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JANUARY, 1926

Volume X, No. 1

IN THIS ISSUE

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"A DEUX" (Just Two) by Norman Leigh

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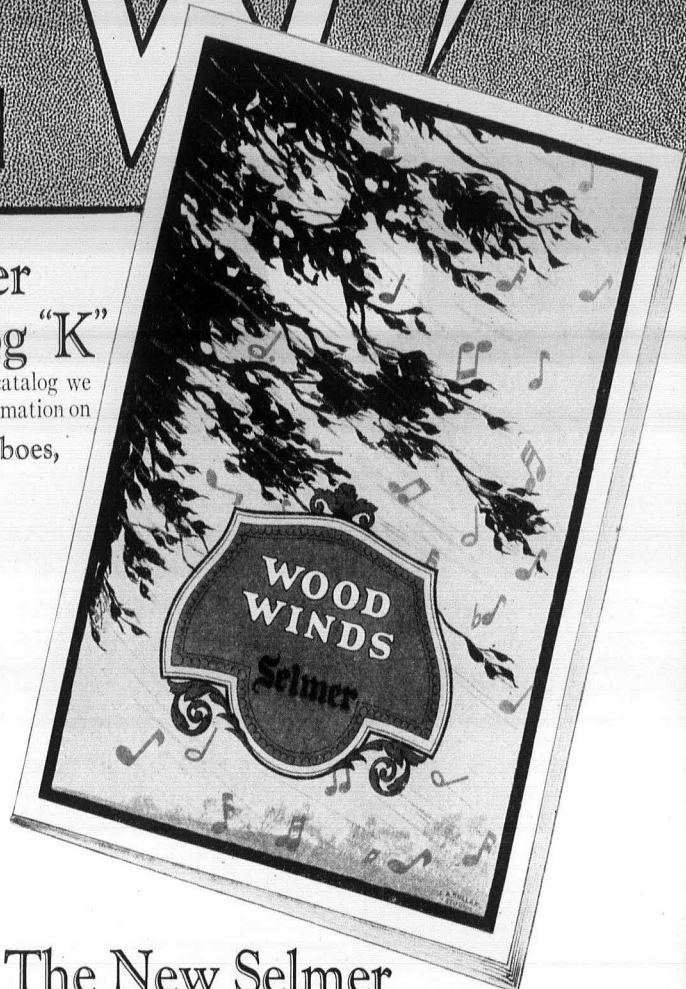
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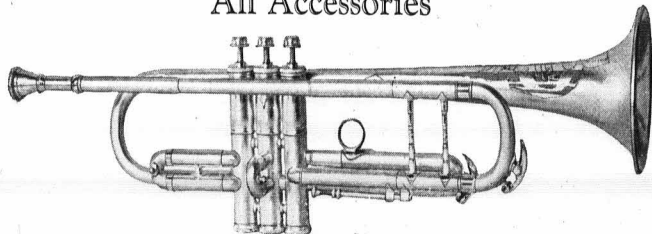
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Melody for January

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Articles in This Issue

[Page 3] THE PIANO OF THE FUTURE. An acoustically sound editorial prophecy of what is in store for the piano.

[Page 5] THE PHOTOPLAY ORGANIST AND PIANIST. Lloyd G. del Castillo analyzes some mechanical aids to picture cuing, and also has some things to say about improvising.

[Page 6] WHAT'S GOOD IN NEW MUSIC. Many of the late publications suitable for photoplay work are reviewed by Lloyd G. del Castillo.

[Page 7] SPEAKING OF PHOTOPLAY ORGANISTS. Some interesting facts about Frank Richter, an unusual organist.

[Page 8] IN THE MUSIC MART OF AMERICA. Of special interest to those interested in photoplay music and musicians.

[Page 26] THE ELEVATOR SHAFT. Dinny Timmins has some thoughts about Ford as an impresario, church chimes, pipe organs as suitable material for larcenists, and jazz.

[Page 28] THE WHATDOYOUCALLIT CLUB. The members of the club meet and various of them are heard from.

[Page 30] A POTENTIAL PERSONALITY. Myron V. France, in a most interesting way, recounts and analyzes the story of one of the most unusual songsters who ever lived.

[Page 32] AMONG WASHINGTON ORGANISTS. Miss Irene Juno tells us some interesting facts about Washington organists.

Music in This Issue

[Page 9] A STROLL THROUGH CAIRO. A good Egyptian Patrol by J. J. Derain. Accentuate the oriental atmosphere of this number by observing the expression marks closely and by playing it with strongly marked rhythm.

[Page 11] JUST TWO (A DEUX). A charmingly melodious number by Norman Leigh; an excellent example of the type of music that is attractive enough to be popular without being cheap. Don't overlook the *l'istesso tempo* mark for the third strain.

[Page 13] MY LADY JAZZ. An effective syncopated Fox-trot by A. J. Wild.

[Page 15] MOBILIZATION. An impressive and excellent 6/8 March by E. Mulchler.

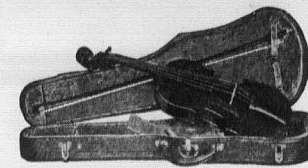
CHARLES KELLOGG, who has been a Keith headliner for a good many years, recently appeared in Boston. Mr. Kellogg is often known as the "birdman" and the peculiar physical structure of his throat enables him to actually sing birdnotes at the same pitch the bird sings them, which is several octaves higher than the average human voice can reach. He also introduces some very interesting acoustical experiments with specially constructed tuning forks, and by using some of the notes with very high frequency vibration that he is able to produce with his own unique vocal apparatus. One of his experiments, for instance, consists in producing a tone of approximately the same vibration rate as a gas flame. The impact of the vibrations of the tone causes the gas flame to waver and flicker and when the tone is increased to a moderate intensity of similar nature are very interesting and Kellogg has probably gone farther with this particular sort of acoustical experimental work than anyone else; still, the extinguishing of the flame by a musical note suggests many possibilities.

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MELODY

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VOLUME X JANUARY, 1926 NUMBER 1



The Piano of the Future

An Editorial Prophecy

TO the most casual onlooker it is apparent that this generation is witnessing an unusual amount of constructive scientific achievement. Such periods have always appeared at certain definite times in the history of civilization. There has been an increase in interest and opportunity that has brought about the necessary research work to improve greatly all our scientific and art products—to say nothing of those devices that are purely utilitarian and mechanical in their nature. It is evident that we are just entering such a period of mental and scientific activity. The development of the radio, talking machine, automobile, and flying machine (to mention only a few) is ample proof of this fact.

This constructive activity is bound to extend to the field of musical instrument construction. Indeed, there have been many evidences of this in the past few years. It is not logical to assume that any of our accepted musical instruments, no matter how satisfactorily they appear to serve us at present, are perfect as they are now made and used. Neither is it logical to expect that they can in any way escape the effects of this scientific interest in moving a step or two closer to ultimate perfection.

A CHANGE IMPENDING

There is probably no instrument that will be more affected than the piano. In the first place it has been the instrument *par excellence* of the home. Its value as such has, in the past, even caused it to be considered as a necessary article of furniture, entirely aside from its value as a musical instrument. There has grown up a feeling that it is almost as much a part of the comfortable, average, well-furnished American home as is the dining-room table or the kitchen stove, and it really seems that a good deal of the merchandising tactics of piano manufacturers and salesmen in the past has been built around this tendency, and pianos have been made and sold as furniture more than as musical instruments.

That this tendency is, or rather has been, a well-marked one was evidenced during the period of great prosperity most of us enjoyed some six to ten years ago. During a talk with a very successful piano salesman we learned that many of the workmen in the steel district, who were being paid unusually high wages and really had more money than they knew what to do with, were buying as many as two pianos at a time for their homes, even though no one in the family could play either one of them—on the theory, I suppose, that if one is desirable, two are even more so. In the future, however, pianos will have to be sold more on their desirability as musical instruments than their value as imposing articles of furniture.

The general use of the radio and talking machine, with the great amount of music they place at the disposal of the public, has changed that same public's sense of value sufficiently so that in the future tone in the musical instrument will be the first consideration. Of course, artistic appearance and beauty of structure are and will be as desirable as they ever have been, but they alone will not be sufficient to sell musical instruments. The piano manufacturer who recognizes this first and prepares for it thoroughly is the one who will profit the most.

CONTRADICTIONS IN PIANO CONSTRUCTION

The piano started its career as a musical instrument as a development of the harp. In fact, at first it was nothing but a harp laid on its side, held in a frame, and played by pressing down keys which had at one end quills to pluck the strings as these keys were depressed. The developments which gave the triple and double stringing, the modern piano action, and the striking of the strings with felt hammers and controlling and augmenting the tone somewhat with the pedals, took place gradually, but these factors have not been materially changed or improved for a good many generations. These improvements in construction, especially the ones that apply solely to the tone of the instrument, were identified by the age-old experimental method of trial and rejection or acceptance. That is, some constructional change was tried. If the effect it gave was good, it was retained; if the effect was bad it was rejected; and so on *ad infinitum* until the instrument was developed to its present degree of efficiency. There was no real scientific understanding of the principles involved, or of the reason behind the result obtained. It is to be expected that a good many contradictions in construction would develop. The experimental method of trial, and rejection or acceptance, will in time give good results, but it certainly does not give them very quickly nor in the most efficient way. Then, it must be remembered, that what would be accepted as a good result several hundred years ago might not be so accepted at present. In fact, it should not be so accepted, because public taste and artistic ideals are always improving.

Some of these contradictions in construction are quite apparent. For instance, the soundboard of a piano is built so that it is of very sturdy construction. It is furthermore heavily braced and reinforced. In fact, in strength of construction the modern piano compares very favorably with a freight-car or an armored

tank. Then, the triple and double stringing produces a tremendous string tension. In the modern piano this equals the enormous total of thirty to forty thousand pounds. If you ask why it is necessary to have such a tremendous string tension you will probably be told that the heavy soundboard and the sturdy braces and generally heavy construction of the piano make it necessary to have this enormous string tension so that the vibratory activity of the strings can vibrate the soundboard. If you ask, on the other hand, why it is necessary to have such a heavy soundboard and such generally sturdy construction with its attendant great weight, you will probably be told it is necessary in order to support the enormous string tension. This is a contradiction that should be apparent to anyone. If the weight and strength of the piano construction is decreased, the string tension can be decreased in proportion and there will not be a diminishing of the tone produced.

Another contradiction in piano construction is that all other stringed instruments depend for their most pleasing tone colors on the vibration of a restricted body of air, which is tuned to the necessary pitch by its shape and size, and the shape and size of the soundholes which allow it to contact with the outside air. This important auxiliary of good, string instrument tone-production has so far been denied to the piano. It is true that the case of the piano furnishes a sort of air chamber, but it's not tuned to any certain pitch having a definite relation to the average pitch of the instrument itself. Neither is it the sort of a soundbox that most thoroughly controls the vibration of the air it contains. An air chamber of a stringed instrument, in order to be really effective, must be made to vibrate the air it contains by the vibratory activity of its back and sides, as well as that of its top or what is known as the soundboard of the instrument.

HEAVY CONSTRUCTION NOT NECESSARY TO TONE

It must be remembered that the strings themselves do not produce tone. They only furnish the motive power which vibrates the soundboard, and the soundboard itself is responsible for the tone. The kind of tone the soundboard furnishes is determined solely by the kind of vibration, produced by the strings and communicated to the soundboard, that the board can reproduce. At least, it's correct to say that a well-designed soundboard will not produce a vibration pattern that is not first represented in the vibration of the string which controls the soundboard. Three strings tuned in unison will not furnish a vibration pattern that any one of them would not furnish. Then,

if the resistance of the soundboard to the string-pressure at the bridge is correctly calculated one string will vibrate the soundboard as thoroughly and cause it to produce as much tone as three strings will, so there is no necessity for triple or double stringing except to correct faulty construction. Correct the fault and that necessity no longer exists.

Of course, in an article of this kind, which deals with principles rather than specifications, we cannot give definite detailed instructions as to how to build what, to us at least, seems to be the piano of the future. Our experiments in acoustics, however, have been extensive enough, especially as relates to the activity of strings, instrument soundboards and air chambers, so that we can say definitely that an instrument like the one described later on is a scientific possibility and an evolutionary inevitability — if you'll allow the phrase. Our experimental work has gone so far that we can say exactly what string tensions and pressures should be, how large and of what shape the soundboard should be and what its potential resistance should be to the string pressure; how the air chamber would be constructed; the size, shape and location of the soundholes; and the nature and location of the soundposts connecting the top and back of the soundbox. It doesn't seem probable to us that there would be any great change in the mechanical structure of the piano action. That feature of piano construction has apparently been worked out quite successfully and it seems to answer all the demands that even the most technically finished artist ever makes on it. There will be, however, some device to so control the string vibration as to furnish a good vibrato and thus give piano-tone an intensity and color it now lacks.

THE PIANO OF THE FUTURE

Now as to this piano of the future. It will probably weigh about 250 pounds. The total string tension will be approximately 9,000 pounds. There will be one string for each note instead of three for most of them and two for the majority of the balance. Built into the case will be a large air chamber shaped somewhat like the soundboard is shaped at present on a grand piano. It will have sides and a back to it the same as the air chamber or body of a double bass. There will be three bridges which will support the strings and communicate their vibration to the soundboard — one bridge for the bass strings, one for the high treble strings, and one for the middle register strings. The air chamber will be planned so that it has three definite pitches — one in proportion to the average bass register, one in proportion to the high treble register, and one in proportion to the average middle register. There will be three sets of soundholes, planned somewhat like the F-holes on the violin — one set of soundholes to each bridge and placed approximately in relation to the bridge as the F-holes are placed in relation to the violin bridge. The top and back, instead of being arched, as in the instruments of the violin family, will be crowned so that they can more effectively sustain the tone the instrument produces.

By this we mean that they will be the highest under the bridges and slope down from there to their edges. The inside surfaces of the top and back will be flat for greater manufacturing convenience in fitting to them tone bars to distribute and control the vibrations and communicate them from each bridge to the other. The graduation of this soundboard will be worked out as carefully as the graduation of a good violin, although it will, of course, be an entirely different graduation pattern. With three bridges resting on the one soundboard and each bridge supporting strings of different pitch from either of the other two bridges,

a special graduation pattern taking this into consideration will be necessary. Then, the piano must sustain its tone as long as possible, and to do this the soundboard resistance should only slightly exceed the string pressure; otherwise, the board will respond so rapidly as to stop the string vibration and it can then produce only a staccato tone. The graduation would also take care of this. There will be inside the soundbox three soundposts connecting the top and back of the instrument and placed in such a way that the leverage furnished the bridges to move the top is friendly to the sort of vibratory activity necessary to produce the bass, middle register, and high treble tones. The string tension itself will be sustained by a frame that is independent of the built-in soundbox so that it will not be necessary to build the soundbox so massively that it can support this string tension. In other words, the soundbox will be built so the tone to be produced is the only consideration.

At each edge of the soundboard the strings will rest on small bridges or saddles corresponding to the nut and the tailpiece of the violin. Between these secondary bridges or nuts will be the primary bridges which communicate the string vibrations to the soundboard. These secondary bridges and their position in relation to the frame which supports most of the string tension will be so planned that there is a certain amount of pressure on the edges of the soundboard and the top of the rim of the soundbox, in toward the bridges which support the string. This will increase the vibratory activity of the back and the rim.

This piano of the future will not necessarily be any smaller than the piano of the present. As noted above, however, it will be considerably lighter; it will also be a great deal less expensive to manufacture. With intelligent manufacturing plans a first-class instrument of this type could retail for \$250. The activity of the soundboard, the soundbox, and the air in the air chamber will be so complete and so well controlled that the tone produced will be vastly more satisfying than that produced by the most expensive grand piano of the present. It will still, however, be typical piano tone. An improvement in tone doesn't necessarily mean an entire change of character of tone. A Stradivarius violin and a factory-made \$50 violin both produce typical violin tone, yet no violinist would hesitate to say that the Stradivarius violin tone was incomparably superior to that of the cheap violin. The way in which a tone is produced — that is, the way in which the string is vibrated — and the length of the string and the material of which it is composed, has so much to do with the tone of an instrument that unless these purely mechanical factors are changed to the point where they absolutely lose their first identity, the characteristic tone of the instrument is not changed, no matter how much it may be improved.

INDICATIONS THAT THE IDEAL PIANO IS ON THE WAY

We can't say how soon such a piano will make its appearance. That depends on the manufacturers. But that it is on the way is evidenced in many ways. One indication is the noticeable effort now being made to improve the instrument by experimenters and manufacturers. Another indication is the mention occasionally made in trade journals of the desirability of such improvement.

An innovation that has attracted attention lately is the device invented by John Hays Hammond, Jr. It has received considerable publicity, partly because of the noteworthy achievements of the inventor in other fields of science, but also we think because of the unformed public sentiment that the piano does need improving. From what we have been able to learn of Mr. Hammond's invention, it

provides a series of shutters so arranged that the tone produced can be alternately released or confined, thus augmenting or diminishing its intensity. There is evidently an air chamber formed by these shutters and the piano case, and the opening or closing of these shutters would change the pitch of this air chamber, and in that way slightly affect the color of the tone produced. The device has met with varying opinions and welcomes from manufacturers and experts. In the opinion of many, something of the sort has been tried before, at least to the extent of controlling the tone after it is produced by means of shutters. It is, of course, possible that Mr. Hammond's device provides for more than merely such control after the tone is started. Demonstrations arranged for during the season will determine its value doubtless, and we'll all hear more about it as time goes on.

As we have suggested previously, however, the future improvements in piano construction will have to do with those parts of it that produce the tone — the strings, soundboard, bridges, air chamber, tone bars, soundposts, etc., rather than with controlling or changing the tone after these tone-producing factors have started to produce it — functioning as they do now and have for a good many years. The addition of an air chamber or soundbox is of little value unless the air it contains is tuned, by the size and shape of the box and its soundholes, to a pitch in proportion to the average pitch of the instrument; and unless the sides, back, and top of the air chamber vibrate as a unit and so control absolutely the vibrations of the air in the air chamber.

William Braid White, special writer for the *Music Trade Review*, and an expert on piano construction who has an unusually generous share of piano wisdom, has sensed this need of improvement in piano construction. He writes as follows in the November 21st issue of the *Music Trade Review*, referring to a demonstration of the Hammond device attached to a grand piano:

Meanwhile, we read, with eagerness not unmingled with the slightest of disillusionizing reflections, the news that the music critics and the piano men of New York came away from the mysteries expressing opinions not untouched with skepticism. It should be beyond the thoughts of high-minded persons like ourselves to use the vulgar *tu quoque* argument, but we should like to remind all and sundry that upon the announcement of the invention and the release of a description of it there appeared in the technical department of this paper (dated September 5, 1925) a comment of a more or less analytical nature, in the course of which the writer attempted to deduce the probable effects of the invention from the meager description given to the newspapers. It was then and there pointed out, that is to say, nine weeks before the first public appearance, that (a) the idea is at least a hundred and fifty years old, (b) that it merely proposes to confine and release the energy developed in the strings of the piano and transmitted by the sound board to the air, (c) that this is very far, indeed, from swelling and diminishing the tone at will. Incidentally, Charles Mehlis said about the same thing, and he, too, has been justified in his criticism by the event.

Yet the very fact of the Hammond invention having worked up so much interest throughout the musical profession and the piano industry points straight towards a state of affairs which we could not, if we would, ignore. It points straight to a growing dissatisfaction with the position of the pianoforte in the hierarchy of musical instruments. For many years, nay, for a century, the pianoforte has been the queen of instruments. This happy position, this occupancy of the popular throne, has, however, for some years been in danger; and today it is not far from the truth to say that a new generation has arisen, more critical and at the same time more careless, a generation which looks on life with skeptical eyes and which has cast out from among its gods of deportment the god of individual musical amateurism. In a word, the young lady of today does not play the piano as her mother did, badly but persistently. And there is the nub of the problem which the piano trade has to face today, the problem which attempts at improvement, like the Hammond invention, are intended to solve. Unfortunately, it is a problem which has hardly been stated as yet with anything like accuracy and which has, up till now, been usually considered in almost every way but the right way. Yet it is a problem which we have to solve, and it does not

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IT SEEMS that of late there is a tendency to make the picture theater musician's life a bed of roses so far as cuing the picture is concerned. Some years ago there was an epidemic, spread mostly by Paramount and the now extinct Triangle, if I remember aright, of sending out printed scores with every feature. The wealth of typographical errors, however, hardly made this service a boon to the player, and it soon died of acute blood poisoning. By unanimous consent the cue sheet was made the musical link between producer and consumer, and for several years grew and flourished, developing normally as any healthy child would by outgrowing its bad habits and the faults of early youth. These faults consisted of the inclusion of too low a standard of music, inaccurate cuing, and a tendency for the work to fall into the hands of propagandists of certain publishers rather than to be compiled impartially from the catalogues of the various publishers.

MECHANICAL AIDS TO CUING PICTURES

The next development was the *Thematic Cue Sheet*, a useful idea which gained such headway that we recognize it today as the standard form. On its heels have come two new ideas which seem to bid fair to facilitate and accuracize the arduous task known by the boys and girls as "fitting the picture." The first of these, like the thematic cue sheet, is a Minz invention, and is called the *Conductor's Guide*. It consists simply of the insertion of the intermediate cues between those main cues at which the music is changed, thus enabling the conductor, pianist or organist to check up on the film, watch for cuts, and be better prepared for the points at which the number is to be switched. It is in a way, an elaboration of the idea I presented in these columns in the issue of 1924, which I called the *Preliminary Cue*, and which I have mentioned again below. It is not my intention, however, to suggest that Mr. Minz has pre-empted my idea, or was even aware of its existence, particularly as his thought was that of being able to check up on possible cuts in the film rather than to time the situations in order to be able to make clean breaks in the numbers.

I do not know why the last letter of the alphabet should be so stimulating to ingenuity in this field, but it seems to be true that Z has a Zippy Buzz to it that has influenced its possessors to the development of aids to the photo player. Thus while Mr. Minz has been developing his thematic cue sheet, and his conductor's guide, the capable Mr. Luz has been equally busy on what he has titled *Motion Picture Synchrony*, the basis of which is his *Symphonic Color Guide*. The principle is simple, and, once you have accustomed yourself to it, easy to remember. It consists, in a word, of identifying musical moods by colors, and then tagging your music with the appropriate colored tape. Mr. Luz' contention, which is perfectly sound, is that there are only a limited number of musical moods, and that in practically every case there is a color which is naturally associated with it. Red, for instance, always associated with danger, serves to symbolize foreboding, danger, villainy, and evil. White is used for love and purity, green for envy and jealousy, and so on.

In Mr. Luz' booklet the entire spectrum is analyzed and defined in this fashion, and the associated moods are firmly fixed in mind. It is of course apparent that a little imagination must be used to extend and yet limit the emotional field of the different colors, and that the mind must learn to automatically grasp the distinction between a dramatic heavy number, which would probably be red, and a heavy agitato, which would be blue, the color of intensive emotion. I confess that a cursory

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examination of this booklet does not leave me entirely clear-minded as to the more intricate distinctions, but I have no doubt that a careful study would clarify them.

The scheme is made more intricate by its inventor through the use of different shades of the same color, and the arbitrary use of most of the letters of the alphabet to represent various sub-classifications for cataloguing. I am inclined to suspect that this is the least valuable part of the scheme, and that if the letters must be so used, they should be chosen for their abbreviative quality rather than arbitrarily. In place of A, for instance, which stands for numbers with a significant introduction, use I. In place of B, which characterizes numbers with a rubato or flexible content, use R or F. When, as Mr. Luz illustrates, there are many cases where a number cannot be fully described without using several letters, it strikes me that the puzzled librarian will have to do a little research work before he can remember what are the characteristics of a number listed as A. B. C. F. L. He would have to go to bed with his catalogue several nights before he could get these many ramifications straightened out in his mind. Would it not be easier to use suggestive abbreviations which would carry an immediate message to the reader?

The last two chapters of the booklet are devoted to a practical application of the thesis set forth — one chapter for the organist, and one for the orchestra leader. In brief, the adjudications of these two chapters recommend the organist to put color tabs on all his worthwhile music with the plan in mind of placing an assortment of various types on the rack, and then setting his score by pulling out the appropriate mood identified as needed. The leader, on the other hand, should only tab numbers of sufficiently marked characterization to be used as themes, which may then be easily located by means of the tags as they are repeated throughout the score.

Although I am not primarily concerned with the problems of the orchestra, I must in all diffidence point out what seems to me a weakness of the scheme as outlined. I say with all diffidence because I am speaking from theory whereas Mr. Luz is speaking from practice; nevertheless my contention is that the use of permanent gummed tabs is likely to be an inconvenience that would be obviated by the use of some sort of detachable tabs. Mr. Luz, if I have not misunderstood him, advocates a separate classification for those numbers having a thematic value; such numbers to be tabbed and placed by themselves. But in practice, feature themes, in the long run, are drawn from all classifications; and a number which may be necessary as a theme in one picture will turn up in some future picture for a specific use in some certain place for its atmospheric or topical value. Yet this number may be tabbed the same color as some other number which is being used as a theme.

In short, you have the alternative of two disadvantageous positions; either your themes and several of your singly used numbers will be

tabbed alike, or else you must restrict your themes to a limited and arbitrary run of conventional selections. This would not be the case if you used removable tabs held by a clip. Themes chosen from your classified index would be temporarily tabbed for their use as such in a specific picture. I hope that this is not a carping criticism, for the scheme as a whole is an illuminating medium which should develop that sort of creative imagination known as "picture sense," without which success in the photoplay field is impossible. At any rate these objections, if they are valid, can be easily solved by the individual users of the device, who will be better off for having to use a little ingenuity in its application.

I'M AN INVENTOR, TOO

I referred above to a device of my own privately known as the *Preparatory Cue*, which I outlined in an earlier issue of this magazine. It can scarcely be said to be my own idea, because every musician whose business it is to fit pictures and who has developed it to a specialized profession applies this idea consciously or subconsciously; but I have never seen it expressed definitely as an elementary principle, so I give it again here while we are on the subject.

At the time that I first explained it I grouped it with another device of my manufacture which I called the *Approximate Cue*; but I have come to the conclusion that a conscientious use of the preparatory cue makes it possible to discard the approximate cue and obtain thereby a firmer and cleaner effect. I was led to the creation of the approximate cue by the fact, apparent to any one who has tried to follow the average cue sheet, that many of these suggested cues are for numbers practically identical with the number preceding, and there would seem to be no necessity for giving them save that the first number is not long enough to last through the two cues. It was therefore my suggestion that any such cue should be recognized as an *Approximate Cue* by being placed in parentheses, which would indicate that the number grouped with it could be used as a *Segue*, and the preceding number could be continued on to a stopping place rather than be broken off in the middle of a strain.

The reason that I have since changed my mind about the value of such a device is that if it is possible (and I am confident that the use of the preparatory cue makes it possible) to bring the first of any such pairs of similar numbers to the end of a strain at the suggested cue instead of after it, the effect of changing the number is cleaner when it is done at a title or break rather than in the middle of a scene. This is particularly true because even when there are two similar numbers together, the second generally is cued to begin at a change of scene, even though that scene may be of a mood like its predecessor.

The clearest example, and the most necessary use, of the *Preparatory Cue* occurs in the news weeklies. Composed as they are of unrelated subjects which change without warning, a failure to consciously or subconsciously use the preparatory cue is more likely to be disastrous than at any other time. To run the music for Father John's funeral over into the *Bathing Beauties' Review*, or vice versa, is not calculated to give the audience a particularly favorable impression of the musical synchrony, to use Mr. Luz' term. What will do that very thing is to make a note of the final shots of each subject, which constitute the preparatory cue and give you fair warning to make an *accelerando* or *ritard* if necessary and thus bring the music to a definite stopping place at the second the subject changes.

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SEVERAL of the numbers mentioned below, particularly the Sanders publications and some of the popular numbers, are not particularly new; but I feel it my duty to place some emphasis on numbers that I consider valuable enough to be commented upon, especially as the youth of this department justifies the mention of such numbers which may antedate the birth of this column by only a few months.

ORCHESTRA MUSIC

The oldest of the Sanders numbers given below are perhaps as much as one and one-half or two years of age; but they are such deft, clean-cut character studies that I feel justified in calling attention to them now for the benefit of those who may not have made their acquaintance. They are of course primarily valuable for photoplay use.

THE FLAPPER, by *Stanley* (Sanders 25). Medium; light 3/8 capriccioso a la Mazurka in D Major. A scherzando of marked individuality and rhythm, — attributes common to all of these numbers to such an extent that one is inclined to suspect Sanders of having developed a multiple personality by various *noms des plumes*. He needn't be ashamed of any of them.

THE PHILANDERER, by *Stanley* (Sanders 9). Easy; light whimsical cut-time "slow walking pace" in C Major. The chief strain is a marked rhythmical melody in the bass, scored for cello and bassoon. Full of a dry precise humor, and adaptable for rural or nautical characters.

THE SHOW-OFF, by *Sanders* (Sanders 2). Medium; light characteristic cut-time Moderato "a la Swaggenor" in G Major. A quaint staccato number of the same type as the *Jaenfeldt Prelude*, but of more infectious sparkle.

RUSH HOURS, by *Sanders* (Sanders 3). Medium; light active 2/4 Vivo in G Major. Possibly the title's significance is that pressure of work forced the composer to call on P. I. Tchaikovsky for assistance in the second strain, although the composer's natural fluency makes it probable that the crib was the best regulated families. Anyhow the number is too valuable for us to be fussy about its origins.

FLEETING SHADOWS, by *Wris* (Sanders 106). Difficult; light mysterious 3/4 value mysteriosamente in E♭ Major. An effective sinister staccato number which requires clean technique to be played well at the required tempo.

MERRY CAVALIERS, by *Stanley* (Sanders 104). Medium; light characteristic cut-time Allegretto scherzando in D Major. The fugal development makes this not easy for the lone player, who will have to decide for himself what to leave out. The hornpipe suggestion at the end of the first strain makes it available for nautical stuff, while its form renders it suitable for the lighter and more humorous sections of costume pictures.

DOUBLE NUMBER (Schirmer Gal. 285). I. DESOLATION (Over the Steppes), by *Gretchaninoff*. Medium; heavy plaintive 4/4 Andante in C Minor. An excellent atmospheric number in which every measure is imbued with the lugubrious spirit of the title. It works up a ponderous climax in the middle, and ends pp in major. 2. SONG OF THE BROOK, by *Lack*. Medium; light pastoral 6/8 Allegretto spianato (No. 1 don't; look it up yourself) in D Major. It seems to me that generally in the case of a double number, both are either good or bad. The generalization at least holds true in this case. This is a very good number of its type which may help the composer to be known by something beside the hackneyed *Idilio*.

TWO MINIATURES (Double number), by *Klemm* (Harms). 1. PLAINTIVE. Easy; quiet Amer. Ind. 12/8 teneramente in G Major. Though not so titled, this number is unmistakably in the American Indian idiom, with the haunting wistfulness that we expect in quiet numbers of this character. 2. SPANISH. Easy; quiet Spanish 2/4 Moderato in G Minor (chorus in G Major). The Spanish rhythm is so absurdly easy to write that the ordinary run of such numbers have a great tendency to strike a dead level of monotony. This number is the less significant of the two, and is built in the simple song form of a verse with repeated chorus.

AN ANGEL'S SONG, by *Sammons* (Hawkes 6264). Medium; quiet emotional 2/4 Allegro Moderato in A Major. This is a much better number than the commonplace title would indicate, and is of some length with considerable meaty development.

BYGONE DAYS, by *Carr* (Hawkes 6286). Easy; quiet plaintive 2/4 Andante in B Minor. Numbers of this simple melancholy character are always handy, particularly as their number is limited, and this one makes an entirely adequate addition.

CHEERO, THE PALACE GIRLS' DANCE, by *Finck* (Hawkes 5324). Easy; light active 2/4 Allegro con moto in G Major. A frank potboiler, but with the sprightly

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daintiness that always characterizes Finck's work. The first strain is similar to Pryor's *Danny and His Hobby Horse*. Incidentally I want to make it clear that I do not mention these similarities with the idea of suggesting plagiarism, but simply in lieu of a thematic illustration.

A GAELIC DREAM SONG, by *Foulds* (Hawkes 6008). Easy; quiet emotional Celtic 3/4 lento in G Major. In mood like the same composer's *Keltic Lament*, this number has sufficient idiomatic latitude to be used for either Scotch or Irish scenes. The song idea is indicated by the one theme being repeated four times with varying treatment, each chorus being separated by a formal two-measure interlude. The last two times are *ff*, and the song then dies away in a *pp* coda.

DANTE'S INFERNO, a Tone Poem, by *Borch* (Belwin Conc. Ed. 105). Medium; heavy agitato 4/4 Allegro in D Minor. This piece properly belongs in the photoplay music, but as it appears in the Concert Edition, I mention it here. It is an excellent atmospheric of the mood indicated by the title, not too original, but of good length and structure.

PHOTOPLAY MUSIC

Of chief importance is the first of the long "Atmospheric Symphonies" imported by Belwin from the Berlin firm of Albert Schaper. Previously heavy dramatic numbers long enough for the lengthiest photoplay scenes have had to be taken almost entirely from symphonic works, in order to avoid using a patch-work series of shorter potboilers whose chief characteristic was their redundancy and paucity of invention. These numbers set a new musical standard for movie agitatos, and provide length without monotony and constant repetition. Other noteworthy recent publications include the Jungnickel Photoplay Series, one number of which is included below, the clever idea embodied in *Aborn's* "Cartoonix" numbers (and the series of feature preludes by *Baron*.)

VIOLENT GALE, by *Leuschner* (Schaper, Ton und Bild No. 1). Difficult; heavy agitato 6/8 Allegro feroce in A Minor. The first of a series of ten "atmospheric symphonies," this number constitutes a notable achievement in conception and quality of workmanship. I recommend it strongly.

DRAMATIC ADAGIO, by *Berge* (Jungnickel 92, Phot. Ser. 13). Medium; heavy emotional 4/4 Adagio in D Minor. An excellent dramatic number replete with sustained emotional strength.

The following numbers by *Edouard Patou* from the Hawkes Photoplay Series are uneven in quality, but are all useful for the scope of moods they cover.

THE AMBUSH, by *Patou* (Hawkes Phot. Ser. 55). Difficult; heavy agitato 4/4 Allegro agitato in A Minor. Just enough out of the beaten track to be a welcome addition to your agitatos.

A VAIN HOPE, by *Patou* (Hawkes Phot. Ser. 56). Medium; quiet emotional cut-time Allegro agitato in D Minor. A number of adaptable tempo which may be used as a sort of furtive agitato at the tempo indicated, or slowed down to an emotional suspensive of the "Under the Leaves" type.

DESOLATION, by *Patou* (Hawkes Phot. Ser. 57). Medium; plaintive heavy 4/4 in F Minor. A long introduction of thick chord progressions leads to a surging melody over triplets in 12/8 rhythm which works up to a sforzando climax, cut off by a few dramatic measures which lead back to the introduction again. The number is atmospherically suggestive, though musically a trifle barren.

FLOCK AND FLOCK, by *Patou* (Hawkes Phot. Ser. 58). Medium; light agitato cut-time Allegro in A Minor. Subtitled "for crowds, bustle and excitement," the number defeats its purpose by being in the minor key, which makes the agitato element predominant.

THE SACRIFICE, by *Patou* (Hawkes Phot. Ser. 59). Medium; heavy dramatic 4/4 Andante in C Minor. An

excellent descriptive number. Though no synopsis is furnished, one instantly visualizes the solemn and tragic dignity of the scene, then the excitement of the fanatics and the anguish of the victim up to the impressive and awesome ceremony itself, ending with a solemn and deadly hush as the awestruck crowd melts away, leaving the deserted altar to its gruesome, silent triumph. Howzat? CATASTROPHE, by *Patou* (Hawkes Phot. Ser. 60). Medium; heavy agitato 4/4 Maestoso in G Minor. A firmly constructed number of good body and sustained atmosphere of five minutes' duration (the time is given with each number of this series), with little obvious padding.

The following numbers constituting the second ten of the German Kinotek series have appeared before, but, if I am not mistaken, appear here in a re-edited and in some cases newer form. Even though they are not new they are worth reviewing to keep them in mind. On these, as on the preceding Hawkes numbers, the time of performance is given.

SITUATIONE PERICOLOSA (Danger), by *Bece* (Schlesinger Kinotek 11). Medium; agitato 4/4 Allegro in G Minor. Superior in structure, rhythm and musicianship to the ordinary run of agitato, I suggest that this number might be even more generally useful by the insertion of a *dal segno* from the end of the third line from the end back to the second measure from the beginning.

EMOTIONAL CONFLICT, by *Bece* (Schlesinger Kin. 12). Medium; heavy emotional 4/4 Sostento in E Major. Watch the tempo. This is not an agitato.

BATTLE-YMULT-BLAZE, by *Bece* (Schlesinger Kin. 13). Medium; heavy agitato 4/4 Allegro in D Minor. Like No. 11, this number could be profitably lengthened with a repeat from the middle of the bar before *Andante mosso* back to the second measure.

TRAGIC MOMENTS, by *Bece* (Schlesinger Kin. 14). Medium; heavy emotional 6/8 Andante mosso in C Minor. An excellent number of its genre, with a *Pagliacci*-like melody of poignant grief.

AGONY OF THE SOUL, by *Bece* (Schlesinger Kin. 15). Medium; heavy emotional 4/4 Largo in E Major. An excellent, well rounded out dramatic heavy of three minutes' duration.

INSERIMENTO E FUGA, by *Bece* (Schlesinger Kin. 16). Medium; heavy agitato 4/4 Allegro in E Major. This is a less inspired number than its companions. The main theme is ordinary, and the introduction is built up mostly on diminished sevenths. At best it is a filler.

LARGO TRAGICO, by *Chopin* (Schlesinger Kin. 17). Medium; heavy plaintive Largo. Three of the short slow Chopin preludes have been combined on this sheet with due regard for the key relationship of adjoining numbers, and the result is a compact and useful layout of numbers not ordinarily available for orchestra. Chopin is, fortunately for him, much too dead to object to his music being used for the movies.

NOTTA MISTERIOSA (Mysterious Night), by *Bece* (Schlesinger Kin. 18). Medium; heavy misterioso 4/4 Andante in C Minor. This is an extremely fine atmospheric misterioso of somewhat the same character as the introduction to *Holme's Night and Love*. The strings are supposed to shimmer their darndest.

GRAVE HUMOR, by *Bece* (Schlesinger Kin. 19). Medium; emotional heavy 4/4 Andante in D Minor. An exceedingly good emotional andante of the masculine type; but why the title? I am not convinced that "Grave Humor" means anything, but if it does this isn't it, ain't it?

PATIENCE UNDER PAIN, by *Bece* (Schlesinger Kin. 20). Easy; quiet plaintive 4/4 Andante in A Minor. As Dr. Cadman so often replies to questions, this "means just what it says." The quiet melody in thirds over arpeggio chords breathes a resigned melancholy for Lillian Gish to take advantage of.

ANIMAL CARTOONIX NO. 1, Allegro, by *Aborn* (Belwin Cinema Ser. 51). Medium; light characteristic 2/4 Allegro Moderato in C Major. These two numbers, this and the following, are nothing more nor less than a fifty. The clever idea embodied in them would be useless if it had not been so perfectly executed, but the composer has used an angular mechanical precision that catches the spirit of cartoons to the life.

ANIMAL CARTOONIX NO. 2, Comedy, by *Aborn* (Belwin Cinema Ser. 52). Medium; light characteristic 2/4 Allegretto in C Major. See the preceding review.

FUNERAL POMPOSO, by *Hilse* (Belwin Cinema Ser. 41). Easy; heavy plaintive 4/4 Marcia funebre in C Minor. Another funeral march, but a good one, and there aren't too many. o.s.s.p., a light allegro, by *Borch* (Belwin Cinema Ser. 47). Difficult; light agitato 2/4 Allegro leggiero in A Minor. Just the light staccato chatterbox sort of music you would expect, assaying about five accidentals to the measure. Indifferent sight readers, beware the accidentals don't become accidents.

PLEADING LOVE THEME, by *Bradford* (Belwin Cinema Ser. 48). Easy; quiet emotional 3/4 Andante in A♭ Major. A good number, well titled.

DRAMATIC APPASSIONATO, by *Ciganeri* (Belwin Cinema Ser. 50). Medium; suspensive, emotional 4/4 in F♯ Minor. Except for the climax at the end, this is too restrained for its title, but limited to more repressed, subdued use it is a good number.

BARON PRELUDES 1-12, by *Baron* (Belwin). Some of these preludes are new, others have been out a couple of years, but for the sake of comprehensiveness let's run through them here in one paragraph, though they are all published separately. They are well worth analysis. Most of these brief preludes, once used "at screening," will be found worth carrying through the picture as themes. Generally they are constructed so that a climax may be reached about at the end of the introductory titles of the picture. 1. HEROICAL LOVE DRAMA. A sentimental emotional mood, with an introduction strongly reminiscent of *Cio-Cio-San's* entrance in *Madame Butterfly*. 2. ORIENTAL DRAMA. Despite the gong introduction, this short prelude is not particularly Oriental, and may be used as a neutral heavy dramatic. 3. WESTERN AMERICAN DRAMA. A very useful syncopated 3/4, which sets the mood of the "Girl of the Golden West" type of picture perfectly. 4. PERIOD COSTUME PICTURE. A heavy Gavotte. 5. MYSTERY DRAMA. An atmospheric misterioso useful for general purposes. 6. PARLOR COMEDY. A good light whimsical number, though I am in favor generally of opening such pictures with a musical comedy selection. 7. HISTORICAL AMERICAN DRAMA. An appropriate heavy martial 3/4. 8. ROMANCES OF THE SEVEN SEAS. A good heavy sea atmospheric. 9. NEUTRAL SOCIETY DRAMA. A quiet emotional number, the purposely heavy introduction and coda of which make it valuable as a prelude. 10. STORIES OF BOYS. A light characteristic 6/8 generally useful. 11. RUDE STORIES. A light rustic number which generally have to be limited to prelude use, as it is too choppy to synchronize to action. 12. CHINESE OR JAPANESE DRAMA. A good heavy Oriental descriptive.

ORGAN MUSIC

American Organ Quarterly for October, a collection of five original organ numbers and three transcriptions (H. W. Gray Co.) These numbers may all be obtained separately from the Gray catalogue, but are of course cheaper bought this way, particularly if subscribed to by the year, a year's subscription costing only twice as much as each quarterly. I strongly advise their purchase by theater organists. There is no deadwood, there is a wide variety of moods, and they constitute an introduction to the best in modern organ literature. The numbers follow:

1. A SONG IN THE NIGHT, by *Pale* (Gray St. Cecilia 358). Medium; light emotional pastoral 4/4 Moderato in B Major. Well written either for scenes, or, on ac-

count of the development of the second strain, for emotional scenes.

2. SNOW FESTIVAL PRELUDE, by *Blair* (Gray St. Cecilia 352). Medium; martial classical 3/4 Allegro pomposo in D Major. The suggestion of minuet rhythm makes this number available for dignified court or professional scenes in costume pictures; still it must be admitted that despite its virile swing its proper place is the church postlude.

3. A SOUTHERN IDYLL, by *Lester* (Gray St. Cecilia 343). Medium; quiet Southern 4/4 Moderato grazioso. The negro spiritual idiom has here been successfully transferred to a more sophisticated musical form, a process initiated by Dvorak. The initial theme is reminiscent of the well-known Spiritual: "Nobody knows de trouble I've seen." The organ is featured in the orchestral vein so congenial to the photoplayer.

4. ANDANTE PASTORALE, by *Blair* (Gray St. Cecilia 330). Easy; quiet 6/8 in F Major. A pleasing Voluntary, but of no particular value in the theater.

5. MEMORIES, by *Dickinson* (Gray St. Cecilia 337). Easy; quiet sentimental 3/4 Adagio sostenuto in C Major. Dickinson has many admirers, but I cannot conscientiously recommend this, though to the average listener it will no doubt have the same popular appeal that has made successful the same composer's *Revery* or *Lemare's D's Andantino*.

6. SOUVENIR, by *Della-Kountz* (Gray St. Cecilia 340). Medium; quiet sentimental emotional 3/4 Tranquillo in D Major. Mr. Kountz has done such an excellent job on this well-known *Souvenir* that I am moved to depart from my general practice of ignoring transcriptions, and point to it as a model of adaptation for every photoplayer to study.

7. HUNGARY, by *Moszkowski-Sanders* (Gray St. Cecilia 336). Difficult; light active 2/4 Molto allegro in D Major. If I mistake not, this number from *Moszkowski's* "Aus Aller Herren Lander" is not otherwise available apart from the suite. Mr. Sanders has not spared the organist in making a brilliant transcription of this fiery Hungarian dance.

8. ARIA, by *Matheson-James* (Gray St. Cecilia 351). Easy; quiet plaintive 3/4 Adagio espressivo in G Minor. Just so-so. Maybe I need a classical education.

POPULAR MUSIC

The month's grist abounds in numbers of infectious rhythm, or am I lulled into complaisant mood by all the seductive Christmas cards the publishers have been sending out. Anyhow, the same to you, and many of them.

It Must Be Love, by *Archer* (Feist). This is one of the quieter, more sentimental type like "I Love You," but

don't miss it. The melody glides along like melted butter.

THAT CERTAIN PARTY, by *Donaldson* (Berlin). Why has Donaldson never been billed as The Man of a Thousand Hits? He uncorks them with remarkable frequency. This one has a lot of sure-fire humor in it, with its "Has she got that you-know-what? YES she HAS that you-know-what" rough but funny dialogue.

I WISH I WAS IN PEORIA, by *Rose and Dixon* (Berlin). The Berlin organization is strong on humor this month. The lyrics of this number hit me right in the funny-bone, and I still think they are funny after sleeping over it. So there.

I'M SITTING ON TOP OF THE WORLD, by *Henderson* (Feist). This number seems to be doing just that at present. I must confess that I didn't entuse much about it when I first heard it, but it's one of those tunes that grows on you.

TWILIGHT VOICES, from *Princess Flavia*, by *Romberg* (Harms). This show is getting a great reception in New York. If this tune is a criterion it deserves it.

ARE YOU SORRY, by *Ager* (Ager, Yellen and Bornstein). For such a simple little melody this tune has quite a bit to it, verse and chorus both. Not that simplicity has anything to do with it. Look at *Say It With Music*.

I NEVER KNEW, by *Fiorello* (Berlin). Here is a right pretty tune; not startling, but just satisfying. Mellifluous; that's the word.

SHE WAS JUST A SOLDIER'S SWEETHEART, by *Burke* (Feist). This isn't a new one, but I wouldn't be doing my duty by you if I didn't point out this number's possibilities as a comic misterioso and agitato, particularly appropriate for cartoons and fables.

WHY DO I LOVE YOU? (from Tell Me More), by *Gershwin* (Harms). Let us not ignore the composer of the Rhapsody in Blue. We are patrons of the arts. Anyhow this tune wins on its merits. Its syncopated accent, like O'Sullivan's rubber heels and Blue Jay corn plaster, puts life in tired feet.

WHO WOULDN'T LOVE YOU? (from Tell Me More), by *Burke* (Feist). Why Do I Love You, Who Wouldn't Love You, and It Must Be Love, form our amatory trilogy for the month. And not the least of these is this, which has a little staccato zip all its own at the end of each two-measure phrase.

MY BABY TALK LADY, from Hello Lola, by *Kernell* (Harms). This, like the preceding number, has a little staccato inflection at the end of the phrase that makes it distinctive. Incidentally, where does Harms dig up all these queer sounding unknown musical shows that no one ever hears of otherwise?

THE PROMENADE WALK, from Artists and Models, by *Goodman, Rubens and Gode* (Harms). Think of a fellow named Goodman writing music for Artists and Models! And if he was that kind of a primrose he couldn't have written this tune, which has all kinds of rhythm in it except that found in the Baptist hymnal.

Speaking of Photoplay Organists

YOU are now to imagine yourself in Minneapolis, Minnesota, being introduced to Mr. Francis W. Richter ("Frank" among the boys), famous concert pianist and organist of that city. Richter, who plays the DeLuxe performances at the Strand Theater, is totally blind and has been so from birth.

He is, without doubt, one of the finest organists and most talented musicians in the country. His knowledge of music is nothing short of remarkable, and he is a master of the Wurlitzer orchestral organ. At the age of ten, he was playing piano in an orchestra with his father, who was also a very talented musician; at the age of sixteen, he composed a complete opera, *The Grand Nazar*, which he completed without any assistance. He is now only thirty-seven years of age.

Besides his opera, he has also written several symphonic suites, a great number of violin and piano solos, and his first *Symphony in C Minor* may well be classed with the Tchaikowski and Richard Strauss Works. Some of the largest Symphony orchestras are planning to feature his symphony this season. Mr. Richter is now writing a *Symphonic American*, in four movements, for one of the largest modern jazz band combinations in the country.

Mr. Richter studied abroad for three years; piano with Leschetizky in Vienna; composition



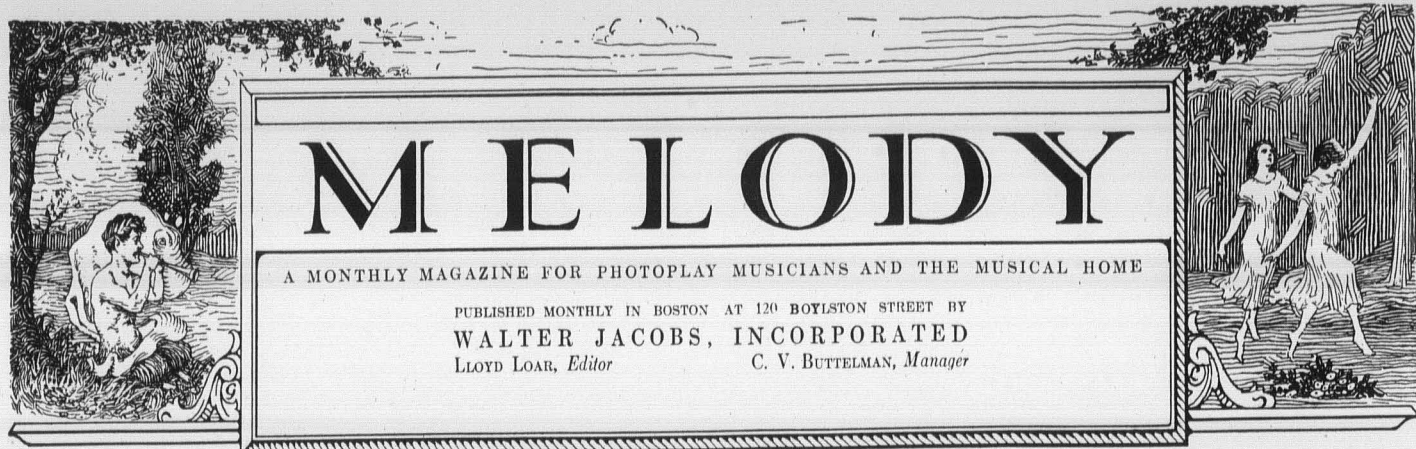
FRANK RICHTER

with Labor in Vienna; orchestra and opera construction with Karl Goldmark in Vienna; and organ with Alexander Guilmant in Paris, one of the greatest organ teachers in the world. After rounding out his musical education in Europe, he gave recitals in such cities as London, Paris, Berlin and Vienna and his success in these cities was tremendous. Returning to America, he toured the far west and middle west extensively, giving recitals, and he has made a name for himself as an organist in the larger west coast cities.

Mr. Richter speaks Italian, French and German besides English and is a profound student of everything which tends to make him a better musician.

Minneapolis is indeed favored in having the services of so remarkable a musician. No small credit is due to his wonderful wife for the success which is now Mr. Richter's. She sits next to him at the organ giving each cue as it comes on the screen. It is a very rare occurrence, indeed, when Richter misses even the smallest cue in the picture — a thing which even the finest organists who have good eyesight sometimes do. He has an unlimited repertoire all memorized, which enables him to fit perfectly the most difficult pictures.

You will hear more about this wonderful musician in the near future. — *Ward Allen*.



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Boston, Massachusetts.—The Women Organ Players' Club held its first meeting of the season at Dr. Hale's Church (Exeter Street) on October 20. Luncheon was served by Miss Marion Kennedy, hostess for the occasion. At the November meeting, the second one of the current year and held in the same church, the resignations of Miss Edith Lang (president and founder of the organization) and Mrs. Myra Pond Hemenway (vice-president) were tendered and accepted. Mrs. Natalie Weidner was elected president and Mrs. G. del Castillo vice-president to succeed the retiring officers. The resignation of Miss Lang was received with sincere regret. Her interest, conscientious work and ability have been deeply appreciated by everybody, while Mrs. Hemenway's charming personality and spirit of friendliness have been a source of pleasure to all.

A new placement bureau for church organists, created by the club, is under the direction of Miss Alice Shephard, 228 Townsend Street, Boston. All persons desiring such positions or knowing of any that are open should communicate with her at once.

A special invitation was extended members to attend the recital of Miss Myrtle Richardson on December 5. Miss Richardson's well-known ability as a player always attracts a full attendance at her recitals. —M. A. M.

Boston, Mass.—Lloyd G. del Castillo, well known to all MELODY subscribers and readers, recently left for Buffalo where he is to be featured organist and headliner at Shea's new Buffalo Theater. It opened in that city on the 15th of January. This is one of the finest new theaters in the country, being of the same type as the Metropolitan in Boston, the Rialto in New York, and the large Babban & Katz theaters in Chicago. Needless to say, we are conscious of a distinct sense of deprivation in realizing that our genial and musical friend and capable MELODY contributor is not to be in the same city with us during the next few months. He assures us that the "Photoplay Organist and Pianist Department" and his reviewing department "What's Good in New Music," just recently initiated and proving of so much interest and value to subscribers, will go along as usual.

WILL the wonders of radio never cease? Just about the time we get our receiving set nicely up-to-date with a lot of little extra doo-dads, special tuners, eliminators, etc., something happens to remind us that the science is still in process of active development and that we are a little behind the time. A London paper recently announced that on Armistice Day at eleven o'clock in the morning two minutes of total silence was to be broadcast by the British Broadcasting Company. There is evidently something the matter with our set. We have picked up everything imaginable from the pulsating ether except silence, and that is one thing we have never been able to get from it. I suppose there is nothing to do except to wait until next Armistice Day when there is a possibility that the British Broadcasting Company will repeat its unique performance. By that time, maybe, we will be enough up-to-date so that we can pick up their broadcast.

AT that, our British neighbors are not any ahead of us in this country. We notice from a clipping taken from a newspaper of Nyack, New York, that eleven o'clock on Armistice Day was announced by three short, silent blasts on the fire whistle!

IT seems that the ruling passion in Florida is even affecting the musicians, and this is more or less to be expected. With thousands of dollars being made in real estate every few seconds, with the hectic excitement incidental to such a boom as Florida has recently been and is now experiencing, it is not to be expected that even the most phlegmatic of musicians would entirely escape the infection. Anyhow, we heard of a Florida Theater recently which advertised for a pipe-organ player. A good salary was offered and the position was to be a permanent one—provided an organist could be located to fill it who did not want to sell real estate.

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Musical score for page 10, featuring six systems of piano accompaniment in treble and bass clefs. The music is in a key with two sharps (D major) and a 2/4 time signature. The first system includes a fortissimo (*ff*) dynamic marking. The notation includes various chords, arpeggios, and melodic lines.

MELODY

Continued on page 23

Just Two

(À DEUX)

NORMAN LEIGH

Musical score for page 11, titled "Just Two (À DEUX)" by Norman Leigh. The score is for piano and includes the following markings: *Allegretto Capriccioso*, *PIANO*, *f*, *Allegretto*, *molto rall.*, *mf*, *rall.*, and *a tempo*. The notation includes complex rhythmic patterns, triplets, and dynamic changes. A measure number '8' is visible at the bottom of the sixth system.

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MELODY

poco meno mosso

rall. *a tempo* *poco rall.* *mf*

ten. *rall.*

a tempo

rall. oressa poco a poco *molto rall.*

MELODY

Continued on page 21

My Lady Jazz

FOX TROT

A.J. WEIDT

PIANO

ff *ffz* *mf*

f *mf*

1 2

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MELODY

Musical score for page 14, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), and *R.H.* (Right Hand). The music is in a 2/4 time signature and includes various rhythmic patterns and chordal textures.

MELODY

Continued on page 19

Mobilization

MARCH

E. MUTCHLER

Musical score for page 15, titled "Mobilization MARCH" by E. Mutchler. The score is for piano and includes six systems of music. It features dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). The music is in a 2/4 time signature and includes various rhythmic patterns and chordal textures.

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First system of musical notation on page 16, featuring a treble and bass clef with various notes and rests.

Second system of musical notation on page 16, continuing the piece with treble and bass clefs.

Third system of musical notation on page 16, showing a continuation of the musical score.

Fourth system of musical notation on page 16, including first and second endings and a *mf* dynamic marking.

Fifth system of musical notation on page 16, featuring complex chordal textures.

Sixth system of musical notation on page 16, concluding the page's content.

MELODY

First system of musical notation on page 17, starting with a treble and bass clef.

Second system of musical notation on page 17, continuing the musical piece.

Third system of musical notation on page 17, featuring a *f* dynamic marking in the treble and a *mf* marking in the bass.

Fourth system of musical notation on page 17, including a *ff* dynamic marking.

Fifth system of musical notation on page 17, featuring a *R.H.* marking in the bass line.

Sixth system of musical notation on page 17, concluding the page's content.

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rall. *a tempo* *poco rall.*

Listesso Tempo

mp amorooso

rall. *fu tempo* *poco a poco*

cresc. *ff rall.*

fff allarg. *molto rall.* *fu tempo* *rall.* *f.*

MELODY

D.C. al

fmf

p

MELODY

The Photoplay Organist and Pianist

Continued from page 5

The simplest example of the application of this procedure is perhaps in the Topics of the Day, where the preparatory cue is of course the last joke of the reel. In certain other short subjects, such as the scenics, in which there is comparatively little action, the preparatory cue is harder to catch, and will frequently consist of unobtrusive details like the point at which a certain cloud gets to the edge of the screen, or the bow of the ship is almost to the lighthouse. Important flashbacks are also likely to be difficult to catch, as there is seldom any fade-out or hint in the action to prepare one for them, and the same attention to some minor detail must be given as in the scenics.

It is argued that such meticulous care constitutes a ridiculous and unnecessary slavishness to accuracy. I can only answer that I have never observed a leader of reputation who did not either deliberately or subconsciously make use of this process. If you are still unconvinced, I ask you to go into any first class house and notice how often the last strain or phrase of a number will be accelerated or retarded in order that the next one may begin exactly with the cue. And if you then weakly counter with the statement that that may be necessary for the orchestra, but the organist can cover up all such places by improvising, I will then come back at you with the rejoinder that you are giving me an excuse, not an argument. I have no objection to good improvising (kindly note the qualifying adjective), but I insist that it be done for a definite purpose, and not simply to camouflage a mental vacuum.

IMPROVISING AGAIN

It is significant how often any discussion of the theater organist will revert to improvising. The reason is simply that so many organists either do it badly or overdo it. They consider it their safe haven of refuge for any or all or even no emergencies. It is the dark spot on their escutcheon, and it persists because it is "the easiest way," to use the lurid phrase of the melodrama, and because in the case of the inefficient reader it sounds less offensive than murdering the written notes.

I have touched upon it often in the course of my travels up and down these columns, but never, I observe in retrospect, with any constructive criticism. The advice contained herein has consisted mainly of 'don'ts.' Don't use improvisation save for a definite purpose, and then only when no appropriate music can be found. Don't improvise agitated on a constant harmonic scheme of diminished sevenths (chords, for those of you who are not versed in harmony, based on a succession of minor thirds; for example, C, E \flat , F \sharp , A). Don't improvise with an aimless succession of arpeggios and chromatic runs, under the impression that you are furnishing an admiring audience with a brilliant exhibition of technic.

And then there is a dreary habit, a hang-over from the church service, that is in the theater perhaps the most unnecessary sort of improvising. Its saving grace is that it is a simple form less objectionable than the others, which might even go unnoticed if it were not that it is also a symptom of the church hymn type of playing that is fatal in the theater. I refer to the quite extraneous habit of modulating from one number to the next. The inference of the remarks on the Preparatory Cue appearing above is plainly that a clean break between numbers is essential to a smooth and finished score. The exceptions are not one in twenty. Not only is there this principal reason against it, but there is the corollary of that reason, which is that there should be contrast between adjoining numbers. And it is even more necessary to

select numbers in unrelated keys when they are adjoining pieces similar in type than when there emphatically is obviously a definite break between them.

In this detail, as in all others that bear upon the subject of improvising, a study of operatic scores is of value. The exponents of constant improvisation in an unbroken flow of legato tone seem to have an idea that operatic tradition bears them out. The reverse is the case. Analyze any successful opera — there are no exceptions — and observe how broken up is the treatment, and, in support of our present point, how often unrelated keys will enter with no preparation; with, in fact, a deliberate and premeditated abruptness.

And then, if you are ambitious enough to develop an intelligent and interesting style of improvising, go on and make an intensive study of the great operas, particularly Bizet's *Carmen*, Mascagni's *Pagliacci*, Leoncavallo's *Cavalleria Rusticana*, Gounod's *Faust*, Humperdinck's *Hansel and Gretel*, all of Puccini and most of Massenet. You may accuse me of omitting the two greatest operatic composers of all, — Verdi and Wagner; but to my mind, and I say this prepared for the custard pies, eggs and mud which may promptly come my way, there is more to be avoided in those two than in the others when it comes to a point of imitating and absorbing style. They are the Old Guard; their works will continue to be heard with appreciation long after my crabbed footsteps have ceased to make their indistinguishable imprint on the sands of Time; but even today they show their age, and their machinery is a little rusty. If you do study them, be prepared to make cold appraisal of the mechanical formalism of the one, the turgid and attenuated recitative of the other.

Of the scores that I have suggested, the most valuable for purposes of imitation are, in my opinion, *Carmen*, *Cavalleria Rusticana*, *Pagliacci* and *La Boheme*. The first two are a little more in the older operatic form as the latter two incline more toward the modern style; but all four are essentially young in spirit. By the older convention I mean dividing the music frankly into episodes; by the newer I refer to the tendency to make the music a continuous running commentary on the action. The noteworthy point is that in the new, precisely as in the old, the composer finds it necessary to divide his music into definite blocks. The only difference is that they are not separated with a double bar and a numbered title such as "15. Romanza and Scene." Instead we find a two measure rest, generally, with a key change, and frequently a notation "Vuota" or "Pausa Lunga."

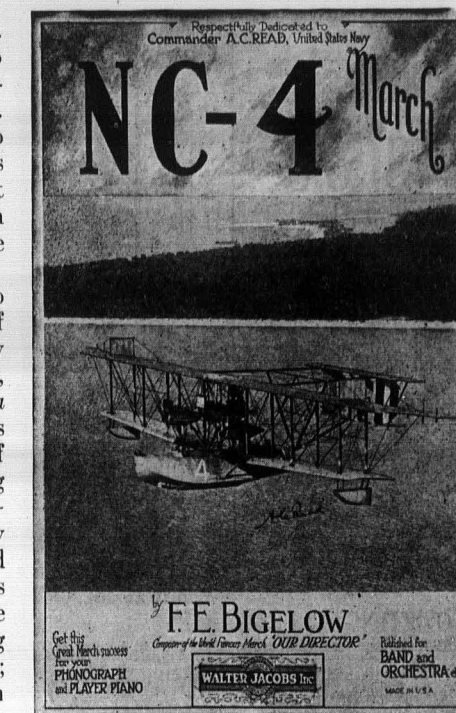
Examination will bring to light the fact that wherever there is not a definite break there is a dramatic or atmospheric transition. In other words, successive moods are divided off by complete periods in the music unless the stage action makes necessary and appropriate a musical transition, corresponding to the term we use in the movies — "follow to action." Another point worth noticing is that the breaks are constructed in one of two ways. Either the piece comes to a brilliant end, just as any *petit morceau* written for piano solo would, or else we have a *morendo* ending, as in a patrol.

Lastly note that the parts of an opera that correspond most closely to improvising as it is known in the theater, that is, where it does not run along smoothly in regular phrases, are those parts where dramatic and emotional action is found. The moral is simply that improvising is wrong except to emphasize similar sections of broken action on the screen where the ordinary published composition will not synchronize closely enough. In short, "Improvise with a definite purpose or not at all" is my cry, and I stick to it.

24

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The Elevator Shaft



DINNY TIMMINS SAYS:

US UNCOOTH Individuols is certainly getting our Innins now, what with Hen Ford pushing old Mellie Dunham into the Center of the Stage. Mellie could of played hisself black in the face, and he wouldn't have got his Coffee and Cakes out of it, but because the King of the

FORD TURNS U.S. took him up why every-body in the country knows who he is, and old man Albee, who runs the Keith Theaters, got him on the rebound, so's to Make the Hayseed while the Sun Shines, as you might say. And did you see how they kidded the poor old feller along about getting him into Vodville? Mellie, the honest old buck, says to 'em: "I want you fellers to know I ain't no artist. I kin play country dances good but I'm jest a plain old Fiddler and I want you should know what you're getting."

Well, right there some Coarse Gink might of said: "Old boy, you kin play jest as rotten as you want to. We grabbed you off because you was Hen Ford's Protajee. We don't care whether you kin play or not." But they didn't let him down. They played right up to him. They sez: "Mr. Dunham (that much jest by itself musta left Mellie staggering) if you was a Artist we wouldn't be so quick to hire you. We want you because folks like to see a Feller like you from Back Home." Which was jest near enough to the truth so that they got away with it without coming right out with the Grewsome Packs.

And is the Countryside up in Mellie's neck of the woods all Happy and Gay because of this here Unsought Honor which it has suddenly been Thrusted upon it? Don't make me Laff. The reason they got a Green Xmas up there this year is because they's been so many Spleens busted with envy. Two weeks after Mellie made the Country set up, why along comes this challenge from Old Uncle John Wilder, the 80 year old Fiddler of Vermont, who busted into Vilent Print the minnit the Papers had made they way up into the Sticks. Uncle John is Cal's uncle-in-law, but of course that didn't have nothing to do with his getting in the papers, which wrote in the headlines: President's Uncle Says Bla, etc.

Well, anyways, Uncle John says he can fiddle Mellie all to hollow, because he's been at it longer, which is as good a Argymnt as any, and Mellie had better keep to Blazes out of Vermont if he wants to keep his Reperitition. So one thing led to another, as the Motto says, and then Rhode Island come to life, and they started a Contest in Providence with a Gold Meddle n' Everything to see who's the best Fiddler of 60 years or over in Noo England. So they got Mellie and old Uncle John both smoked out to oncet, but however it comes out I figger Mellie is the winner because he's the Baby that walks away with the Old Iron Men, and it's them as has the Last Word every time, as the Motto says, and for once the Wife and me is agreed on something.

chance to hear the Big Bens in London in this Long Distance radio test. Those Fifth Avenue Chimes That may not be so much of a Privilege in Noo York City as us fellers in Boston and the other Rural Villages might think. The Noo Yorkers seem to be all fed up on Chimes. Like the feller that was looking at the Liberty Bell in Philadelphy, they about come to the Conclusion they ain't what they're Cracked up to be. Seems to me I spoke before about how the first time they played the new \$60,000 set that John D. gave to the Park Ave. Bapt. Church it got Traffick all tied up while everybody stopped to listen, and quite a few horses run away and some of the Fords crumpled up and died.

Well, they planned to have a concert twice a Week, and now the Nabors is all kicking, and writing letters to the Noo York Times about its a outrage, and all the regular Vox Populi stuff. A feller named Hyme who lives three blocks away says they're a Nuisance, and another bird writes they keep the children awake, so I guess we ain't so out of luck back here in the country as we might think. Some feller suggested that if the Chimes in London was as loud as the ones in Noo York they wouldn't need no Radio to hear them here.

They don't seem to be no respect for Churches now anyways, and especially its the Baptists that's getting it in the Neck. Up here in Boston they was tearing down a church because they was going to join up with another church, and all of a sudden they found that some crooks has disguised themselves as workers, and swiped most of the organ. Well, maybe they was crooks and maybe they wasn't. I figger they might of been some of the Congregation that had had to lissen to the Organ, if it was like some of the Church organs I've heard. So if some of them Carrilongs is missing some bright morning, the first thing to do is to look in the closets of some of these Birds that's been writing letters about it. Maybe Belasco kin put on a Revival of "The Belle of Noo York."

And in the meantime Jazz and the Charleston keeps getting blamed for everything that happens. A M.D. up here in Boston named Doc Evans give a Lecture about it and gosh, he blamed it for everything from Divorce to Suoicide. I notice down in New Bedford where it even interfered with a divorce case they was trying in court. This was back when the weather was warmer, and out of an Open Window they could hear a Phonygraft playing "Red Hot Mama" and "O How I Miss You Tonight" and the Jedge had to have a cop go and have it stopped before the case could go on. Maybe one of the Lawyers had it done to try to impress the Jury.

But when they really want to kick something around why they go after the poor old abused Charleston. This one come from New Bedford too. The senior class at the High School they took a vote to ban it at the senior dance. They must be a Emotional bunch down to New Bedford. They seem to be awful scairt of getting their Morals exited. Tho I see where another high school right up here in Salem is all learning the old-fashioned dances. But they got a real reason. Hen Ford promised to let 'em use the Wayside Inn for their Dinner if they would dance only them square dances. So they're taking lessons from Ford's dancing master, and it looks like if any of the pupils' feet begin to itch they'll have to sneak over to Terrace Gardens or up to the Black and White Club. Hen ain't taking no chances on having to change the name to the Wayward Inn.

Generally speaking Jazz seems to be holding its head up pretty good, tho. Mary Lewis, an old Follies girl, has made good at the Met in grand Opory, George Gerswin has followed up his Rhapsody in Blue with a Concerto for Pianny and Orchestry that Walt Damrosch done last month with the Noo York Symphony, and Frank Harling, who they tell me is a Boston Boy, has had a one act Opory called "The Light from St. Agnes" done by the Chicago Opory Company, that uses saxaphones and banjos. It made such a hit the composer got mobbed and a bunch of 200 Chicago gunmen and bootleggers in the Audience tried to kiss him. So it must be good. Anyhow Art Hopkins, the Noo York producer, has made him a offer to write a three act Jazz Opory for him. But I hear Harling is kind of scairt to do it. He figures that if he gets kissed by 200 men for a one act Opory, he's likely to get kissed by 600 men for a three act Opory.

We mustn't forget to give credit to Plau Whiteman for starting the ball rolling. It was him that give the first shove with his highbrow Jazz arrangements, and it's him that's keeping it going now with his Concert Tours. He's managed to git most of the good modern composers to working for him, and you notice he's got John Alden Carpenter and Deems Taylor both on his programs this season. They's a lot of Wise Guy critics that's still trying to make believe that Jazz is just a flash in the pan. Maybe it is; but whether it is or not I give all the Credit to P. W., the boy whose Fat is all below the Neck.

The Piano of the Future

Continued from page 4

seem too much to ask that it be stated accurately and scientifically.

How should such a statement read? Our guess, in fact, is that the basis of piano merchandising has shifted. For fifty years at least the piano has been sold as a household furnishing, as something without which the home was not complete. Benjamin Wise, years ago, coined the phrase, "What is home without a piano?" and many a sale was thereby made. Obviously, as a mere article of domestic furniture, it may be dispensed with by a modern city family which spends its spare time in the car, or at a dance, or listening in. Even in the country, where the old idea of family life still retains its hold to a great extent, the competition is formidable. The piano costs money, is hard to play, and has been merchandised so poorly that no one person in ten believes in the claims made for it even in its changing basis, in fact, been a furnishing basis, not a musical basis. That is a solemn truth. Does that mean the death of the piano? No! it does not. It will take more than that to kill the piano—much more. For the piano is the one indispensable instrument of music. What makes it indispensable, however, is its keyboard and its action, not its tone, which has not been sensibly improved in many years. Now, today, the piano must be merchandised on new principles, built up on a foundation of musical capacity. The piano must hereafter be sold as a musical instrument.

The piano is the most nearly complete and self-contained of any one musical instrument. It can supply music which lacks nothing to complete it satisfactorily, harmonically, melodically, and rhythmically. Yet as Mr. Braid points out, to its keyboard and its action must go the credit for this, not to its tone.

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It is our belief that the ultimate effect of the radio, talking machine, etc. will be to increase the public demand for all sorts of musical instruments. Music is not just something to which to listen, it is first of all a very vital means of self-expression. All of us, whether we know it or not, have this impulse to express or give vent to something within us, and when this something is expressed vicariously, the effect is not satisfactory for very long. The great multiplicity of mechanical or automatic music producers is bound to turn the public

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attention to the value of music personally performed as a means of self-expression. The musical activities of the rising generation as evinced in our public schools is sufficient indication of this fact, if such indication is needed.

This doesn't mean that everyone will play his own music and have no desire to hear the other fellows. It means that intelligent and appreciative listening will increase as much and as rapidly as personal performance will. It must be remembered that, as no two of us are just alike, no two of us will have the same things needing expression; and that a life lived to its fullest possibilities will include hearing and knowing what others think and feel more than it has in the past.

The position of the piano as the most complete individual instrument, musically, that can be bought at a reasonable price will give it an even larger share of the prestige and importance it has enjoyed in the past. But some such changes in its construction as suggested previously must come first. Acoustical research and the more exact scientific knowledge resulting, of what produces tone, how it

is produced, how given the character desired, and the behaviour of soundboards, air chambers and soundboxes in giving tone, makes it unnecessary to wait longer to identify and use these constructional improvements. Other things may delay their use; inability to recognize their value, manufacturing convenience, an unfounded content with things as they are—any of them would have that effect. But this piano of the future is on the way and most of the readers of this magazine will live to see it, play upon it, and regard it as the accepted thing.

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WHY, said Arthur C. Morse, flocking gracefully into the club hidgts. for his regular daily annoyance, "Why—"

As I started to say," resumed Arthur C. (the C stands for Cleveland) "when you interrupted me, why don't you run a picture of George Lawrence Stone on the club page?"

"Which makes him sort of a drum head one might say," we interjected. Whereupon Arthur, or Norman, abruptly left us, also leaving two library books, a package of music and a pair of second-hand gloves.

Any way, here's the picture of George Lawrence Stone. We could say more about him but we will leave that to the boss when he reads Mr. Stone's drum department in this issue.

Reading Our Correspondence

A NON-TECHNICAL EXPERT CRITICISM "My greetings to the Whatdoyoucallit Club and JACOBS' ORCHESTRA MONTHLY. Programs are fine and I want to attend every meeting. However, I hope Mr. Kuhns will continue to practice on his goofus. I am not able to give a technical criticism, but it would seem that his head tones are a trifle too chesty. Occasionally when he took high Eb there was a suggestion of a rattle in the left tonsil and from where I sat it looked to me as though the goofus needed to be retreated. Then also, it seemed as though he was carrying too high pressure. 40 pounds ought to be enough. However, I am sure that consistent practice will make Mr. Kuhns as artistic and effective a goofus player as he is radio announcer." — JOHN COOPER, Indiana.

AND THE SAME TO YOU, PIERRE

Cher Monsieur: I would lak for to ask for som inflammation s'il vous plait. De ozzer night me and ma femme, Marie Louise, we lesson on ze radiator & we hear plenty much noise & a little music from som station which I tink was call Wachumicallit. Ma femme, Marie Louise, she tink she jwas som Indian Club in Danvers, but me boy Jean-Baptiste he say no, he say she som club in Boston for de disable an incurable musicians, as for me ma religion forbid me to spik a ma mind. I would lak ver mooch to know what she dis Club for. I would lak for my boy Jean-Baptiste to join. Dere is a boy for you, he have what you call ver mooch talent du moosic. He play ver beautiful on ze long neck accordion. He play every night to 9-11 o'clock. Ma femme say he play too much & ruin his health. Ze neighbors say he break his instrument or he get killed. As for me I say nozing. Ma femme she weigh 250 lbs. Let me know s'il vous plait how mooch dea fine is to belong to your Club & ze combination prize for the hole family. Wiz best wish for ze happy Noel.

PIERRE ANTOINE LABRECQUE

?????

DARN!

I sat here darnin stockings and that goopuss made me drop several stitches. I don't wonder that some of the members of the club were sick. I can play lovely on a comb, but don't let this discourage you. Psychologists tell us the powers of suggestion are wonderful. Therefore, I suggest that we get a new janitor. I was glad to hear that at last you belong to something with MELODY. We never would have think it. Would like to have a copy of the magazine, but I don't dare sign my name to this so please send it to my mother. Sadly yours — MERRY CHRISTMAS. — A LONG SUFFERING LISTENER-IN.

?????

PERHAPS THE CLUB IS WORTH WHILE, AFTER ALL I want to thank you for the cheery and profitable program that you put on the air Friday evening, December 11. A program like that helps to illumine the sombre shades of life. I shall try to be listening in the next program you put on the air. — NELSON MILES HEIKES, Clergyman of the Christian Church, Freedom, N. H.

NEXT RADIO MEETING, JANUARY 22, 1926 — 9.00 P. M. (WBZ AND WBZA, BOSTON AND SPRINGFIELD)

Whatdoyoucallit CLUB



The boss sez the Club page is molyzed by the radio members this month an I sez its a wouter sambuddy aint mopped up the hole outfit long, long ago. I cant mak hed or tale to it. At the last meeting I wuz present ar wich nobuddy seemed to no wether the meeting wuz jest gettin started or wuz all over an the members didnt grow snuff to go hoam. I noticed WBZ had a meeting room all fixed up appropriate for the Club like a padded sell. Probly its to mak the club members feel to hoam. Looks like theys no hoop to ever get a naim for the Club. For that matter, they aint never bin no hoap fer the Club wether it gits a naim or not. But the boss sez to say that the prize of \$2.75 less expensiz will be awarded in the next meeting even if the winnin naim aint adopted by the members.

HEARD BY THE EAVESDROPPERS

Janitor: "Good evening, Bro. Kuhns. How is the rising young virtuoso?" Kuhns: "Greetings, Mr. Worshippful Catastrophe." Janitor: "Pleased to meet you. Did you bring your goofus tonight, and have you been practicing assiduously?" Kuhns: "Yes and yes. I practiced diligently." Janitor: "Not diligently. Did-gintally. Your pronunciation is carbonized. Can't you say Did-gintally?" Kuhns: "Diddle-gintally?" Janitor: "No, not diggintally — you practiced diddle-gintally — shoot! Now you've got me all mixed." Kuhns: "Much obliged. Shall we go ahead with the lesson?" Janitor: "All right: play the hole tone scale." (K plays terribly but earnestly.) "Not so bad — still not so good. How many tones in the whole tone scale? — What are you doing?" Kuhns: "Counting the holes in my goofus. You asked me how many hole tones in my scale —" Janitor: "Please don't laugh —" Kuhns: "But I intended that for a joke." Janitor: "All right, laugh. . . . That will do. Let us proceed with the lesson. Do you want to ask any questions, Mr. Kuhns?" Kuhns: "Just one little thing bothered me; you told me to put one finger on each hole. Do I keep them on the holes all the time or can I move them once in a while?" Janitor: "I don't suppose it makes much difference. Suppose you play your tune and we will see whether you need to move your fingers." Kuhns: "I've practiced two tunes. My Heart at thy Swede Voice and I Love You Truly with variations." Janitor: "Lovely. Let's hear the Swede Voice."

MUSIC TRADE REVUE



The Music Trade News artist, Mr. Politzer, wins a tentative club membership with this cartoon which he offers as his suggestion of the ultimate in the boy band movement which is now spreading throughout the country. We snipped the cartoon from the Music Trade News and reproduce it with the consent of the publishers.

Please tell me what kind of a trombone that goofus was. My wife and I had an awful row about it. . . . I suggest one thing: when you call for order, GOSH DING IT, GET ORDER. . . . I can assure you that I am a master musician for I can play one of the first instruments invented, i. e., a tooth comb. Many regards. — W. BRAMHAM, Peterboro, Ont.

Sorry that the goofus precipitated a family row. Hope you didn't break up the dishes and cooking utensils and wear out the coal bucket and snow shovel trying to find out which sounded the most like your receiving set made Johnnie-Kuhns' solo and like to you — if you know what we mean. We don't exactly, certainly a performer on the TOOTH COMB is entitled to membership. By the way we have heard of a tooth brush but folks around here never got in the habit of combing their teeth, but we suppose it's all right if you say so. Anything goes in the Club.

ACKNOWLEDGING A FEW OF THE HUNDREDS OF LETTERS RECEIVED

MR. AND MRS. J. A. LACE, New Bethlehem, Pa.: Yes, it was too bad about the water getting Riley. For that matter Murphy and Finnigan were all wet. In fact, some of our friends say the whole joke was.

MRS. RAY PHILLIPS, Colebrook River, Conn.: Cutting out the nonsense from the Whatdoyoucallit Club would be what the medics would call a major operation. We are glad that you and so many other club members get a little fun out of the mixture of good music and not so good jokes.

JOSEPH W. TOUBMAN, Hartford, Conn.: Our compliments to the Greenleaf Serenaders and thanks for your compliments about our "side-busting" comedy. We suppose you refer to the left side, since you suggest that we call the club "The Heart-breakers."

GEORGE BOOTH, New Bedford, Mass.: Yes, isn't it a shame? Still some of us are most happy when we suffer most.

T. A. REYNOLDS, Monroe, Wis.: Greetings to another Wisconsin member. Hope you can be with us again.

DAN LAUX, ALMA, ILL.: We told the boys what you said but you didn't give us any message for Annie.

HOWARD DAY, Chicago, Ill.: You must have a good radio set to get Boston and Springfield through all that maze of high-power stations in Chicago and you say we "are filling the house with our happy program." Congratulations to you and us.

JOE CHUCKEL, Nashota, Wis.: You surely ought to be a club member, judging by your name. We have made a note of your suggestion to call it the Coo-Coo Club. A coo-coo note as it were. At the next meeting we will get Mr. Kuhns to play the note.

JOHN J. GORMAN, Halifax, N. S.: Were you twitting us with the suggestion that Mr. K play "I'm So Dry"? It's a delicate subject to be broached to us folks by you folks.

C. R. FARLINGER, Cornwall, Ont.: "Goovus" is spelled with an f in one flat. However, it doesn't make much difference how you spell it. The trick is to play it. Mr. del Castillo read what you said about Annie's "piano" playing with apparent delectation, not to say considerable tendency to expose his dimple if he had one, which he hasn't, thank goodness.

D. C. GOGAN, Miami Beach, Fla.: We didn't suppose anyone in the construction business in Miami would have time to listen to the radio. We are complimented and extend regretful apologies for damage done to the cat, the wits of whom were scared out of which by your gavel. Anyway, the cat can now qualify for club membership. Come again.

CLIFTON C. BURCKARD, Mittleague, Mass.: Was sorry that you and so many others think our programs come too far apart. As a matter of fact, it is doubtful if the club members could stand any greater strain even if the listeners could. Besides, as you say, Mr. Kuhns can use the extra time to good advantage for his practice.

FRANK F. WELLS, Temiskaming, Ont.: Unanimous thanks from members of the club. It is the first communication we have had from an honest-to-goodness town accountant, but we have almost as much trouble trying to pronounce the name of your town as Johnnie Kuhns does playing the goofus. Not quite sure what you meant when you said you had to leave home immediately after George L. Cobb played his march, although the folks who live in the flat beneath George say they do that same thing frequently, no matter what it is he plays.

ALICE F. MANTPLIFY, Clifton Station, Va.: Did you get a copy of MELODY? Thanks for writing. We don't get many letters from Old Virginia.

ALVIN OSBORNE, Ripley, Ont.: You are hereby unsmally elected to membership. . . . None of us know the song you mention.

GERTRUDE G. CHAMPNEY, Bangor, Me.: That was a real nice letter and if the club meeting chased away the blues for you we are glad consid. The janitor doesn't even mind having you poke fun at his inability to say WBZ when he got excited, but we didn't think he got quite as bad as "Stubble U Sipe Wee. Laugh if OZ Club wouldn't be a successful name. We haven't been able to do it.

MRS. A. LUBOLD and ETHEL C. LUBOLD, Holyoke, Mass.: Yes, Old Ironsides is a splendid march, one of Mr. Cobb's best. It will be published in MELODY and JACOBS' ORCHESTRA MONTHLY in the near future.

AN OFF HAND FREE HAND PORTRAIT OF GEO. L. COBB



Numerous club members have requested us to run a picture of George L. Cobb, who is heard so frequently over the radio and whose name is mentioned even more frequently on this page. So here's the effort of our club artist, who presents George in an informal pose — occupying, it should be said, the editor's chair whilst the editor stands up and listens to George explain just why he (the Ed.) should become a member of the Newton Chamber of Commerce which George is membership secretary of which, besides being famous writer of many famous tunes as everybody knows.

AND A FEW MORE ACKNOWLEDGMENTS MRS. EDWARD DRISCOLL, Keene, N. H.: Thank you for the holiday greetings to our "jolly bunch."

CHAS. H. TAYLOR, Loyal, Wisconsin: The club is certainly sure of one loyal member. Glad you liked the last meeting.

I. M. J. ALFRED, N. Y.: All right, we won't mention your name. Nevertheless, we thank you for your appreciative letter.

LORNE BIRD, Georgetown, Ont.: Sorry we can't give any advance announcement of club programs. We never can tell how our meetings are going to turn out until after they happen.

FRANK PHILLIPS, Henderson, N. Y.: Windswept Club surely would be a name indicating pep as you say, but don't you think that it would cause folks to get our club mixed up with the Chicago Street Cleaners' Association.

ADA J. CHILCOAT, Springfield, Mass.: We'll have to let Mr. Cobb and Leo Reisman's piano player fight it out among themselves. They certainly don't look anything alike even though they do sound alike. Some of us are inclined to agree with you that Whatdoyoucallit Club is a better name than anything yet suggested. Norman Leigh (Arthur Morse) appreciates your compliment.

WINONA L. WHITMAN, Southwick, Mass.: Thanks for calling them jokes. More thanks for the adjective. Not everybody uses the word clever when talking about us. Many want to use a clearer one. We are passing your letter on to Charles Hector at the St. James Theater. The tribute to Mr. Hector is well deserved.

MRS. OVID P. LABRANCH, Springfield, Mass.: We are honored that you give us the first applause you have sent in to any radio station. Nice letter. Johnnie spells his name Kuhns. The janitor has no name.

E. J. JOHNSON, Athol, Mass.: Never mind spelling it. We know what you mean. We will speak to Mr. K. about his execution.

DR. AND MRS. HENDRY, Blackshear, Ga.: So you heard us way down in Georgia, 87 miles from Jacksonville, Florida? Your description of your town intrigues us. Sorry we can't drop in and look it over.

W. P. LIBBY, Milwaukee, Wis.: Mr. George Nichols is pleased to know that you heard his trombone solo way over in Milwaukee. Hope you will be with us at the next meeting.

W. G. DENNING, Toronto, Ont.: Glad to have you among our friends. The folks at WBZ appreciate the good words about their station.

EARL M. DUNN, Pittsburgh, Pa.: Mr. Loar bows gracefully. We'll ask him to play again soon.

DEJEER HEARVA WHIFUMPOOF?

We enjoy your Friday night Whatdoyoucallit Club programs very much. I noticed you are looking for a new name, and I have one to suggest — merely suggest because I know if it comes to a vote that fellow with the loud voice would carry the election. The name I would like to suggest is "Damfino." This word is derived from several words, only when you say it you say it fast like "Dijejat." The presiding officer I would call Chief "Whifumpoof." Now a whifumpoof (pronounced Whifumpoof, with the accent on the second syllable) is a fish and a characteristic of this fish is that it lives in water. Now if you want to catch a Whifumpoof so that you can stuff it and put it on the wall of your club room as a token, I will explain how to catch one. As the whifumpoof lives in water, to catch one you need a lake or the ocean and you will also have to have a boat, shovel and a lantern. Never mind the oars because if the tide is going out it will take your boat out and don't worry about getting back. When you get a distance from the shore to a spot where you think that a whifumpoof might be, dig a hole in the water with the shovel and hold the lantern over the hole. When the whifumpoof sees the light he will come up to the hole and stick his head out of water to see what is going on around the hole. Now another peculiar thing about this fish is that his head is the biggest part of him so when he gets his head out of water you must work fast; close the hole in around his neck so that he cannot crawl back and then you have caught your Whifumpoof. Simple, eh? Yours for more Whatdoyoucallit nites. — STUART J. WASLEY, 59, Manchester, Conn.

THIS IS TERRIBLE!

Morse: By the way, Mr. Chief Gazook. Janitor: Yes, Mr. Morse. Morse: May I ask a question of Mr. Wright? Janitor: Yes, indeed, proceed. Ask. Morse: I would like to know what the Z stands for. Janitor: What Z? Morse: The Z in Z. Porter Wright's name. Does Z know — Janitor: I'll Z. Mr. Wright what does the Z stand for — what's agitating you Mr. Cobb? Cobb: I know what the Z stands for. Janitor: Well don't make such a fuss. Raise your hand quietly when you wish to speak to the class. What does the Z in Z. Porter Wright's name stand for? Cobb: Please, Mr. Moderator, I think it stands for Beer. Janitor: The Z stands for beer? Why does Z in Z. Porter Wright's name stand for Beer? Cobb: Well, you Z. beer is next to porter — Morse: And according to that Porter is near beer. (Slow music while Morse and Cobb are carried out.)

Obey that Impulse! Illustration of a hand pointing

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MUSIC sometimes presents anomalies as well as other things, as witness: When the name of a circus showman who flourished three-quarters of a century ago is still in remembrance and before the public, while of that same day and generation the name and fame of a greater and more marked personality, then under management of the showman as impresario, is now practically an unknown quantity to the younger generation of music followers in the majority; and when it is considered that both name and music attributes of this remarkable personality were potential forces wherewith to musically and financially conjure, and even precipitate a temporary tidal wave of music madness—most certainly such forgetfulness seems an anomaly in the modern music world. Nevertheless, such is the fact, or was before the distinguished prima donna, Mme. Freda Hempel, rescued from tonal obscurity, rehabilitated in artistry and once more presented to the American public the all-but-forgotten name of *Jenny Lind*, affectionately known as "The Swedish Nightingale."

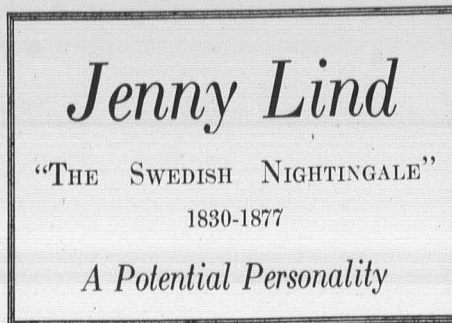
By reproducing in as fairly faithful facsimile as possible, with the time-dimmed tradition the only guide, the concerts of that once illustrious singer in costume, program, atmosphere and accessories—all but the departed voice and personality—the gifted vocalist of later times not only added distinction to her own name, but once again demonstrated the magic underlying the name of the earlier songstress as a magnet to draw crowded houses, by herself attracting large and delighted audiences for more than one season to hear the once famous Jenny Lind concerts in replica.

It is not the purpose of *The Gadder* in this sketch to bother the readers with anything at all approaching an extended biography of a once glorious singer, but rather to tell a younger generation the story of a furious flaming of music madness which was set ablaze by the advent of a young songstress of remarkable attributes who made her American concert (not opera) debut when less than twenty years of age. Therefore in this writing there is given only the following brief yet seemingly necessary

BIOGRAPHICAL DATA

Jenny (christened Johanna Maria) Lind was born at Stockholm in Sweden on October 6, 1830. As rigid religious conformity contributed a larger share to the Lind living than did music, Jenny's voice was discovered only through accident, and that by the maid of a noted danseuse then at the Royal Opera who reported the find to her mistress. After hearing Jenny sing, the dancer at once suggested that the little girl should study for opera, but the suggestion was instantly met with a flat, fanatical refusal from Jenny's mother and maternal grandmother, both of whom looked upon opera and the stage as constituting the very lowest depths of abysmal wickedness. However, the mother finally compromised by agreeing that the child might be taught singing, and immediately she began her studies under teachers at the Court Theater. Later on Jenny Lind studied at Paris under the renowned Manuel Garcia, inventor of the laryngoscope, and father and teacher of the famous cantatrici Mesdames Malibran and Viardot-Garcia.

Elocution and dancing were added to the "singing" later on at the Court, and at the age of only ten years little Jenny was assuming playing parts at that theater, besides singing in private concerts. She made her operatic debut in 1838 at the age of twelve, and from that time Jenny Lind's career was a series of triumphant successes in Germany, Italy, England and Sweden, and lastly in America. It is reported that she refused to sing in Paris



because of her distaste of "French morals," probably due to the early religious home atmosphere which colored her entire after life.

It was while in this country that she married Otto Goldschmidt (a young German pianist of no startling ability), and for the few concerts given after her separation from Barnum she always advertised and billed herself as "Madame Otto Goldschmidt (late Mlle. Jenny Lind)." The couple were married in historic old Louisburg Square of Boston; went to Northampton, Massachusetts, where they resided quietly for some months, then decided to return to Europe. They went to Dresden, passing a somewhat secluded life for a time; then to London, and finally settled in Malvern Hills, England. Madame Goldschmidt gave her last public concert in 1883, and died of complete paralysis in 1887.

THE COMING AND CONQUERING

In a poor paraphrase of the famous Veni! Vidi! Vici! of Pompey, the famous Roman General, it might be said of Jenny Lind's coming to America that she came, was seen and heard, and conquered. Negotiations for her coming were begun in 1849 by that supreme showman, P. T. (Phineas Taylor) Barnum. He had gained repute in New York City as a museum manager, facetiously called himself the "Prince of Humbugs," and later became known world-wide as the "King of American Circus Showmen." The negotiating was consummated to the satisfaction of all parties, and on September 1, 1850, the greatly advertised and broadly heralded "Swedish Nightingale" arrived in New York City on the steamship *Atlantic* seventy-five years ago, with an estimated gathering of 30,000 people crowded on the dock to witness the landing.

On September 11, 1850, ten days after her arrival in this country, Jenny Lind began her American concertizing under Barnum's management, and on that date gave the first of a series of concerts in New York City at the old Castle Garden on the famous Battery. On the opening night she sang to an enthusiastic audience that jammed the great auditorium to its very doors, with an overflow outside in boats on the river and other points of vantage, all intent upon catching any strains of her voice that perhaps might float through opened windows. At this concert she sang the noted *Casta Diva* from Bellini's opera *Norma*; the great duet (with Signor Belletti, noted Italian baritone who came over with her) from Rossini's *Il Turco in Italia*; an aria (with exacting cadenzas for voice and two flutes) from Meyerbeer's *Camp in Silesia*, the opera in which she made her debut in Italy and which is said to have been written for her by the composer; a Swedish melody, known as the Herdman's song and later called the *Echo* song because of its difficult imitation of echoes; and the Barnum prize song, *Greeting to America*. In round figures, the total receipts of the six New York concerts is estimated to have amounted to something over \$87,000.

From New York Jenny Lind came directly to Boston, at that time the hotbed of musical culture in the United States, and sang her premier concert at Tremont Temple, captur-

ing the city as she captured all cities wherever she sung. The trip from New York to Boston was made by the steamer *Empire State* to Providence, thence by rail to Boston. As the steamer passed Newport, Rhode Island, on its way up Narragansett Bay and the Providence River to the city of Roger Williams, the officers and garrison of Fort Adams were gathered on the dock to give greeting to the singer and she was serenaded by the Fort band, and this at the early hour of half past two in the morning. At Boston, despite a torrential downpour of rain, a tremendous crowd of people had assembled at the Old Colony Depot to greet and welcome the singer, and the streets converging to the entrance of the famous old Revere House (where she stopped during her series of concerts in Boston) were blocked by people, and it was still raining heavily.

Seven concerts in all were given at Boston, some of them in Tremont Temple and the others at a hall located in the upper part of the old Fitchburg Railroad Station on Causeway Street. This hall was poorly adapted for concert purposes and the last one given there was a riotous pandemonium for a time. The trouble commenced when people began to smash the glass in windows that were nailed down and consequently could not be opened to permit the necessary ventilation for so huge a crowd; next, a rumor that the floors would not sustain the weight of the great number of persons jammed in the hall added to the trouble and started an incipient panic. This was finally quelled, but only by the assurances and reassurances of city officials and well-known citizens that everything was safe and the floors would hold.

It would seem to have been the custom in those days to locate public halls in the railroad stations, and evidently they were not constructed under the rigid building laws of today. The Jenny Lind concert in Providence was given at Railroad Hall in the old Boston-Providence Station. The gathering was a huge one that today would not be permitted in any public place of assembly, and so great was the crowd packed in the balconies that with one of them a slight sagging was thought to be noticeable. There was no panic such as had occurred in Boston, however, for quietly and without undue publicity the ushers went from one to another of those occupying room in the suspected danger zone, calmly and under some sort of pretext requested the "standees" to step outside for a moment, told them of the possible danger and then somehow managed to wedge them all in on the already jammed floor of the hall. This plan is said to have been carried out successfully until the suspicious balcony held only a safe number of persons.

In Boston the gifted artist was met and received by the most prominent people of the city. One of the most renowned was the Honorable Edward Everett (universally acknowledged to have been the greatest orator then in America, and afterwards selected to deliver the oration at the dedication of the Gettysburg National Cemetery on November 19, 1863). Another was America's greatest poet, Henry Wadsworth Longfellow, who frankly admitted being under the magic spell of the Lind voice and personality. At her first Boston concert the program was divided into two parts, sacred and secular; for the first part she sang: *I Know that My Redeemer Liveth* from *The Messiah* (Handel), and *On Mighty Pens* from *The Creation*. For the second part she gave two operatic numbers: an aria from Mozart's *Magie Flute*, and *Ah non Giunge* from Bellini's *La Sonnambula*, closing with the now famous *Echo Song*.

From Boston Barnum carried his singer to Philadelphia where, true to its staid Quaker conservatism, the City of Brotherly Love evidently had determined not to slop over and

catch the craze as had New York and Boston. In consequence, the audience at the first concert received Jenny Lind with a frigidly in comparison with which the Arctic zone would be a tropical climate. The singer did not succeed in breaking this icy barrier until, with the full seductive power of her voice and all of her supreme artistry, she sang *Take this Lute*. The barriers were broken, and after that each successive platform appearance was an ovation. The Lind voice had won; the Lind personality had conquered!

The next move in the Lind-Barnum itinerary was back to New York for another series of fifteen more concerts, then on to other large cities: Providence, New Haven, Baltimore, Washington, Richmond, New Orleans, Natches, Memphis, Nashville, even including Havana—a continuous succession of mighty crowds, tremendous demonstrations, adulation and wild enthusiasm, expression of homage that never since has been accorded any singer. Many times the singer hesitated in fear to face the crowds, and twice she was taken from boat to carriage only by subterfuge.

A CAPITAL CELEBRITY

At Washington Jenny Lind became for the time being a capital, if not national, celebrity. The first to call upon the singer at her hotel was the head of the American nation, President Millard Fillmore, who was obliged to be contented with leaving his card as the "little lady" was not in, but on the following evening she was the guest of honor at a private select circle in the President's home at the White House. That preceded receptions from other notables and high officials, all paying homage at the throne of the Queen of Song.

A special building was under process of construction for the Lind concerts at the Capital City, but this had not been finished. As a consequence the president, cabinet officers, senators, representatives, judges of the supreme court, national political figures, ambassadors, high lights in the social world and common citizens—all who heard Jenny Lind sing, cheerfully mounted unstable planking in lieu of solidly built steps, while inside many sat on hard, hastily provided and rudely constructed wooden benches and esteemed it a privilege. Conspicuous at the first concert were Gen. Lewis Cass, statesman; Gen. Winfield Scott, of Mexican War fame, Daniel Webster and Henry Clay, the latter coming in late and having to be helped to his seat because of his enfeeblement from advanced age. Yet even so, he would not forego the Lind concert.

According to an anecdote current at the time, another late comer was Daniel Webster, who was said to have come from a social dinner. At the urgent request of Barnum, albeit somewhat against her own good taste, the diva had consented to interpolate *Hail Columbia* in that evening's program, and was singing the air when Webster entered. He stopped near his seat and remained standing, but presently the ponderous bass voice of the great orator of the senate was heard uniting with the glorious soprano of Jenny Lind in the melody of the song. At the close of the stanza the songstress curtsied nearly to the stage floor in acknowledgment, receiving in return a most stately and dignified bow from the Massachusetts statesman; the singer repeated the curtsy, to which the august senator again responded with even greater courtliness—all to the delight of an audience that vociferously demanded an encore to the impromptu duet. This was accorded, but greatly to the disgust of Mrs. Webster who from the first had been trying in vain to pull Daniel down into his seat. Mr. Webster's vocal inspiration may have been due to agitation from Jenny Lind's marvelous

vocal powers, or it might have been a sudden outburst of patriotism inspired by the great cantatrice singing an American national air. Whatever it may have been, however, it must be remembered that the senatorial light had just come from dining *a la societe* in days before the *Eighteenth Amendment* WAS.

It also is related that at one of the Washington concerts Jenny Lind discovered in the audience John Howard Payne (who had been appointed American consul at Tunis) and thereupon came another most gracious and even greater interpolation, though not as a duo. Breaking her program, the singer stepped well to the front of the stage, and directing her gaze and the full intensity of her glorious voice at the author of its words, sang *Home, Sweet Home*. The electrical effect upon author and audience hardly can be imagined merely from telling the incident in cold print.

FUSS, FUN AND FUROR

Never before was so great a furor raised over the visit of a vocalist to America, and never has it been repeated. In every city wherever she appeared thousands of persons assembled at station or hotel (often standing in drenching downpours of rain) and patiently awaited the arrival or departure of Jenny Lind, greeting her coming or speeding her going with cheers and the waving of hands, handkerchiefs and hats. The fuss and furor were contagious, and none seemed to be immune to the germ—thanks, firstly, to the shrewd advertising of Barnum; secondly, to the artist herself after once she had been heard. The fun laid in the incongruous articles named after her—utensils, streets, boats, babies and even food becoming "Lind" in quantity, even if not always in quality.

The market was flooded with portraits of the singer—some of them very good, and ranging from that to the very bad. The best of these were framed and hung, and for many years adorned the "parlors" of thousands of American homes, some of them eventually descending as family heirlooms. In music publications there were hundreds of schottisches, polkas, galops, *et cetera*, none of them of more than mediocre musical value, and for the most part embellished with title-page pictures of the great singer in most atrocious likeness and coloring; also, "Jenny Lind Songsters," "Monthlies" and "Annuals."

Then there were "Jenny Lind" sausages ("hot dogs" and "weiner wursts" were not so popular as edibles in those days); "Jenny Lind" boats that carried her name in bold lettering; a "Jenny Lind" teakettle which was supposed to begin singing at once when placed over the fire; "Jenny Lind" streets and avenues that many times were nothing but alleyways; a Boston barroom that dignified itself, if not the singer, with the mellifluous title of the "Jenny Lind Hotel"; and best, and most reasonable of all, innumerable "Jenny Lind" girl babies who in after years were well proud of their names.

Naturally, the shrewd P. T. let slip no chance for clever advertising. He added fuel to the flame by offering a prize of \$200 for the best original words of a song to be set to music and sung at all the Lind concerts. Astute, clever Barnum! The \$200 award was won by Bayard Taylor, a gifted American *litterateur* (later made a consul for foreign lands), and Jenny Lind's *Greeting to America* was published and sold broadcast. The words (which he afterwards admitted were written as a "pot-boiler" because he needed money at the time) were far below the poetical standard of Taylor, while in American colloquial parlance the setting was "music-bunk" (it was written in less than a week by Sir Jules Benedict, the English musician who had been imported by Barnum

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as music director and orchestra conductor for the Lind tour). Moreover, it was current rumor that Jenny Lind did not greatly care for the two-hundred-dollar-prize "Greeting" song and side-stepped its singing whenever possible.

To be continued

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3. MYSTERIOUS (Santa Claus)

D—GRIEG

1. HURRY (A Ride at Night)
2. DRAMATIC TENSION (At Thy Feet)
3. GRUESOME MYSTERIOUS (Watchman's Song)

E—TSCHAIKOWSKY

1. AGITATO (Harvest Song)
2. DOLOROSO (Autumn Song)
3. MARCHE POMPOSO (Hunter's Song)

F—MENDELSSOHN

1. AGITATO (Scherzo in B Minor)
2. FUNERAL MARCH (Song without Words)
3. FURIOSO (Capriccio in A Minor)

G—VERDI (Aida)

1. AGITATO (The Fatal Question)
2. PLAINTIVE (Pity, Kind Heaven)
3. TRIUMPHAL (Of Nile's Sacred River)

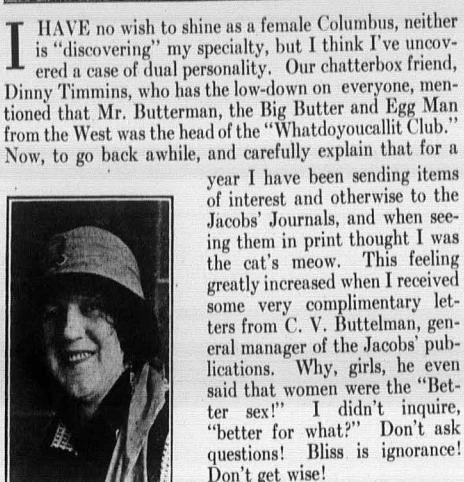
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Among Washington Organists



IRENE JUNO

I HAVE no wish to shine as a female Columbus, neither is "discovering" my specialty, but I think I've uncovered a case of dual personality. Our chatterbox friend, Dinny Timmins, who has the low-down on everyone, mentioned that Mr. Butterman, the Big Butter and Egg Man from the West was the head of the "Whatdoyoucallit Club." Now, to go back awhile, and carefully explain that for a year I have been sending items of interest and otherwise to the Jacobs' Journals, and when seeing them in print thought I was the cat's meow. This feeling greatly increased when I received some very complimentary letters from C. V. Buttman, general manager of the Jacobs' publications. Why, girls, he even said that women were the "Better sex!" I didn't inquire, "better for what?" Don't ask questions! Bliss is ignorance! Don't get wise!

Now, is this Mr. Butterman Mr. Buttman? Is the general manager the butter and egg man, and is the original B. & E. man the indoor aviator? That brings up another question: Is there even an elevator at 120 Boylston Street, the permanent address of the distributors of Tunes, Truths and Trifles? Well, if I am on the right track, and our general manager is really that elusive B. & E. man who, according to newspapers appears simultaneously in fifteen different cities at once, and is a worthy successor to the Heavy Sugar Daddy, I'll probably be canned for telling all I don't know. However, it took the wind out of my sails, so to speak, to think that this has been going on for some time and that I never received one complimentary butter and egg ticket.

GEORGE EMMONS, champion changing organist, has made another move. This time it is to New York City, address General Delivery, which makes a flock of changes on the Stanley-Crandall Circuit. George played at the Palace, Tivoli, Ambassador and the Avenue Grand Theaters in less time than it takes most organists to set up an orchestra score.

HAROLD PEASE, who faithfully and fearlessly labored as assistant organist at the Tivoli Theater, has just been appointed first organist at the Ambassador, and the increase in the pay envelope would indicate that the Ambassador patrons are well pleased with the change.

IDA CLARK, for many seasons at the Savoy Theater, goes over to the Tivoli and Ambassador Theaters as relief organist. This is a progressive job, said organist community. It won't be long now, Gertrude; keep up the good work, but don't forget the jazz piano.

PEARL HAUER has returned from Florida and is with the Stanley Crandall Circuit again, filling the vacancy at the Home Theater.

CRANDALL SATURDAY NIGHTERS put on the flattest program of the season for their thirty-seventh attempt.

NELSON BELL, who is to the Saturday night gang what catnip is to kittens, went scouting out to some party and only appeared long enough to tell everyone he wouldn't be there. The orchestra gave their customary good numbers, but none of the girls were there except Viola, who played in the ensemble; and she is so little you have to have a magnifying glass to find her hiding behind that big harp. (We are talking of musical instruments, not a nationality.)

EMILE SMITH, pianist, the "backbone" of the Saturday Nighters, has sent out requests for some means of transportation to use on his long dark detour from stage to the orchestra pit and return. Much practice has given him the speed of the little Greek god who had wings on his heels, although Nelse successfully fills in the time with his usual kidding.

GERTRUDE SMALL WOOD is doing some broadcasting for the Homer L. Kitt Piano Co., from their studio on G Street. Various artists are heard on this organ, and George W. Ross, WRC announcer, often plays a recital at twelve Noon. Ross is a talented pianist and organist, and a popular announcer.

GEORGE ANDERSON, gifted tenor soloist, is appearing frequently on the Crandall Saturday Nighters' program. About four years ago George was collecting tag money for Uncle Sam, and out of a clear sky I was notified of a "Command Appearance" at the office of good looking Anderson. We had quite a wrangle over a tax

slip of long standing, but I talked the longest and loudest, so he finally succumbed. Soon after he went to New York to finish his musical studies and now is back with us, a welcome artist on any program.

MR. KARL HOLER is very popular as solo pianist, and frequently appears with the various orchestras in the city. He recently played three of his own numbers, appearing at the Club La Java with the Irving Boernsteins Orchestra, direction of Senor Jose De Huarte.

THE EARLE THEATER has been brought under the direction of the Stanley-Crandall Company of this city, due to the Stanley people acquiring much of the stock of the Crandall Circuit, but Crandall and his office remain in charge. Alex Arons is at the Kimball organ, and Floyd Wheeler is directing the orchestra.

MARIBEL LINDESEY, organist at the York Theater, is just about the sweetest little somebody I ever met. Although we are actually only one and one-tenth miles away from each other, and for three years were on the same circuit in the same city, we never met until a few days ago. She told me how much she enjoyed reading MELODY, and said she was so glad to see the Washington organists so well represented. This little lady will just have to give us a photograph soon, so I can let you all in on how clever she is, for Lindsey is considered one of the best organists in the city. She can't even indulge in a case of gripe, for the patrons refuse to have a substitute.

M. P. MOLLER, Hagerstown, Maryland, recently celebrated his Golden Anniversary of Organ Building. He has undoubtedly built more organs than any other organ firm in the world, and his organs have been installed in seven foreign countries. About six hundred guests gathered to pay tribute to Mr. Moller, and they included notables and diplomats from many countries. Mr. Moller had an elaborate dinner served in the huge assembling room of the plant.

Harry T. Domer of Washington, one of the speakers, caused a general laugh when he suggested pipe organs for court rooms, saying that was the only public place they were not in use. He went on to say there should be a heavy, dignified procession for the entrance of the judge. A little synopsis for the court crier's "Oyez, Oyez," and that soft stuff during the testimony would compel the witness to tell the truth. Mr. Moller was presented with a huge gold loving-cup from the plant men, of whom there are about three hundred.

THE GREAT MISCHA GUTERSON, who stages prologues and other trifles for the Rialto Theater, believes in letting his performers get acquainted with the co-dropping admirers. They scamper around the house, and are liable to appear from any place. If you fall over some decrepit old man in getting a seat don't kick, he may creep up on the stage and sing *Darling I am Growing Old*, and the painted young flapper who chews gum in your ear will undoubtedly skip stagerawd and do a Charleston. Low Thompson, tenor, gave a most amazing display of dental work and a superb halitosis test when he stood beside me (three rows from the front) and sweetly warbled to the spotlight *You're Just a Flower from an Old Bu-kay*.

A HAPPY NEW YEAR TO ALL! I hope that MELODY and all its subscribers enjoy as Happy and Prosperous a New Year in 1926 as the one that we have just passed.

AS EVERYONE knows, the hair used to complete the manufacture of the violin bow is produced from the tails of white horses. An alarming, yet interesting, bit of news reached us the other day, when we learned that white horses are becoming somewhat scarce. We imagine that now all the piebald dobbies, in order to bleach their tails to a snowy white, will have recourse to the beauty culture parlors. It may also be that the unpopular brunettes and sorrel horses will be dressed to look like members of the Ku Klux — not for the purpose of increasing membership in this organization, but to look more attractive to the dobbie-dealers who have their weather eye on the violin bow business.

Anyhow, the manufacturers of bows, so far as we know, have never been perplexed with orders similar to the one received by a prominent musical instrument manufacturing company recently. It read as follows:

"Gentlemen: Please send me by mail a string for my violin. Have the string tuned to D before sending it as the D string is the one I'm lacking. Mrs. X."

We think we are justified in assuming that Mrs. X was lacking in something much more desirable than a D string.

Enclosed find a money order for which please renew my subscriptions to JACOBS' ORCHESTRA MONTHLY and MELODY for two years. MELODY is as indispensable to the photoplay organist and pianist as J. O. M. is to the orchestra man. Both are fine, and would be hard for me to part with. — MAURICE C. WHITNEY, Granville, N. Y.

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