Winston-Salem, N. C. He has a three manual Robert Morton and a yellow sport roadster that has everything on it but Chinese door knobs. His popularity is increasing every day. One week they took a reel of Carl from the time he left the house until he reached the console; as he started to play the film stopped, and Carl gave a recital. It was a knock-out.

MR. & MRS. GRANT E. LINN took their vacations one at a time. Ruth went through to Columbus, Ohio, for a few weeks and returned bringing her mother along. Grant then left, and visited Philadelphia, Atlantic City and New York. There he met a couple of boys he knew who were playing at the Rivoli, and he says he tried to get in to the Rialto to hear Lloyd G. del Castillo play but the street was

packed with people waiting to get in and it couldn't be done. Grant then came to Washington, and stayed a day or so. Brought up some ginger ale, and told such wonderful tales of the south that I just had to put weights on my feet to keep myself in Washington. But believe me, I'm going to visit them this fall. After a few days in Columbus, Ohio, Grant will return to Salisbury, N. C. By the way, while he was in New York he bought a lot of new attachments for his theater organ, so it will be second to none in the south when the additions are completed.

MARIBEL LINDSAY is at the Ambassador Theater, one of the finest jobs in the city; and quite unprofessionally, I went to hear her opening show, *The Volga Boatman*. I had a show behind me, a row of women with one acting as spokesman for the crowd. She explained everything and even though she got the whole plot mixed up, I forgave it all when she discovered that Maribel was playing *The Volga Boatman*. She told all the women in an excited voice what it was, and seemed unaware that it had been played at least a dozen times before. I could have told her that Lindsay also played scads of Russian music — folk songs, dances, and plenty of numbers by Russian composers. I am sure everyone in the house enjoyed the music, and I'm glad to see Lindsay at such a beautiful organ.

IDA CLARKE, Tivoli associate organist, was a busy somebody when the local stock company played *Little Old New York*. Ida was in demand with her accordion, and as that isn't an instrument that can be found at a moment's notice, I hear Ida pulled in a nice pay roll for playing about ten minutes of each show during the week. It kept her stepping to get back on her job each night, for she ran down and played her specialty during her regular intermission. Didn't I tell you Ida was a Worker, with a capital W.

KARL HOLER has recently put out three new numbers: *First Prelude*, dedicated to Charlotte Klein; *Second Prelude*, dedicated to Caroline Bender, and *Romance for Violin* dedicated to Herman C. Rakemann. Mr. Rakemann (violinist) accompanied by Karl Holer at the piano, played the last named number at the Gunston Hall Faculty Recital.

MARGARET LIBBY showed me some clippings of interest about her young son Clifford Leeman, who is attending school at Portland, Maine. He is quite a little whiz-bang at both piano and drums, and he is in the advanced class of piano pupils, all of whom are years older than he. His picture appeared in the Portland paper. He is a darling youngster, and I don't blame Margaret for being so proud of him. She recently sent him a copy of MELODY, and he wanted the piano numbers to play. As Margaret uses them for the organ, she solved the difficulty by sending him a subscription. He is also a member of the Boy Scout Bugle and Drum Corps, and took an active and prominent part in the Boy Scout Rodeo at the Exposition Building May 7th. He was recently heard on the air, WCSH, in the Children's Hour, both as a soloist and as a member of the Butler High School Orchestra.

A CONFERENCE is being held as we go to press, which is of the most importance to all of us whether we are musicians, laymen, or whatnot. This conference is one that has been called for the international consideration of what is known as "The Narcotic Peril," and has for its purpose the taking of steps to disseminate a more complete information about narcotics, so that ignorance at least will not be any excuse for the formation of the narcotic habit. It may seem that a magazine devoted to the interests of musicians is stepping quite a ways aside from its usual path in calling attention to this conference. Yet it must be admitted that it is within the province of a music magazine to be constructively interested in the physical and mental welfare of its readers, entirely aside from the interest it would be expected to have in their musical attainments.

Success in music, no less than anything else, depends directly upon a sane and well-balanced mentality and a healthy body. When we consider that recent statistics indicate that there are probably several million narcotic addicts, at present, in the United States, and that in all probability only a very small percentage of these can or will be cured, the situation certainly seems serious enough. It is also likely that in this host of unfortunates there would be many musicians, as musical people are not exempt, by any means, from the unfortunate habits that are such a handicap to humanity in general.

During the last year in the city of New York, it is estimated that 76,000 ounces of heroin were consumed and that of this total only 58 ounces were lawfully prescribed by doctors. When we consider that one ounce of this drug is sufficient to create two thousand new addicts, these figures are lugubriously impressive.

This conference was called in Philadelphia the last two days in June and the first two days in July, and a recent resolution introduced in both the Senate and the House of Representatives provided for the active participation of the Government of the United States in the conference. The purpose of the conference is to outline some plan whereby concerted action can be taken through organized agencies, both public and private, and to apply the forces of education throughout the whole country in a way that will combat the ravages of this narcotic drug addiction. While the action of the conference can be advisory only, its importance is so far reaching and considerable that its recommendations should be supported to the fullest extent.

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Gossip Gathered by the Gadder

Facts and Fancies Garnered from
the Field of Music

By MYRON V. FREESE

There used to be a saying about old wine improving with age, but that doesn't go now either with the wine or old songs. In the olden, and to some the golden, days of music, popular songs seem to have moved in cycles. For instance, there was what might be called the "maiden" cycle, in which matrons and middle-aged ladies (there were such then) did not get a look in; it was all maids, maids, maids. There were: *Maiden Fair, Oh Come with Me* (a case of hike or buggy-riding as autos, motorcycles and bikes were unknown); *Maiden, Behold Me* (some nerve!); *Maiden Mine*; *The Maiden Stood on a Sea-Bound Bark* (it's a liner today); *Maiden's Lament* (he probably had side-stepped a date); *Maid of Athens*; *Maid of Dundee* (her front name was Bessie); *Maid with the Milking Pail* (vanity case today); *Maiden Wrap thy Mantle Round Thee* (she must have been a forerunner of the modern flapper), and a lot more. They were all popular once, but the wine hasn't improved with age and it would be hard in these days to find a girl who would stand for such twaddle howled at her.

Along this line of old songs, Mr. Lansing R. Robinson, a Boston up-to-date-old-timer in things musical and theatrical, in Philip Hale's *Boston Herald* column recently recalled a few "Speak to Me" songs. He writes:

In the days of old, lovers' quarrels apparently created popular ballads. One lover seemed to be always pleading with the other to speak. To mention one or two of those songs of anguished and temporarily separated mates, there was: "Speak, oh speak to me again, for my heart is full of pain." And this one was popular:

"Speak to me, only speak, love.
Why are those tears on thy cheek?
Give the answer I seek, love,
Speak to me love, o-o-o-n-l-y speak."

That last "only" was to be sung *doloroso lugubrioso*, as it were, and sort of long drawn out. And there was another favorite with the young tenors of the square piano period—some of you may remember the sort—Prince Albert coat, fancy whiskers, queer trousers and tight shoes:

"Speak to me, speak!
Be my heart heard,
Or it will break
For one kind word.
No vow to bind,
No pledge I seek,
Only be kind,
Speak to me, speak!"

Believe it or not, we thought these were hot songs in those days.

Speak Again, Love (bet he'd set a trap for her), *Speak Gently to the Erring* (we do that today in the courts and let criminals get away with anything), *Speak Gently to thy Wife* (how about she to hubby?), *Speak Tender Words* (it would be "kind words" in our day) and *Speak not a Cold Word* (you get 'em red-hot these days) are a few of the "Speak" things Mr. Robinson omitted.

Speaking of old things improving or not improving, you don't have to be grizzled old-timers, fellow film-fans to remember the earlier "movies" before they had attained to the dignity of, first, motion-pictures, and then photoplays. If you can and do recall them, however, in spite of their many crudities don't you admit having enjoyed them as much if not more than some of the super-productions of today? In all honesty, do you ever come as near laughing yourself into apoplectic fits over good, clean, wholesome fun, or so often find yourself choking-up a bit at some situation of homely pathos, in the later pictures as you used to in the older ones? *The Gadder* is not an antediluvian, yet he recalls the older pictures and admits the affirmative as answer to both questions.

Readers may or may not agree *in toto* with an article which appeared in a recent issue of the *Manchester Guardian* over the signature of C. A. L. and was reprinted in the *Boston Transcript*, but give it a bit of thought after reading and possibly you may believe that "In their infancy the films walked with a firmer step"; also, if bearing in mind that infants creep and not walk, you may get a line on what C. A. L. thinks before reading a word. Here's the article:

Nothing is so hard to see as the thing that is under one's nose, and perhaps it is not altogether surprising that the film lords, holding anxious conference in the four quarters of the globe, trembling to protect themselves from each other and from each other's other enemies, devising new stunts to bolster up their waning popularity, should have failed to see any significance in the robust popularity of the cinema that used to be theirs. They are quite aware of the fact of that popularity; are ready to cash in on it when a reissue of an old Chaplin, Griffith, Pickford film comes their way. But they do not seem able to correlate it with another fact of which they are even more definitely aware—the precarious position of the modern cinema in the struggle with radio and its own incompetence. That the past might hold a lesson for the present does not seem to have occurred to them. That the old cinema might have been successful because it was good would certainly seem to them a statement *pour rire*.

One day this week a reissue was shown of Chaplin's old film "The Pilgrim." The theater, a large one, was packed to the doors. There was in the air not a vestige of that negative patience of the modern film audience. Applause was spontaneous, and broke out in a sort of welcoming volley with the first title. People, hundreds of quiet ordinary people, had come there to enjoy themselves on a certainty; enjoyment was active, it stood there and triumphed. Oh yes, the film lords would say, but that was Chaplin. Quite, sirs, that was Chaplin. But he has a name, and people feel they must enjoy him. Certainly, sirs, but once he had not a name, and people enjoyed him just as much. Perhaps, but then Chaplin has genius too. Agreed, sirs, he has genius, genius of the screen, and so, in his lesser way, had Mack Sennett, so had Mabel Normand, so had the early Keystone comedies, so had the first melodramatic Griffith pictures; so had, in the raw, the first Westerns, the first serials, the first cartoons, the first slapstick, so have not the "artistic" pictures that monopolize the cinemas today.

Twelve years ago the cinema was a much more hopeful spectacle to the judicious, and a far happier thing for the millions, than it is in this day of the ladylike productions of Cecil B. deMille. I do not mean that there are not now, in various places of the world, better pictures than any made in that old time. There are. But I do mean that the average picture of twelve years ago was starting, with uncertain feet, on a right road that the average modern picture has not followed. That was before there were any fine names and fine salaries in the movies. They had to rely then for success on brains and agility, on laughter, on wonder, and on the camera's skill. It is not perhaps surprising that the film lords acknowledging the fact of those first successes, have failed to appreciate their cause; difficult, perhaps, for the modern movie mind, accustomed to "classics" that don't pay, to realize that these old knock-about and blood-and-thunders paid because they were good, and were good because they were simple; succeeded, in short, because they had pace and fun and simplicity and directness, because they were essentially of the camera and of the age. In those twelve years the photography of motion pictures has been improved almost beyond recognition. It is tireless, amazing and lovely. It has learnt black and white magic, become a master of subtlety, and can play merry hell with time and space. But to what end this new perfection? For one right fantasy here, one honest comedy there, a Chaplin or two, five minutes of cartoon, an occasional moving canvas blocked in with understanding—and the rest of the time for "artistic" humbug that has little to do with any of the arts, but with the art of the moving picture camera least of all.

In the beginning the movies had no vanity. They did the things they knew they could do, the simple, direct, photographic things, the rather childish, illusory things, that fell in with their own nature. Chaplin does them still. But the others grew tired in time of doing the things they knew they could do well. They wanted to do the things they knew they couldn't do well. They wanted to be genteel, to be refined, to dress up in the trailing robes of the elder Muses and go to the studios in kid gloves. And so the "bigger and better" cinema came into being. The players became artists. Comics became comedy-dramas. Vulgarity became indecency. Everything became a super-something else. And literature, painting, music, the theater were combed for material for this new "seventh art," which seriously began to consider itself a fusion of all that was most potent in the six others, and which never questioned of material "Is it suitable?" but only "Has it a name?"

The modern motion picture show is on the verge of failure because the men in charge of it have overlooked the fundamentals of their job. They have missed out the camera. They have not considered that the only permanent way to success in cinematography is based on the permanent factors of movement and the eye. They have gone too far and too fast. In the popularity of the really good things of the cinema they have discerned only luck and publicity and a certain technical skill; they have never, I am positive, tried to analyze in words the events of a Chaplin film, nor come up against the hard fact that what is conceived photographically can only be photographically explained. And until the film lords are prepared to break away from all their sham gentility, to shut up the novels and put away the music scores and turn out the foot-lights, until they are willing to get back to the clean beginnings of things, from which Chaplin sprang, they may rack what brains God has given them for a means of reinstating and maintaining the cinema in public favor, and rack those brains in vain.



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